

# A

**A** An abbreviation for **argument** in GOVERNMENT-BINDING THEORY. **A-position** is a position in D-STRUCTURE to which an ARGUMENT (or THETA ROLE) can be assigned, such as SUBJECT and OBJECT; also called an **argument-position**. It contrasts with **A-bar-position** (or **A'-position**), also called a **non-argument position**, which does not allow the assignment of a theta role, such as the position occupied by an initial WH-item (e.g. *who* in *Who did she ask?*). A binding relation where the ANTECEDENT is in an A-position is said to be **A-bound** (otherwise, **A-free**); one to an A-bar-position is **A-bar-bound** (otherwise, **A-bar-free**). MOVEMENT to these positions is handled by **A-movement** and **A-bar-movement**, respectively. See also CHAIN (2).

**abbreviated clause** see REDUCE (3)

**abbreviation** (*n.*) The everyday sense of this term has been refined in LINGUISTICS as part of the study of WORD-FORMATION, distinguishing several ways in which words can be shortened. **Initialisms** or **alphabetisms** reflect the separate pronunciation of the initial letters of the constituent words (*TV, COD*); **acronyms** are pronounced as single words (*NATO, laser*); **clipped forms** or **clippings** are reductions of longer forms, usually removing the end of the word (*ad* from *advertisement*), but sometimes the beginning (*plane*), or both beginning and ending together (*flu*); and **blends** combine parts of two words (*sitcom, motel*).

**abbreviatory** (*adj.*) A term, derived from **abbreviation**, which appears within LINGUISTICS and PHONETICS as part of the phrase **abbreviatory convention** – any device used in a formal analysis which allows rules that share common elements to be combined (see BRACKETING (2)), thus permitting greater economy of statement.

**abducted** (*adj.*) see VOCAL CORDS

**abessive** (*adj./n.*) A term used in GRAMMATICAL DESCRIPTION to refer to a type of INFLECTION which expresses the meaning of absence, such as would be expressed in English by the PREPOSITION ‘without’. The abessive CASE (‘the abessive’) is found in Finnish, for example, along with ADESSIVE, INESSIVE and several other cases expressing ‘local’ temporal and spatial meanings.

**A-binding** (*n.*) see BINDING THEORY, BOUND (2)

**ablative** (*adj./n.*) (**abl, ABL**) In languages which express GRAMMATICAL relationships by means of INFLECTIONS, a term referring to the FORM taken by a NOUN PHRASE (often a single NOUN or PRONOUN), typically used in the expression of a range of LOCATIVE or INSTRUMENTAL meanings. English does not have an ‘ablative CASE’ (‘an ablative’), as did Latin, but uses other means (the PREPOSITIONS *with*, *from* and *by* in particular) to express these notions, e.g. *He did it **with** his hands*.

**ablaut** (*n.*) see GRADATION (2)

**A-bound** (*adj.*) see BOUND (2)

**abrupt** (*adj.*) A term sometimes used in the DISTINCTIVE FEATURE theory of PHONOLOGY, as part of the phrase **abrupt release**: it refers to a sound RELEASED suddenly, without the acoustic turbulence of a FRICATIVE, as in PLOSIVE CONSONANTS. Its opposite is DELAYED release, used to characterize AFFRICATES.

**absolute** (*adj.*) (1) A term used in TRADITIONAL GRAMMATICAL DESCRIPTION, and occasionally in LINGUISTICS, to refer to a SENTENCE CONSTITUENT which is isolated from or abnormally connected to the rest of the sentence. English displays an absolute use of ADVERBS and ADJECTIVES in sentence-INITIAL position, e.g. ***However**, he arrived later; **Happy**, she went to sleep*. In Latin, there are such EXOCENTRIC constructions as the ‘ABLATIVE absolute’, as in *hoc facto* (= ‘this having been done’).

(2) In linguistic theory, the term refers to a type of UNIVERSAL. An **absolute universal** is one which characterizes all languages, without exception; it contrasts with RELATIVE universal.

(3) See RELATIVE (3).

**absolutive** (*adj./n.*) (**abs, ABS**) A term used in the GRAMMATICAL DESCRIPTION of some languages, such as Eskimo and Georgian, where there is an ERGATIVE system. In this system, there is a FORMAL parallel between the OBJECT of a TRANSITIVE VERB and the SUBJECT of an intransitive one (i.e. they display the same CASE), and these are referred to as ‘absolutive’: the subject of the transitive verb is then referred to as ‘ergative’.

**absorption** (*n.*) (1) A term used in GENERATIVE GRAMMAR for a process in which an ELEMENT incorporates a SYNTACTIC FEATURE that it does not normally possess. An example would be a CASE role assigned to something which was not a NOUN phrase, such as a PASSIVE PARTICIPLE.

(2) In PHONOLOGY, an **absorption** process is seen especially in some TONE languages, where a sequence of tones at the same level is conflated. For example, a falling (high-to-low) CONTOUR tone might be followed by a low tone, yielding a possible high–low–low sequence; one low tone would then absorb the other, resulting in a high–low sequence. See also OBLIGATORY CONTOUR PRINCIPLE, SPREADING (3).

**abstract** (*adj.*) (1) (**abstr**) A term used in PHONOLOGY to describe any analytical approach which relies on unobservable elements, such as UNDERLYING forms; opposed to **concrete** or **natural**. Theories vary in the amount of abstractness they permit, and this is sometimes reflected in the title of an individual approach, such as in NATURAL GENERATIVE PHONOLOGY.

(2) A traditional term used in GRAMMAR to describe NOUNS which lack observable REFERENCE, such as *thought*, *mystery* and *principle*; opposed to **concrete**, where the nouns have physical attributes, such as *tree*, *box* and *dog*. The distinction is treated with caution in LINGUISTICS because of the difficulty of deciding which category many nouns belong to, especially when dealing with all aspects of perception and behaviour. *Music* and *happiness*, for example, have been called abstract nouns, though the first is perceptible to the senses, and the second can be related to observable behaviour. Linguistically oriented grammars prefer to operate with such FORMAL distinctions as COUNTABILITY.

**accent** (*n.*) (1) The cumulative auditory effect of those features of pronunciation which identify where a person is from, regionally or socially. The LINGUISTICS literature emphasizes that the term refers to pronunciation only, and is thus distinct from DIALECT, which refers to GRAMMAR and VOCABULARY as well. The investigation of the ways in which accents differ from each other is sometimes called **accent studies**. **Regional accents** can relate to any locale, including both rural and urban communities within a country (e.g. ‘West Country’, ‘Liverpool’) as well as national groups speaking the same language (e.g. ‘American’, ‘Australian’), and our impression of other languages (‘foreign accent’, ‘Slavic accent’). **Social accents** relate to the cultural and educational background of the speaker. Countries with a well-defined traditional social-class system, such as India and Japan, reflect these divisions in language, and accent is often a marker of class. In Britain, the best example of a social accent is the regionally neutral accent associated with a public-school education, and of the related professional domains, such as the Civil Service, the law courts, the Court and the BBC – hence the labels ‘Queen’s English’, ‘BBC English’ and the like. RECEIVED PRONUNCIATION (RP) is the name given to this accent, and because of its regional neutrality RP speakers are sometimes thought of as having ‘no accent’. This is a misleading way of putting it, however: linguistics stresses that everyone must have an accent, though it may not indicate regional origin. The popular label ‘broad’ accent refers to those accents that are markedly different from RP.

(2) The emphasis which makes a particular WORD or SYLLABLE stand out in a stream of speech – one talks especially of an **accented** sound/word/syllable, or the **accent(ual) pattern** of a PHRASE/SENTENCE. The term is usually found in a discussion of metre (METRICS), where it refers to the ‘beats’ in a line of poetry – the accented syllables, as opposed to the **unaccented** ones. But any style of spoken language could be described with reference to the relative weight (**accentuation**) of its syllables: one might talk of the ‘strongly accented’ speech of a politician, for instance. Technically, accent is not solely a matter of LOUDNESS but also of PITCH and DURATION, especially pitch: comparing the VERB *record* (as in *I’m going to record the tune*) and the NOUN (*I’ve got a record*), the contrast in **word accent** between *record* and *record* is made by the syllables differing in loudness, length and pitch movement. The notion of **pitch accent** has also been used in the PHONOLOGICAL analysis of these languages, referring to cases where there is a

restricted distribution of tone within words (as in Japanese). A similar use of these variables is found in the notion of **sentence accent** (also called ‘contrastive accent’). This is an important aspect of linguistic analysis, especially of INTONATION, because it can affect the ACCEPTABILITY, the MEANING, or the PRESUPPOSITIONS of a sentence, e.g. *He was wearing a red hat* could be heard as a response to *Was he wearing a red coat?*, whereas *He was wearing a red hat* would respond to *Was he wearing a green hat?* The term STRESS, however, is often used for contrasts of this kind (as in the phrases ‘word stress’ and ‘contrastive stress’). An analysis in terms of pitch accent is also possible (see PITCH). The total SYSTEM of accents in a language is sometimes called the **accentual system**, and would be part of the study of PHONOLOGY. The coinage **accentology** for the study of accents is sometimes found in European linguistics.

(3) In GRAPHOLOGY, an **accent** is a mark placed above a letter, showing how that letter is to be pronounced. French accents, for example, include a distinction between *é*, *è* and *ê*. Accents are a type of DIACRITIC.

**accentology, accentuation** (*n.*) see ACCENT (2)

**acceptability** (*n.*) The extent to which linguistic DATA would be judged by NATIVE-SPEAKERS to be possible in their language. An **acceptable** UTTERANCE is one whose use would be considered permissible or normal. In practice, deciding on the acceptability of an utterance may be full of difficulties. Native-speakers often disagree as to whether an utterance is normal, or even possible. One reason for this is that INTUITIONS differ because of variations in regional and social backgrounds, age, personal preferences and so on. An utterance may be normal in one DIALECT, but **unacceptable** in another, e.g. *I ain’t, I be, I am*. Much also depends on the extent to which people have been brought up to believe that certain forms of LANGUAGE are ‘correct’ and others are ‘wrong’: many do not accept as desirable those sentences which the PRESCRIPTIVE approach to GRAMMAR would criticize, such as *I will go tomorrow* (for *I shall go . . .*), or *This is the man I spoke to* (for *. . . to whom I spoke*). To a LINGUIST, all such utterances are acceptable, in so far as a section of the community uses them consistently in speech or writing. The analytic problem is to determine which sections of the community use which utterances on which occasions. Within a DIALECT, an utterance may be acceptable in one CONTEXT but unacceptable in another.

Linguistics has devised several techniques for investigating the acceptability of linguistic data. These usually take the form of experiments in which native-speakers are asked to evaluate sets of utterances containing those language features over whose acceptability there is some doubt (**acceptability tests**). It is necessary to have some such agreed techniques for judging acceptability as, especially in speech, very many utterances are produced whose status as sentences is open to question. In one sample of data, someone said, *I think it’s the money they’re charging is one thing*. The job of the linguist is to determine whether this was a mistake on the speaker’s part, or whether this is a regular feature of a speech SYSTEM; if the latter, then whether this feature is idiosyncratic, or characteristic of some social group; and so on. Such investigations by their nature are inevitably large-scale, involving many INFORMANTS and sentence patterns; they are therefore very time-consuming, and are not often carried out.

An utterance which is considered unacceptable is marked by an asterisk; if **marginally acceptable**, usually by a question mark, as follows:

\*the wall was arrived before

?the wall was arrived before by the army sent by the king

These conventions are also used to indicate ungrammatical or marginally grammatical sentences. In linguistic theory, though, the difference between the acceptability and the GRAMMATICALITY of a sentence is important. A sentence may be grammatically correct, according to the RULES of the grammar of a language, but none the less unacceptable, for a variety of other reasons. For example, owing to the repeated application of a rule, the internal structure of a sentence may become too complex, exceeding the processing abilities of the speaker: these PERFORMANCE limitations are illustrated in such cases of multiple EMBEDDING as *This is the malt that the rat that the cat killed ate*, which is much less acceptable than *This is the malt that the rat ate*, despite the fact that the same grammatical operations have been used. In GENERATIVE linguistic theory, variations in acceptability are analysed in terms of performance; grammaticality, by contrast, is a matter of COMPETENCE.

**acceptable** (*adj.*) see ACCEPTABILITY

**accessibility** (*n.*) A term derived from psychology, and used in PSYCHOLINGUISTICS to refer to the extent to which a speaker can retrieve a linguistic unit from memory. Problems of accessibility are evident in 'tip-of-the-tongue' and TONGUE-SLIP phenomena, as well as in the varying times it takes someone to react to STRUCTURES involving different degrees of COMPLEXITY.

**accessibility hierarchy** In RELATIONAL GRAMMAR, a term used to refer to a postulated LINEAR series of **dependencies** between NOMINAL entities, which controls the applicability of SYNTACTIC RULES. In the hierarchy, each entity in the series more freely undergoes syntactic rules than the items to the right. For example, the nominal operating as a SUBJECT is said to be 'more accessible' than that operating as DIRECT OBJECT; the direct object is more accessible than the INDIRECT object; and so on. The notion has been applied to several grammatical areas (e.g. RELATIVE CLAUSE formation, the use of REFLEXIVES, and QUANTIFIERS), but the full application of this principle remains to be explored.

**accessible** (*adj.*) see ACCESSIBILITY HIERARCHY

**accidence** (*n.*) Most TRADITIONAL GRAMMARS recognize accidence as one of their main subdivisions, along with SYNTAX. It refers to the variations in WORD STRUCTURE which express grammatical MEANINGS, such as CASE, TENSE, NUMBER and GENDER. In English, for example, the difference between *walk*, *walks*, *walking* and *walked* or between *boy*, *boys*, *boy's* and *boys'* would be described as part of the accidence section of a grammar. In LINGUISTICS, this term is rarely used, as these phenomena are handled under the heading of MORPHOLOGY, where they are seen as one process of WORD-FORMATION alongside several others.

**accidental gap** see GAP

**accommodate** (*v.*) see ACCOMMODATION (1)

**accommodation** (*n.*) (1) A theory in SOCIOLINGUISTICS which aims to explain why people modify their style of speaking (**accommodate**) to become more like or less like that of their addressee(s). For example, among the reasons why people CONVERGE towards the speech pattern of their listener are the desires to identify more closely with the listener, to win social approval, or simply to increase the communicative efficiency of the interaction.

(2) In SEMANTICS and PRAGMATICS, a term which refers to the acceptance by a hearer of a PRESUPPOSITION made by a speaker that was not previously part of their COMMON GROUND. For example, on hearing ‘All Mary’s children have got colds’, we would accept the presupposition that Mary has children, even if we were previously unaware of the fact. Accommodation is often modelled using RULES which COPY the presupposition into the REPRESENTATION of the preceding DISCOURSE.

**accomplishment** (*n.*) A category used in the classification of PREDICATES in terms of their ASPECTUAL properties (or ‘Aktionsarten’) devised by US philosopher Zeno Vendler (b. 1900). Accomplishment predicates represent a type of PROCESS event which extends in time but reaches a culmination point: *build*, for example, is of this type, being both DURATIVE and TELIC. In this system they contrast with two other types of PROCESS PREDICATE (ACHIEVEMENT and ACTIVITY) and with STATE predicates.

**accusative** (*adj./n.*) (**acc, ACC**) In languages which express GRAMMATICAL relationships by means of INFLECTIONS, this term refers to the FORM taken by a NOUN PHRASE (often a single noun or PRONOUN) when it is the OBJECT of a VERB. In Latin, for example, *I see the man* would be *Video hominem* and not \**Video homo*, and *hominem* would be referred to as being ‘in the accusative CASE’. LINGUISTS emphasize that it can be misleading to use terms such as ‘accusative’ in languages which do not inflect words in this way. In English, for instance, whether a word is the object of the verb or not usually depends on WORD-ORDER, as in *Dog bites postman*, where the recipient of the action is plainly the postman. Some traditional grammars would say here that *postman* is therefore ‘accusative’, but as there is no formal change between this word’s use as object and its use as SUBJECT (*Postman bites dog*) linguists argue that this is a misleading use of the term, and avoid using it in such contexts. The only instance of a genuine accusative form of a word in English is in some PRONOUNS, e.g. *He saw him*, *She saw her*, *The man whom I saw*, and even here many linguists would prefer to use a neutral term, such as ‘OBJECTIVE case’, to avoid the connotations of TRADITIONAL GRAMMARS. A distinction is often made between **accusative languages** (where subjects and objects can be distinguished using morphological or abstract cases) and **ERGATIVE languages**; ergative verbs are sometimes called **UNACCUSATIVE verbs**. In accounts which rely on an abstract notion of case, verbs which take objects are sometimes called **accusative verbs**.

