

# H

**habitual** (*adj.*) (**hab**) A term used in the GRAMMATICAL analysis of ASPECT, referring to a situation in which an action is viewed as lasting for an extended period of time. English has a habitual aspect in the past TENSE, using *used to*, and habitual meaning is often expressed LEXICALLY, using ADVERBIALS (e.g. *often, frequently*). Many habitual uses express repeated action (*I visit my aunt regularly*), and in this function are often described as ITERATIVE, but the habitual is often non-iterative, as in *A castle used to stand at the top of that cliff*.

**half-close** (*adj.*) see CLOSE (1)

**half-open** (*adj.*) see OPEN (1)

**Hallidayan** (*adj.*) Characteristic of, or a follower of, the linguistic principles of the British LINGUIST, M(ichael) A(lexander) K(irkwood) Halliday (b. 1925). Much of Halliday's early thinking can be traced back to the teaching of J. R. Firth, and his approach is accordingly often called 'neo-FIRTHIAN'. His original conception of LANGUAGE, SCALE-AND-CATEGORY GRAMMAR, was published in article form in 1961: this contained a MODEL of language organization in terms of LEVELS OF SUBSTANCE, FORM (GRAMMAR and LEXIS) and CONTEXT, and a theoretical model of grammar in terms of three SCALES (of RANK, EXPONENCE and DELICACY) and four CATEGORIES (of UNIT, CLASS, STRUCTURE and SYSTEM). The central role of the last two has led to an alternative label for this approach – 'system-structure theory'. In the 1970s, the notion of 'system' became the central construct in an alternative model known as 'systemic' grammar: here, grammar is seen as a network of interrelated systems of classes; ENTRY conditions define the choices which can be made from within each system, and these choices become increasingly specific ('delicate') as the analysis proceeds. The application of Hallidayan ideas has been widespread, e.g. in TEXT analysis (see COHESION), STYLISTICS (see REGISTER) and language ACQUISITION.

**hand configuration** A term used in some PHONOLOGICAL models of SIGN language, to refer to a separate TIER for handshape and orientation.

**hapax legomenon** In LEXICOLOGY, a word which occurs only once in a text, author or extant CORPUS of a LANGUAGE, often shortened to **hapax**. The expression

is from Greek, ‘something said only once’. The word following *hapax* in the headword of this entry is itself a hapax in the present book.

**haplology** (*n.*) A term used in PHONOLOGY, in both SYNCHRONIC and DIACHRONIC contexts, to refer to the omission of some of the sounds occurring in a sequence of similar ARTICULATIONS, as when *cyclists* is pronounced /'saɪklɪs:/, *library* /'laɪbrɪ/, etc. Some PSYCHOLINGUISTS also use the term to refer to a TONGUE-SLIP where an omission of this kind has taken place, e.g. *running jump* becoming *rump*.

**hard consonant** An impressionistic term sometimes used in the PHONETIC descriptions of particular LANGUAGES, referring to a CONSONANT which lacks PALATALIZATION; also called a **hard sign**. Russian is a language which has several such hard (as opposed to SOFT) consonants. In Russian, the Ъ symbol (‘hard sign’) marks this lack of palatalization on the preceding consonant.

**hard palate** see PALATE

**hard sign** see HARD CONSONANT

**harmonic** (*n.*) In ACOUSTIC PHONETICS, a regular (PERIODIC) waveform accompanying a FUNDAMENTAL FREQUENCY, which helps to identify a complex TONE; also called an **overtone**. Harmonics are whole-number multiples of the fundamental frequency; for example, if the fundamental is 200 Hz, the harmonics will be at 400 Hz, 600 Hz, and so on. The harmonics are numbered in sequence, and in phonetics the numbering starts with the fundamental: in this example, 200 Hz would be the ‘first harmonic’, 400 Hz the ‘second harmonic’ (the ‘first overtone’) and so on. The combination of a fundamental frequency and the AMPLITUDE of its various harmonics combine to give a sound its characteristic tone and quality. It should be noted that, in music, the first harmonic is traditionally regarded as the first multiple of the fundamental, so that (in the above example) 400 Hz would be the ‘first harmonic’.

