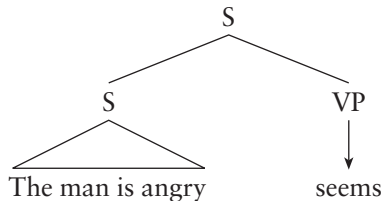


# R

**radical** (*adj.*), **radix** (*n.*) see ROOT (2)

**radical underspecification** see UNDERSPECIFICATION

**raising** (*n.*) (1) A type of RULE recognized in some MODELS of TRANSFORMATIONAL GRAMMAR. In a ‘raising-to-object’ (or **object-raising** rule, the LINEAR CONSTITUENTS in a STRING consisting of a main CLAUSE + COMPLEMENT clause (e.g. *he believes John to be honest*) are BRACKETED so that the SUBJECT of the complement clause appears to have been **raised** to become the OBJECT of the HIGHER clause (*he believes it + John is honest* becoming *he believes John + to be honest*). In a **subject-raising** rule, an underlying subject complement clause has the subject taken from it and ‘raised’ to be the subject of the main clause. For example, in relating such sentences as *it seems that the man is angry to the man seems angry*, one may begin with:



Subject-raising (in association with other transformational operations, omitted here) places *the man* as subject of *seems*, producing (*the man*) (*seems*) (*to be angry*). The FORMALIZATION of such rules is controversial, as is the extent of their application (they are both GOVERNED rules, applying to small classes of verb only). In GOVERNMENT-BINDING THEORY, classical TG object-to-subject raising constructions are analysed in terms of EXCEPTIONAL CASE MARKING, and classical TG subject-raising constructions in terms of NP-MOVEMENT. In PHRASE-STRUCTURE GRAMMAR and LEXICAL FUNCTIONAL GRAMMAR, both are regarded as types of CONTROL constructions. Sometimes raising constructions are referred to as CATENATIVE constructions. Other syntactic applications of the term ‘raising’ may also be encountered (e.g. ‘PREDICATE-raising’, ‘NEGATIVE raising’, ‘QUANTIFIER raising’).

(2) In PHONETICS and PHONOLOGY, a vertical process affecting TONGUE height; opposed to **lowering**. For example, in the study of VOWEL HARMONY, a vowel might be said to **raise** (e.g. from mid to high) in the context of a following high vowel. In the course of language change, a vowel in an originally low position might be raised to a relatively high position.

**rank** (*n.*) In HALLIDAYAN LINGUISTICS, a term which refers to one of the SCALES of analysis which interrelates the CATEGORIES of the theory, viz. the HIERARCHICAL arrangement of linguistic UNITS within a linguistic LEVEL. The GRAMMATICAL **rank scale**, for instance, recognizes SENTENCE–CLAUSE–GROUP–WORD–MORPHEME in a relationship of inclusion (i.e. a sentence consists of one or more clauses, etc.). Other scales in this approach are labelled EXPONENCE and DELICACY. The term **rank shift** is used to refer to a linguistic process when a given unit is ‘shifted’ down the rank scale, so that it operates within the structure of a lower unit (or one of equal rank); e.g. a clause working within a group (as in RELATIVE clauses, e.g. *the lady who came in asked . . .*) is said to be a **rank-shifted** clause.

**rate** (*n.*) An application of the general sense of this term in PHONETICS and PHONOLOGY to refer to speed of speaking; alternatively known as TEMPO. LANGUAGES and people vary in their overall rate of ARTICULATION (measured in such terms as SYLLABLES per second, WORDS per minute, incidence of PAUSES). Within a given NORM, however, it is possible to vary one’s rate for particular SEMANTIC or social effects, e.g. the ‘meditative’ sense of *we-e-ll*, produced very slowly. Rate thus forms part of the CONTRASTIVITY studied by SUPRASEGMENTAL phonology.

**r-colouring** (*n.*) see RETROFLEX

**readjustment rules** A class of RULES in GENERATIVE GRAMMAR which help to relate the SYNTACTIC COMPONENT to the PHONOLOGICAL component. The rules make modifications in SURFACE STRUCTURES by effecting individual changes in the shapes of certain FORMATIVES in the context of other formatives. The output of these rules then provides the input to the phonological rules. For example, readjustment rules would take the formative ‘past’ (i.e. past TENSE) and generally replace it by *d*; however, in such cases as *sing*, the rules would provide a special FEATURE specification to ensure that *i* would be converted to *a*.

**realis** /rɪˈɑ:lɪs/ (*adj.*) In SEMANTICS, a term used in the study of EPISTEMIC MODALITY: in a **realis** (‘real’) assertion, a proposition is strongly asserted to be true, the speaker being ready to back up the assertion with evidence or argument. It is opposed to an **irrealis** (**irr**) (‘unreal’) assertion, where the proposition is weakly asserted to be true, but the speaker is not ready to support the assertion. Realis VERB forms include the past TENSE (‘X did Y’); irrealis forms include certain MODALS (‘X may do Y’). Realis ADVERBS include *fortunately* and *sadly*; irrealis adverbs include *maybe* and *hopefully*.