**accusativity** (*n.*) see ACCUSATIVE

**achievement** (*n.*) A category used in the classification of PREDICATES in terms of their ASPECTUAL properties (or 'Aktionsarten') devised by US philosopher Zeno Vendler (b. 1900). Achievement predicates represent a type of PROCESS event which takes place instantaneously: *arrive*, for example, is of this type, being PUNCTUAL in character. In this system they contrast with two other types of PROCESS predicate (ACCOMPLISHMENT and ACTIVITY) and with STATE predicates.

**acoustic cue** see ACOUSTIC FEATURE

**acoustic domain analog** see SPEECH SYNTHESIS

**acoustic feature** A characteristic of a speech sound when analysed in physical terms, e.g. FUNDAMENTAL frequency, amplitude, harmonic structure. Such analyses are provided by ACOUSTIC PHONETICS, and it is possible to make acoustic classifications of speech sounds based upon such features, as when one classifies VOWELS in terms of their FORMANT structure. The acoustic properties of a sound which aid its identification in speech are known as **acoustic cues**. In the DISTINCTIVE FEATURE theory of PHONOLOGY of Jakobson and Halle (see JAKOBSONIAN), acoustic features are the primary means of defining the BINARY oppositions that constitute the phonological SYSTEM of a language.

**acoustic phonetics** The branch of PHONETICS which studies the physical properties of speech sound, as transmitted between mouth and ear, according to the principles of **acoustics** (the branch of physics devoted to the study of sound). It is wholly dependent on the use of instrumental techniques of investigation, particularly electronics, and some grounding in physics and mathematics is a prerequisite for advanced study of this subject. Its importance to the phonetician is that acoustic analysis can provide a clear, objective datum for investigation of speech – the physical 'facts' of utterance. In this way, acoustic evidence is often referred to when one wants to support an analysis being made in ARTICULATORY or AUDITORY PHONETIC terms. On the other hand, it is important not to become too reliant on acoustic analyses, which are subject to mechanical limitations (e.g. the need to calibrate measuring devices accurately), and which are often themselves open to multiple interpretations. Sometimes, indeed, acoustic and auditory analyses of a sound conflict – for example, in INTONATION studies, one may hear a speech melody as RISING, whereas the acoustic facts show the FUNDAMENTAL frequency of the sound to be steady. In such cases, it is for phoneticians to decide which evidence they will pay more attention to; there has been a longstanding debate concerning the respective merits of physical (i.e. acoustic) as opposed to psychological (i.e. auditory) solutions to such problems, and how apparent conflicts of this kind can be resolved.

**acquire** (*v.*) see ACQUISITION

**acquisition** (*n.*) (1) In the study of the growth of LANGUAGE in children, a term referring to the process or result of learning (**acquiring**) a particular aspect of a language, and ultimately the language as a whole. **Child language acquisition** is the label usually given to the field of studies involved. The subject has involved the postulation of 'stages' of acquisition, defined chronologically, or in relation

to other aspects of behaviour, which it is suggested apply generally to children; and there has been considerable discussion of the nature of the learning strategies which are used in the process of acquiring language, and of the criteria which can decide when a STRUCTURE has been acquired. Some theorists make a distinction between 'acquisition' and **development**, the former referring to the learning of a linguistic RULE (of GRAMMAR, PHONOLOGY, SEMANTICS), the latter to the further use of this rule in an increasingly wide range of linguistic and social situations. Others see no clear distinction between these two facets of language learning, and use the terms interchangeably.

In GENERATIVE linguistics, the term **language acquisition device (LAD)** is used to refer to a model of language learning in which the infant is credited with an INNATE predisposition to acquire linguistic structure. This view is usually opposed to those where language acquisition is seen as a process of imitation-learning or as a reflex of cognitive development.

(2) **Acquisition** is also used in the context of learning a foreign language: 'foreign' or 'second-language' acquisition is thus distinguished from 'first-language' or 'mother-tongue' acquisition. In this context, acquisition is sometimes opposed to **learning**: the former is viewed as a subconscious, natural process, which is the primary force behind foreign-language fluency; the latter is seen as a conscious process which monitors the progress of acquisition and guides the performance of the speaker.

**acrolect** (*n.*) A term used by some SOCIOLINGUISTS, in the study of the development of CREOLE languages, to refer to a prestige or STANDARD VARIETY (or LECT) to which it is possible to compare other lects. An **acrolectal** variety is contrasted with a MEOLECT and a BASILECT.

**acronym** (*n.*) see ABBREVIATION

**across-the-board (ATB)** A term used in various branches of LINGUISTICS for an effect which applies to the whole of a designated linguistic system or subsystem. In particular, in language ACQUISITION it represents a view of PHONOLOGICAL development which asserts that, when children introduce a new pronunciation, the new form spreads to all the words in which it would be found in adult speech – for example, if /l/ and /j/ are at first both pronounced [j], and [l] is later acquired, it will be used only in adult words which contain /l/, and not /j/. There is no implication that the change takes place instantaneously. In GENERATIVE grammar, the term has also been used to refer to phenomena which affect all the constituents in a CO-ORDINATE structure. See also DIFFUSION.

**actant** (*n.*) In VALENCY GRAMMAR, a FUNCTIONAL UNIT determined by the valency of the VERB; opposed to **circstant**. Examples would include SUBJECT and DIRECT OBJECT.

**action** (*n.*) see ACTOR–ACTION–GOAL

**active** (*adj./n.*) (1) (**act, ACT**) A term used in the GRAMMATICAL analysis of VOICE, referring to a SENTENCE, CLAUSE or VERB FORM where, from a SEMANTIC point of view, the grammatical SUBJECT is typically the actor, in relation to the verb, e.g.



*The boy wrote a letter.* ‘Active voice’ (or ‘the active’) is contrasted with PASSIVE, and sometimes with other forms of the verb, e.g. the ‘middle voice’ in Greek.

(2) See ARTICULATION (1)

**active knowledge** A term used, especially in relation to LANGUAGE learning, for the knowledge of language which a user actively employs in speaking or writing; it contrasts with **passive knowledge**, which is what a person understands in the speech or writing of others. Native-speakers’ passive knowledge of vocabulary (**passive vocabulary**), for example, is much greater than their active knowledge (**active vocabulary**): people know far more words than they use.

**activity** (*n.*) A category used in the classification of PREDICATES in terms of their ASPECTUAL properties (or ‘Aktionsarten’) devised by US philosopher Zeno Vendler (b. 1900). Activity predicates represent a type of PROCESS event which need not reach a culmination point: *walk*, for example, is of this type, being DYNAMIC and ATELIC in character. In this system they contrast with two other types of PROCESS predicate (ACCOMPLISHMENT and ACHIEVEMENT) and with STATE predicates.

**actor–action–goal** A phrase used in the GRAMMATICAL and SEMANTIC analysis of SENTENCE patterns, to characterize the typical sequence of FUNCTIONS within STATEMENTS in many languages. In the sentence *John saw a duck*, for example, *John* is the actor, *saw* the action, and *a duck* the GOAL. On the other hand, languages display several other ‘favourite’ sequences, such as Welsh, where the UNMARKED sequence is action–actor–goal. The phrase is widely used, but not without criticism, as the semantic implications of terms such as ‘actor’ do not always coincide with the grammatical facts, e.g. in *The stone moved*, the SUBJECT of the sentence is hardly an ‘actor’ in the same sense as *John* is above.

**actualization** (*n.*) A term used by some linguists to refer to the physical EXPRESSION of an abstract LINGUISTIC unit; e.g. PHONEMES are **actualized** in PHONIC SUBSTANCE as PHONES, MORPHEMES as MORPHS. Any UNDERLYING form may be seen as having a corresponding actualization in substance. REALIZATION is a more widely used term.

**acute** (*adj.*) One of the features of sound set up by Jakobson and Halle (see JAKOBSONIAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in PLACE OF ARTICULATION; its opposite is GRAVE. Acute sounds are defined articulatorily and ACOUSTICALLY as those involving a medial articulation in the VOCAL TRACT, and a concentration of acoustic energy in the higher frequencies; examples of [+acute] sounds are FRONT VOWELS, and DENTAL, ALVEOLAR and PALATAL CONSONANTS.

**additive bilingualism** see BILINGUAL

**address** (*n.*) The general use of this term, in the sense of ‘the manner of referring to someone in direct linguistic interaction’, has provided SOCIOLINGUISTICS with a major field of study. **Forms of address** (or **terms of address**) have been analysed between different types of participant in different social situations, and RULES proposed to explain the speaker’s choice of terms, e.g. governing the use

of first names, titles, intimate PRONOUNS, etc. Social psychological concepts, such as power and solidarity, have been suggested as particularly significant factors in understanding **address systems**, i.e. the SYSTEM of RULES used by a speaker or group, governing their use of such forms as *tu* and *vous* (T FORMS and V FORMS).

**addressee** (*n.*) A term used in LINGUISTICS, especially in PRAGMATICS, to refer to one of the primary PARTICIPANT ROLES, along with **speaker**, in a linguistic interaction. The notion is also relevant in SOCIOLINGUISTICS, where the language of addressees is central to the notion of ACCOMMODATION, and in GRAMMAR, where taking account of an addressee may influence the choice of PRONOUN (see INCLUSIVE) or motivate a particular HONORIFIC form.

**adducted** (*adj.*) see VOCAL CORDS

**adequacy** (*n.*) A term used in LINGUISTIC theory as part of the evaluation of levels of success in the writing of GRAMMARS. Several sets of distinctions based on this notion have been made. **External adequacy** judges a grammar in terms of how well it corresponds to the DATA (which are 'external' to the grammar); **internal adequacy** is a judgement based on the 'internal' characteristics of the grammar, such as its SIMPLICITY, elegance, etc. From a different point of view, grammars are said to be **weakly adequate** if they GENERATE some desired set of SENTENCES; they are **strongly adequate** if they not only do this but also assign to each sentence the correct STRUCTURAL DESCRIPTION. An alternative formulation recognizes three levels of achievement in grammars: **observational adequacy** is achieved when a grammar generates all of a particular sample (CORPUS) of data, correctly predicting which sentences are WELL FORMED; **descriptive adequacy** is achieved when a grammar goes beyond this, and describes the INTUITIONS (COMPETENCE) of the language's speakers; **explanatory adequacy** is achieved when a principled basis is established for deciding between alternative grammars, all of which are descriptively adequate.

**adequate** (*adj.*) see ADEQUACY

**adessive** (*adj./n.*) A term used in GRAMMATICAL DESCRIPTION to refer to a type of INFLECTION which expresses the meaning of presence 'at' or 'near' a place. The 'adessive case' ('the adessive') is found in Finnish, for example, along with ALLATIVE, ELATIVE and several other cases expressing 'local' temporal and spatial meanings.

**adicity** (*n.*) see VALENCY

**adjacency** (*n.*) see ADJACENT

**adjacency pair** A term used in SOCIOLINGUISTIC analyses of conversational interaction to refer to a single stimulus-plus-response sequence by the participants. Adjacency pairs have been analysed in terms of their role in initiating, maintaining and closing conversations (e.g. the various conventions of greeting, leave-taking, topic-changing), and constitute, it has been suggested, an important methodological concept in investigating the ETHNOGRAPHY OF COMMUNICATION.

**adjacency principle** A principle in GOVERNMENT-BINDING THEORY which provides for the order of COMPLEMENTS. It requires that complements capable of being CASE-marked precede those complements which are not, and thus to be adjacent to the HEAD of the PHRASE in question. In English, for instance, the principle ensures that no CONSTITUENT intervenes between a VERB and its OBJECT NOUN phrase, e.g. *John read a book yesterday* v. \**John read yesterday a book*.

**adjacent** (*adj.*) An application of the general sense of this term in several areas of LINGUISTICS, especially in GENERATIVE models of language, where it refers specifically to neighbouring elements in a REPRESENTATION. For example, some phonological models require a 'LOCALITY condition': phonological rules apply only between elements which are next to each other on a given TIER. In FEATURE GEOMETRY, for instance, the neighbouring representation of features or NODES on a TIER are said to be **adjacent**, and those separated by other elements to be **non-adjacent**. In this context, the notion of **adjacency** is sometimes extended to include features on different tiers, which count as adjacent if they are linked to adjacent ROOT nodes. In METRICAL PHONOLOGY, the 'metrical locality principle' requires that rules refer only to elements at the same or adjacent layers of metrical structure. See also ADJACENCY PAIR, ADJACENCY PRINCIPLE, LOCALITY.

**adjectival** (*adj./n.*) see ADJECTIVE

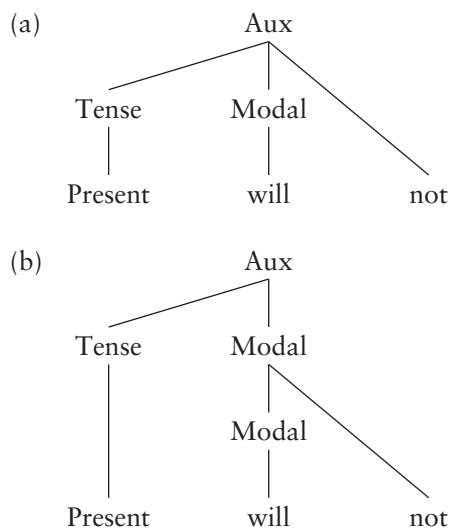
**adjective** (*n.*) (A, **adj**, **ADJ**) A term used in the GRAMMATICAL classification of WORDS to refer to the main set of items which specify the attributes of NOUNS. From a FORMAL point of view, four criteria are generally invoked to define the class in English (and similar kinds of criteria establish the class in other languages) they can occur within the noun PHRASE, i.e. they function in the **attributive** position, e.g. *the big man*; they can occur in a post-verbal or **predicative** position, e.g. *the man is big*; *he called it stupid*; they can be PREMODIFIED by an INTENSIFIER, such as *very*, e.g. *the very big man*; and they can be used in a COMPARATIVE and SUPERLATIVE form, either by INFLECTION (e.g. *big*, *bigger*, *biggest*) or PERIPHRASTICALLY (e.g. *interesting*, *more interesting*, *most interesting*). However, not all adjectives satisfy all these criteria (e.g. *major*, as in *a major question*, does not occur predicatively – cf. \**The question is major*), and the sub-classification of adjectives has proved quite complex. Both narrow and broad applications of the term 'adjective' will be found in grammars. In its broadest sense it could include everything between the DETERMINER and the noun, in such a phrase as *the vicar's fine old English garden chair*; but many linguists prefer to restrict it to the items which satisfy most or all of the above criteria (to include only *fine* and *old*, in this example), the other items being called 'adjective-like' or **adjectivals**. Adjectives may also be the HEADS of phrases (**adjective** or **adjectival phrases** (abbreviated **AP** or **AdjP**), such as *that's very important*), and an **adjectival** function is sometimes recognized for certain types of CLAUSE (e.g. *he's the man I saw*). See ATTRIBUTIVE, PREDICATIVE.