**harmonic phonology** In PHONOLOGY, an approach which recognizes three levels of REPRESENTATION working in parallel: MORPHOPHONEMIC (‘M-level’), WORD/SYLLABLE tactics (‘W-level’), and PHONETIC (‘P-level’). Each level is characterized by a set of WELL-FORMEDNESS statements (‘tactics’) and a set of unordered ‘intra-level’ RULES which collectively define the paths an input representation has to follow in order to achieve maximum conformity to the tactics. This maximal well-formedness is called ‘harmony’. The levels are related by ‘inter-level’ rules. The approach avoids the traditional conception of the organization of a GENERATIVE grammar in which each level of representation is seen to precede or follow another (as would be found in the ordered steps within a DERIVATION).

**harmony** (*n.*) (1) A term used in PHONOLOGY to refer to the way the ARTICULATION of one phonological UNIT is influenced by (is ‘in harmony’ with) another unit in the same WORD or PHRASE. An analogous notion is that of ASSIMILATION. The two main processes are **consonant harmony** and **vowel harmony**. In the

typical case of VOWEL harmony, for example, such as is found in Turkish or Hungarian, all the vowels in a word share certain FEATURES – for instance, they are all articulated with the FRONT of the TONGUE, or all are ROUNDED. The subsets of vowels which are affected differently by harmonic processes are **harmonic sets**. Disharmony (or **disharmonicity**) occurs when a vowel from set A is used (e.g. by SUFFIXATION) in words which otherwise have set B, thus forming a **harmonic island** (if TRANSPARENT) or a new **harmonic span** (if OPAQUE). The span within which harmony operates (usually the word) is the **harmonic domain**. See also HARMONIC PHONOLOGY.

(2) In OPTIMALITY THEORY, the measurement of the overall goodness of a FORM given a CONSTRAINT RANKING.

**hash** (*adj./n.*) The symbol #, also sometimes called a **hash mark** or **double cross**, used especially in GENERATIVE LINGUISTICS to represent the boundary of a STRING or a PHONOLOGICAL WORD.

**head** (*n.*) (1) A term used in the GRAMMATICAL description of some types of PHRASE (ENDOCENTRIC phrases) to refer to the central element which is DISTRIBUTIONALLY equivalent to the phrase as a whole; sometimes abbreviated as H. Such constructions are sometimes referred to as **headed** (as opposed to **non-headed**). **Headedness** also determines any relationships of CONCORD or GOVERNMENT in other parts of the phrase or SENTENCE. For example, the head of the NOUN phrase *a big man* is *man*, and it is the singular form of this ITEM which relates to the co-occurrence of singular verb forms, such as *is*, *walks*, etc.; the head of the VERB phrase *has put* is *put*, and it is this verb which accounts for the use of OBJECT and ADVERBIAL later in the sentence (e.g. *put it there*). In phrases such as *men and women*, either item could be the head. Since the early 1980s, the term has also been extended to the analysis of WORD-FORMATION, such as in COMPOUNDS: the head of a word is the element which determines the grammatical properties of the whole word. In GENERALIZED PHRASE-STRUCTURE GRAMMAR, the term is used in a more abstract way, as a device which enables one to identify a cluster of related FEATURE specifications which need to be referred to for a particular purpose (such as N, V, AUX, PER (= person) and SLASH). The **head-feature convention**, in this context, refers to a principle which determines the feature specifications of the subconstituents of a phrase: it states that the head features on a mother category are the same as the head features on any daughter which is a head. The **head parameter** is a principle used in GENERATIVE SYNTAX, especially in relation to UNIVERSAL grammar, which concerns the position of heads within phrases. It asserts that a language has the heads on the same side in all phrases: **head-first languages** are represented by English, e.g. *kick the ball* (the verb in the verb phrase is to the left of the noun phrase) and *in the box* (the PREPOSITION in the prepositional phrase is to the left of the noun phrase); **head-last languages** are represented by Japanese or Korean, where the heads appear on the right (e.g. Korean *Seoul-eseo* ‘in Seoul’). In METRICAL PHONOLOGY, **left-headed feet** are those where the leftmost RHYME of the FOOT is STRESSED; **right-headed feet** are those where the rightmost rhyme is stressed. In head-marked metrical NOTATION, these cases are distinguished by placing the NODE representing the foot CONSTITUENT geometrically above the head (i.e. on the rhyme that is stressed), as follows:



(2) **Head** is used in some analyses of TONE GROUP structure, referring to the sequence of syllables between the first STRESSED syllable and the NUCLEAR tone; for example, in the tone group *there's a com'pletely 'new arràngement/* the head is *-pletely new a-*.

(3) See CHAIN (2).

**head-driven phrase-structure grammar (HPSG)** A SYNTACTIC theory which builds on the insights of GENERALIZED PHRASE-STRUCTURE GRAMMAR, CATEGORIAL grammar and certain other approaches. A central feature is that categories incorporate information about the categories with which they combine. The consequence of this is that very few RULES are necessary, all important syntactic and SEMANTIC processes being driven by information contained in LEXICAL entries. For example, a single rule provides for all lexical category + COMPLEMENT structures. See also BINDING.

**headed** (*adj.*), **headedness** (*n.*) see HEAD (1)

**head-feature convention** (*n.*), **head-first**, **head-last** (*adj.*) see HEAD (1)

**headless relative clause** see RELATIVE

**headlinese** (*n.*) see BLOCK LANGUAGE

**headword** (*n.*) see LEMMA (1)

**heavy** (*adj.*) (1) A term applying to a type of NOUN PHRASE recognized in GENERATIVE GRAMMAR, referring to a relatively long or complex ('heavy') CONSTITUENT in contrasting examples such as *\*John considers stupid my friends v. John considers stupid many of my best friends*. In classical TRANSFORMATIONAL grammar, the POSTPOSING of a heavy NP was called **heavy NP shift**.

(2) See WEIGHT (for **heavy SYLLABLES**).

**hedge** (*n./v.*) An application in PRAGMATICS and DISCOURSE ANALYSIS of a general sense of the word ('to be non-committal or evasive') to a range of items which express a notion of imprecision or qualification. Examples of **hedging** include *sort of, more or less, I mean, approximately, roughly*. **Hedges** may also be used in combination: *something of the order of 10 per cent, more or less*.

**heightened subglottal pressure** One of the SOURCE FEATURES of sound set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in subGLOTTAL pressure, as in the ASPIRATED STOPS of various LANGUAGES, such as Hindi.

**Hertz** (*n.*) see CYCLE (3)

**hesitation** (*n.*) The general sense of this term is used in LINGUISTICS, and especially in PSYCHOLINGUISTICS, where the phenomenon is subclassified into types, and the significance of ‘hesitation phenomena’ in terms of LANGUAGE-processing is discussed. Types of hesitation include silence, FILLED PAUSES (e.g. *er*, Japanese *ano*), elongated SYLLABLES (e.g. *we-e-ll*), repetitions (e.g. *the-the-thing . . .*), and so on. The DISTRIBUTION of these features is by no means random in speech, and it has been hypothesized that they occur at points where the speaker is planning new UTTERANCES. Based on the extent to which hesitations coincide with the boundaries between GRAMMATICAL, SEMANTIC, etc. CONSTITUENTS, the possibility has emerged that there may be more than one level of planning (e.g. syntactic, semantic, interactional) in SPEECH PRODUCTION.

**heterography** (*n.*) see HOMOGRAPHY (2)

**heteronym** (*n.*) see HETERONYMY

**heteronymy** (*n.*) A term sometimes used in SEMANTIC analysis to refer to words (LEXEMES) which display partial HOMONYMY, i.e. they differ in MEANING, but are identical in FORM in one MEDIUM only (viz. speech or writing). Examples of **heteronyms** would be the HOMOGRAPHS *row* (sc. a boat) and *row* (sc. noise), or the HOMOPHONES *threw* and *through*.

