

# All About Language

## Answers to the problems

### Chapter 2

#### 1 Word classes

*We just google [verb] it.*

*The ranger spotted [verb] the deer.*

*For a pretty [adjective] girl, your dress sense is pretty [adverb] awful.*

*He said [verb] he had no say [noun] in the matter.*

*Natalie ran [verb] the last lap in 62 seconds, but she had left her run [noun] too late.*

*Tonya liked to swim [verb] in the lake, but that morning her swim [noun] was cut short.*

*Sharon was being good-nighted [verb] by her friends.*

*Wayne totalled [verb] his new car after just two weeks.*

*The parrot [noun] could parrot [verb] a few naughty phrases.*

*We overnighted [verb] in Mannheim, but Maria stayed overnight [adverb] in Ludwigshafen.*

#### 2 Headlines

COMMITTEE PLANS WORK

The committee is planning some work.

The plans made by the committee work.

STEEL SPRINGS UP

The steel springs up [when you press one end].

The steel springs are up [on the stock market].

FEMALE RETURNS HIGH

The returns [to the questionnaire] put in by the females are high [in number or scores].

A female has come back elated or on drugs.

GOVERNMENT FUNDS INCREASE

The government is going to fund an increase [in the cost of child care].

The funds provided by the government will increase.

VICTIM REMAINS SAFE

The victim remains in a safe condition.

The remains of the victim are safe.

### 3 Predicative adjectives and adverbs

*Michelle returned well.*

*Well* is an **adjective**. Michelle was well when she returned. If the sentence is taken as referring to a sport such as tennis, then *well* would be an **adverb** describing the skill with which Michelle returned the ball.

*Michelle appeared well.*

*Well* is an **adjective** describing Michelle's state of health: *Michelle appeared to be well*.

*Michelle drives well.*

*Well* is an **adverb** describing how Michelle drives.

*Lewis runs fast.*

*Fast* is an **adverb** describing how Lewis runs. (One could substitute *swiftly*.)

*Lewis is fast.*

*Fast* is an **adjective** describing a property of Lewis. (One could substitute *swift*.)

*Wendy played hard.*

*Hard* is an **adverb** describing how Wendy played.

*Wendy turned hard.*

In what I think is the most likely interpretation *hard* is an **adjective** describing Wendy's condition after she had 'turned' [i.e. 'changed'], for instance, *After many disappointments, Wendy turned hard*. If the sentence is taken to refer to the number of degrees through which Mary turned (in driving), then *hard* would be an **adverb**. Compare: *Wendy turned hard and the tyres squealed*.

### 4 Round in five word classes

**noun:** *Kari Webb played another brilliant round.*

**adjective:** *Soccer is a form of football played with a round ball.*

**verb:** *As soon as I rounded the corner, I saw the accident.*

**preposition:** *Round the corner there's a garage that's open 24/7.*

**adverb:** *My little brother was running round excitedly.*

## 5 Comparative and superlative of adjectives

- Monosyllabic words take *-er* and *-est*, though I've heard a few odd examples such as *It's more hot today than yesterday.*
- Words of three or more syllables take *more* and *most*. There may be one-off exceptions. I have heard some people say *beautifullest* and if you go back a century or more, you will find more examples of long adjectives with *-er* and *-est*.
- With disyllabic words, those that end in *-y* usually take *-er* and *-est* (*prettier, prettiest, jazzier, jazziest*). This holds true even when they are prefixed by *un-*, which gives them three syllables (*unhappier, unhappiest, unlikelier, unlikeliest*). Adjectives in *-ow* tend to take *-er* and *-est* (*narrow, yellow*). Adjectives in *-le* also tend to take *-er* and *-est*, but they lose a syllable. For example, *humble* has two syllables, but *humbler* and *humblest* have only two, similarly with *simple, simpler, simplest*.
- Some other disyllabic adjectives allow both *-er/-est* and *more/most*, e.g. *common, stupid*. Others again allow only *more/most*, e.g. *foolish, frantic, wanton*.
- Adjectives derived from participles always take *more* and *most*. These are forms like *amusing* and *amused*, which are derived from the verb *amuse* (participles are introduced in chapter five). In *Brideshead Revisited* Sebastian is described by his barber as *a most amusing young gentleman*. You can't imagine using *-est* here. This rule even applies where the adjective derived from a past participle is monosyllabic, so you can't use *-er* and *-est* with words like *bored* and *pleased*.

## Chapter 3

### 1 Compounds

(i) I would take examples such as *mother-in-law* to be compounds irrespective of where the plural inflection occurred. The combination takes compound stress. The meaning is not derivable from the separate words. Compare *Carrie is my mother in law, but Brenda is my biological mother* where the meaning is derivable from the meaning of each word and the sequence does not have compound stress. However, some phrases have idiomatic meanings (see section 4.9), so the fact that the meaning cannot be derived from the meaning of the constituents is not watertight evidence that we have a compound. Incidentally, *in-law* is also a compound noun: *She is an in-law of mine, I don't like my in-laws.*

(ii) In the text I noted that some words accepted as compounds such as *afternoon* are not stressed as compounds, and I suggested that one could not take compound stress as a must for compounds. Incidentally the stress in *afternoon* switches to the first syllable in phrases such as *afternoon tea*. With examples such as *designated driver*, one could ask if the adjective can be modified. Can you say *a recently designated driver* or a *unanimously designated driver*? I don't think so. This suggests we have a compound, but we have to consider whether the adverbs could go with *designated* on semantic grounds. If we talk about *a designated official* or *a designated usher*, can we use the adverbs? I think we can. *Grey area* is interesting. For me it has phrasal stress and the adjective can be modified as in *a rather grey area*. Others, however, pronounce *grey area* as a compound. I don't know if these speakers can modify the adjective.

(iii) I take names like *Serena Williams* and *Cate Blanchett* to be a special kind of compound formed on a template or pattern in which the first position indicates a given name and the second position a family name.

(iv) I take Numbers like *thirty-six*, *seventy-two*, or *five hundred and forty* to be compounds formed on a template, even those that contain *and* and therefore look like phrases. For me *fish and chips* is a compound despite the *and* when used to refer to a particular dish. It is singular (*The fish and chips was wrapped in newspaper*), and one cannot modify either of the noun constituents. For instance, you can't say *fresh-water fish and chips*, at least not if you are referring to the traditional dish.

## 2 Inflectional [I] and derivational [D] affixes.

postage	[D]	<i>unwind</i>	[D]	<i>lionesses</i>	[D] [I]
wisdom	[D]	swelled	[I]	engages	[I]
delouse	[D]	criteria	[I]		
glamorous	[D]	pancakes	[I]		

## 3 Baby-talk

In baby-talk words such as *dindins* and colloquial words such as *gramps*, the suffix is derivational, though in form it is the same as the plural inflection, and it appears to have

developed from the plural inflection. It marks words as informal and it is rather like a diminutive in its connotations.

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## 5 Words based on proper names from Ancient Greek.

*sisyphean* In the Underworld King Sisyphus was compelled to forever roll a huge rock up a hill. Each time he got near the top of the hill, the rock would elude him and roll down again (Odyssey xi: 593). A *sisyphean* task is an impossible one, one that can never be completed.

*sybaritic* Sybaris was a Greek colony in southern Italy founded in the eighth century BC. It became famous for its wealth and luxurious living. A *sybaritic* holiday, for instance, would be one of indulgence and luxury.

*herculean* Hercules is the name the Romans used for Herakles, a hero of Greek mythology who is considered to be the epitome of strength. A *Herculean task* is one that is almost impossible, one that requires great strength and endurance.

*titanic* In Greek mythology the twelve Titans were the original gods, the rulers of the universe. They were eventually overthrown by the Olympians led by Zeus. A *titanic* tussle is one between very powerful forces. The *Titanic*, you will recall, was unsinkable; perhaps the iceberg was Olympian.

*colossal* The Colossus was a giant statue erected astride the entrance to the harbour of Rhodes in Greece in the third century BC. *Colossal* means roughly 'very big' as in *a colossal achievement, a colossal effort*, but it is frequently used in negative contexts: *a colossal blunder, a colossal fraud*.

*stentorian* Stentor was a herald for the Greeks who besieged and eventually conquered Troy (*Iliad* v: 783). He was famous for his loud voice. A *stentorian* voice is a loud one.

## 6 Personal names perpetuated

*boycott* Captain Boycott (1832–1897) was a land agent in Ireland who was ostracized (‘boycotted’) by his tenants.

*fuchsia* Leonhard Fuchs, German botanist 1501–1566.

*guillotine* J. Guillotin (1734–1814) urged the use of the guillotine as a more humane way of executing people than decapitation by sword or axe. The execution of executions by the latter method required sharpness and skill to minimize suffering.

*macadamize* J. McAdam (1756–1836), inventor of the crushed rock method of road building.

*sandwich* 4<sup>th</sup> Earl of Sandwich (1718–1792) who liked a bit of fast food while gambling.

*silhouette* Etienne de Silhouette (1709–1767) was Controller-General of Finances under Louis XV. The connection between his name and the dark outline figure is obscure. One view is that silhouettes were a cheap means of obtaining an image and Silhouette’s harsh taxes forced people to choose cheap alternatives. But this is a kind of folk etymology. Here we know the origin of the word, but not the reason that it acquired its meaning.

*leotard*. Jules Léotard (1839–1870), the innovative French trapeze artist, invented the leotard.

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## **Chapter 4**

### **1. Homophony or polysemy?**

(a) *ear* (of corn), *ear* (anatomical)

#### **homophony**

(b) salesman’s *pitch*, baseballer’s *pitch* (the throw), rugby *pitch* (the field), *pitch* (sound), *pitch* (tar)

I take all of these to be **homophones**. Dictionaries separate *pitch* (tar) from the other meanings. This is from Old English *pic*, borrowed from Latin *pix*. The rest are lumped together, but the etymology is uncertain.

- (c) *lighter* (in weight), *lighter* (flat-bottomed boat)

I would take these to be **homophones**, but I am not surprised to learn that *lighter* (flat-bottomed barge) derives from *light* (in weight).