**adjoin** (*v.*) see ADJUNCTION

**adjunct** (*n.*) A term used in GRAMMATICAL theory to refer to an optional or secondary element in a CONSTRUCTION: an adjunct may be removed without the

STRUCTURAL identity of the rest of the construction being affected. The clearest examples at SENTENCE level are ADVERBIALS, e.g. *John kicked the ball yesterday* instead of *John kicked the ball*, but not \**John kicked yesterday*, etc.; but other elements have been classed as **adjunctival**, in various descriptions, such as VOCATIVES and ADJECTIVES. Many adjuncts can also be analysed as MODIFIERS, attached to the HEAD of a phrase (as with adjectives, and some adverbs). The term may be given a highly restricted sense, as when it is used in QUIRK GRAMMAR to refer to a subclass of adverbials. In X-BAR syntax, an adjunct is one of the major components of a phrasal category (the others being HEAD, COMPLEMENT and SPECIFIER).

**adjunction** (*n.*) A basic SYNTACTIC operation in TRANSFORMATIONAL GRAMMAR (TG) referring to a RULE which places certain ELEMENTS of STRUCTURE in adjacent positions, with the aim of specifying how these structures fit together in larger UNITS. In classical TG, several types of adjunction were recognized. In **sister-adjunction** two elements were formally adjoined *under* a particular NODE and thus became sister CONSTITUENTS of that node. For example, in one formulation of the VERB PHRASE, the NEGATIVE PARTICLE was ‘sister-adjoined’ to the elements MODAL and TENSE, as in (a) below. (A different, but related, formal operation was known as **daughter-adjunction**.) **Chomsky-adjunction** provided an alternative way of handling this situation, and is now the only type of adjunction recognized in GOVERNMENT-BINDING THEORY. This suggestion involves adjoining an element to a node: a COPY of this node is then made immediately above it, and it is this which DOMINATES the adjoined elements. Under this analysis, the negative particle could be handled as in (b) below. This ensures that whatever happens to modal *will* also happens to *not* – for instance, CONTRACTED *not* (*n’t*) needs to stay with the modal if the latter is moved, as in *won’t he*, *can’t he*, etc. It is thus claimed that this operation allows LINGUISTICALLY SIGNIFICANT GENERALIZATIONS to be made which might otherwise be missed, or which would be handled less ECONOMICALLY. In government-binding theory, MOVEMENT rules involve either (Chomsky-)adjunction or SUBSTITUTION. See also STRAY.



**adjunctival** (*adj./n.*) see ADJUNCT

**adnominal** (*adj./n.*) A term used by some GRAMMARIANS to refer to the elements in a NOUN PHRASE which MODIFY a noun (an analogy with ADVERBIAL), such as ADJECTIVES, PREPOSITIONAL phrases and 'possessive' nouns, e.g. *the big hat, the hat in the box, the vicar's hat*. A description in terms of 'adnominal' elements may also be used in the classification of RELATIVE CLAUSES (e.g. *the car which she bought . . .*).

**adposition** (*n.*) A term sometimes used in GRAMMAR to subsume the two categories of PREPOSITION and POSTPOSITION. It proves useful when there is a need to emphasize the adjacency of these categories to the NOUN, without having to choose whether the category precedes or follows.

**adstratal** (*adj.*) see ADSTRATUM

**adstratum** (*n.*) A term sometimes used in SOCIOLINGUISTICS, referring to features in a language which have resulted from CONTACT with a neighbouring language. The process of CONVERGENCE may lead to the development of a linguistic AREA. **Adstratal** features contrast with those found in the SUBSTRATUM and SUPERSTRATUM, where a single language has been influenced by some other, thus further differentiating it from neighbouring languages.

**adultocentric** (*adj.*) see ADULTOMORPHIC

**adultomorphic** (*adj.*) A label sometimes used in language ACQUISITION studies to characterize an analysis of children's speech in terms which were originally devised for the study of the adult language; also called **adultomorphic**. Examples include referring to *allgone* as an ELLIPTICAL SENTENCE, or describing babbling using the INTERNATIONAL PHONETIC ALPHABET. It is, of course, difficult to devise a terminology or NOTATION for child speech which is largely or totally free of adult values, but, it is argued, caution is none the less needed to avoid introducing too many adult assumptions, and as a consequence attributing to children a knowledge of language which they do not possess.

**advanced tongue root** see ROOT (2)

**advancement** (*n.*) A term used in RELATIONAL GRAMMAR for a class of relation-changing PROCESSES. A NOUN PHRASE which bears a particular grammatical relation to some VERB comes to bear another grammatical relation to that verb, higher up the relational HIERARCHY, e.g. a process converting an OBJECT to a SUBJECT. See also PROMOTION (1).

**adverb** (*n.*) (**A, adv, ADV**) A term used in the GRAMMATICAL classification of WORDS to refer to a heterogeneous group of items whose most frequent function is to specify the mode of action of the VERB. In English, many (by no means all) adverbs are signalled by the use of the *-ly* ending, e.g. *quickly*, but cf. *soon*. SYNTACTICALLY, one can relate adverbs to such QUESTIONS as *how, where, when* and *why*, and classify them accordingly, as adverbs of 'manner', 'place', 'time',

etc.; but as soon as this is done the functional equivalence of adverbs, **adverb phrases**, **PREPOSITIONAL PHRASES**, **NOUN phrases**, and **adverb clauses** becomes apparent, e.g. A: *When is she going?* B: *Now/Very soon/In five minutes/Next week/When the bell rings*. An ‘adverb phrase’ (often abbreviated as **AdvP**) is a phrase with an adverb as its **HEAD**, e.g. *very slowly, quite soon*. The term **adverbial** is widely used as a general term which subsumes all five categories.

‘Adverb’ is thus a **word-CLASS** (along with **NOUN**, **ADJECTIVE**, etc.), whereas ‘adverbial’ is an **ELEMENT** of **CLAUSE** structure (along with **SUBJECT**, **OBJECT**, etc.), and the two usages need to be kept clearly distinct. Within adverbials, many syntactic roles have been identified, of which verb **MODIFICATION** has traditionally been seen as central. A function of adverbials as **SENTENCE** modifiers or sentence **CONNECTORS** has been emphasized in linguistic studies, e.g. *However/Moreover/Actually/Frankly . . . I think she was right*. Several other classes of items, very different in **DISTRIBUTION** and **FUNCTION**, have also been brought under the heading of ‘adverb(ial)’, such as **INTENSIFIERS** (e.g. *very, awfully*) and **NEGATIVE PARTICLES** (e.g. *not*); but often linguistic studies set these up as distinct word-classes. See also **MANNER ADVERB(IAL)**, **QUANTIFIER**, **RELATIVE** (1).

**adverb clause** see **ADVERB**

**adverbial** (*adj./n.*) see **ADVERB**

**adverb phrase** see **ADVERB**

**adversative** (*adj./n.*) In **GRAMMAR** and **SEMANTICS**, a form or construction which expresses an antithetical circumstance. Adversative meaning can be expressed in several grammatical ways (as ‘adversatives’), such as through a **CONJUNCTION** (*but*), **ADVERBIAL** (*however, nevertheless, yet, in spite of that, on the other hand*), or **PREPOSITION** (*despite, except, apart from, notwithstanding*).

**aerometry** (*n.*) In **PHONETICS**, the measurement of air flow during speech; also called **electroaerometry**. Several instruments, such as the **electroaerometer**, have been designed to provide such data, using a special face mask which allows separate measures of air flow to be made from mouth and nose.

**affect** (*n.*) A term sometimes used in **SEMANTICS** as part of a classification of types of **MEANING**: it refers to the attitudinal element in meaning, as in the differing emotional associations (or **CONNOTATIONS**) of **LEXICAL** items (e.g. *a youth/youngster stood on the corner*) or the expression of attitude (or **affect**) in **INTONATION**. **Affective meaning** is usually opposed to **COGNITIVE** meaning. Alternative terms include **EMOTIVE** and **ATTITUDINAL**.

**affect alpha** A maximally general notion introduced into **GOVERNMENT-BINDING THEORY**, subsuming the three operations of ‘move alpha’ (or ‘alpha movement’), ‘insert alpha’ (or ‘alpha insertion’) and ‘delete alpha’ (or ‘alpha deletion’). It could be glossed as ‘do anything to any category’. See **ALPHA NOTATION**, **MOVE ALPHA**.

**affected** (*adj.*) A term used by some **LINGUISTS** as part of the **GRAMMATICAL** or **SEMANTIC** analysis of a **SENTENCE** in terms of **CASES** or **PARTICIPANT ROLES**: it

usually refers to an entity (ANIMATE or inanimate) which does not cause the happening denoted by the verb, but is directly involved in some other way. It is typically the role of the DIRECT OBJECT, e.g. *I kicked **the ball***. PATIENT, OBJECTIVE and GOAL have sometimes been used in this sense, but alternative interpretations for these terms are common.

**affective** (*adj.*) see AFFECT

**affirmative** (*adj./n.*) A term used in GRAMMATICAL description to refer to a type of SENTENCE or VERB which has no marker of NEGATION, i.e. it is expressing an assertion. The 'affirmative', or positive, 'pole' of this contrast is opposed to 'negative', and the grammatical SYSTEM involved is often referred to under the heading of POLARITY.

**affix** (*n.*) (AFF) (1) The collective term for the types of FORMATIVE that can be used only when added to another MORPHEME (the ROOT or STEM), i.e. affixes are a type of 'bound' morpheme. Affixes are limited in number in a language, and are generally classified into three types, depending on their position with reference to the root or stem of the WORD: those which are added to the beginning of a root/stem (PREFIXES), e.g. *unhappy*; those which follow (SUFFIXES), e.g. *happiness*; and those which occur within a root/stem (INFIXES). Less common terms include **circumfix** or **ambifix**, for a combination of prefix and suffix (as in *enlight-en*). The morphological process whereby GRAMMATICAL or LEXICAL information is added to a stem is known as **affixation** ('prefixation', 'suffixation', 'infixation'). From an alternative point of view, affixes may be divided into INFLECTIONAL and DERIVATIONAL types.

The number of affixes in a word has been suggested as one of the criteria for classifying languages into types (the **affix(ing) index**). Languages which express grammatical relationships primarily through the use of affixes are known as **affixing languages**, e.g. a 'prefixing' language (as in Bantu), or a 'suffixing' language (as in Latin or Greek).

In GENERATIVE grammar, the term 'affix' applies to such notions as 'present' and 'past', as well as *-ing*, *be*, *have*, etc., in the formulation of RULES. **Affix-hopping**, in this approach, is an OBLIGATORY TRANSFORMATIONAL rule which attaches an affix to the appropriate formative in a STRING: the affix 'hops' over the VERB, which is adjacent to it, e.g. *-ing+go* becoming *go+ing*.

(2) In the DEMISYLLABIC analysis of SYLLABLES, the **affix** is an optional element attached to the syllabic CORE. Two types of affix are recognized: **prefix** (**p-fix**) and **suffix** (**s-fix**), the abbreviated forms being preferred in order to avoid terminological confusion with the corresponding notions in MORPHOLOGY. The point of division between core and affix is shown notationally by a dot.

**affixal morphology** An approach to MORPHOLOGY which claims that the only permissible morphological operation is the combining of AFFIXES and STEMS (other ALTERNATIONS, such as GRADATION or DELETION, are part of the PHONOLOGY). This restriction is absent in **non-affixal morphology**.

**affixation** (*n.*), **affix-hopping** (*n.*), **affixing** (*adj.*) see AFFIX

**affricate** (*n.*) A term used in the classification of CONSONANT sounds on the basis of their MANNER OF ARTICULATION: it refers to a sound made when the air-pressure behind a complete CLOSURE in the VOCAL TRACT is gradually released; the initial RELEASE produces a PLOSIVE, but the separation which follows is sufficiently slow to produce audible friction, and there is thus a FRICATIVE element in the sound also. However, the DURATION of the friction is usually not as long as would be the case of an independent fricative sound. If it is very brief indeed, the term **affrication** is used; in some English DIALECTS, such as Cockney, **affricated** plosives may be heard, such as [tʰ] and [dʰ], the auditory brevity of the friction element being indicated in the TRANSCRIPTION by the small symbols. It is, then, the combination of plosion and friction which identifies an affricate. In English, only [t] and [d] are released in this way, as in *ch-* [tʃ] of *chip* and *j-* [dʒ] of *just*. German examples are [pf-] *pfennig*, 'penny' and [ts] *zu*, 'to'.

While affricates are PHONETICALLY easy to define, it is often a problem for PHONOLOGICAL analysis to decide whether a sequence of plosive and fricative elements constitutes a single functional unit, or is best analysed as two separate units. English [tʃ], for example, occurs initially, medially and finally in a word, readily contrasting with other PHONEMES, e.g. *chip/sip*, *richer/ripper*, *patch/pat*. On the other hand [tr], while occurring initially and medially (*trip/sip*, *petrol/petal*), does not occur finally. Further, [tθ] only occurs finally (*eighth/eight*). Phonetically, all could be considered affricates; but, phonologically, there would be difference of opinion as to whether those with a restricted DISTRIBUTION could usefully be identified in this way.

**affricated** (*adj.*), **affrication** (*n.*) see AFFRICATE

**African-American English** see VERNACULAR

**agent** (*n.*) see AGENTIVE

**agentive** (*adj./n.*) (AGT) A term used in GRAMMATICAL description to refer to a FORM or CONSTRUCTION whose typical FUNCTION in a SENTENCE is to specify the means whereby a particular action came about (the **agent**). In some languages, the term is used as one of the CASES for NOUNS, along with ACCUSATIVE, etc. In English, the term has especial relevance with reference to the PASSIVE construction, where the agent may be expressed or unexpressed (**agentless**) (e.g. *the man was bitten [by a snake]*). In active constructions in English, the agent is usually the grammatical SUBJECT, but in some sentences (and often in some other languages) a more complex statement of agentive function is required (as in such sentences as *The window broke* (see ERGATIVE) and *We ran the car out of petrol*). 'Agentive' (later, 'agent') has a special status in several linguistic theories, such as CASE grammar and GOVERNMENT-BINDING THEORY, where it is defined similarly to the above, but is seen as one of a fixed set of SEMANTIC cases or roles (THETA ROLES), along with OBJECTIVE, DATIVE, etc. The term COUNTER-AGENT is also used in the context of case grammar.

**agentive passive** see PASSIVE

**agentless** (*adj.*) see AGENTIVE



**agglutinating** (*adj.*), **agglutination** (*n.*) see AGGLUTINATIVE

**agglutinative** (*adj.*) A term which characterizes a type of language established by COMPARATIVE LINGUISTICS using STRUCTURAL (as opposed to DIACHRONIC) criteria, and focusing on the characteristics of the WORD: in **agglutinative** or **agglutinating languages**, words typically contain a linear sequence of MORPHS – as seen in English *dis/establish/ment* – and thus contrast with ISOLATING and INFLECTIONAL languages. As always in such classifications, the categories are not clear-cut: different languages will display the characteristic of **agglutination** to a greater or lesser degree. Languages which display agglutination to a major extent include Turkish and Japanese.

**AGR** /'agə/ see AGREEMENT

**agrammatic speech** see AGRAMMATISM

**agrammatism** (*n.*) A term traditionally used in LANGUAGE pathology, as part of the study of aphasia, referring to a type of SPEECH production characterized by TELEGRAPHIC SYNTACTIC structures, the loss of FUNCTION WORDS and INFLECTIONS, and a generally reduced grammatical range; also called **agrammatic speech**. There may also be problems of comprehension. The notion has come to attract research interest in NEUROLINGUISTICS and PSYCHOLINGUISTICS as part of the study of the way the brain processes language. A distinction was traditionally drawn between agrammatism (the omission of items) and **paragrammatism** (the deviant replacement of items), but as both types of symptoms are often found in the same patient, in varying degrees, the dichotomy is now felt to obscure rather than clarify the nature of the phenomenon.