**heterorganic** (*adj.*) see HOMORGANIC

**heterosyllabic** (*adj.*) see TAUTOSYLLABIC

**heuristic** (*adj./n.*) An application in LINGUISTICS and PHONETICS of the general use of this term in cybernetics, referring to a specific mode of investigation adopted as part of a process of discovery or problem-solving. In linguistics, the notion has been introduced mainly in the discussion of PROCEDURES of analysis, where BLOOMFIELDIAN DISCOVERY procedures are contrasted with the FORMAL analyses of GENERATIVE GRAMMAR. The term is also used in the looser sense of a ‘working hypothesis’, used to suggest or eliminate a possible explanation of events. A notion such as DISCOURSE, for example, cannot easily be given a formal or operational definition, but it can be seen as a **heuristic device** (‘a heuristic’), and used as a pre-theoretical notion, thus enabling an investigation to proceed.

**hiatus** (*n.*) A term used in PHONETICS and PHONOLOGY to refer to two adjacent vowels belonging to different syllables. Examples include *seeing*, *neo* and *way out*. In such cases, the vowels are said to be ‘in hiatus’.

**hidden Markov model** In automatic SPEECH RECOGNITION, an approach which uses a SPECTRAL model of a word, viewed as a Markov model of the ACOUSTIC event (see MARKOV PROCESS). The pronunciation of a word, in all its variant forms, can be seen as a stochastic process: that is, in a sequence of events (pronunciation here being modelled as a sequence of ‘slices’ through a speech SPECTROGRAM), the probabilities at each step depend on the outcome of previous steps. Each time the process is applied to the word, it generates a slightly different acoustic specification, within the limits of the model. Once a speech recognizer has been provided with Markov models for the words it contains, it can use these

to evaluate the properties of a fresh speech event. When someone speaks a word into the recognition system, the acoustic event can be treated as if it were the output of a 'hidden' Markov model. The output of the model is known (i.e. the event), but not the model itself (i.e. it is hidden), and the job of the recognizer is to reconstruct it.

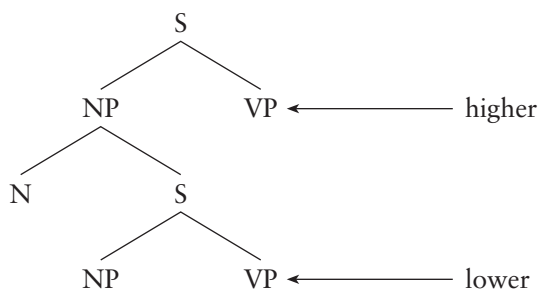
**hierarchy** (*n.*) A term derived from TAXONOMIC studies and applied in LINGUISTICS to refer to any CLASSIFICATION of linguistic UNITS which recognizes a series of successively subordinate LEVELS. **Hierarchical structure** can be illustrated from any branch of linguistics, e.g. the analysis of a SENTENCE into IMMEDIATE CONSTITUENTS, or the analysis of the LEXICON into semantic FIELDS of increasing specificity (as in *Roget's Thesaurus*). The relationship of inclusion which is involved can be seen in analyses of linguistic structure where DISCOURSES are said to 'consist of' sentences, which in turn consist of CLAUSES or PHRASES; these consist of WORDS, which in turn consist of MORPHEMES. The term has a special status in RELATIONAL GRAMMAR, as part of the phrase 'ACCESSIBILITY hierarchy', and has also been used with reference to CASE GRAMMAR ('case hierarchy'). In some models of NON-LINEAR PHONOLOGY, the 'PROSODIC hierarchy' shows the relationship between MORA, SYLLABLE, FOOT and WORD. See also CHOMSKY HIERARCHY, STRUCTURE, SONORITY.

**hieratic** /haɪə'ratɪk/ (*n.*) see DEMOTIC

**high** (*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). High sounds are a type of TONGUE-BODY feature, and defined ARTICULATORILY as those produced by raising the TONGUE above the level it holds in neutral position; CLOSE VOWELS and PALATAL/VELAR CONSONANTS are [+high]. Its opposite is **non-high** [-high] or LOW, referring to sounds produced without any such raising, as in OPEN vowels and FRONT consonants.