- (d) (plum) *jam*, (be in a) *jam* (predicament), to *jam* (between)

*jam* (predicament) and to *jam* (between) are two senses of the same word, so this is **polysemy**. To be ‘in a jam’ is to be squeezed. *Jam* as in *bread and jam* is a **homophone** of to *jam in/between*.

- (e) *pickle* (vegetable preserved in vinegar), be in a *pickle* (predicament)

I would take these to be **homophones**, but I am not surprised to see that dictionaries take them to be senses of one word (**polysemy**). The predicament sense is presumably derived from the food sense.

## 2 Differences in meaning

The definitions of these words can be found in a dictionary. The following notes just pick out some salient points of difference.

- (a) *tired*, *weary*, *exhausted*, *spent*

*tired*: A basic term

*weary*: In general use, but not basic, somewhat literary.

*exhausted*: Basic term, stronger than *tired* or *weary* in that it means ‘having used up all energy or all of a resource’. It can also refer to inanimates (*After the ammunition was exhausted, the troops knew it was only a matter of time before they would be captured*) or abstract nouns (*After the legal alternatives were exhausted, he turned to the Mob for help*).

*spent*: Like *exhausted*, it refers to having used up a resource completely, but it is rather bookish, literary, and old-fashioned. It lives on in the phrase *a spent force*.

- (b) *stench*, *smell*, *aroma*, *scent*, *bouquet*, *nose* (referring to wine)

*stench*: strong, unpleasant smell

*smell*: basic term, sometimes used in scientific descriptions (*odour* is also used in this context). The word *smell* is avoided in referring to pleasant smells.

*aroma*: pleasant odour of plants, especially of spices and coffee

*scent*: It is used in reference to the smell of animals, including humans, especially in the context of animals tracking other animals ‘by scent’. It is also used for an agreeable smell, and especially for perfume, a sweet-smelling substance produced from the distillation of flowers.

*bouquet*: used of the faint odour of wine

*nose*: used of the faint odour of wine

(c) *miser, scrooge*

*miser*: basic term

*scrooge*: This word derives from the name of the ill-tempered miser Ebenezer Scrooge in Dickens’ *A Christmas Carol* (1843). It maintains strong associations with its origin.

(d) *limp, flaccid*

*limp*: basic term

*flaccid*: It means ‘limp’ of flesh or vegetable matter, but it is mostly used with reference to the penis and has such strong connotations of limp penis that it can be difficult to use it in other contexts.

(e) *abandoned, forsaken, deserted* (adjective)

*abandoned*: In the sense similar to *forsaken* and *deserted* it is used of inanimate things left behind: *abandoned tools, abandoned huts*. It was formerly used of humans (*an abandoned wife, an abandoned child*) and it also acquired a sense of ‘abandoned to vice’ so that the phrase *abandoned woman* could mean a deserted woman or someone who had turned to prostitution or drunkenness.

*forsaken*: It is an old-fashioned, literary word. Although the past participle of *forsake* is still used to some extent (*His principles were soon forsaken when he saw the chance of becoming rich*), the adjective (as in Matthew Arnold’s *The Forsaken Merman*) is scarcely used. For **past participle**, see section 5.5.2.

*deserted*: This word can be used like *abandoned*, but it is sometimes used to refer to an unfrequented place, not necessarily one that had been previously frequented: *deserted beach*.

(f) *soaked, drenched, steeped* (adjective)

*soaked*: This is the most basic term of the three: *The dirty dishes had to be soaked overnight to loosen the baked-on sauce, I was soaked (through) after being caught in the storm.*

*drenched*: Mainly used for being soaked by rain.

*steeped*: means ‘soaked’ but tends to be used in culinary contexts (*steeped in wine*), and metaphorically: a town, for instance, can be *steeped in romance* or *steeped in history*, a person can be *steeped in debauchery*.

(g) *glance, peek* (noun and verb)

*glance*: Basic word for ‘to look at briefly’, used as a noun and a verb.

*peek*: Used as a noun or a verb, it tends to be used of viewing briefly, but one can qualify the noun as in *Take a quick peek*. It has connotations of illicit viewing, e.g. peeking at next week’s exam paper left lying on the dean’s desk.

### 3 Phrases from Shakespeare’s plays

*Love is blind.*

But love is blind and lovers cannot see

The pretty follies that themselves commit

*Merchant of Venice II 6*

*We have seen better days.*

True is it that we have seen better days.

*As You Like It II 7*

We have seen better days.

*Timon of Athens IV 2*

*Give the devil his due.*

Constable: I will cap that proverb with ‘There is flattery in friendship.’

Orleans: And I will take up that with ‘Give the devil his due.’

*Henry IV Part 1, I 2*

*At one fell swoop*

MACDUFF: [on hearing that his family and servants have all been killed]

All my pretty ones?

Did you say all? O hell-kite! All?

What, all my pretty chickens and their dam

At one fell swoop?

*Macbeth IV 3*

*The world's my oyster*

Why, then the world's mine oyster,

Which I with sword will open

*The Merry Wives of Windsor II 2*

*The game is up.*

Thou wast their nurse; they took thee for their mother,

And every day do honour to her grave:

Myself, Belarius, that am Morgan call'd,

They take for natural father. The game is up.

*Cymbeline III 3*

#### 4 Semantic problems

- (a) *If we bring a little joy into your humdrum lives, it makes us feel our work ain't been in vain for nothin'.*

*In vain* and *for nothin'* mean the same, so there is redundancy or tautology.

- (b) *Cheaper prices.*

Traditionally one refers to 'lower prices' and takes *cheaper* to mean 'at lower prices', so *cheaper prices* would mean 'prices at lower prices'. However, the fact that supermarkets and other businesses regularly offer *cheaper prices* means that *cheaper* has changed its meaning to 'lower' (of prices), at least in 'supermarketspeak'.

- (c) *The statues will stand there in perpetuity for one year exactly.*

There is a contradiction between *in perpetuity* and *for one year*, an oxymoron. One wonders what the sports commentator thought *in perpetuity* meant. Probably he (it was a 'he') took it to mean relatively permanent, not just for one or two days.

- (d) *We are all unanimous.*

*All* is redundant since *unanimous* implies ‘all’.

(e) The future is still to come.

This is vacuous, an example of stating the ‘bleeding obvious’.

## 5 Connotations of personal names.

*Abraham*: It recalls the patriarch Abraham of the Bible (see especially *Genesis* 17). The name is reserved almost exclusively for Jewish males, though many other biblical names are in general use.

*Alice*: Not a currently fashionable name, though it was a few generations ago. It recalls the Alice of *Alice in Wonderland*.

*Beatrice*: Not currently fashionable though it has had some currency in the past. For some it will bring to mind Beatrice in Dante’s *Divine Comedy*, and some will know there is now a Beatrice in the British royal family (Princess Beatrice of York).

*Brian*: This is a name of Irish origin and although often the name of those with Irish in their family tree, it is used more widely.

*Britney*: This is a non-traditional name put into circulation by the popularity of Britney Spears and evoking strong associations of that person.

*Buffy*: A non-traditional name evoking strong associations of *Buffy the Vampire Slayer*. Not a good name to have if you are trying to break through the glass ceiling.

*Clarissa*: Not currently fashionable, a name that suggests female characters of novels of past centuries. For some it will have associations of Clarissa, the heroine of Samuel Richardson’s *Clarissa Harlowe or the History of a Young Lady* (1748).

*Debbie*: The ‘original’ Deborah was a judge and prophetess, who figures in the Bible (Judges IV and V). Deborah and Debra were fashionable in the 1960s and 1970s. Debbie was popular as a familiar form of these names and as a name in its own right, and I think it tends to be associated with females born in those decades.

*Helene*: I think this name is normally interpreted as a French version of *Helen* (*Hélène*) and therefore has French associations. It is of Greek origin. Aphrodite had a helper called Helene, and there was an Amazon called Helene, but the Greek origin is not widely known.

*Homer*: Originally the name of the Greek epic poet, it was used for males in the US, and perhaps still is, e.g. *Homer Simpson*.

*Horace*: Originally the name of a famous Roman poet, it was used for males in the US, e.g. Horace Greely of ‘Go west, young man!’ fame.

*Maria*: Strong associations of other European cultures, particularly Italian and Spanish.

*Marilyn*: Overwhelming associations of Marilyn Monroe.

*Mildred*: Not currently fashionable. For some it will bring to mind a character in the British comedy program *George and Mildred* (1976), for others a well known film *Mildred Pierce* (1945) with Joan Crawford.

*Solomon*: King Solomon is a well-known figure of the Bible noted among other things for his wisdom, hence the expression *the wisdom of Solomon*. As with *Abraham*, this name is used almost exclusively of Jewish males, though many other biblical names are in general use.

*Virgil*: Originally the name of the Roman poet this name was popular for males in the US.

*Wayne*: A name for males that became popular in the fifties, sixties, and seventies, particularly in the US.

## **Chapter 5**

### **1 Weather predicates**

Weather predicates as in *It rained* or *It snowed* have a valency of zero. That is, they take no arguments. They are sometimes described as ‘avalent’. The *it* in *It snowed* does not refer to anything. It is there just to fulfil the requirement that there be a subject.

## 2 Structural ambiguity

(a) ‘*Free coffee and mini-bar*’

[Free [coffee and mini-bar]]

The mini-bar is free too!

[[Free coffee] and [mini-bar]]

I knew the free mini-bar was too good to be true.

(b) ‘*Left turns out*’

[left [turns out]]

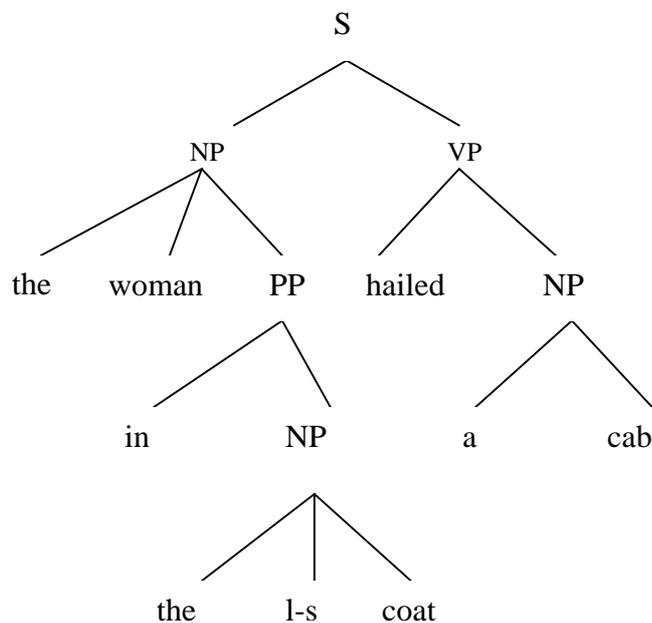
Left wingers turn out for demonstration.