**agree** (*v.*) see AGREEMENT

**agreement** (*n.*) A traditional term used in GRAMMATICAL theory and description to refer to a formal relationship between ELEMENTS, whereby a FORM of one WORD requires a corresponding form of another (i.e. the forms **agree**). In Latin, for example, agreement between elements is of central importance, being one of the main means of expressing grammatical relationships, in the absence of fixed patterns of WORD-ORDER. The term CONCORD has been more widely used in linguistic studies, but in GENERATIVE LINGUISTICS 'agreement' resurfaced with a new range of application. In GOVERNMENT-BINDING THEORY, **agreement marking** (AGR) of person, gender or number in FINITE VERBS plays an important role in BINDING THEORY and CASE theory. In GENERALIZED PHRASE-STRUCTURE GRAMMAR, the **control agreement principle** (CAP) is a semantically based principle governing the distribution of agreement marking.

**airstream mechanism** A term used in PHONETICS for a physiological process which provides a source of energy capable of being used in SPEECH sound PRODUCTION. Air is moved inwards or outwards by the movement of this mechanism, producing respectively an INGRESSIVE and an EGRESSIVE airflow. The main initiator of air movement is the lungs (the PULMONIC airstream), which underlies the majority of human speech sounds. The 'glottalic' airstream mechanism, as its

name suggests, uses the movement of the glottis (the aperture between the VOCAL CORDS) as the source of energy (see GLOTTAL). The ‘velaric’ airstream mechanism, also as its name suggests, involves an airflow produced by a movement of the BACK of the TONGUE against the velum (see VELAR). It is also possible to start air vibrating using other movable parts of the vocal tract, such as the cheeks or the oesophagus, but these are not methods used in normal speech production. The use of the cheeks produces a ‘buccal’ voice (the basis for the Donald Duck effect); the ‘oesophageal’ voice is characteristic of the speech taught to people who have had their larynx surgically removed.

**Aktionsart** /akti'əʊnsɑ:t/ (*n.*), plural **Aktionsarten** see ASPECT

**alethic** /ə'li:θɪk/ (*adj.*) A term derived from modal logic and used by some LINGUISTS as part of a theoretical framework for the analysis of MODAL VERBS and related STRUCTURES in LANGUAGE. **Alethic modality** is concerned with the necessary or contingent truth of propositions, e.g. the use of the modal in the sentence *A triangle must have three sides*, i.e. ‘It is impossible for a triangle not to have three sides.’ It contrasts with EPISTEMIC and DEONTIC modality, which are concerned with obligation and knowledge, respectively.

**algorithm** (*n.*) An application in LINGUISTICS and PHONETICS of the general use of this term in cybernetics, computing, etc., referring to a procedure which applies mechanically in a finite number of precisely specified steps. Complex operations may frequently be characterized as algorithms by breaking them down into a sequence of simpler operations, as in the flow chart of a computer program. The main use of **algorithmic** reasoning in linguistics is found in the analytic statements of a GENERATIVE GRAMMAR.

**alienability** (*n.*) see ALIENABLE

**alienable** (*adj.*) A term used in GRAMMATICAL analysis to refer to a type of possessive relationship formally MARKED in some languages (e.g. Chinese). If a possessed item is seen as having only a temporary or non-essential dependence on a possessor, it is said to be ‘alienable’, whereas if its relationship to the possessor is a permanent or necessary one, it is **inalienable**. Distinctions of **alienable possession** (or **alienability**) are not MORPHOLOGICALLY marked in English, but SEMANTICALLY the contrast can be seen in *the boy's book* (alienable) and *the boy's leg* (inalienable).

**ALIGN** see ALIGNMENT

**alignment** (*n.*) (**ALIGN**) A family of CONSTRAINTS in OPTIMALITY THEORY requiring that the DOMAIN of a FEATURE extends to the EDGE of a CONSTITUENT – either the right edge, or the left edge, or both. Alignment would be used to handle such cases as a language where a feature of NASALITY appears only at the left edge of a STEM or ROOT, or the right edge of a particular TONE coincides with the right edge of a SYLLABLE. **Generalized alignment** is a SCHEMA for constraints which **aligns** (or **ANCHORS**) elements in two STRINGS. In relation to MORPHOLOGY, for example, it handles the ORDER of morphemes, requiring that the edge of one

constituent coincides with the edge of another, such as the right edge of a REDUPLICANT with the left edge of a BASE (i.e. thereby ensuring that the reduplicant comes before the base).

**allative** (*adj./n.*) (**all, ALL**) A term used in GRAMMATICAL DESCRIPTION to refer to a type of INFLECTION which expresses the meaning of motion 'to' or 'towards' a place. The 'allative CASE' ('the allative') is found in Finnish, for example, along with ILLATIVE, ADESSIVE and several other cases expressing 'local' temporal and spatial meanings.

**allegro** (*adj.*) see LENTO

**allo-** A prefix used generally in LINGUISTICS to refer to any noticeable variation in the FORM of a linguistic UNIT which does not affect that unit's FUNCTIONAL identity in the language. The formal variation noted is not linguistically distinctive, i.e. no change of MEANING is involved. The written language, for example, consists of a series of letters, or GRAPHEMES, but each of these graphemes can be written in several different ways, depending on such matters as linguistic CONTEXT, choice of type, handwriting variation, and so on, e.g. 'a letter A' may appear as A, a, a, a, etc. Each of these possibilities is a graphic VARIANT of the abstract grapheme (A): they are all **allographs** of the grapheme (A). The identity of the word *cat* stays the same, regardless of whether it is written *cat*, *cAt*, *cat*, etc. (though not all of these would be equally acceptable).

The first relationship of this kind to be established was in PHONOLOGY, viz. the relationship of **allophones** to PHONEMES. The phonemes of a language are abstractions, and the particular phonetic shape they take depends on many factors, especially their position in relation to other sounds in a sentence (see COMPLEMENTARY DISTRIBUTION). The English phoneme /t/ for example, is usually articulated in ALVEOLAR position (as in *eight*), but it may occur in DENTAL position, as in *eighth*, where it has been influenced by the place of articulation of the *th* sound following. We would thus talk of the alveolar and dental allophones of /t/ in this example. Many allophones are always in principle possible for any phoneme, given the wide range of idiosyncratic pronunciations which exist in a speech community (see FREE variation). Textbooks provide information about the major variants, viz. those clearly conditioned by linguistic or social (e.g. ACCENT) contexts. From a terminological point of view, one may also refer to the above phenomenon as an **allophonic variant** of a phoneme (sometimes simply a 'phonetic variant' or a 'sub-phonemic variant'). The relationship between allophones and phonemes is one of REALIZATION: a phoneme is 'realized' by its allophones. The differences between allophones can also be stated using phonological RULES or (as in OPTIMALITY THEORY) through the interaction of CONSTRAINTS. In the latter context, **allophony** is the term used for cases where a feature does not occur in an inventory, but a context-specific condition overrides the general prohibition.

Later, the notion of variant units in GRAMMAR was established, on analogy with the allophone/phoneme distinction. Many of the MORPHEMES of the language appear in different forms, depending on the context in which they appear. The morpheme which expresses plurality in English, for instance, appears in several variants: *cap-caps*, *log-logs*, *force-forces*, *mouse-mice*, *sheep-sheep*, etc.

Each of these variant forms – the voiceless [s] of *caps*, the voiced [z] of *logs*, the irregular shape of *mice*, and so on – would be said to be an **allomorph** of the plural morpheme, and the phenomenon is called **allomorphy**. They have also been referred to as **morpheme** (or **morphemic**) **alternants** or **allomorphic variants**.

These are the main allo- terms which have been introduced, all opposed to an -emic term, and the suggestion has been made that this relationship, of allo- to -eme, is an important explanatory principle in linguistic analysis. Certainly many other such allo- relationships have been postulated since the terminology was first introduced in the 1930s. Some are **allochrone** (non-distinctive variant of a minimal unit of length, or CHRONEME), **allokine** (non-distinctive variant of a KINEME, i.e. a minimal unit of body movement, such as a gesture or facial expression) and **alloseme** (non-distinctive variant of a minimal unit of meaning, or SEMEME). None has proved to be as useful as allophone or allomorph, however, and the extent to which this terminology is helpful when applied to such other areas of linguistic analysis – and to behavioural analysis generally, as in the classification of units of dance, song, taste, movement – is disputed. See -EMIC /-ETIC.

**allochrone, allograph, allokine, alloseme** (*n.*) see ALLO-

**allomorph** (*n.*), **allomorphic** (*adj.*), **allomorphy** (*n.*) see ALLO-, MORPHEME

**allonym** (*n.*) A term used in ONOMASTICS for a name assumed by an author which belongs to someone else. It is not a common practice, because of legal sanctions. The reasons for adopting a false name range from literary playfulness to outright deception. See also PSEUDONYM.

**allophone** (*n.*), **allophonic** (*adj.*), **allophony** (*n.*) see ALLO-, PHONEME

**allophonic transcription** see TRANSCRIPTION

**allotagma** (*n.*) see TAGMEMICS

**alphabetism** (*n.*) see ABBREVIATION

**alpha notation** A TRANSCRIPTIONAL convention in GENERATIVE LINGUISTICS which makes it possible to simplify the statement of a RULE by introducing a variable. In generative PHONOLOGY, for example, it is used in cases where there is a mutual predictability between sets of FEATURES, and avoids the necessity of having to make separate statements for the conditions of occurrence of each feature. For example, in order to state that a VOICED PLOSIVE in a language is always ROUNDED whereas a voiceless plosive is always unrounded, one can conflate the two rules by using the variable  $\alpha$  to stand for the two possible correlations [+voice] ~ [+round] and [-voice] ~ [-round], viz. [ $\alpha$  voice] [ $\alpha$  round]. Several developments of this convention will be encountered in this approach to phonology, including the use of other variables. See also AFFECT ALPHA, MOVE ALPHA.

**alternant** (*n.*) see ALTERNATION

**alternate** (*v.*), **alternating** (*adj.*) see METRICAL GRID

**alternation** (*n.*) A term used in LINGUISTICS to refer to the relationship which exists between the alternative FORMS, or VARIANTS, of a linguistic UNIT. The usual symbol for alternation is ~. In PHONOLOGY, for example, the related VOWEL QUALITIES of such words as *telegraph* ~ *telegraphic*, *receive* ~ *reception* are sometimes described as **alternants**, as are the various ALLOPHONES of a PHONEME. The term has had particular currency in MORPHOLOGY, however, where ‘morphemic/morpheme alternant’ is another term for allomorph, and where various subtypes have been distinguished. For example, ‘phonologically conditioned alternants’ are illustrated in the various forms of the plural MORPHEME (/s/, /z/, /-IZ/), which are predictable from the preceding phonological context (‘MORPHOPHONEMIC alternants’). ‘Grammatically conditioned alternants’ are cases where there is no such rationale, the occurrence of an alternant depending entirely on the particular morphemes which occur in its environment, as in the various forms of the past participle in English (*frozen*, *jumped*, etc.). SUPPLETION is another category of alternation, referring to a morpheme lacking *any* regular phonological correspondence with other forms in a PARADIGM, as in *go* ~ *went*. In SYNTAX, examples of sets of alternants can be seen in the various grammatical CATEGORIES, such as TENSE (e.g. present ~ past ~ future).

**alternative set** A term used in relation to the SEMANTICS of FOCUS for the set of items with which the DENOTATION of a focused CONSTITUENT contrasts. For example, in the sentence *It was Mary who arrived late*, the alternative set for *Mary* would include individuals other than Mary whom one might have expected would arrive late, but did not.

**alveolar** (*adj.*) A term in the classification of CONSONANT sounds on the basis of their PLACE OF ARTICULATION: it refers to a sound made by the BLADE of the TONGUE (or the TIP and blade together) in contact against the **alveolar ridge** (or **alveolum**), which is the bony prominence immediately behind the upper teeth. A number of sounds are given an alveolar articulation in English – [t], [d], [l], [n], [s] and [z]. If the sound is articulated towards the back of the alveolar ridge, near where the palate begins, the term **post-alveolar** can be used. In English the *r* in *red*, *trip*, *drill* is articulated in POST-alveolar position.

**alveopalatal, alveo-palatal** (*adj.*) A term used in the PHONETIC classification of speech sounds on the basis of their PLACE OF ARTICULATION: it refers to a sound made by the FRONT of the TONGUE a little in advance of the PALATAL articulatory area, i.e. in the direction of ALVEOLAR articulations; also called **alveolo-palatal**. Only two such sounds are distinguished in the INTERNATIONAL PHONETIC ALPHABET, the FRICATIVES [ç] and [ʒ], which occur for example in Polish.

**ambifix** (*n.*) see AFFIX

**ambiguity** (*n.*) The general sense of this term, referring to a WORD or SENTENCE which expresses more than one MEANING (is **ambiguous**), is found in LINGUISTICS, but several types of ambiguity are recognized. The most widely discussed type is **grammatical** (or **structural**) **ambiguity**. In PHRASE-STRUCTURE ambiguity, alternative CONSTITUENT STRUCTURES can be assigned to a CONSTRUCTION, as in *new houses and shops*, which could be analysed either as *new* [*houses and shops*]

(i.e. both are new) or [*new houses*] and *shops* (i.e. only the houses are new). In TRANSFORMATIONAL ambiguity, the sentence may have a similar BRACKETING on the SURFACE for both readings, but is related to more than one structure at a more abstract LEVEL of REPRESENTATION. For example, *Visiting speakers can be awful* is relatable to either *It is awful to visit speakers* or *Speakers who visit are awful*. A sentence with more than two structural interpretations is said to be **multiply ambiguous**. An analysis which demonstrates the ambiguity in a sentence is said to DISAMBIGUATE the sentence. Ambiguity which does not arise from the grammatical analysis of a sentence, but is due solely to the alternative meanings of an individual LEXICAL ITEM, is referred to as **lexical ambiguity**, e.g. *I found the table fascinating* (= ‘object of furniture’ or ‘table of figures’ – see POLYSEMY).

One of the issues in semantic discussion has been to circumscribe the notion of ambiguity so that it is not used in too broad a way. The term needs to be distinguished, in particular, from ‘generality’ of meaning. The word *parent*, for example, has one reading synonymous with *mother* and a second reading synonymous with *father*, but this is not a case of ambiguity because *parent* has a single, more general meaning which subsumes the two possibilities. Ambiguity also needs to be distinguished from the kind of INDETERMINACY which surrounds any sentence: in *Mary saw a balloon*, it is not clear when she saw it, how big the balloon was, what its colour was, and so on. No sentence would be called ambiguous on account of such unstated issues. Generality and indeterminacy of meaning are sometimes referred to as **vagueness**. However, many semanticists prefer to reserve this term for EXPRESSIONS whose meaning involves reference to a category whose boundaries are FUZZY.

**ambiguous** (*adj.*) see AMBIGUITY

**ambilingualism** (*n.*) A term sometimes used in language learning and SOCIO-LINGUISTICS for the ability to speak two languages with equal facility. The notion is usually included within the more general concept of bilingualism (see BILINGUAL).

**ambisyllabicity** (*n.*) A structural analysis allowed in some models of NON-LINEAR PHONOLOGY (notably, METRICAL PHONOLOGY) which allows INTER-VOCALIC CONSONANTS to be members of both adjacent SYLLABLES (i.e. they are **ambisyllabic**), in the UNDERLYING syllabification of a LANGUAGE, while conforming to the language’s syllable structure TEMPLATE.

**ameliorate** (*v.*) see AMELIORATION

**amelioration** (*n.*) In HISTORICAL LINGUISTICS, a term used in the classification of types of SEMANTIC change, referring to the loss of an earlier SENSE of disapproval in a LEXICAL item; opposed to DETERIORATION. An example of the way words **ameliorate** is *mischievous*, which has lost its strong sense of ‘disastrous’ and now means the milder ‘playfully annoying’.

**amplitude** (*n.*) A term derived from the study of the physics of sound, and used in ACOUSTIC PHONETICS, referring to the extent to which an air particle moves to and fro around its rest point in a sound wave. The greater the amplitude, the

greater the INTENSITY of a sound, and (along with other factors, such as FUNDAMENTAL FREQUENCY and DURATION) the greater the sensation of LOUDNESS.