(2) A term which describes the more formal variety in DIGLOSSIA; opposed to 'low'.

**higher category** A term used in GENERATIVE GRAMMAR to refer to a CATEGORY which is introduced earlier than a further instance of the same category in a TREE-diagram representation. The first instance of the category is seen to be higher up the tree than the other instance(s). For example, in such sentences as *the idea that the man will resign surprises me*, the following (partial) tree might be used:



In this sentence, the ‘higher VERB’ is *surprise*, and the ‘higher CLAUSE’ or ‘higher sentence’ is *the idea surprises me*. Alternative terms are MATRIX and ‘super-ordinate’. The usual term for the ‘lower’ verb/clause is EMBEDDED.

**high tone** see TONE (1)

**historic** (*adj.*) see PAST HISTORIC

**historical dialect** see DIALECT

**historical linguistics** A branch of LINGUISTICS which studies the development of LANGUAGE and languages over time; also known as DIACHRONIC linguistics. The data of study are identical to those of COMPARATIVE PHILOLOGY, viz. the extant records of older states of languages; but the methods and aims are not the same. Historical linguistics uses the methods of the various schools of SYNCHRONIC linguistics (including SOCIOLINGUISTICS and PSYCHOLINGUISTICS, especially in considering the reasons for language change). One thus encounters such subfields as ‘historical PHONOLOGY/MORPHOLOGY/SYNTAX’, etc. It also aims to relate its findings to GENERAL linguistic theory.

**historic(al) present** In GRAMMAR, a term describing the use of a present TENSE form while narrating events which happened in the past; for example, *Three weeks ago I’m walking down this road, when I see Smithers coming towards me . . .* This usage is common in contexts where the speaker wishes to convey a sense of drama, immediacy or urgency.

**hocus-pocus** (*adj.*) A phrase coined in the 1950s to characterize one of two extreme states of mind in a hypothetical LINGUIST who sets up a DESCRIPTION of linguistic DATA; opposed to GOD’S TRUTH. ‘Hocus-pocus’ linguists approach data in the expectation that they will have to impose an organization on it in order to show STRUCTURAL patterns. Different linguists, on this view, could approach the same data, and by virtue of their different backgrounds, INTUITIONS, PROCEDURES, etc., arrive at differing descriptions. In a ‘God’s truth’ approach, by contrast, the aim is to demonstrate an underlying structure really present in the data over which there could be no dispute.

**hodiernal** (*adj.*) In GRAMMAR, a category which marks how far a situation is from the moment of speaking (from Latin *hodie* ‘today’); opposed to **prehodiernal**. For example, in many Bantu languages one verb form is used for ‘today’ events, and another for ‘before today’ events, regardless of their current relevance.

**hold** (*n./v.*) (1) A term used in describing the ARTICULATION of some types of sound, where the VOCAL ORGANS maintain their position for a definable period, as in the CLOSURE (or **holding**) stage in the production of a PLOSIVE or a long CONSONANT (see LENGTH).

(2) In the PHONOLOGICAL analysis of SIGN language, a term referring to a static functional unit; also called **location**. Holds are distinguished from dynamic units, known as **movements**.

**hole in the pattern** see GAP

**holonymy** (*n.*) see MERONYMY

**holophrase** (*n.*) A term used in language ACQUISITION to refer to a GRAMMATICALLY unstructured UTTERANCE, usually consisting of a single WORD, which is characteristic of the earliest stage of LANGUAGE learning in children. Typical **holophrastic** utterances include *dada*, *allgone*, *more*, *there*. Theoretical controversy centres on the extent to which these utterances may be analysed as SENTENCES ('one-word sentences'), or as a reduced version of a sentence, whose other ELEMENTS are 'understood' in the EXTRALINGUISTIC SITUATION (e.g. *daddy* means 'there is daddy', the *there is* being expressed by gesture, tone of voice, etc.). **Holophrasis** is also sometimes identified in adult utterances where there is no internal STRUCTURAL contrastivity, such as *thanks*, *please*, *sorry*.