[[left turns] out]

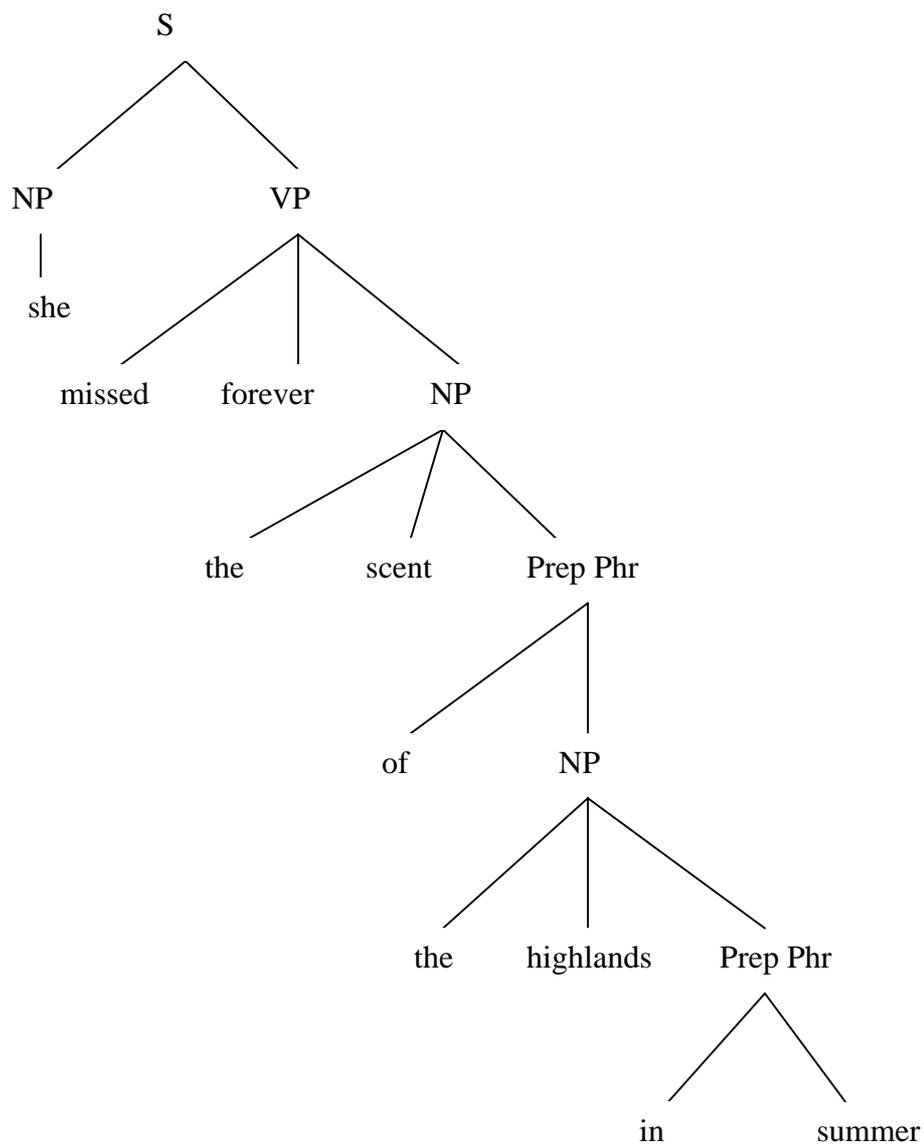
Left turns are out, no more left turns at the intersection.