**anacoluthon** (*n.*) A traditional rhetorical term, sometimes encountered in LINGUISTIC studies of conversational speech. It refers to a SYNTACTIC break in the expected GRAMMATICAL sequence within a SENTENCE, as when a sentence begins with one CONSTRUCTION and remains unfinished, e.g. *The man came and – are you listening?* ‘Anacolutha’ have come to be especially noticed in linguistic studies as an area of PERFORMANCE features which a grammar of a language would aim to exclude.

**analogical** (*adj.*) see ANALOGY

**analogy** (*n.*) A term used in HISTORICAL and COMPARATIVE LINGUISTICS, and in LANGUAGE ACQUISITION, referring to a process of regularization which affects the exceptional forms in the GRAMMAR of a language. The influence of the REGULAR pattern of plural formation in English, for example, can be heard in the treatment of irregular forms in the early UTTERANCES of children, e.g. *mens, mans, mouses*: the children are producing these forms ‘on analogy with’ the regular pattern. DIALECTS also often illustrate **analogical** processes at work, which the STANDARD language has so far resisted, e.g. *goed/seed/knowed* for *went/saw/knew*, etc., and this process is, of course, common in the ERRORS of foreign learners of the language. Processes of **analogical creation** are one of the main tendencies in the history of languages, as when VERBS which had an irregular past TENSE form in Old English came to be produced with the regular *-ed* ending, e.g. *healp* becoming *helped*.

**analysable** (*adj.*) A term used in GENERATIVE GRAMMAR to refer to the characteristic of a STRING in relation to a TRANSFORMATION. If the string meets the STRUCTURAL DESCRIPTION (SD) of the transformational RULE, it is said to be ‘analysable’, and the rule is thereby applicable. For example, for the PASSIVE rule to operate (in one formulation), the following SD is required: NP–Aux–V–NP. A string such as *the boy is kicking the ball* would thus be ‘analysable’, with respect to this rule; *the boy has gone*, on the other hand, would not meet the SD of the rule, and would thereby be **unanalysable**.

**analysis-by-synthesis** (*n.*) A theory of SPEECH PERCEPTION which credits listeners with an internal, language-specific mechanism that responds to incoming speech by selecting certain ACOUSTIC cues, and then attempting to synthesize a replica of the input. When this is achieved, the synthesis has, in effect, carried out an analysis of the input. Such a procedure, it is argued, has the merit of being able to explain how listeners resolve the acoustic variability in signals, stemming from the differences between speakers, contexts, etc. See also MOTOR THEORY.

**analytic** (*adj.*) (1) A term which characterizes a type of language established by COMPARATIVE LINGUISTICS using STRUCTURAL (as opposed to DIACHRONIC) criteria, and focusing on the characteristics of the WORD: in **analytic languages**, all the words are invariable (and SYNTACTIC relationships are shown primarily by WORD-ORDER). The term is seen in opposition to SYNTHETIC (and sometimes also

POLYSYNTHETIC) languages (which include AGGLUTINATIVE and INFLECTING types), where words typically contain more than one MORPHEME. Several languages of South-East Asia illustrate analyticity in their word structure. As always in such classifications, the categories are not clear-cut: different languages will display the characteristic of **analyticity** to a greater or lesser degree.

(2) Considerable use is made in SEMANTICS of the sense of ‘analytic’ found in logic and philosophy, where an **analytic proposition/sentence** is one whose GRAMMATICAL FORM and LEXICAL MEANING make it necessarily true, e.g. *Spinsters are unmarried women*. The term contrasts with SYNTHETIC, where the truth of the proposition is established using empirical criteria.

**analyticity** (*n.*) see ANALYTIC

**anaphor** (*n.*) A term used in GOVERNMENT-BINDING THEORY to refer to a type of NOUN PHRASE which has no independent REFERENCE, but refers to some other sentence CONSTITUENT (its ANTECEDENT). Anaphors include REFLEXIVE PRONOUNS (e.g. *myself*), RECIPROCAL pronouns (e.g. *each other*), and NP-TRACES. Along with PRONOMINALS and LEXICAL noun phrases (R-EXPRESSIONS), anaphors are of particular importance as part of a theory of BINDING: in this context, an anaphor must be bound in its GOVERNING category. The term has a more restricted application than the traditional term ANAPHORIC.

**anaphora** (*n.*) A term used in GRAMMATICAL description for the process or result of a linguistic UNIT deriving its interpretation from some previously expressed unit or meaning (the ANTECEDENT). **Anaphoric reference** is one way of marking the identity between what is being expressed and what has already been expressed. In such a sentence as *He did that there*, each word has an anaphoric reference (i.e. they are **anaphoric substitutes**, or simply **anaphoric words**): the previous sentence might have been *John painted this picture in Bermuda*, for instance, and each word in the response would be anaphorically related to a corresponding unit in the preceding CONTEXT. Anaphora is often contrasted with CATAPHORA (where the words refer forward), and sometimes with DEIXIS or EXOPHORA (where the words refer directly to the extralinguistic SITUATION). It may, however, also be found subsuming both forwards- and backwards-referring functions. See also ZERO.

**anaphoric** (*adj.*) see ANAPHORA

**anaptyctic** (*adj.*) see ANAPTYXIS

**anaptyxis** /anap'tiksis/ (*n.*) A term used in COMPARATIVE PHILOLOGY, and sometimes in PHONOLOGY, to refer to a type of INTRUSION, where an extra VOWEL has been inserted between two CONSONANTS; a type of EPENTHESIS. **Anaptyctic vowels** are also known as **parasite vowels** or **svarabhakti vowels** (the latter term reflecting the occurrence of this phenomenon in Sanskrit). An example is the pronunciation of *film* as [ˈfɪləm] in some dialects of English.

**anchor** (*n./v.*) In NON-LINEAR PHONOLOGY, an application of the general use of this term to refer to a UNIT on which some other unit depends. For example,



ROOT NODES are said to serve as ‘anchors’ for the FEATURES which define a SEGMENT, and a segment to which another segment **associates** is said to be its ‘anchor’. A unit which is not ‘anchored’ may be said to be FLOATING. The term has a special application in PROSODIC MORPHOLOGY, in the context of the phonological analysis of REDUPLICATION, where **anchoring** (also called **alignment**) is a CONSTRAINT which places a structural restriction on the relation between the base (B) and the reduplicant (R): in R+B sequences, the initial element in R is identical to the initial element in B; and in B+R sequences, the final element in R is identical to the final element in B. Stated more generally in OPTIMALITY THEORY, anchoring is a class of CORRESPONDENCE constraints which requires that a segment at one EDGE of an INPUT form should have a corresponding segment at the same edge of the output form, and vice versa.

**anchoring** (*n.*) see ANCHOR

**angled brackets notation** see BRACKETING

**animate** (*adj.*) A term used in the GRAMMATICAL classification of words (especially NOUNS) to refer to a subclass whose REFERENCE is to persons and animals, as opposed to **inanimate** entities and concepts. In some languages, distinctions of **animateness** are made MORPHOLOGICALLY, as a contrast in GENDER. In English, the distinction can be made only on SEMANTIC grounds, apart from a certain correspondence with personal and relative PRONOUNS (*he/she/who v. it/which*). In adjectives expressing the concept ‘old’, for example, *elderly* is animate, *antique* inanimate; *old* is neutral, being applicable to either category.

**anomalous sentences** see NONSENSE

**antagonistic constraints** see GROUNDED

**antecedent** (*n.*) A term taken over from TRADITIONAL GRAMMAR, and used for a linguistic UNIT from which another unit in the SENTENCE derives its interpretation (ANAPHORIC REFERENCE), typically a later unit. In particular, personal and relative PRONOUNS are said to refer back to their antecedents, as in *The car which was parked . . . It was . . .* An instance where the anaphor is to more than one NOUN phrase is said to be a **split antecedent**, as in *Mike suggested to John that they should leave*. See also APODOSIS.

**anterior** (*adj.*) (1) One of the features of sound set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in PLACE OF ARTICULATION (CAVITY features). Anterior sounds are defined articulatorily as those produced with a STRICTURE in front of the PALATO-ALVEOLAR area in the mouth. LABIAL and DENTAL consonants are [+anterior] (abbreviated as [+ant]). Its opposite is **non-anterior**, referring to sounds produced without such a stricture, as in VELAR, GLOTTAL and VOWEL sounds, which are [-anterior] ([-ant]). The related noun is **anteriority**.

(2) See PAST ANTERIOR.

**anteriority** (*n.*) see ANTERIOR

**anthropological linguistics** A branch of LINGUISTICS which studies the role of language in relation to human cultural patterns and beliefs, as investigated using the theories and methods of anthropology. For example, it studies the way in which linguistic features vary in order to identify a member of a speech community with a social, religious, occupational or kinship group. Any social situation can be explored from an anthropological point of view, such as everyday interaction, ritual behaviour, political discourse, verbal art and educational practice. The term overlaps to some degree with ETHNOLINGUISTICS and SOCIOLINGUISTICS, reflecting the overlapping interests of the correlative disciplines involved – anthropology, ethnology and sociology. When the research takes place primarily within an anthropological paradigm, the subject is known as **linguistic anthropology**, and the practitioners as **linguistic anthropologists**.

**anthroponomastics, anthroponymy** (*n.*) see ONOMASTICS

**anthropophonics** (*n.*) A term suggested by Polish linguist Jan Baudouin de Courtenay (1845–1929) for the study of the physical potential for sound production in the human vocal apparatus. The field includes the physical comparison of VOCAL TRACTS and individual ARTICULATING organs in ethnic or racial populations, to determine whether anatomical differences (e.g. TONGUE size) have any PHONETIC or PHONOLOGICAL consequences. Differences between the sexes and changes with age are also included. One of the general aims of the field is to determine the principles on which the selection of the sounds in individual languages might be based in the course of human evolution. The term is not used by all phoneticians, many of whom see its subject-matter as simply a part of phonetics.

**anticipation** (*n.*) A term used by some PSYCHOLINGUISTS to refer to a type of TONGUE-SLIP where a later LINGUISTIC UNIT influences an earlier, as when *catch the ball* might become *batch the call*.

**anticipatory** (*adj.*) (1) A term used in PHONETICS and PHONOLOGY as part of the classification of types of ASSIMILATION. In **anticipatory** (or ‘regressive’) **assimilation**, a sound changes because of the influence of the following sound, as when [t] becomes [k] in *hot cakes*. It is opposed to PROGRESSIVE and COALESCENT assimilations.

(2) The term is also used with reference to the commonest type of COARTICULATION (**anticipatory coarticulation**), wherein an ARTICULATOR not involved in a particular sound begins to move in the direction of a TARGET articulation needed for a later sound in the UTTERANCE. An example is the NASALIZATION which can be heard on VOWELS followed by a nasal CONSONANT, when the soft PALATE begins to lower in anticipation of the consonant during the articulation of the vowel.

(3) In GRAMMAR, the term is sometimes used for the kind of *it* found in EXTRAPOSITION, where it corresponds to a later item in the SENTENCE, e.g. *It was nice to see her*. This **anticipatory *it*** (or ‘anticipatory SUBJECT’) is also referred to as ‘extrapositive’ or ‘preparatory’ *it*, and is distinguished from the PROP or DUMMY *it* found in *It was raining*, etc. The term is also occasionally used for the use of *there* in EXISTENTIAL sentences (**anticipatory there**), e.g. *There were several people in the room*.

**antiformant** (*n.*) A term in ACOUSTIC PHONETICS for a particular FREQUENCY range which absorbs acoustic energy because of the RESONANCE characteristics of a part of the VOCAL TRACT; also called **antiresonance** or **zero resonance**. A SPECTROGRAM of NASAL CONSONANTS and nasalized VOWELS will illustrate the presence of antiformants (as white space) along with FORMANTS.

**antipassive** (*adj./n.*) In GRAMMAR, a term used primarily to characterize a type of VOICE in ERGATIVE languages (e.g. Dyrbal) which is the functional equivalent of the PASSIVE in non-ergative languages. In these languages, the TOPIC of a clause is usually the PATIENT, not (as in English) the ACTOR, and the antipassive construction handles cases where the actor is chosen as topic. Antipassive forms are formally more complex than the corresponding ergative forms, with the VERB marked by a derivational SUFFIX. The use of an antipassive does not exclude the possibility that passive or passive-like constructions may also occur in the same language (as in Maasai). The term is also sometimes used with reference to non-ergative languages, such as English, for certain types of apparently INTRANSITIVE construction – for example, verbs such as *cook* or *paint* when used without their object. See also ABSOLUTIVE.

**antiresonance** (*n.*) see ANTIFORMANT

**antonym** (*n.*) see ANTONYMY

**antonymy** (*n.*) A term used in SEMANTICS as part of the study of oppositeness of MEANING. Antonymy is one of a set of SENSE relations recognized in some analyses of meaning, along with SYNONYMY, HYPONYMY, INCOMPATIBILITY and others. In its most general sense, it refers collectively to all types of semantic oppositeness (**antonyms**), with various subdivisions then being made (e.g. between **graded antonyms**, such as *big ~ small*, where there are degrees of difference, and **ungraded antonyms**, such as *single ~ married*, where there is an either/or contrast). Some linguists (e.g. the British linguist John Lyons (b. 1932)) have reserved the term for a particular type of oppositeness: graded antonyms are referred to as ‘antonyms’, the other type just illustrated being referred to as **COMPLEMENTARIES**. It is a matter of controversy how many types of opposites one should usefully recognize in semantic analysis, and the use of the term ‘antonym’ must always be viewed with caution.

**ao** (*n.*) (**ao**, **AOR**) A term used in the GRAMMATICAL description of some languages, referring to a form of the verb with distinctive past TENSE or ASPECTUAL functions, especially expressing the lack of any particular completion, duration or repetition. For example, in Ancient Greek, the aorist is chiefly a past tense in the INDICATIVE MOOD, but expresses aspectual meanings in other moods. In the TRADITIONAL grammar of some modern languages (e.g. Bulgarian) it is restricted to perfectivity in the past tense. The term **ao** is sometimes used in place of ‘perfective’ as part of the cross-linguistic discussion of aspect.

**ao** (*adj.*) see AORIST

**A-over-A** (*adj.*) A term introduced by Noam Chomsky in the 1960s to characterize a CONDITION imposed on the operation of certain GRAMMATICAL

TRANSFORMATIONS. The **A-over-A principle** (or **condition**) states that if a transformation applies to a STRUCTURE of the form  $[_s \dots [_A \dots ]_A \dots ]_s$  then for any category A it must be interpreted as applying to the maximal PHRASE of the type A. Later work made use of the notion of SUBJACENCY. See CHOMSKYAN.

**aperiodic** (*adj.*) see PERIOD

**aperture** (*n.*) A term used in various models of NON-LINEAR PHONOLOGY to handle CONTRASTS involving OPENNESS of ARTICULATION. In PARTICLE PHONOLOGY, for example, aperture is a PRIVATIVE feature (particle) representing openness, and symbolized by [a]. Differences in vowel height are characterized by combinations of aperture particles: for example, combining [a] with palatal [i] results in a relatively open PALATAL vowel, such as [e]. In a CONSTRICTION model of phonology, aperture refers to the degree of constriction imposed on a VOCOID (a VOWEL or a GLIDE), which dominates vowel height features. It is one of the two main parameters of classification for vocoids (the other being PLACE). The superordinate node is called the **aperture node**. In some approaches, CONTOUR segments have been analysed as sequences of aperture nodes. A threefold classification is recognized: the total absence of oral airflow (as in oral STOPS), a degree of aperture sufficient to produce air turbulence (as in FRICATIVES), and a degree of aperture insufficient to produce turbulence (as in oral SONORANTS).

**apex** (*n.*) A term used in PHONETICS for the end point of the TONGUE (also known as the TIP), used in the ARTICULATION of a few speech sounds, such as the TRILLED [r], or some varieties of DENTAL (**apico-dental**) sounds. Such sounds could then be classified as **apical**.