**holophrasis** (*n.*), **holophrastic** (*adj.*) see HOLOPHRASE

**homograph** (*n.*) see HOMOGRAPHY

**homography** (*n.*) (1) A term used in SEMANTIC analysis to refer to WORDS (i.e. LEXEMES) which have the same spelling but differ in MEANING. **Homographs** are a type of HOMONYMY. Homography is illustrated from such pairs as *wind* (sc. blowing) and *wind* (sc. a clock). When there is AMBIGUITY on account of this identity, a **homographic clash** or 'conflict' is said to have occurred.

(2) The term **homography** is also used to refer to a type of orthography (a **homographic** system) where there is a one-to-one correspondence between symbols and sounds, as in a PHONETIC TRANSCRIPTION, or the systematically devised alphabets of some languages. In this sense, it is opposed to **heterography** (a **heterographic** system), such as the spelling system of English, French, etc.

**homomorphic** (*adj.*) see MAPPING

**homonym** (*n.*) see HOMONYMY

**homonymy** (*n.*) A term used in SEMANTIC analysis to refer to LEXICAL ITEMS which have the same FORM but differ in MEANING. **Homonyms** are illustrated from the various meanings of *bear* (= animal, carry) or *ear* (of body, of corn). In these examples, the identity covers both spoken and written forms, but it is possible to have partial homonymy (or HETERONYMY), where the identity is within a single MEDIUM, as in HOMOPHONY and HOMOGRAPHY. When there is AMBIGUITY between homonyms (whether non-deliberate or contrived, as in riddles and puns), a **homonymic clash** or **conflict** is said to have occurred. In semantic analysis, the theoretical distinction between homonymy and POLYSEMY (one form with different meanings) provides a problem which has attracted a great deal of attention. See also CONSTRUCTION (1).

**homophene** (*n.*) see HOMOPHENY

**homopheny** (*n.*) A term sometimes used in the LINGUISTIC study of deaf communication, referring to WORDS which are visually identical when seen on the lips. Examples of **homophenes** are *fan* and *van*.



**homophone** (*n.*) see HOMOPHONY

**homophony** (*n.*) A term used in SEMANTIC analysis to refer to WORDS (i.e. LEXEMES) which have the same pronunciation, but differ in MEANING. **Homophones** are a type of HOMONYMY. Homophony is illustrated from such pairs as *threw/through* and *rode/rowed*. When there is AMBIGUITY on account of this identity, a **homophonic clash** or **conflict** is said to have occurred.

**homorganic** (*adj.*) A general term in the PHONETIC classification of speech sounds, referring to sounds which are produced at the same PLACE OF ARTICULATION, such as [p], [b] and [m]. Sounds involving independent articulations may be referred to as **heterorganic**. Sounds involving adjacent, and thus to some degree mutually dependent, articulations are also sometimes further distinguished as 'contiguous'.

**honorific** (*adj./n.*) A term used in the GRAMMATICAL analysis of some LANGUAGES (e.g. Japanese) to refer to SYNTACTIC or MORPHOLOGICAL distinctions used to express LEVELS of politeness or respect, especially in relation to the compared social status of the participants. The notion should not be identified with FORMALITY: honorific forms may also appear in non-formal contexts. Some use is also made of the term with reference to functions other than the expression of respect, such as courtesy, politeness, etc.

**horizontal grouping/splitting** see REALIZATION (3)

**hortative** (*adj./n.*) A term sometimes used in the GRAMMATICAL analysis of VERBS, to refer to a type of MODAL meaning in which an exhortation is made. An example of a hortative usage ('a hortative') is the 'let us' construction in English (*let us pray*).

**host** (*n.*) In GRAMMAR, a word or phrase to which an affix or clitic is phonologically attached. For example, *he* is the host for 's in *he's*, and *is* is the host for *n't* in *isn't*.