## 3 Tree diagrams

(a) *The woman in the leopard-skin coat hailed a cab.*

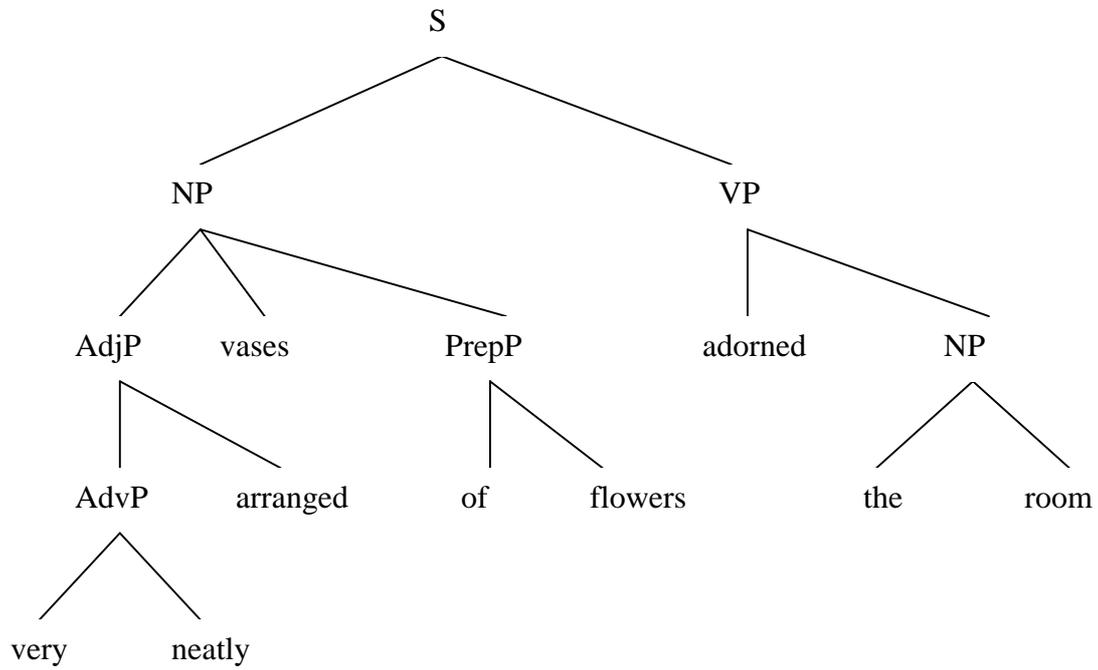


(b) *She missed forever the scent of the highlands in summer.*

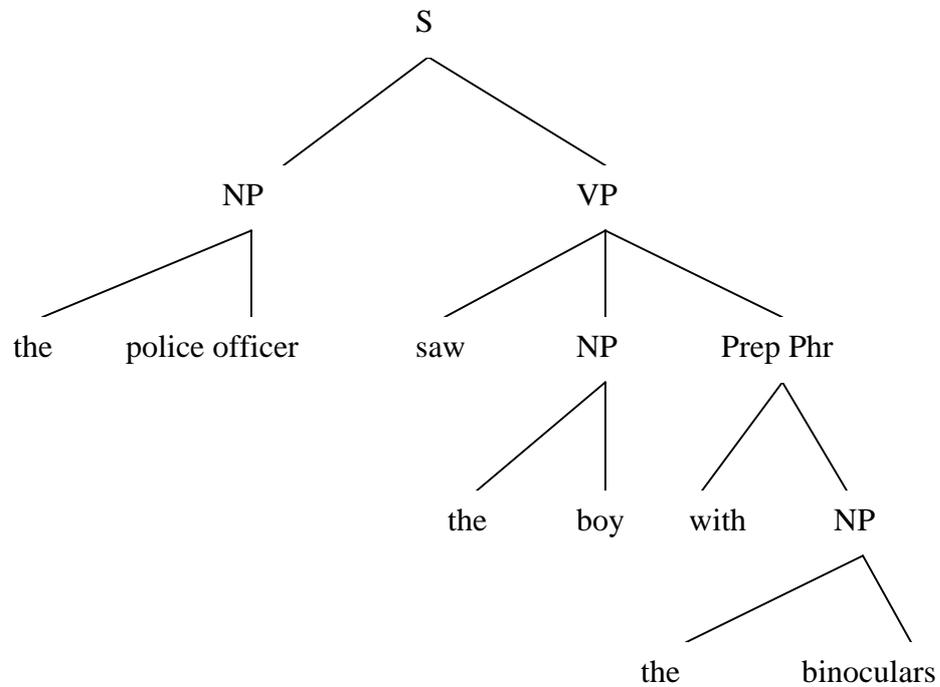


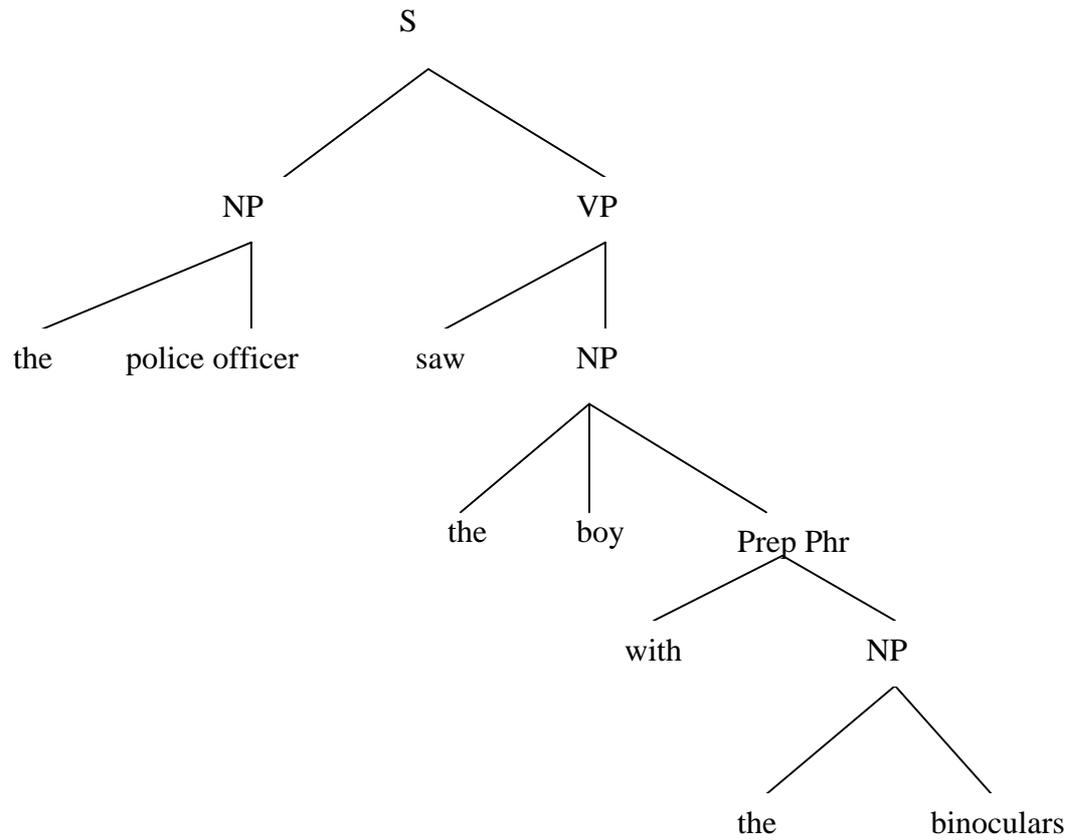
There's nothing too tricky in this example. It is a slightly unusual sentence in that the adverb *forever* intervenes between the verb and the direct object, but this is the only reasonable place for the adverb since the object is quite long.

(c) *Very neatly arranged vases of flowers adorned the room.*



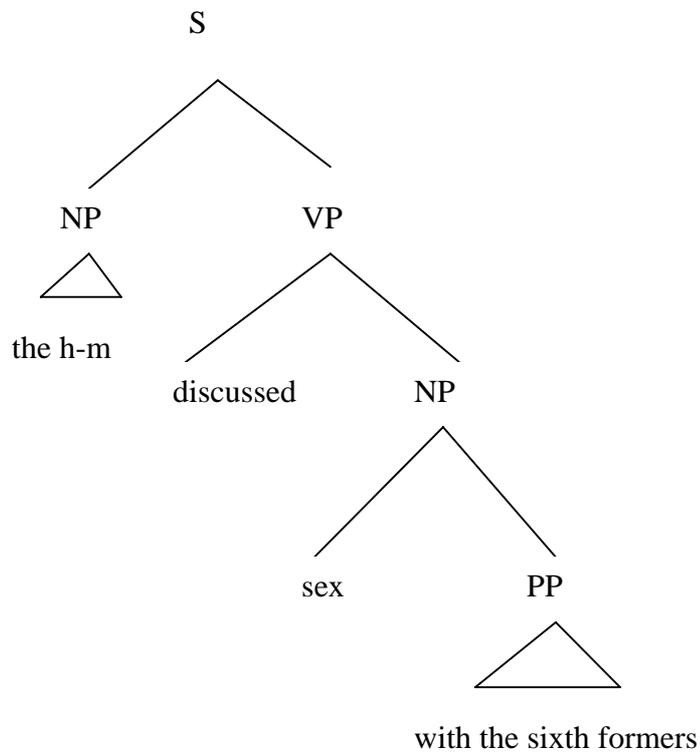
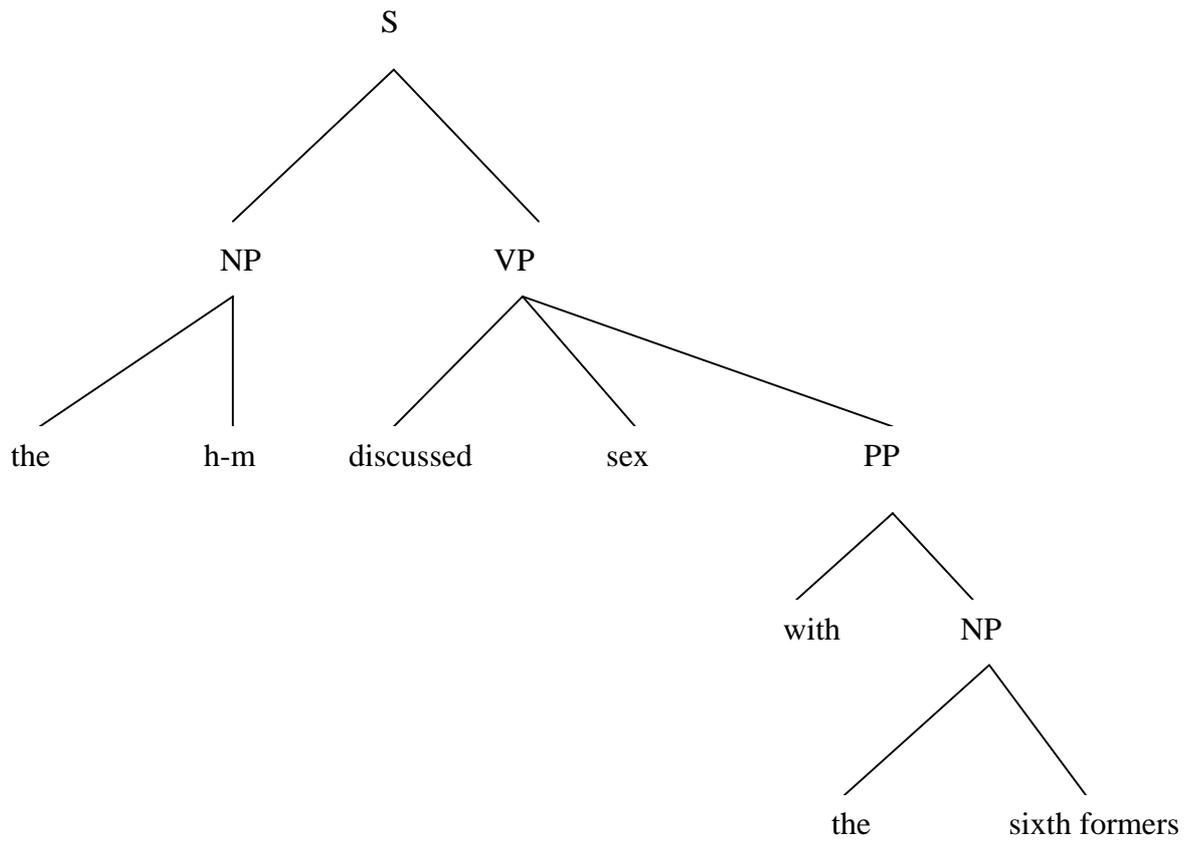
(d) *The police officer saw the boy with the binoculars.*





The upper tree is for the sense where the police officer uses the binoculars to see the boy. The lower tree is for the sense where the boy has a pair of binoculars. This tree would be appropriate to show the structure of sentences such as *The police officer saw the boy with the crewcut.*

(e) *The head mistress discussed sex with the sixth formers.*



The upper tree is for the likely interpretation where the head mistress discusses sex and the discussion involves the sixth formers. The lower tree is for the less likely interpretation where the headmistress discusses sex involving the sixth formers. For this interpretation the prepositional phrase *with the sixth formers* needs to be part of the noun phrase with *sex* as its head. In drawing the second tree I have introduced the space-saving convention of using a triangle to represent a constituent such as an NP or PP where the internal constituency is not relevant.

#### 4 Identifying the subject

*'The first slice [of ham] they don't use.'*

subject: *they* criteria: nominative case, verb agreement, position before verb

*'Here comes the bride.'*

subject: *the bride* criteria: verb agreement, potentially the subject of a tag question:

*Here comes the bride, doesn't she?*

*There is a child still trapped under the rubble, isn't there?*

subject: *there* criteria: position before the verb, shows up as the subject in the tag question.

*Into the channel runs a huge volume of water.*

subject: *a huge volume of water* criteria: verb agreement, only NP in the sentence

*There before you stand the real villains.*

subject: *the real villains* criteria: verb agreement, potential subject of tag: *There before you stand the real villains, don't they/\*doesn't there.*

#### 5 Dare as an auxiliary

*'How dare he make love to me and not be a married man!'*

*Dare* is a modal verb as shown by its position before the subject and lack of agreement.

*Dare* can also be a lexical verb as in *He dares to make love to me* and *Does he dare to make love to me?*

## 6 The negative in Early Modern English

(a) *Let not thy mother lose her prayers, Hamlet.*

(b) *Let her not walk i' the sun.*

(c) *Pity me not, but lend thy serious hearing*

*To what I shall unfold.*

(d) *I know him not. (Luke 22:57).*

(e) *I know not the man. (Matthew 26:74)*

(f) *What sense had I of her stolen hours of lust?*

*I saw it not, thought it not, it harmed not me.*

From examples (a) to (e) it appears that a pronoun object can come between the verb and *not*, but a noun object can not.

From example (f) it would appear that the correct generalization relates to stress rather than to the noun/pronoun distinction. It seems that only an unstressed pronoun can come between the verb and *not*. In *it harmed not me*, the sense indicates that *me* is contrastive and would have been stressed.

## 7 Passives

*The flood will isolate the town.*

The town will be isolated by the flood.

*The rats could have eaten the cheese.*

The cheese could have been eaten by the rats.

*The guards may have been mistreating the prisoners.*

The prisoners may have been being/getting mistreated by the guards.

(In my English *getting* would be obligatory here, the sequence *been being* sounds strange.)

## 8 Lhanima

-*rru* ergative case

-*nga* imperfective or continuous aspect

-*nya* past tense

- nha* accusative case
- tha* ‘having’, rather like the *-ed* suffix in *long legged*, *sharp tongued*, etc.
- ngi* present tense (can refer to ongoing activity or habitual activity)
- tji* plural
- la* causative
- na* locative case
- nga* genitive case

## Chapter 6

### 1 Subordinate clauses

*‘If I did [sleep with anyone], you would be right up there with Michelle Pfeiffer and River Phoenix.’*

**adjunct**

*‘Do you think it will ever take the place of baseball?’*

**complement**

*‘When you've got it, flaunt it.’*

**adjunct**

*‘It would be tragic if you realized too late, as so many others do, there's only one thing in the world worth having—and that is youth.’*

*if you realized too late*: complement. It looks like a typical *if*-clause, which would be an adjunct, but here it is the understood subject of *be tragic*. The grammatical subject of *be tragic* is *it*. Compare the grammatical but awkward sentence *Your realizing too late that there's only one thing in the world worth having—and that is youth would be tragic*. Note too that the *if*-clause cannot be omitted.