**aphaeresis** /ə'fɪərəsɪs/ (*n.*) A term used in COMPARATIVE PHILOLOGY, and sometimes in modern PHONOLOGY, to refer to the DELETION of an INITIAL sound in a WORD; often contrasted with SYNCOPE and APOCOPE. Examples include the historical loss of /k/ in *knife*, and such contractions as *I've*. **Aphesis** is a type of aphaeresis – the loss of an unstressed vowel at the beginning of a word ('gain).

**aphesis** /'afəsɪs/ (*n.*), **aphetic** /a'feti:k/ (*adj.*) see APHAERESIS

**apical** (*adj.*), **apico-** see APEX

**apocope** /ə'pɒkəpi:z/ (*n.*) A term used in COMPARATIVE PHILOLOGY, and sometimes in modern PHONOLOGY, to refer to the DELETION of the final element in a WORD; often contrasted with APHAERESIS and SYNCOPE. Examples include the pronunciation of *an* as /ən/ or of *of* as /əl/ in such phrases as *snakes and ladders* or *cup of tea*.

**apodosis** /apə'dəʊsɪs/ (*n.*) In TRADITIONAL GRAMMAR, and sometimes now in SEMANTICS, a term which refers to the consequence or result expressed in the MAIN CLAUSE of a CONDITIONAL sentence; also called the **consequent**, and opposed to the **protasis**, which expresses the condition. In the sentence *We shall get in if we queue, we shall get in* is the apodosis, *if we queue* is the protasis.

**A-position** (*n.*) see ARGUMENT

**appellative** (*n.*) see EPONYM

**appendix** (*n.*) see EXTRASYLLABIC

**applicable** (*adj.*), **applicability** (*n.*) see APPLICATION

**application** (*n.*) A term used by some LINGUISTS to refer to the overall relationship which exists between LANGUAGE and non-linguistic entities, situations, etc. The 'application' of a linguistic UNIT is its use in a specific CONTEXT; a unit is said to be **applicable** to that context. For example, a LEXICAL ITEM may be **applied** to a range of situations (none of which would constitute part of its normal DENOTATION or REFERENCE), e.g. *heap* being applied to a car, a house, a sculpture. The term is particularly useful in the context of translation, where pairs of apparently equivalent terms turn out to have different ranges of application (or **applicability**); e.g. the use of *merci* in French differs from the use of *thank you* in English. If items from different languages totally correspond in the range of situations where they may be used, they are said to have the same application.

**applicational grammar** The name given to a type of CATEGORIAL GRAMMAR proposed by the Russian linguist Sebastian Konstantinovich Šaumjan (b. 1916). Its basic units are term ( $\alpha$ ) and sentence ( $\beta$ ).

**applicative** (*adj./n.*) (**appl**) In GRAMMAR, a type of double-OBJECT construction in some languages (roughly corresponding to the DIRECT/indirect object construction in English). An applicative AFFIX on the verb encodes as objects a range of ROLES, such as BENEFACTIVE and LOCATIVE. The construction can be analysed as a type of VOICE, in which the focus is on the types of object rather than on the relationship between SUBJECT and object. **Applicatives** are widely found in Bantu languages.

**applied linguistics** A branch of LINGUISTICS where the primary concern is the application of linguistic theories, methods and findings to the elucidation of LANGUAGE problems which have arisen in other areas of experience. The most well-developed branch of applied linguistics is the teaching and learning of foreign languages, and sometimes the term is used as if this were the only field involved. But several other fields of application have emerged, including the linguistic analysis of language disorders (CLINICAL LINGUISTICS), the use of language in mother-tongue education (EDUCATIONAL LINGUISTICS), and developments in LEXICOGRAPHY, translation and STYLISTICS. There is an uncertain boundary between applied linguistics and the various interdisciplinary branches of linguistics, such as SOCIOLINGUISTICS and PSYCHOLINGUISTICS, especially as several of the latter's concerns involve practical outcomes of a plainly 'applied' kind (e.g. planning a national language policy). On the other hand, as these branches develop their own theoretical foundations, the distinction between 'pure' and 'applied' is becoming more apparent, and the characterization of research as being in 'applied psycholinguistics', etc., is now more regularly encountered. See also PRAGMATICS.

**applied stylistics** see STYLISTICS

**apposition** (*n.*) A traditional term retained in some models of GRAMMATICAL description for a sequence of units which are CONSTITUENTS at the same grammatical LEVEL, and which have an identity or similarity of REFERENCE. In *John Smith, the butcher, came in*, for example, there are two NOUN PHRASES; they have identity of reference; and they have the same SYNTACTIC function (as indicated by the omissibility of either, without this affecting the sentence's ACCEPTABILITY, e.g. *John Smith came in/The butcher came in*). They are therefore said to be **in apposition**, or in an **appositive** or **appositional** relationship. There are, however, many theoretical and methodological problems in defining the notion of apposition, because of the existence of several constructions which satisfy only some of these criteria, and where other SEMANTIC or syntactic issues are involved, as in titles and other designations (*the number six, my friend John*, etc.). Sometimes the term **appositive relative** is used as an alternative to non-RESTRICTIVE RELATIVE.

**appositive, appositional** (*adj.*) see APPPOSITION

**appropriate** (*adj.*) An application of the general sense of this term in LINGUISTICS, and especially in SOCIOLINGUISTICS, PRAGMATICS and STYLISTICS, to refer to a linguistic VARIETY or FORM which is considered suitable or possible in a given social situation. For example, ELLIPTICAL and CONTRACTED forms (e.g. *I'll, isn't, going to lunch?*, etc.) are appropriate for relatively informal conversational situations; forms such as *thou, vouchsafe*, etc., are appropriate for some kinds of religious situations. The point of the term is to provide an alternative to the absolute implications of CORRECTNESS encountered in PRESCRIPTIVE approaches to language, where linguistic forms are held to be either right or wrong, no reference being made to the different expectations of different situations. In pragmatics, **appropriateness** conditions for sentences are generally referred to as FELICITY CONDITIONS.

**appropriateness** (*n.*) see APPROPRIATE

**approximant** (*n.*) A general term used by some PHONETICIANS in the classification of speech sounds on the basis of their MANNER OF ARTICULATION, and corresponding to what in other approaches would be called FRICTIONLESS CONTINUANTS, i.e. [w], [j], [r], [l] and all VOWELS. The term is based on the ARTICULATIONS involved, in that one articulator approaches another, but the degree of narrowing involved does not produce audible friction. In some analyses, [h] would also be considered an approximant (i.e. the voiceless equivalent of the VOWEL following).

**apronym** (*n.*) A term used in ONOMASTICS for a name which derives from a person's nature or occupation, such as the English surnames *Smith* and *Barber*. The name may be used humorously or ironically, as with *Mr Clever*.

**arbitrariness** (*n.*) A suggested defining property of human LANGUAGE (contrasting with the properties of other SEMIOTIC systems) whereby LINGUISTIC FORMS are

said to lack any physical correspondence with the entities in the world to which they refer. For example, there is nothing in the word *table* which reflects the shape, etc., of the thing. The relationship between sound and meaning is said to be **arbitrary** – or ‘conventional’, as classical tradition puts it. By contrast, some words in a language may be partly or wholly **ICONIC**, i.e. they do reflect properties of the non-linguistic world, e.g. onomatopoeic expressions, such as *splash*, *murmur*, *mumble*.

**arbitrary reference** A term used in **GENERATIVE GRAMMAR**, especially in **GOVERNMENT-BINDING THEORY**, in connection with the understood **SUBJECT** of certain **INFINITIVES**, represented by big **PRO**. For example, in *It's easy PRO to annoy John*, the infinitive has an empty **PRO** subject which is not **CONTROLLED** (i.e. it is not **CO-REFERENTIAL** with some other **NOUN PHRASE** in the **SENTENCE**), but is interpreted as ‘for anyone’. The reference in such a case is arbitrary. See **PRO** (big).

**arboreal** (*adj.*) A term sometimes used in **GENERATIVE LINGUISTICS** to describe a **TREE** structure. In **METRICAL PHONOLOGY**, an **arboreal grid** is a modification of the metrical **TREE** in which **HEADS** are vertically aligned with their mother constituent **NODES**, resulting in a grid-like **HIERARCHICAL** configuration of heads.

**arc** (*n.*) (1) A convention used in **RELATIONAL GRAMMAR** to represent a directional **DEPENDENCY** relation between a **SYNTACTIC UNIT** (or **GOVERNOR**) and the entities which constitute the relational **STRUCTURE** of that unit. The ‘arcs’ in a ‘relational network’ are represented by curved arrows; alternatively, the dependency relations can be shown as a dependency **TREE**. Arcs are also an important device in **NETWORK GRAMMARS**. Relationships can be postulated between pairs of arcs, and these pairs of arcs can then in turn be interrelated in ‘pair networks’ (as is found in **arc-pair grammar**, a formalized development of relational grammar proposed in the mid-1970s).

(2) See **CHART PARSER**.

**archaism** (*n.*) A term used in relation to any domain of **LANGUAGE** structure for an old word or phrase no longer in general spoken or written use. **Archaisms** are found for example in poetry, nursery rhymes, historical novels, biblical translations and place names. **Archaic** vocabulary in English includes *damsel*, *hither*, *oft* and *yon*. Archaic grammar includes the verb endings *-est* and *-eth* (as in *goest* and *goeth*), and such forms as *'tis* and *spake*. Archaic spellings can be seen in *Ye olde tea shoppe*. See also **OBSOLESCENCE** (1).

**archiphoneme** (*n.*) A term used in **PHONOLOGY** referring to a way of handling the problem of **NEUTRALIZATION** (i.e. when the **CONTRAST** between **PHONEMES** is lost in certain positions in a **WORD**). In such cases as **PLOSIVES** following initial /s-/ , where there is no **OPPOSITION** (e.g. there is no \**sgin* to contrast with *skin*), the problem for the phonologist is how to analyse the second element of these words. To choose either the voiceless **TRANSCRIPTION** /skin/ or the voiced one /sgin/ would be to attribute the element with a contrastive status it does not possess. The solution suggested by the **PRAGUE SCHOOL** phonologist Nikolai Trubetskoy (1890–1939) was to set up a new category for such cases, which he

called an archiphoneme, and to transcribe it with a different symbol. A capital letter is sometimes used, e.g. /sKɪn/. Alternative ways of analysing the problem have been suggested, as in MORPHOPHONEMIC approaches.

**archistratum** (*n.*) A term sometimes used in SOCIOLINGUISTICS, referring to a privileged VARIETY of language from which a community draws its cultured or intellectual vocabulary. For example, Classical Arabic is used as an archistratum throughout the Islamic world.

**area** (*n.*) A term used in DIALECTOLOGY for any geographical region isolated on the basis of its LINGUISTIC characteristics. The study of the linguistic properties of 'areas' – the analysis of the divergent FORMS they contain, and their historical antecedents – is known as **areal linguistics**. An **areal classification** would establish **areal types** (or **groups**), such as the Scandinavian languages, or the London-influenced dialects – cases where it is possible to show certain linguistic features in common as a result of the proximity of the SPEECH communities. Such a classification often cuts across that made on purely historical grounds. It is often possible to identify a **focal area** – the region from which these linguistic characteristics have spread to the area as a whole (as in the case of London) – and several other significant parts of an area have been terminologically distinguished, e.g. the **transitional areas** which occur between adjacent areas, the **relic areas** which preserve linguistic features of an earlier stage of development. Areal linguistics is contrasted with **non-areal** differences in language use, e.g. contrasts between male and female speech, and between some social VARIETIES. The German term *Sprachbund* ('language league') is also widely used in the sense of a 'linguistic area'.

**areal linguistics** see AREA

**argument** (*n.*) (**A, arg**) A term used in PREDICATE calculus, and often found in the discussion of SEMANTIC theory, to refer to the relationship of a name or other term to the PREDICATE with which it combines to form a simple PROPOSITION. For example, in the proposition, *the boy is naughty*, *the boy* is an 'argument' of the proposition. In CASE GRAMMAR, each underlying proposition is analysed in terms of a predicate word and an unordered set of argument slots, each of which is labelled according to its semantic ('case') relationship with the predicate word. In later GENERATIVE GRAMMAR, the term is used to refer to any NOUN PHRASE POSITION within a SENTENCE (i.e. functioning as SUBJECT, OBJECT, etc.). In GOVERNMENT-BINDING THEORY, an argument is an expression with a THETA ROLE, and the position to which a theta role can be assigned is called an **A(rgument)-position**. An **internal argument** is an argument of the verb which lies within the verb phrase (i.e. a complement); an **external argument** is an argument of the verb which lies outside this domain (i.e. a subject). The preservation of argument structure under morphological operations is termed **inheritance** (e.g. verb-derived nouns in *-ing* allow inheritance of all the input verb's arguments, as in *the putting of the ladder against the wall*). A **preferred argument structure** is a demonstrable DISCOURSE preference in a language for the use of a particular syntactic structure – for example, a tendency for lexical NPs to appear as the subject of an intransitive verb rather than of a transitive verb. An argument



which is not overtly expressed (as when the AGENT of a PASSIVE sentence is left unstated) is called an **implicit argument**.

**arity** (*n.*) see VALENCY

**arrangement** (*n.*) A term used in LINGUISTICS to refer to any SEQUENCE of linguistic ELEMENTS in terms of their relative position, or DISTRIBUTION, e.g. the possible combinations of PHONEMES within SYLLABLES and WORDS, or of MORPHEMES within words and SENTENCES. This notion is fundamental to the ITEM-AND-ARRANGEMENT model of linguistic description.

**article** (*n.*) (**art**) A term used in the GRAMMATICAL classification of WORDS, referring to a subclass of DETERMINERS which displays a primary role in differentiating the uses of NOUNS, e.g. *thela* in English. Many languages have no article system (e.g. Russian). Of those which do, a distinction is usually made into **definite** and **indefinite** (or **non-definite**) types, partly on SEMANTIC and partly on grammatical grounds. Articles may appear before the noun (as in English), or after (as in Swedish). See also ZERO.

**articulation** (*n.*) (1) The general term in PHONETICS for the physiological movements involved in modifying an airflow to produce the various types of speech sounds, using the VOCAL TRACT above the LARYNX. Sounds are classified in terms of their PLACE and MANNER OF ARTICULATION in the vocal apparatus (the **articulatory** apparatus). Reference is usually made to the nature of the AIRSTREAM MECHANISM, the action of the VOCAL CORDS, the position of the soft PALATE, and the other organs in the mouth – TONGUE and lips in particular. Any specific part of the vocal apparatus involved in the production of a sound is called an **articulator**. Two kinds of articulators are distinguished: ‘active’ articulators are the movable parts of the vocal apparatus, such as the lips, tongue and lower jaw; ‘passive’ articulators are those parts of the vocal tract which cannot move, but which provide the active articulators with points of reference, e.g. the roof of the mouth, the upper teeth.

In recent years, the study of articulation using instrumental techniques has emphasized the importance of seeing articulation not as a sequence of independently **articulated** sounds but as a continuum of sound production. This principle is obscured through the use of phonetic TRANSCRIPTION. The transcription [kæt] suggests the existence of three DISCRETE segments: what it obscures is the existence of the TRANSITIONS between segments, as the several articulators, working simultaneously, gradually move from one articulatory position to the next. Forms of transcription which draw attention to these continuously varying (DYNAMIC) parameters are devisable, but they are complex, and lack the immediate readability of the SEGMENTAL transcription.

Several types of articulation can be distinguished. Most sounds are produced with a single point of articulation. Sounds may, however, be produced involving two points of articulation (COARTICULATION), in which case two articulatory possibilities emerge: the two points of articulation both contribute equally to the identity of the sound (**double articulation** or **co-ordinate coarticulation**); or one point of articulation may be the dominant one (the **primary (co-)articulation**), the other having a lesser degree of stricture (the **secondary (co-)articulation**).

Examples of secondary articulation are PALATALIZATION, VELARIZATION, PHARYNGEALIZATION and LABIALIZATION.