**humanistic** (*adj.*) In foreign LANGUAGE teaching, a term which characterizes approaches which emphasize the need for the student to develop self-awareness, sensitivity to the feelings of others, and a sense of human values. Such approaches require students to be actively involved in understanding the processes of LANGUAGE LEARNING, as they work with a foreign language.

**hybrid** (*adj./n.*) In HISTORICAL LINGUISTICS, a word composed of elements from different languages. An example of a hybrid term ('a hybrid') is *television*, which comprises elements from both Latin and Greek.

**hydronymy** (*n.*) In ONOMASTICS, the study of the names of rivers, lakes and other bodies of water. It is a branch of TOPONYMY.

**hypercorrection** (*n.*) A term used in LINGUISTICS to refer to the movement of a linguistic FORM beyond the point set by the VARIETY of LANGUAGE that a speaker

has as a target; also called **hypercorrectness**, **hyperurbanism** or **overcorrection**. The phenomenon usually takes place when speakers of a non-standard DIALECT attempt to use the STANDARD dialect and 'go too far', producing a version which does not appear in the standard, e.g. putting a long /ɑ:/ in place of a short /æ/ in such words as *cap*, *mat*, etc. Analogous behaviour is encountered in second-language learning.

**hypernasality** (*n.*) see NASAL

**hypernym**, **hyperonym** (*n.*) see HYPONYMY

**hypersememic** (*adj.*) One of the strata recognized in STRATIFICATIONAL GRAMMAR, dealing with the conceptual or REFERENTIAL properties of LANGUAGE.

**hypersemotactics** (*n.*) see TAXIS

**hyperurbanism** (*n.*) see HYPERCORRECTION

**hypocoristic** (*n.*) A term used in LINGUISTICS for a pet name (e.g. *Harry* for *Harold*). Hypocoristics and similar phenomena have attracted special attention in some models of NON-LINEAR PHONOLOGY (notably, PROSODIC MORPHOLOGY), where they have been used as an illustration of TEMPLATE analysis and related procedures. One approach on these lines argues that a hypocoristic is the result of mapping a name onto a minimal word template.

**hyponasality** (*n.*) see NASAL

**hyponym** (*n.*) see HYPONYMY

**hyponymy** (*n.*) A term used in SEMANTICS as part of the study of the SENSE relations which relate LEXICAL ITEMS. Hyponymy is the relationship which obtains between specific and general lexical items, such that the former is 'included' in the latter (i.e. 'is a **hyponym** of' the latter). For example, *cat* is a hyponym of *animal*, *flute* of *instrument*, *chair* of *furniture*, and so on. In each case, there is a superordinate term (sometimes called a **hypernym** or **hyperonym**), with reference to which the subordinate term can be defined, as is the usual practice in dictionary definitions ('a cat is a type of animal . . .'). The set of terms which are hyponyms of the same superordinate term are **co-hyponyms**, e.g. *flute*, *clarinet*, *trumpet*. A term which is a hyponym of itself, in that the same lexical item can operate at both superordinate and subordinate levels, is an **autohyponym**: for example, *cow* contrasts with *horse*, at one level, but at a lower level it contrasts with *bull* (in effect, 'a cow is a kind of cow'). Hyponymy is distinguished from such other sense relations as SYNONYMY, ANTONYMY and MERONYMY.

**hypophonemic** (*adj.*) One of the strata recognized in STRATIFICATIONAL GRAMMAR, dealing with the PHONETIC properties of an UTTERANCE.

**hypophonotactics** (*n.*) see TAXIS

**hypotactic** (*adj.*) A term used in TRADITIONAL GRAMMATICAL analysis, and often found in DESCRIPTIVE LINGUISTIC studies, to refer to DEPENDENT CONSTRUCTIONS, especially those where CONSTITUENTS have been linked through the use of SUBORDINATING CONJUNCTIONS. 'Hypotactic constructions' are opposed to PARATACTIC ones, where the linkage is conveyed solely by juxtaposition and punctuation/INTONATION. **Hypotaxis** is illustrated by *The keeper laughed when the dog barked* (cf. *the keeper laughed; the dog barked*).

**Hz** see CYCLE (3)