*there's only one thing in the world worth having—and that is youth*: complement of *realized*, actually two clauses joined by *and*.

*as so many others do*: adjunct

*worth having*: relative clause

*‘You mustn't think too harshly of my secretaries. They were kind and understanding when I came to the office after a hard day at home.’*

**adjunct**

*'We used her cloak [to make love on], her being in the Salvation Army.'*

*to make love on*: adjunct expressing purpose

*her being in the Salvation Army*: adjunct

*'What if this is a dream?'*

**adjunct.** Think of a sentence such as *What would the situation be if this is a dream?*

*What* is the sole constituent of an elliptical clause. Compare *If this is a dream, what then?*

*'Kiss me quick then before it goes away.'*

**adjunct**

**2 -ing forms**

*Growers stop eating apples.*

(a) *Eating* can be taken as an adjective derived from a participle, but occurring here as part of a compound consisting of an adjective and a noun, at least by the stress criterion (see section 3.2). It designates varieties of apple suitable for eating. Under this interpretation the headline would mean something like 'The growers have stopped the production of eating apples.'

(b) participle: The growers have ceased to eat apples.

*The growers increased their plantings of stewing apples.*

*plantings*: noun

*stewing*: is an adjective, but occurring here as part of a compound of adjective and noun.

*Emergency services are monitoring river levels and flooding roads.*

*monitoring*: participle

*flooding*: adjective. Presumably the meaning is that the emergency services are going to monitor roads that are in a flooded condition and not go around releasing volumes of water to cover roads. If we take the less likely sense, then *flooding* is a participle parallel with *monitoring*.

*Entertaining women can be fun.*

(a) adjective: women who provide entertainment are fun.

(b) participle: to entertain women can be fun.

### 3 Sources of ambiguity

*Murderer sentenced to die twice*

Which verb does *twice* refer to? Presumably only *sentenced*, but grammatically it could refer to *die*.

*He said he would speak to Sister Rita in the men's room.*

The phrase *in the men's room* could refer to the main clause verb (*said*) or the verb of the subordinate clause (*speak*).

*She told me she was going to have a baby in the middle of Oxford Street.*

Same point as in the previous example. The phrase *in Oxford Street* could refer to the main clause verb (*told*) or the predicate of the subordinate clause (*have a baby*).

*'The staff ...were ordered not to place themselves in danger and to call the police.'*

The problem here is the scope of *not*. Does it refer to *call the police*? Presumably not, but grammatically this is a possibility.

### 4 Ambiguous adjuncts

*Tom saw a ghost on his way home from the cemetery.*

Who is returning from the cemetery, Tom or the ghost?

*I saw elephants flying over Kenya.*

Who is flying over Kenya?

*Are there dolphins in the bay? 'Oh, yes, you see them coming in on the ferry!'*

Dolphins are pretty smart, but they don't usually travel on ferries.

*He came to his son's wedding with Mr Brown.*

Does the phrase *with Mr Brown* refer to *came* or is it part of the noun phrase *his son's wedding with Mr Brown*? Grammatically there are two possibilities, though only one is a real life possibility in most parts of the world, but things are changing in that department.

## 5 Covert arguments

*I want to teach.*

'I' is understood as the subject of *teach*.

*I want men to train as nurses.*

(a) *men*: I want men to undertake training as nurses.

(b) *I*: I want men so that I can train them as nurses.

*It's hard to get boys to wash.*

Under both interpretations the subject of *get* is indefinite. For the subject of *wash* there are two possibilities:

(a) *boys*: It's hard for people to get boys to wash themselves.

(b) indefinite: It's hard for people to get boys so that they (people) can wash them (boys).

*The rabbit is ready to eat.*

(a) indefinite: The rabbit is ready for some creature(s) to eat (cooked rabbit).

(b) *the rabbit*: The rabbit [under observation] is ready to start chewing the lettuce or whatever.

## 6 Pronoun reference

*Patient: My breathing still troubles me.*

*Doctor: Mm! We must put a stop to that.*

*That* can refer to the breathing (sadistic interpretation) or to the whole proposition of my breathing troubling me.

*Keep all poisons in the bathroom cupboard. If there are children in the house, lock them up.*

*Them* can refer to *all poisons* or *the children*

*The ladies of the parish have cast off clothing. They can be seen in the church hall after 1.00 pm.*

There are two sources of ambiguity. First, is *cast off* a verb or a compound adjective derived from the past participle plus verb particle? In other words have the good ladies done a strip (as in *Calendar Girls*) or do they have cast-off clothing in their possession. The second source of ambiguity is *they*. It can certainly refer to *the ladies*, and it can refer to *clothing*. Taking it to refer to *clothing* is a bit awkward since *clothing* is not really plural, but that gives the non-humorous reading, and both the humorous and non-humorous interpretations need to be possibilities for the joke to work.

*Mother, I've just found out that my fiancé has a wooden leg. Do you think I should break it off?*

*It can refer to the wooden leg or the engagement implied in fiancé.*

## 7 Relative clauses

*'That's the most fun I've had without laughing.'*

grammatical relation relativized: direct object

antecedent: *the most fun*

**restrictive**

*'I'm being sunk by a society that demands success when all I can offer is failure.'*

that demands success

grammatical relation relativized: subject

antecedent: a society

**restrictive**

I can offer

grammatical relation relativized: object

antecedent: all

**restrictive**

*'I have loved, with all my heart, 100 women I never want to see again.'*

grammatical relation relativized: object

antecedent: 100 women

**non-restrictive** if we take it to mean, ‘I have loved 100 women and I never want to see them again’, but one could take it to be restrictive. This would imply there were more women: ‘I have loved 100 women I never want to see again and 57 that I would like to marry.’

*‘Remember: you’re fighting for this woman’s honour, which is probably more than she ever did.’*

grammatical relation relativized: subject

antecedent: not grammatically determined, but the sense indicates it is ‘fighting for this woman’s honour’.

**non-restrictive**

*‘If there’s anything in the world I hate, it’s leeches.’*

grammatical relation relativized: direct object

antecedent: anything in the world

**restrictive**

*‘Laura considered me the wisest, the wittiest, the most interesting man she’d ever met.’*

grammatical relation relativized: direct object

antecedent: the most interesting man

**restrictive**

*‘Make him an offer he can’t refuse.’*

grammatical relation relativized: direct object

antecedent: an offer

**restrictive**

## 8 Rephrasing relative clauses

*‘I don’t like giving my work number which I don’t like people ringing me at work.’*

I don’t like giving my work number because I don’t like people ringing me at work.

*‘There are some things I didn’t know what they were.’*

There are some things here and I didn’t know what they were.

There are some things (here) I couldn’t identify.

Another alternative would be the following,

There are some things I didn't know the identity of.

But pedants would object to the preposition at the end of the sentence. Now although I feel these relative clauses need to be modified in the direction of textbook grammar, I would disregard any objection to final prepositions. See section 6.4.

'...those tins, which I think there's still some around.'

...those tins, of which there are still some around, I think.

...those tins, of which, I think, there are still some around.

'...which P.H. told us he was capable of doing that.'

'...which P.H. told us he was capable of doing'

## 9 Pronoun usage

*Myself and the leaders will discuss...*

Standard version would be *the leaders and I*, but there is a tendency for speakers to avoid 'I' in formal contexts unless it is the subject on its own. In informal speech the first person tends to precede the second and third in co-ordinated phrases: *Me and Billy are goin' to the flicks, Me and you are through.*

'*My sister and myself will...*'

Standard version would be *My sister and I*, but there is a tendency for speakers to avoid 'I' in formal contexts, even speakers at the very, very top of the social scale. The speaker of this example had a sister called Margaret.

'*Like we in the media do*'

Standard version would be *like us in the media*, but some speakers use the nominative where there is a following modifier of any kind.

'*Any of we individuals*'

Standard version would be *any of us individuals*, but some speakers use the nominative where the pronoun is followed by any other words in the same phrase.

*'I want to take this opportunity of thanking you on behalf of the Duchess of Windsor and I.'*

Standard version would be...*Duchess of Windsor and me*, but many speakers use the nominative form for a pronoun that is the object of a verb or preposition when it is conjoined to another noun phrase by *and*.

## 10 Complement clauses?

*I mean to say, he's not exactly God's gift to women.*

Not a complement clause. *I mean to say* is an (old-fashioned) fixed expression used to emphasize a following independent clause, which more often than not expresses a negative opinion. It can sometimes be used on its own with the negative opinion left unexpressed.

*I say, isn't the weather beastly?*

Not a complement clause. *I say* is a fixed expression used to emphasize a following independent clause.

*The first candidate on the list has got good credentials, I think.*

Not a complement clause. *I think* is an optional addition.

*Tom wouldn't be the first cashier to have had his hand in the till, you know.*

Not a complement clause; *you know* is an optional addition, a stock phrase acting as a discourse marker.

*Joanne's got personality, I reckon, but she's not so good with difficult customers.*

Not a complement clause. *I reckon* is parenthetical.

*He goes like, I couldn't care less, so I decided to look elsewhere.*

The verb *goes* used in the sense of 'says' requires a complement. This complement is *I couldn't care less*, which is introduced by *like*.

Here is an additional example. It is the first paragraph on the front page of *The Times* of 30<sup>th</sup> June 2007. Note that as one reads down to the comma, there is no reason to think it is other than an independent clause.

Nightclubs across Britain were told they could be terrorist targets just weeks before a massive car bomb attack was thwarted in London yesterday, *The Times* has learnt.

## Chapter 7

### 1 Odd sentences

*'Although it is against the rules for campers to bring dogs, several are wandering loose and some are with owners on leads.'*

Normally one would consider that the owners have the dogs on leads, rather than the other way round.