(2) There is a second use of the phrase **double articulation**, within the linguistic theory associated with the French linguist André Martinet (1908–99). He used the term to refer to the two LEVELS of STRUCTURE in which LANGUAGE is organized: speech can be analysed into the meaningful FORMS of language (i.e. MORPHEMES, WORDS, etc.), and this constitutes a ‘first’ articulation; these units are then capable of further analysis into the meaningless sound units of language (i.e. PHONEMES), and this constitutes a ‘second’ articulation. A corresponding term in more widespread use is DUALITY OF STRUCTURE.

**articulator** (*n.*) see ARTICULATION

**articulator-based feature theory** In PHONOLOGY, a development of FEATURE theory in which speech is modelled in terms of a series of independently functioning ARTICULATORS (lips, tongue front, tongue body, tongue root, soft palate, larynx), represented by NODES on separate TIERS. Articulator features are also called ‘place’ features, because they are grouped under the place CONSTITUENT in the feature HIERARCHY. LABIAL, CORONAL and DORSAL nodes represent single-valued features. **Articulator-bound features** depend on a specific feature for their execution, further specifying the nature of a CONstriction formed by an articulator (e.g. APICAL and LAMINAL articulations are distinguished under the coronal node through the use of the features [ANTERIOR] and [DISTRIBUTED]). **Articulator-free features** (or ‘stricture features’) are not restricted to a specific articulator; they identify the degree of stricture of a sound independent of the articulators involved (e.g. [+continuant] sounds represent a continuous airflow through the centre of the oral tract, regardless of the location of the major stricture). Among the claims made for this model are its ability to offer an integrated account of vowel and consonant articulation in terms of place of articulation and stricture: for example, in one model, features such as back, high and low, as tongue-body features, are linked under the dorsal node, and rounding under the labial node.

**articulator model** A theory which aims to integrate PHONETICS and PHONOLOGY into a single model, providing a FEATURE analysis related to the muscular activity underlying the movements of individual ARTICULATING organs. The approach developed in the 1980s, and has influenced several later conceptions of phonology, notably feature geometry.

**articulatory analog** see SPEECH SYNTHESIS

**articulatory dynamics** A branch of ARTICULATORY PHONETICS which studies the forces underlying articulatory movements (see ARTICULATORY KINEMATICS), such as the role of the jaw, the contribution of the relevant muscles, and variations in sub-GLOTTAL air pressure. The subject aims to determine the quantitative relations among the forces generated by the articulatory muscles, the inertial and resistive properties of the articulators against which the forces are working, and the resulting movements.

**articulatory kinematics** A branch of ARTICULATORY PHONETICS which studies the readily observable properties of the movements involved in ARTICULATION, without consideration of the underlying forces (see ARTICULATORY DYNAMICS). The relevant parameters would include the distance, duration, acceleration and smoothness of an articulatory movement, or the direction of an articulator's displacement, the location of its end-point and the force of its contact. Several instruments are available to plot such movements, such as the ARTICULOMETER, ultrasound and cineradiography. The subject is especially relevant in relation to studies of speech RATE and clarity.

**articulatory phonetics** The branch of PHONETICS which studies the way in which speech sounds are made ('articulated') by the VOCAL ORGANS. It derives much of its descriptive terminology from the fields of anatomy and physiology, and is sometimes referred to as **physiological phonetics**. This area has traditionally held central place in the training of phoneticians, the movements involved being reasonably accessible to observation and, in principle, under the control of the investigator. The classification of sounds used in the INTERNATIONAL PHONETIC ALPHABET, for example, is based on articulatory variables. In recent years, there has been much progress in the development of instrumental techniques for observing and measuring such factors as TONGUE, lip, PALATE and VOCAL CORD movement; examples include the palatograph, which displays tongue contact with the palate; the electro-aerometer, which measures the relative flow of air from mouth and nose; the ARTICULOMETER, which tracks simultaneously the movements of several articulators; and ELECTROMYOGRAPHY, for the measurement of muscular movement while speaking. Using such techniques, a far more detailed understanding of articulation is possible than using traditional visual and kinaesthetic methods.

**articulatory phonology** A theory which aims to integrate PHONETICS and PHONOLOGY, using basic units of CONTRAST defined as **gestures** – abstract characterizations of ARTICULATORY events, with an intrinsic time dimension. Utterances are modelled as organized patterns (**constellations**) of gestures, in which the gestural units may overlap in time. The resulting phonological structures provide a HIERARCHY of articulatorily based natural classes, which are used to describe the phonological structure of specific languages and to account for phonological variation.

**articulatory setting** In PHONETICS, a global configuration of all the ARTICULATORS in relation to each other, which one adopts and maintains during speech; also called a **phonetic setting**. This accounts for some of the broad qualitative differences between LANGUAGES and DIALECTS, e.g. a characteristic NASAL twang, or marked degree of lip-ROUNDING. **Phonatory setting** is sometimes distinguished: a habitual setting of the LARYNX which results in such VOICE QUALITIES as whispery or CREAKY PHONATION. In the most general application, 'phonetic setting' refers to any tendency towards co-ordination underlying the production of a chain of speech SEGMENTS, so that a particular configuration of the vocal apparatus is maintained. It thus subsumes COARTICULATION, ASSIMILATION, VOWEL HARMONY and other such segmental features, as well as the NON-SEGMENTAL effects noted in relation to PARALANGUAGE and voice quality.

**articulometer** (*n.*) An instrument in ARTICULATORY PHONETICS which plots the simultaneous movement of several articulators during speech. It is a point-tracking device which uses magnetic fields to measure individual fleshpoints, by tracking the movements of tiny pellets attached to the articulators.

**artificial language** A LANGUAGE which has been invented to serve some particular purpose. Artificial languages include those which have been devised to facilitate international communication (where they are a type of AUXILIARY language, such as Esperanto), programming languages (e.g. BASIC), languages which communicate with computers or robots in artificial intelligence (e.g. **shrdlu**), and simplified languages which are used by people with learning difficulties (e.g. Bliss symbols).

**ascension** (*n.*) A term used in RELATIONAL GRAMMAR for a class of relation-changing PROCESSES in which a NOUN PHRASE which is part of a larger noun phrase comes to bear the grammatical relation previously borne by the larger noun phrase. See also PROMOTION (1).

**ascriptive** (*adj.*) A term used in GRAMMATICAL analysis to refer to a SENTENCE of the type *The cat is angry*, where there is an attributive identity between the pre- and post-verbal ELEMENTS, but no permutability (unlike the otherwise similar EQUATIVE sentence – cf. *\*Angry is the cat*, but *Freda is the leader/The leader is Freda*). Sentences of the type *Freda is a doctor* are also sometimes called ascriptive, but are more problematic to analyse.

**aspect** (*n.*) (**asp**) A category used in the GRAMMATICAL description of VERBS (along with TENSE and MOOD), referring primarily to the way the grammar marks the duration or type of temporal activity denoted by the verb. A well-studied **aspectual** CONTRAST, between PERFECTIVE and IMPERFECTIVE, is found in many Slavic languages: in Russian, for example, there is a perfective/imperfective contrast – the former often referring to the completion of an action, the latter expressing duration without specifying completion (cf. the perfective form *on pročítal*, ‘he read (something)’, and the imperfective form *on čítal*, ‘he used to read/was reading (something)’. The English verb PHRASE makes a formal distinction which is usually analysed as aspectual: the contrast between PROGRESSIVE (or ‘continuous’) and ‘non-progressive’ (or SIMPLE) duration of action. The contrast between *I was living* and *I have been living*, and other uses of the *have* auxiliary, are also often analysed in aspectual terms, but this analysis is more controversial. Other English constructions have sometimes been analysed in terms of aspect, e.g. involving HABITUAL contrasts (as in *used to*); and in other languages further aspectual distinctions may be found, e.g. ‘iterative’ or ‘frequentative’ (referring to a regularly occurring action), ‘inchoative’ or ‘inceptive’ (referring to the beginning of an action). **Aspectual be** refers to the use of the verb *to be* in some VARIETIES (such as African-American English) to express the recurrence of an eventuality, as in *They be reading too fast*. Aspectual oppositions are sometimes viewed generally as SEMANTIC distinctions, but sometimes the notion is restricted to those oppositions which have achieved a grammaticalized status in a language. In this respect, a contrast is often drawn between aspect and **Aktionsart** (German, plural **Aktionsarten**, ‘kinds of action’), aspect referring to instances

where the opposition has been grammaticalized, Aktionsart to instances where it has been lexicalized (especially, in Slavonic linguistics, to instances where the contrast is expressed using the language's DERIVATIONAL MORPHOLOGY). An influential classification derives from US philosopher Zeno Vendler (b. 1900), who distinguished PROCESS and STATE categories, dividing the former into ACCOMPLISHMENT, ACHIEVEMENT and ACTIVITY types. See also REALIS.

**Aspects model/theory** A commonly used abbreviation for the approach to GENERATIVE GRAMMAR expounded in Noam Chomsky's 1965 book, *Aspects of the Theory of Syntax*; also known as the STANDARD THEORY. MODELS similar in principle to this one are 'Aspects-type' models. See CHOMSKYAN.

**aspectual** (*adj.*) see ASPECT

**aspectualizer** (*n.*) A term used in GENERATIVE grammar for a FORMATIVE which marks an ASPECTUAL relation.

**aspirata, aspirate** (*n.*) see ASPIRATION

**aspiration** (*n.*) A term in PHONETICS for the audible breath which may accompany a sound's ARTICULATION, as when certain types of PLOSIVE CONSONANT are released. It is usually symbolized by a small raised [h] following the main symbol. In examples such as English *pin* [p<sup>h</sup>ɪn], the aspiration may be felt by holding the back of the hand close to the mouth while saying the word; the contrast with *bin*, where there is no aspiration, is noticeable. Some languages, such as Hindi, have contrasts of aspiration applying to both voiceless and VOICED STOPS, viz. a four-way contrast of [p-], [p<sup>h</sup>-], [b-], and [b<sup>h</sup>-]. In some phonetic environments the aspiration effect varies, as when in English the PLOSIVES are followed by /l, r, w, j/: here the aspiration devoices these consonants, as in *please, twice, queue*. Following initial /s/, the aspiration contrast is lost altogether, as in [spɪn]. Sounds other than plosives may be aspirated, but they are less commonly encountered. In a more detailed analysis, **pre-aspiration** (aspiration before the consonant) can be distinguished from **post-aspiration** (aspiration after the consonant); both features occur, for example, in Scottish Gaelic. In nineteenth-century comparative PHILOLOGY, the term **aspirate** (or **aspirata**) was applied to any sound involving audible breath in the articulation, including voiceless plosives and FRICATIVES. See also BREATHY.

**assertion** (*n.*) A term used in PRAGMATICS and SEMANTICS in its ordinary sense of presenting information as true, but also more technically for that portion of the information encoded in a SENTENCE which is presented by the speaker as true, as opposed to that portion which is merely presupposed (see PRESUPPOSITION). It is also used for sentences which present information as true, as opposed to those which ask QUESTIONS, issue COMMANDS, etc.

**assign** (*v.*) A term used in GENERATIVE linguistics to refer to the action of rules; rules attribute, or 'assign', structure to SENTENCES. By the use of REWRITE RULES, a STRING OF ELEMENTS is introduced as a series of stages, each **assignment** being associated with a pair of LABELLED BRACKETS, e.g.

$$\begin{array}{ll}
 S \rightarrow NP + VP & [NP + VP]_S \\
 VP \rightarrow V + NP & [NP + [V + NP]_{VP}]_S \\
 NP \rightarrow D + N & [[D + N]_{NP} + [V + [D + N]_{NP}]_{VP}]_S
 \end{array}$$

In such a way, the structure of NOUN PHRASE, VERB phrase, etc., can be assigned to any sentence to which these rules apply; e.g. [[*the man*] [*saw*] [*the dog*]]].

**assignment function** In FORMAL SEMANTICS, a term referring to a FUNCTION which maps VARIABLES onto their SEMANTIC VALUES.

**assimilation** (*n.*) A general term in PHONETICS which refers to the influence exercised by one sound segment upon the ARTICULATION of another, so that the sounds become more alike, or identical. The study of assimilation (and its opposite, DISSIMILATION) has been an important part of HISTORICAL LINGUISTIC study, but it has been a much neglected aspect of SYNCHRONIC speech analysis, owing to the traditional manner of viewing speech as a sequence of DISCRETE WORDS. If one imagines speech to be spoken 'word at a time', with PAUSES corresponding to the spaces of the written language, there is little chance that the assimilations (or **assimilatory** processes) and other features of CONNECTED SPEECH will be noticed. When passages of natural conversation come to be analysed, however, assimilation emerges as being one of the main means whereby fluency and RHYTHM are maintained.

Several types of assimilation can be recognized. It may be **partial** or **total**. In the phrase *ten bikes*, for example, the normal form in colloquial speech would be /tem baiks/, not /ten baiks/, which would sound somewhat 'careful'. In this case, the assimilation has been partial: the /n/ has fallen under the influence of the following /b/, and has adopted its BILABIALITY, becoming /m/. It has not, however, adopted its PLOSIVENESS. The phrase /teb baiks/ would be likely only if one had a severe cold! The assimilation is total in *ten mice* /tem mais/, where the /n/ is now identical with the /m/ which influenced it.

Another classification is in terms of whether the change of sound involved is the result of the influence of an adjacent sound or of one further away. The common type is the former, as illustrated above: this is known as **contiguous** or **contact assimilation**. An example of the opposite, **non-contiguous** or **distance assimilation**, occurs in *turn up trumps*, where the /-n/ of *turn* may be articulated as /-m/ under the influence of later sounds. It also occurs in languages displaying VOWEL harmony, where a vowel in one part of a WORD may influence other vowels to be articulated similarly, even though there may be other sounds between them.

A further classification is in terms of the direction in which the assimilation works. There are three possibilities: (a) **regressive** (or **anticipatory**) assimilation: the sound changes because of the influence of the following sound, e.g. *ten bikes* above: this is particularly common in English in ALVEOLAR consonants in word-FINAL position; (b) **progressive** assimilation: the sound changes because of the influence of the preceding sound, e.g. *lunch score* articulated with the *s-* becoming /ʃ/, under the influence of the preceding *-ch*; but these assimilations are less common; (c) **coalescent** (or **reciprocal**) assimilation: there is mutual influence, or FUSION, of the sounds upon each other, as when *don't you* is pronounced as

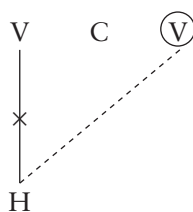
*/ˈdəʊntʃu/* – the *t* and the *y* have fused to produce an AFFRICATE. In standard GENERATIVE PHONOLOGY, assimilation is characterized through the notion of FEATURE COPYING: SEGMENTS copy feature specifications from neighbouring segments. In NON-LINEAR models, a FEATURE or NODE belonging to one segment (the trigger) is viewed as SPREADING to a neighbouring segment (the target). The assimilation is UNMARKED when a rule spreads only features not already specified in the target (a ‘feature-filling’ mode); if the rule applies to segments already specified for the spreading features (thereby replacing their original values), it is said to apply in a ‘feature-changing’ mode. Further types of assimilation can be recognized within this approach, based on the identity of the spreading node: if a ROOT node spreads, the target segment acquires all the features of the trigger (**total** or **complete assimilation**); if a lower-level class node spreads, the target acquires only some of the features of the trigger (**partial** or **incomplete assimilation**); and if only a TERMINAL feature spreads, just one feature is involved (**single-feature assimilation**).

**assimilatory** (*adj.*) see ASSIMILATION

**association** (*n.*) The general senses of this term are often found in linguistic discussion – the non-linguistic feelings (see CONNOTATION) which a LEXICAL ITEM gives rise to, or the range of psychologically connected items which come to mind (i.e. the **sense associations**). Some LINGUISTS have used the term with a more restricted definition, however. For example, the SAUSSUREAN conception of PARADIGMATIC relationships was referred to as **associative relations**. Some linguists use the term **associative field** (or **association group**) to refer to a set of lexical items which display a specific similarity of FORM or SENSE.