*John looks like his son.*

Normally one would say 'X looks like his father' since the resemblance is inherited from parent to offspring.

*A draught is here. (No, not a beer!)*

An indefinite is not a typical choice for subject.

*Who gave the presentation speech at the dinner?*

*David gave the presentation speech at the dinner.*

There is a lot of redundant information in the reply. *David did* or just *David* would have done.

*The prince went up to the king and he asked him if he was going to address the troops. He didn't reply, so he thought he might have to do it himself, but then he turned to him and said he would, so he didn't have to worry after all.*

The use of *he* for two males is confusing. A full specification of *the prince* or *the king* is needed at some points.

### 2 Ambiguous instructions

*Ladies bring a plate, men a bottle.*

Intended meaning is that women are to bring a plate of food and men are to bring a bottle of alcohol, but this is not clear to those unfamiliar with the practice. (It's no good bringing an empty plate or bottle!)

*No standing.*

The sign refers to cars, but at least one person I know of was found sitting on the kerb because he did not want to incur the attention of the police.

*Take one teaspoonful after meals. Shake first.*

Seems obvious that the medicine is to be shaken, but I heard of someone who considered the possibility of doing an imitation shiver.

*Wash before eating.*

The instruction is to wash the lettuce before eating, but some young persons took this to be a reminder of something their parents always told them, namely to wash their hands before eating.

### 3 Short story extract

*It had been a long flight from London to Newark, and then a four-hour wait for my flight to LA. I am not a gregarious man, at least not when I'm flying, and certainly not when I'm tired. So when I finally boarded, I was very pleased to find that I had a good seat, a window seat behind the partition that divided off business class, plenty of leg room, and no one next to me. At least that's the way it looked right up until departure time, but at the last moment I looked up to see a young woman in a white mini-suit scurrying towards my seat. 'Hi!' she said, holding out her hand, 'so you're the lucky guy who's got me. I'm Claudia. What's your name?'*

*I give her my name and immediately bury myself in the airline magazine, but to no avail. I have to hear her life story. She's leaving New Jersey to take up a job in LA. She's been waiting on standby all day, and she appears to have had the odd drop of vino, to judge from her breath. The job's only to keep her going until she makes it big in the soaps. That's her ambition, but she's not going to 'fuck' her way to the top. She's no 'slut'. She wishes she could smoke on the plane. She smokes two packs a day, just to control her 'hyperness'.*

*Now we are going through her snaps. Do I think she is pretty enough to make it in soaps? I am gracious about this, and to tell the truth she is quite good looking. What do I think she weighs? Now this is an awkward one. I know I can't guess too high, and I really don't know much about women's weights. But then I remember a number from 'South Pacific' with the line, 'A hundred and one pounds of fun, that's my little honey bun.' I risk an estimate of 102. Fortunately, it turns out to be pretty close.*

*She chatters on endlessly, fidgeting in the seat like a bird, and when she isn't grabbing my arm, she's prodding me. I pray that Continental will take her away and stow her in some quiet place for the rest of the journey.*

(a) I have marked what I consider the discourse markers. There is room for difference of opinion. Where *and* links clauses or sentences it is a weak discourse marker. Its force can be appreciated by comparison with *but*, which has more obvious force. Note also the absence of *and* in paragraph two after *I have to hear her life story*. This listing style with no conjunctions brings out the fact that more extensive material has been summarized.

*At least* as in *I am not a gregarious man, at least not when I'm flying* is a good example of a discourse marker. There are two propositions here. The first is *I am not a gregarious man*. The second is *I'm not a gregarious man when I'm flying*. Now to state these would involve some redundancy, since if I am not gregarious, then I am not gregarious when I am flying, but the use of *at least* weakens the first proposition and asserts that it is only definitely true of flying situations.

The *now* at the beginning of the third paragraph refers to time, whereas the *now* two lines later does not refer to time. It is a discourse marker. It is something one might say when faced with an awkward question. It is a play for time. Here it emphasizes the contrast between the easy question that precedes and the awkward one that follows.

(b) *What part does the choice of tense play in this narrative?*

The switch to the present tense is probably designed to give a sense of immediacy. Certainly the use of the present tense to describe past events is common in speech, especially in narrative-type jokes. In the second paragraph the present tense also facilitates the recounting of what Claudia told the narrator. There is no need for *She told me ...she said ...and then she went on to say*. It fits neatly with the 'listing style' mentioned above.

(c) The reference to *a window seat behind the partition that divided off business class, plenty of leg room* relies on the reader's knowledge of the layout of an aircraft cabin, similarly with the reference to *Continental* and *stow* in the last sentence.

(d) The inverted commas around certain words indicate that they are the actual words used by Claudia. If one were relating this episode in speech, one might raise the index and middle fingers of each hand and wiggle them to indicate double inverted commas, an interesting example of a convention of the written form of language being converted to an iconic sign to complement speech.

4 --

## Chapter 8

1 --

2 --

### 3 Transcription

The following transcriptions represent contemporary Received Pronunciation, but are valid in most cases for General American. Where there is a discrepancy a second GA version is given.

cat	[kæt]	knee	[ni:]
knit	[nɪt]	promise	[prɒməs] [prəməs]
bottom	[bɒtəm] [batm]	kitchen	[kɪtʃn]
usual	[ju:zəwəl]	Thomas	[tɒməs] [taməs]
ewes	[ju:z]	music	[mjuzɪk]
Breathe with slow breaths.		[bri:ðwɪθsloubreθs]	
She judges churches harshly.		[ʃi:dʒʌdʒəztʃɜ:tʃəzha:ʃli:]	
		[ʃi:dʒʌdʒəztʃɜ:rtʃəzha:rʃli:]	
An English film		[ænɪŋ(g)lɪfɪlm]	

### 4 Transcription from IPA into normal orthography (spelling).

(a)	[sɪŋ]	sing	[sæŋ]	sang	[sʌŋ]	sung
(b)	[ðæt]	that	[θɪsəl]	thistle	[θæŋks]	thanks
(c)	[ɪz]	is	[aɪs]	ice	[aɪz]	eyes

(d) [reit] rate [raɪt] right [raʊt] rout, also route (US)

(e) [wʊmən] woman [wɪmən] women

## 5 Sentences

(a) [ju: eɪnt hærd nʌθɪŋ jət] You ain't heard nothin' yet.

A song sung by Al Jolson composed in 1919 and featured in the first talkie *The Jazz Singer* (1927).

(b) [pleɪ ɪt əɡeɪn sæm] Play it again, Sam.

Misquote from *Casablanca* which has *Play it, Sam* and *Play it for me, Sam*.

(c) [hu: wəz ðə θɜ:ð mæn?] Who was the third man?

Joseph Cotton in *The Third Man*.

(d) [eləmentri: diə wɒtsn̩] Elementary, dear Watson.

This catchphrase is from Sherlock Holmes to Dr Watson in various film and television versions of the novels of Arthur Conan Doyle, but the phrase does not occur in the original Holmes novels (Crystal, *The Cambridge Encyclopedia of the English Language* (2003), page 179).

## 6 Sentences

(a) [kʌmʌpni:mi:sʌmtaɪm] Come up and see me sometime.

Mae West said, 'Why don't you come up sometime 'n see me? I'm home every evening' in *She Done Him Wrong* (1933).

(b) [meɪðəfɔ:sbi:wɪθju:] May the force be with you.

Originally spoken by the characters General Dodonna and Han-Solo (Harrison Ford) in *Star Wars* (1977).

(c) [wi:lɔ:lweɪzhævpærɪs] We'll always have Paris.

Humphrey Bogart to Ingrid Bergman in *Casablanca*.

(d) [ʃeɪkəbʌtnɒtstɜ:d] Shaken but not stirred.

James Bond's catchphrase. JB (Sean Connery) first used it in *Goldfinger* (1964).

## 7 Sentences (US)

(a) [ðə rʌʃnzɑ:kʌmɪŋ] The Russians are coming.

Not exactly a quote, but part of the title of a 1966 film *The Russians are coming, the Russians are coming*

(b) [ændaɪɡesðæt wəzyɔrəkəmpləsɪndəwʊdʃɪpər]

And I guess that was your accomplice in the woodchipper.

Frances McDormand in *Fargo*

(c) [ðeləʊɪzəʃeləsmɪstrəs]      The law is a jealous mistress.

Erskine Sanford in *The Magnificent Ambersons*

(d) [yʊ:dəʊntnəʊwət lʌv mi:nz təyʊ:ɪtsʃʌstənʌðərfɔ:rletər wɜ:rd]

You don't know what love means. To you it's just another four-letter word.

Paul Newman in *Cat on a Hot Tin Roof*

(e) [wɛlnəʊbədɪ:z pɜ:r fɪkt]

Well, nobody's perfect.

Joe. E. Brown, the last line of *Some Like it Hot*

(f) [wɒtknɑ:du:əʊldmæn? aɪmdɛdɑ:rntaɪ?]

What can I do, old man? I'm dead, aren't I?

Orson Wells in *The Third Man*

## 8 Boll weevil

In English we tend not to allow a sequence of vowels. We tend to insert a glide where a vowel occurs at the end of one word and at the beginning of the next. In a phrase like *the lesser of two weevils* where [u:] is followed by a vowel, we tend to put [w] between [u:] and the following vowel. This makes sense when you consider that [u:] and [w] are articulated in the same way except that [u:] is the nucleus of a syllable and [w] a margin. We do something analogous with a sequence like [i:] and a following vowel as in *Be alert!* We are likely to pronounce this as [bi:jəlɜ:t]. Where a non-high vowel is followed by a vowel, many speakers of non-rhotic English insert 'linking r' as in *the idea(r) of it*. Intervocalic [r] in English is a kind of glide with the sides of the tongue raised and free passage of the breath stream over the centreline of the tongue.

With *Aloysius* [æləwɪʃəs] there must have been an earlier [æloʊɪʃəs], which would yield [æloʊwɪʃəs] via the tendency noted above and then with vowel reduction [æləwɪʃəs].

## 9 Frequency of occurrence of consonants of English

[n] [t] [d] [s] [l] [ð] [r] [m] [k] [w] [z] [v] [b] [f] [p] [h] [ŋ] [g] [ʃ] [j] [dʒ] [tʃ] [θ] [ʒ]

- Of the first seven consonants [n] [t] [d] [s] [l] and [r] are all alveolar. As noted in the question, the appearance of [ð] in sixth position spoils a promising generalization; it owes its position to the high frequency of the word *the*.
- Four sibilants occur in the last six places: [ʃ] [dʒ] [tʃ] [ʒ]. The other two, namely [s] and [z], have a higher frequency because they appear in so many plurals.
- Eight of the last nine positions are filled by sounds that are partially or fully articulated further back than alveolar: [h] [ŋ] [g] [ʃ] [j] [dʒ] [tʃ] [ʒ], with [θ] the exception.
- It follows from the above that phonemes that are fully or partially labial ([m] [w] [v] [b] [f] [p]) are concentrated in the middle of the rankings. They are interrupted by [k] and [z].

## Chapter 9

### 1 Pitta-Pitta

There are minimal pairs showing that [t] and [ʈ] contrast in word-initial position and between vowels: [tarri] ‘to boil’ and [ʈarri] ‘crawl’; [kuti] ‘swan’ and [kuʈi] ‘pull’.

There are near-minimal pairs indicating [ɳ] and [n] contrast between vowels: [maɳa] ‘bad’, [ʈana] ‘they’, and [ʈina] ‘foot’.

There are near-minimal pairs indicating [ɭ] and [l] contrast word-initially and between vowels: [ɭaiɳuru] ‘again’ and [laca] ‘ok, all right’; [paɳa] ‘rain’ and [ʈala] ‘if’, [ɳala] ‘bark, skin’. The word for ‘no’, namely [maɳu] tends to support an intervocalic contrast between [ɭ] and [l], but it differs from [ʈala] and [ɳala] in two segments. It might seem to be

‘drawing the long bow’ to say [l̥ain̥uru] ‘again’ and [laca] ‘ok, all right’ are a near-minimal pair, but the second phoneme is the same in each word, and there is nothing in the remainder of the words that is likely to have been responsible for the difference in the initial consonants.

The general conclusion would be that dental stops, nasals, and laterals are phonemically distinct from their alveolar counterparts.

## 2 Old English

In this sample of Old English voiced fricatives are all intervocalic and voiceless fricatives are all either word-initial or word-final. This means there is complementary distribution, so it follows there is no phonemic contrast. In Modern English the voiceless and voiced fricatives contrast phonemically. This came about largely as the result of loss of final vowels and some nasals in words like [baðian], [luvu] and [nozu], which exposed [ð], [v], and [z] in word-final position, and the borrowing of French words such as *very* and *zeal* with [v] and [z] in initial position.

## 3 *Pea stalks and peace talks*

In *peace talks*, the vowel of *peace* will be shorter than the vowel of *pea* because there is a voiceless obstruent at the end of the syllable and the /t/ in *talks* will be aspirate because it is word-initial. In *pea stalks* the /t/ will not be aspirated.

## 4 Affricates

If [tʃ] and [dʒ] were taken to be clusters they would be the only clusters consisting of two obstruents. They would be exceptions to otherwise good generalizations (/sf/ is an exception as it is).

## 5 --

## 6 Indonesian

The prefix has the form *məN-* where *N* represents a nasal. This nasal assimilates in point of articulation to the initial stop of the stem. If the initial is voiceless, then the stop is deleted. Since the prefix has the form /məŋ/ before any vowel, that is, in a context where there is no

obvious factor likely to have caused assimilation, one could take /mən/ to be the underlying form of the prefix.

## 7 Spanish

The plural is [es] following a consonant and [s] following a vowel.

The lower (more open) allophones [ɛ] and [ɔ] occur in closed syllables and the higher (more close) allophones occur in open syllables. Phonemically we would write /e/ and /o/, just as in the normal spelling.

## Chapter 10

### 1 Scripts and religions

The Arabic script was spread with Islam and the Devanagari script was spread with Hinduism and Buddhism throughout the Subcontinent and to Southeast Asia. The spread of the Roman alphabet over most of the world was primarily the result of the spread of western European civilization in general, but Christian missionaries were prominent among the first waves of settler-invaders and promoted literacy. Christian missionaries were also prominent in the development and spread of the Cyrillic alphabet in Eastern Europe and the countries that until recently formed the Soviet Union.

### 2 Limitations of pictographic and ideographic writing

Not every morpheme can be represented by a pictogram or ideogram so all writing systems used symbols for their phonetic properties. This is the rebus principle. The rebus principle is used in SMS language, e.g. *b* for *be*, *c* for *see*, and *u* for *you*.

### 3 Irregular correspondences between sound and spelling

*ballet* Borrowing from French with an approximation to the French pronunciation retained.

*bury* The Old English is *byrgan* or *byrigan* where *y* represented a high, front, rounded vowel. This became [i] in Middle English but [ɛ] in the Kentish dialect. London lay on the border between three dialect areas: East Midland, Southern, and Kentish. *Bury* reflects the

Kentish pronunciation [bɛri:] but one of the spellings from the other dialects. There were three possibilities: *byrye*, *burye*, *birye* and the one with the *u* won out.

*college* In all mainstream varieties of English the unstressed vowel before an alveopalatal is [ɪ]. Compare *carriage*, *damage*, and for some speakers in England *garage*.

*damn* Borrowed from Latin *damnum* ‘loss’. The *n* is pronounced where a vowel follows as in *damnation*, but not in *damn* since /mn/ is not a permissible syllable coda in English.

*know* The initial /k/ was lost as also in *knee*, *knell*, *knight*, etc.

*love* As explained in the text, an *o* was substituted for *u* in the spelling of some words where there were sequences involving the letters *i*, *u*, *m*, *n*, and *u*.

*one* Both *one* and *an* are two forms of the same word. The Old English was [ɑ:n], which became [ɔ:n] and later [o:n] as part of general sound changes (see Table 12.4). An initial homorganic glide [w] developed, then the vowel shortened and lost its rounding [wo:n] → [won] → [wʌn].

*rendezvous* Borrowing from French with an approximation to the French pronunciation retained.

*two* In Old English the form was [twa:], which became [twɔ:], then [two:] by general changes (see Table 12.4), and then the vowel became [u:] following [w] to yield [twu:]. The glide then dropped out to yield [tu:]. The development of Old English [hwa:] to modern *who* [hu:] is similar.

#### 4 Preservation of stem in spelling

This phenomenon is mainly to be found in words of Latin origin. There are numerous examples. Here are some examples of each type:

/t/ → /s/      *delicate/delicacy, truant/truancy*

/t/ → /s/      /s/ + /j/ → /ʃ/      *dictate/dictation, commit/mission,*

/d/ → /s/      /s/ + /j/ → /ʃ/    *succeed/succession, extend/extension*

/d/ → /z/      /z/ + /j/ → /ʒ/    *divide/division, conclude/conclusion*

/k/ → /s/      *electric/electricity, medic, medical/medicine, critic, critical/criticize*

/k/ → /s/      /s/ + /j/ → /ʃ/    *logic/logician, magic/magician*

/g/ → /dʒ/     *rigour/rigid, analogous/analogy, allegation/allege*

## **Chapter 11**

**1** --

**2** --

### **3 Registers**

- (a) Description of wine as found on label, advertising material, or reviews.
- (b) Auctioneer's spiel
- (c) Classified ad. from a dating magazine. The abbreviations are NS 'non-smoker', GSOH 'good sense of humour' and LTR 'long-term relationship'.
- (d) Old style business letter

**4** --

### **5 Real words**

I can't imagine that I would disqualify any contender for the status of word on the basis just of 'slanginess', but I might consider that some contenders were not words of present-day English on the grounds they were obsolete, or I might consider some contenders were not words in a particular variety of English.

### **6 Allusions**

*The force is with them.*

Article about the Armed Robbery Squad of the Police Force.

Star Wars: *May the force be with you*

*Brave new families.*

Article about gay and lesbian families.

*Brave new World*

The immediate reference is to a famous novel by Aldous Huxley entitled *Brave New World* (1932), which is set in the future, but the title of the novel is itself an allusion, a quote from Shakespeare's *The Tempest*, act V, scene I:

'O brave new world  
That has such people in't!'

*Back to the couture.*

Article about the new season's fashions.

*Back to the Future*, 1985 film.

*What's rotten in the Empire State?*

Article about problems in the Empire State Building.

'Something is rotten in the state of Denmark.'  
*Hamlet* I, iv, 90

## 7 Word obsolescence

*bade* [bæd] *Bade* is the past tense of *bid*. It is obsolete, but known to some people from Shakespeare and old religious texts. In *Macbeth* Act I, scene 2 Ross says,  
*He [the king] bade me, from him, call thee thane of Cawdor.*

*by and by* This meant 'later on' and was common until the mid twentieth century, pretty much a basic term in the nineteenth century.

*banns* The banns were notices of an intended marriage. They had to be published three times in the parish church of the bride-to-be, either orally or in writing. The custom was still current in the mid twentieth century.

*bounder* and *cad* were both upper-class English colloquial terms for a male who behaved badly. They can be found in literature set in the first half of the twentieth century.

*compère* A *compère* conducted radio and TV programmes, or acted as announcer for live entertainment. The term has been largely superseded by *host* and *presenter* on radio and television, and by the competing term *M.C.* (Master of Ceremonies) with respect to live entertainment, weddings, etc.

*old maid* This term referred to a woman who remained unmarried after the age at which a woman usually married. It was derogatory, but a part of the culture existing up till the 1960s in which a woman was supposed to marry. It fell into disuse with the change in culture.

*rotter* This goes with *bounder* and *cad*. See above.

*smite* *Smite* means ‘to strike’. It is obsolete, but will be known to anyone familiar with older translations of the Bible. It has strong biblical connotations. There is a lot of smiting in the Bible. The past participle *smitten* still has some currency in a metaphorical sense. One can be *smitten with remorse* or *smitten with guilt*. In English upper-class speech of a few generations ago one could be *frightfully smitten*, i.e. in love.

*swell* (as in ‘That’s swell’) *Swell* is obsolete as far as I know. It was common in US colloquial usage in the first half of the twentieth century.