**association convention** see ASSOCIATION LINE

**association line** A term used in NON-LINEAR PHONOLOGY for a line drawn between UNITS on different LEVELS. The notion has been especially developed as a means of linking TIERS in AUTOSEGMENTAL PHONOLOGY. From a PHONETIC viewpoint, these lines represent temporal simultaneity, indicating the relationship in time between the FEATURES represented at each tier, such as TONES and VOWELS. Segments which associate between tiers are considered **freely associating** segments; segments which do not freely associate would be ignored, in the application of an autosegmental RULE. Once an association line has been established, the **association convention** is used to relate the remaining features: when **unassociated** features (e.g. vowels and tones) appear on the same side of an association line, they are automatically associated in a one-to-one way, radiating outward from the association line. Unbroken association lines indicate associations that already exist; broken association lines (---) indicate a STRUCTURAL CHANGE following a rule. Association lines in a given representation may not cross (the ‘no-crossing constraint’). An ‘×’ (or similar convention, such as =) through an association line indicates that the line is to be DELETED by a rule. A circle round a segment means that it is not associated to any segment on the facing tier. For example, the following diagram represents a shift in a high tone from the first vowel (in the input to the rule) to the second.



Such shifts in association are known as **reassociations**. **Multiple associations** relate a unit to more than one V or C slot. Because autosegmental phonology allows a different number of elements in each tier and does not require that the boundaries between them coincide, the notion of association lines emerges as central.

**associative** (*adj.*) see ASSOCIATION

**asterisk** (*n.*) (1) In LINGUISTICS, a linguistic construction that is UNACCEPTABLE or unGRAMMATICAL is marked thus by the use of an initial asterisk, e.g. *\*the man do been go*. An **asterisked form** (or ‘starred form’) is a form which cannot occur in a language, e.g. *\*walkedn’t*.

(2) In GENERATIVE grammar (derived from mathematics), the asterisk is an operator used to indicate any number of instances of a category (including zero); also called a KLEENE STAR. For example,  $YP^*$  means ‘any number of phrases of any type’.

(3) In linguistic theory, non-CONFIGURATIONAL LANGUAGES are also known as  $W^*$  (‘W-star’) languages.

(4) In HISTORICAL linguistics, asterisks are used to indicate a form which has been RECONSTRUCTED, there being no written evidence for its existence, as in the sounds and words postulated for Indo-European, e.g. *\*s*, *\*penk<sup>w</sup>e* (‘five’).

(5) In early AUTOSEGMENTAL PHONOLOGY, an asterisk (also called a ‘star’) marked a segment with a priority ASSOCIATION, resistant to modification by later RULES. The convention is also seen in some approaches to INTONATION, where it identifies a BOUNDARY TONE associated with a stressed syllable:  $H^*$ ,  $L^*$ .

(6) In OPTIMALITY THEORY, a symbol showing the VIOLATION of a CONSTRAINT.

**asymmetric rhythmic theory** An approach to METRICAL PHONOLOGY based on an inventory of FOOT TEMPLATES in which IAMBIC and TROCHAIC styles of ALTERNATION do not display symmetrical properties. ITERATIVE iambic systems use feet whose members are of uneven DURATION; iterative trochaic systems use feet whose members tend towards even duration.

**asyndeton** (*n.*) see SYNDETON

**atelic** (*adj.*) A term used in the GRAMMATICAL analysis of ASPECT, to refer to an event where the activity has no clear terminal point. Atelic verbs include *look*, *play* and *sing* (in such contexts as *he’s singing*, etc.). They contrast with TELIC verbs, such as *kick*, where there is a clear end point.

**atlas** (*n.*) see DIALECT



**atomic phonology** A model of PHONOLOGY which specifies the most limiting CONDITIONS on the application of the phonological RULES. These restrictions are then taken to constitute the **atomic rules** for phonological processes (such as DEVOICING), and variations are predicted through the use of UNIVERSAL principles. It is not limited to PHONETIC explanations, and adopts a methodology which appeals to TYPOLOGICAL investigations for determining the CONSTRAINTS on rules.

**atomic proposition** see PROPOSITION

**atonal language** see TONE (1)

**attenuative** (*adj./n.*) A term sometimes used in GRAMMAR and SEMANTICS, referring to a reduced quality or quantity of the state or activity expressed by the VERB ('a little', 'less'). In some languages (e.g. Hungarian) the contrast is a formal part of the ASPECT system.

**attested** (*adj.*) A term used in LINGUISTICS to refer to a linguistic FORM for which there is evidence of present or past use. In HISTORICAL linguistics, for example, **attested forms** are those which appear in written texts, as opposed to the 'RECONSTRUCTED forms' arrived at by a process of deduction. In studies of contemporary speech, **attestation** refers to something that is found in actual recorded usage, compared with the hypothetical predictions of GRAMMAR or the INTUITIVE (but otherwise unsupported) observations of the linguist.

**attitudes to language** see LANGUAGE ATTITUDES

**attitudinal** (*adj.*) A term sometimes used in SEMANTICS as part of a classification of types of MEANING: it refers to the emotional element in meaning, as in the different attitudes expressed by varying the INTONATION or loudness of a sentence, e.g. anger, sarcasm. In the context of PROSODY, 'attitudinal meaning' is usually distinguished from GRAMMATICAL. Alternative terms include AFFECTIVE and EMOTIVE; opposed terms include COGNITIVE and REFERENTIAL.

**attribute** (*n.*) A term derived from auditory perception and used in AUDITORY PHONETICS to refer to an isolatable characteristic of sound sensation, e.g. the attributes of PITCH, LOUDNESS and TIMBRE.

**attribution** (*n.*) see ATTRIBUTIVE

**attributive** (*adj.*) In GRAMMATICAL description, a term normally used to refer to the role of ADJECTIVES and NOUNS when they occur as MODIFIERS of the HEAD of a noun PHRASE. For example, *red* has attributive function in *the red chair*, as has *Jane's* in *Jane's hat*. The term contrasts with the PREDICATIVE function of these words, as in *the chair is red*, *the hat is Jane's*. Some MODELS of grammatical description have extended the use of this term to include such COMPLEMENT structures as *he is my uncle*, *I called him a fool*, and this usage can include the adjectival use above (i.e. in *she is happy* the adjective's SEMANTIC role in relation to *she* is one of **attribution**). Ambiguity in this context is thus a real possibility.

**attrition** (*n.*) see LANGUAGE DEATH

**audible friction** see FRICTION

**audio-visual integration** A term used in AUDITORY PHONETICS, referring to the way in which a percept may result from a combination of auditory and visual inputs. The phenomenon was reported by British psychologists Harry McGurk and John MacDonald in 1976, who noted that when hearing [ba] and simultaneously seeing a video of a face saying [ga], the percept was in the 'middle', [da]. It has since come to be called the **McGurk effect** or **illusion**.

**auditory phonetics** The branch of PHONETICS which studies the perceptual response to speech sounds, as mediated by ear, auditory nerve and brain. It is a less well-studied area of phonetics, mainly because of the difficulties encountered as soon as one attempts to identify and measure psychological and neurological responses to speech sounds. Anatomical and physiological studies of the ear are well advanced, as are techniques for the measurement of hearing, and the clinical use of such study is now established under the headings of audiology and audiometry. But relatively little pure research has been done into the attributes of speech-sound sensation, seen as a phonetic SYSTEM, and the relationship between such phonetic analyses and PHONOLOGICAL studies remains obscure.

**auditory target** see TARGET

**augmentative** (*adj./n.*) (**augm**) A term used in MORPHOLOGY to refer to an AFFIX with the general meaning of 'large', used literally or metaphorically (often implying awkwardness or ugliness). Examples of **augmentatives** include *-one* in Italian and *-ón* in Spanish (e.g. *sillón* 'armchair', cf. *silla* 'chair'). The term is usually contrasted with DIMINUTIVE.

**augmented transition network grammar** see TRANSITION NETWORK GRAMMAR

**autohyponym** (*n.*) see HYPONYMY

**autolexical syntax** An approach to GRAMMAR, developed in the early 1990s, which proposes autonomous systems of RULES co-ordinated via the LEXICON. SYNTACTIC, SEMANTIC and MORPHOLOGICAL modules (formalized as context-free PHRASE-STRUCTURE GRAMMARS) are interrelated by a series of interface principles which limit the degree of structural discrepancy between the REPRESENTATIONS. An expression must satisfy the independent requirements of each module to be WELL-FORMED.

**automatic** (*adj.*) A term used in LINGUISTICS to refer to a MORPHOLOGICAL variation which is motivated by the PHONOLOGICAL rules of a language. For example, the ALTERNATION of /-s/, /-z/ and /-iz/ in English PLURALS, POSSESSIVES and VERBS is automatically determined by the phonology: forms ending in a SIBILANT are followed by /-iz/; non-sibilant VOICELESS CONSONANTS are followed by /-s/; and non-sibilant voiced consonants are followed by /-z/. More complex automatic alternations are illustrated by SANDHI phenomena.

**automatic speech recognition** see SPEECH RECOGNITION

**automaton** (*n.*), plural **automata** A term taken from mathematics, where it refers to the FORMALIZATION of a set of rules for a computation, and used in theoretical and computational LINGUISTICS as part of the frame of reference for classifying languages which can be formally GENERATED (see CHOMSKY HIERARCHY). Automata (such as computers) can be modelled in abstract terms as a series of inputs, outputs, states and rules of operation. They typically perform operations on an input tape by moving through a series of 'states' (or 'configurations'), each state being linked to the next by a 'transition function'. The most general automata are known as 'Turing machines' (named after British mathematician Alan Mathison Turing (1912–54), who in 1936 devised a logical machine which defined computable numbers by working in this way). The most restricted kinds of automata are **finite automata** (also called 'Markov sources' or 'simple TRANSITION NETWORKS'), which consist of a finite number of states and state-transitions, and an input tape which can be read only in one direction, one symbol at a time. FINITE-STATE LANGUAGES can be recognized by finite state automata.

**autonomous** (*adj.*) (1) A term often used in discussing the status of LINGUISTICS as a science: the implication is that the subject of language is now studied in its own terms, no longer being dependent on the incidental interest of scholars from other disciplines, such as logic, literary criticism or history. The **autonomy** of the subject is seen in the emergence, during the second half of the twentieth century, of a wide range of degree courses in linguistics.

(2) In PHONOLOGY, the term is used to characterize the notion of a PHONEME when no reference is made to its relationships with GRAMMATICAL (especially WORD) STRUCTURE. The **autonomous phoneme**, in this sense, is contrasted with the MORPHOPHONEME, or the SYSTEMATIC PHONEME of GENERATIVE linguistics, where other factors than the strictly phonemic are allowed into the analysis.

(3) **Autonomous syntax** is the view propounded by the STANDARD THEORY of generative grammar that the SYNTACTIC COMPONENT of the grammar is independent ('autonomous') of SEMANTICS, i.e. the factors which determine the GRAMMATICALITY of a SENTENCE operate without reference to those which determine the sentence's MEANING. This view was attacked in GENERATIVE SEMANTICS, but prevails in modern linguistic theory.

**autonomous grid** see METRICAL GRID

**autonomous speech** see IDIOGLOSSIA

**autosegment** (*n.*) A term used in AUTOSEGMENTAL PHONOLOGY for a SEGMENT considered to be autonomous and represented on its own TIER. The notion is applied particularly to TONES, which are viewed as segments in their own right, independent of the CONSONANT and VOWEL segments represented on the SKELETAL TIER.

**autosegmental phonology** A term used in PHONOLOGICAL theory to refer to an approach which contrasts with strictly SEGMENTAL theories of phonology. The segmental approach is seen as a set of REPRESENTATIONS which consist of a

LINEAR arrangement of segments (or unordered sets of FEATURES) and **boundaries** that are dependent on MORPHOLOGICAL and SYNTACTIC criteria. By contrast, the autosegmental approach sees phonology as comprising several TIERS, each tier consisting of a linear arrangement of segments; these are linked to each other by **association lines** which indicate how they are to be COARTICULATED. Originally devised to handle TONAL phenomena, the approach has now been extended to deal with other features whose scope is more than one segment, especially VOWEL and CONSONANT HARMONY.

**auxiliary** (*adj./n.*) (**aux**, **AUX**) A term used in the GRAMMATICAL classification of VERBS to refer to the set of verbs, subordinate to the main LEXICAL verb, which help to make distinctions in MOOD, ASPECT, VOICE, etc.; also called **auxiliary verbs**. In English the main auxiliaries are *do*, *be* and *have*, e.g. *she is leaving*, *does she know*, *she has taken*. The MODAL auxiliaries include *can/could*, *may/might*, *shall/should*, *will/would*, *must*, *ought to* and *used to*. The class of auxiliaries is distinguished grammatically from lexical verbs in several ways; for instance, they have a special NEGATIVE form (e.g. *isn't*, *hasn't*, *can't*, as opposed to *\*walkn't*), and they can be used with SUBJECT INVERSION (e.g. *is he*, *does he*, *will they*, as opposed to *\*walks he*). 'Marginal' or 'semi-auxiliaries', i.e. verbs which display some but not all of the properties of the auxiliary class, include *dare* and *need*.

**auxiliary element** see TERMINAL

**auxiliary language** In SOCIOLINGUISTICS, the term is used for a language which has been adopted by different SPEECH communities for purposes of communication, trade, education, etc., being the native language of none of them. English and French are auxiliary languages for many communities in Africa, for example; Swahili is used thus in parts of East Africa. This sense must be clearly distinguished from the use of the term to mean an artificially constructed language, such as Esperanto. See ARTIFICIAL LANGUAGE.

**avalent** (*adj.*) see VALENCY

**avoidance languages** In LINGUISTICS, a term used to characterize LANGUAGES which permit communication between a person and others with whom there is a social taboo; sometimes loosely called **mother-in-law languages** or **taboo languages**. The concept relates chiefly to Australian Aboriginal languages, where there may be strict taboos between certain relatives, such as a man and his wife's mother and maternal uncles. In Dyrbal, for example, the everyday language is known as Guwal, and the avoidance language as Dyalnguy, which would be used whenever a taboo relative was within earshot.

**axiom** (*n.*) An application in LINGUISTICS of the general use of this term in the branch of logic known as **axiomatics**. It refers to a set of initial PROPOSITIONS (or **axioms**) which a theory assumes to be true. Further propositions (or 'theorems') are then deduced from these by means of specific rules of inference (to which the term 'transformational rule' is sometimes applied). The full statement of an axiomatic system will contain a 'syntax', which determines the WELLFORMEDNESS of its propositions, and a 'vocabulary', which lists the terms of the system. The

application of these ideas in LINGUISTICS has come mainly from the influence of CHOMSKYAN thinking concerning the FORMALIZATION of LANGUAGE, and is central to MATHEMATICAL linguistics. In pre-GENERATIVE attempts at systematizing ideas about language, the weaker term POSTULATES was usually used. A specifically non-generative approach is **axiomatic functionalism**, a paradigm of enquiry developed in the 1960s by J(ohannes) W(ilhelmus) F(ranciscus) Mulder (b. 1919), in which linguistics is presented as a formal axiomatic-deductive system within a broad SEMIOTIC frame of reference. The approach applies a network of postulates, supporting definitions, and associated theorems to the structural analysis of core areas of language as well as to areas which are conventionally handled under other headings (such as PRAGMATICS).

**axiomatic** (*adj.*), **axiomatics** (*n.*) see AXIOM

**axis** (*n.*) (1) A term sometimes used in LINGUISTICS to refer to intersecting dimensions of linguistic analysis, especially those introduced by Ferdinand de Saussure (see SAUSSUREAN). The distinction between SYNCHRONIC and DIACHRONIC is characterized as the 'axis of simultaneities' *v.* the 'axis of successions'. Likewise the SYNTAGMATIC/PARADIGMATIC distinction may be referred to in terms of axes ('syntagmatic axis', 'axis of chain relationships', etc.).

(2) In some MODELS OF GRAMMATICAL classification, the term refers to the second ELEMENT in an EXOCENTRIC CONSTRUCTION, the other being the DIRECTOR, e.g. *in the garden*, see *the car*.