*vouchsafe* *Vouchsafe* means ‘to grant’ or ‘permit’. It is a word known to some from older religious texts. It is almost obsolete, but retained where one wants to adopt a pseudo-pompous style.

8 --

## **Chapter 12**

### **1 Words like *cat*, *wan*, *swam*, and *wag***

In RP the [æ] in words like *wan*, *wash*, *want*, and *quality* assimilated in rounding to the following [w] so that it became [ɔ]. *Swam* is the past tense of *swim* and it retained [æ] by analogy with *begin/began*, *sing/sang*, *drink/drank*, etc. The rounding did not take place before a following velar, so you do not find [ɔ] in words like *swag*, *quack*, and *wag*. The word *quagmire* does have rounding, but a pronunciation with [æ] was once common.

## 2 The Great English Vowel Shift

Shortening of long vowels took place where one or more syllables followed, so while *wise* was pronounced [wi:z] in the fourteenth century, *wisdom* was pronounced much the same as it is today.

## 3 Past tense in some varieties of American English.

The past tense marker is dropped with *sweep* and other verbs where the vowel of the past tense distinguishes it from the present. It is not dropped in words like *step* where the vowel of the past tense is the same as in the present. In other words it is not dropped where dropping would produce homophony between the present and past tense.

## 4 Clues in the spelling to suggest a Greek origin

*cycle*: Letter *y* within a word representing a vowel is a marker of Greek origin.

*psyche*: The digraph *ps* pronounced [s] is a marker of Greek origin, also letter *y* representing a vowel within a word.

*theocracy*: The digraph *th* pronounced [θ] is a marker of Greek origin.

*parenthesis*: The digraph *th* pronounced [θ] is a marker of Greek origin, as is the final *-is*.

*philander*: The digraph *ph* pronounced [f] is a marker of Greek origin.

*echo*: The digraph *ch* pronounced [k] is a marker of Greek origin.

*pneumatic*: The digraph *pn* pronounced [n] is a marker of Greek origin, as is the digraph *eu*.

## 5 Meaning of inflected Latin words.

<i>recipe</i>	Take! (imperative)
<i>credo</i>	I believe.
<i>exit</i>	He, she or it goes out, one goes out
<i>imprimatur</i>	It may be printed.
<i>placebo</i>	I shall please
<i>veto</i>	I forbid
<i>audio</i>	I hear
<i>video</i>	I see
<i>posse</i>	to be able. Abbreviated from <i>posse comitatus</i> ‘a group/band/company to be able’, a group with the power to do something

## 6 Widening (generalization) or narrowing (specialization).

WORD	EARLIER MEANING	LATER MEANING	
<i>business</i>	state of being busy	occupation, trade	<b>narrowing</b>
<i>fowl</i>	bird	chicken	<b>narrowing</b>
<i>wade</i>	go	walk through water	<b>narrowing</b>
<i>go</i>	walk	move, travel	<b>widening</b>
<i>mill</i>	place for grinding grain	factory	<b>widening</b>
<i>liquor</i>	fluid	alcoholic fluid	<b>narrowing</b>
<i>starve</i>	die	die of hunger	<b>narrowing</b>

## 7 Amelioration or pejoration.

WORD	EARLIER MEANING	LATER MEANING	
<i>bitch</i>	female dog	bad-tempered female*	pejoration
<i>crafty</i>	skilled	wily	pejoration
<i>fame</i>	report, rumour	celebrity, renown	amelioration
<i>grandiose</i>	grand, stately	pompous	pejoration
<i>glamour</i>	enchantment, spell	allure	amelioration
<i>reek</i>	to smoke (intrans)	to stink	pejoration
<i>vixen</i>	female fox	bad-tempered female	pejoration

\*Also used loosely of females as *bastard* is for males.

## 8 Grammatical words becoming lexical

### TWO OLD EXAMPLES

*shilly-shally* (*shall I shall I*)

*willy nilly* (*will I nill I* where *nill* derives from *ne* 'not' + *will*)

### SOME MODERN EXAMPLES

*wannabe* (*want to be*)

*couldabeen* (*could have been*)

*druthers* (*I would rather, I'd rather*)

*gofer* (*go for*)

*gopher* (*protocol*) Possibly from 'go for'

## Chapter 13

### 1 --

### 2 Pet names (for persons not for pets!)

One would expect the names to be reduced in size, particularly to one syllable (*Matthew* → *Mat*), or one stressed syllable followed by an unstressed one, particularly [i:] (*Matty*). One

would expect unmarked consonants to be substituted for more marked ones (*William* → *Bill*, *Theodore* → *Ted(dy)*).

### 3 Speech of a two-year old

There are a number of possible ways of framing the answer to this problem. The worst answer would be to list separately the fate of each cluster. The best answer is to make generalizations wherever possible. Here's one way of describing how adult clusters get converted in the speech of this child. It involves applying the rules in the order in which they are given, though the order is critical only with *string* and *scrape*.

First a note on [p], [m], and [w]. The clusters [sp] and [sm] both come out as [f] and it would be nice to cover this with a generalization. We could try 'labial', but [w] is labial and [sw] does not come out as [f]. Now [w] is not a stop, so it would be neat if we could say [p] and [m] were stops. Well [m] is a stop, a nasal stop. If we take this line, we could say that [s] + labial stop → [f]. I have not followed this in the rules below since [m] does not normally pattern with stops.

- (a) [θ] → [f] This applies generally, not just in clusters
- (b) [r] → [w] This applies generally, not just in clusters
- (c) [l] → [w] in a cluster
- (d) [s] + [p] or [m] → [f]
- (e) [s] + non-labial → [s]

The data is repeated below with an indication of which rules, if any, apply. In the case of *string* and *scrape*, the [r] needs to be converted to [w] by rule (b) or else it would be a second victim of rule (d).

[bwi:d]	c	bleed	[ti:]	-	tea
[bwɔ:t]	b	brought	[si:]	-	see
[gweɪt]	b	great	[kwæ:m]	b	cram
[swɪŋ]	b e	string	[kwi:n]	-	queen
[tweɪn]	b	train	[ki:]	-	key
[si:p]	d	sleep	[sɪn]	e	skin

[fwaɪ]	c	fly	[swɛɪp]	b e	scrape
[twɑɪn]	-	twine	[kwi:n]	c	clean
[fa:ti:z]	d	Smarties	[wʌb]	b	rub
[faɪ]	d	spy	[lɒg]	-	log
[pweɪ]	c	play	[fweɪ]	b, c	spray
[swi:t]	-	sweet	[swi:k]	e	squeak
[gwɒ]	c	glow	[seɪk]	e	snake
[fɪn]	a	thin	[dwaɪ]	b	dry
[fwu:]	a, b	through			

With *string* rule (b) would convert [strɪŋ] to [stwɪŋ] and then rule (e) would convert it to [swɪŋ]. Similarly with *scrape*.

#### 4 Here is the data with the adult versions:

What me say?	What did I say?
What me said?	What did I say?
How do my name?	How do you do my name?
What Mummy said?	What did Mummy say?
What you write/do/eat?	What did you write/do/eat?
What you writing/taking/having?	What are you writing/taking/having?
How it work?	How does it work?
Where chocolate now?	Where is the chocolate now?

Essentially the child omits the required grammatical verb, which should precede the subject. From the first two examples it would appear the child does not use nominative forms of the pronouns for subjects.

#### 5 Recursion

*The judge gave the man who put the money that members had been saving for a year on a horse a long sentence (longer than this one!).*

The problem is that one clause is inside another, not just tacked on at the end. The clause *who put the money...on a horse* is interrupted by a relative clause, and the

clause *who put the money...on a horse* is itself interrupting the main clause. This places a strain on the short-term memory. A clause starts and then one has to hold this developing clause in one's short-term memory while construing a second one. If this second one is also interrupted before it is finished, the strain becomes intolerable.

*The teacher who the headmaster who the minister appointed criticized resigned.*

The problem here is the same as in the previous example. If we had had just *The teacher who the headmaster criticized resigned*, the sentence would have presented no problem, even though the main clause was interrupted by a relative clause. But when one puts a relative clause inside an interrupting relative clause, the sentence becomes hard to follow. This example does not break any rules of English syntax, but it is far worse than many that do deviate from grammatical norms.

## **Chapter 14**

### 1. Strategies for overcoming the TOT problem or anomia.

My strategies go something like this:

- (a) Run through the alphabet in the hope of triggering the initial and then the whole name.
- (b) Play 'tapes' on my internal video featuring the person, place, or whatever.
- (c) Recite other names from the same semantic field.

### 2. Slips of the tongue

Here are some examples I have come across in the last six months:

#### **spoonerisms (transpositions)**

*The renovations will mean a loss of fuck and muss [muck and fuss].*

*The trees are forming on the lea...* [Speaker breaks off and says, *The leaves are forming on the trees*]

*smell a fall...* [*fill a small...*] Note *smell* in place of the expected *\*smill*.

**anticipation**

*roght [right] over the other side*

*to present the trony [trophy] to the trainer*

**perseveration**

*pulled a pace [face]*

**dissimilation with substitution**

*cheap chef [chief chef]*

**dissimilation resulting in loss**

*I have a pescription [prescription]*

**loss**

*preece [presence]*

*callistics [callisthenics]* Rather like a malapropism except that callistics is not a word. The speaker [a journalist interviewed on television] was probably not used to using the word *callisthenics*.

**3. Mondegreens**

The following is a temporary mishearing, corrected almost immediately from context.

*A reading from the Book of Jennifer's [Book of Genesis]*

**4. Malapropisms, long term misidentification of word and meaning or just errors of production.**

The following were presumably one-off slips:

*She was wearing a pinaform [pinafore, apparently a blend of pinafore and uniform]*

*She was a socialite [socialist]*

*He wasn't there in time for the concentration [consecration]*

The following error was repeated several times over a period of several days.

*When we were in Colac [Coleraine].* Colac and Coleraine are two towns in the Western District of Victoria (Australia).

5. Think about thinking. To what extent do you think you think in terms of images and other memories of sensory impressions and to what extent do you think in words?

There are two extremes. In considering what one will write or say, one thinks in words.

When one is not thinking of anything in particular, moving images play on our internal video and these images regularly involve language.