**realistic grammar** A term sometimes used in LINGUISTIC theory to refer to any approach to grammatical analysis which aims to be psychologically real, in that it contributes to the explanation of such areas of linguistic behaviour as comprehension and memory. A contrast is intended between this approach and earlier,

FORMAL characterizations of GRAMMAR on the basis of INTUITION alone: the intention is to **realize** a TRANSFORMATIONAL grammar within a psychological MODEL of language use, so that the model genuinely represents users' knowledge of their language. Such a grammar would also be 'realizable', i.e. define explicit REALIZATIONS which would MAP grammatical RULES and CATEGORIES onto processing operations and informational units, as defined by the psychological model. In this way, it is hoped that realistic grammars, through the use of psycholinguistic as well as linguistic criteria, will provide further insight into the nature of COMPETENCE, as well as help to evaluate the merits of competing formal grammars (see ADEQUACY).

**realization** (*n.*) (1) The physical expression of an abstract LINGUISTIC UNIT; e.g. PHONEMES are **realized** in PHONIC SUBSTANCE as PHONES, MORPHEMES as MORPHS. Any UNDERLYING FORM may be seen as having a corresponding realization in substance. Alternative terms are ACTUALIZATION, MANIFESTATION, EXPONENCE and REPRESENTATION, though the latter two are not restricted to expression solely at a physical level.

(2) **Realization grammar** is a label sometimes used for a GRAMMAR which derives all SENTENCES from their corresponding SEMANTIC representation.

(3) In STRATIFICATIONAL grammar, **realizational analysis** is one of two main types of linguistic patterning (the other being TACTIC analysis), which involves the setting-up of four basic types of operation: 'horizontal grouping' (e.g. *d+o+g* → *dog*), 'horizontal splitting' (e.g. French *des* realizes *de + les*), 'vertical grouping' (two or more lower-LEVEL UNITS realize one higher-level unit, e.g. the various forms of the plural MORPHEME), and 'vertical splitting' (two or more higher-level units are realized by one lower-level unit, e.g. *-s* realizing both plural and possessive).

**reanalysis** (*n.*) (1) In the study of language change, a development which alters the STRUCTURE or FUNCTION of a linguistic FORM. For example, when two words COALESCE as a COMPOUND, their separate identities need to be **reanalysed** as a whole (*hair* noun + *cut* verb → *haircut* noun). Any level of language could be affected: for example, a LEXICAL item (such as a main verb) might develop into a GRAMMATICAL item (such as an auxiliary verb), a PHONOLOGICAL change might require a reanalysis of the SYLLABLE divisions in a word, or a SEGMENT of one word might be assigned to another (English *a naddre* → *an adder*). See also ANALOGY.

(2) **Reanalysis** is used in GENERATIVE (especially TRANSFORMATIONAL) GRAMMAR for a process which enables a sequence of SYNTACTIC CATEGORIES to be taken together as a single unit; sometimes known as **restructuring**. For example, the SENTENCE [<sub>NP</sub> the lady] [<sub>V</sub> took] [<sub>NP</sub> account] [<sub>PP</sub> of [<sub>NP</sub> his answer]] might be **reanalysed** as [<sub>NP</sub> the lady] [<sub>V</sub> took account of] [<sub>NP</sub> his answer]. The factors which govern the application of such RULES are little understood.

**reassociation** (*n.*) see ASSOCIATION LINE

**recategorization** (*n.*) see CATEGORY

**received pronunciation (RP)** The name given to the regionally neutral ACCENT in British English, historically deriving from the prestige speech of the Court

and the public schools. The term indicates that its prestige is the result of social factors, not linguistic ones. RP is in no sense linguistically superior or inferior to other accents: but it is the accent (more accurately: a set of accents) which tends to be associated with the better-educated parts of society, and is the one most often cited as a norm for the description of British English, or in teaching that DIALECT to foreigners. The BBC originally adopted RP for its announcers because it was the form of pronunciation most likely to be nationally understood, and to attract least regional criticism – hence the association of RP with the phrase ‘BBC English’. These days, the BBC, as indeed educated speech at large, displays considerable regional variation, and many modified forms of RP exist (**modified RP**). RP no longer has the prestigious social position it once held. In the eyes of many (especially of the younger generations), regionally marked forms of accent are more desirable. The present-day situation is plainly one of rapid change. See ESTUARY ENGLISH.

**recessive** (*adj.*) In METRICAL PHONOLOGY, a term used to refer to the non-DOMINANT elements in a FOOT. In left-dominant feet, all right NODES are recessive, and in right-dominant feet all left nodes are recessive. Recessive nodes do not BRANCH.

**recipient** (*n.*) 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 the ANIMATE being passively implicated by the happening or state expressed by the VERB (e.g. *I gave you the cheque*). It is typically the role of the INDIRECT OBJECT, but other ELEMENTS may act as recipient – such as the SUBJECT in such sentences as *John has seen a vision*. Alternative terms include PATIENT, DATIVE and AFFECTED, but different approaches vary in their use of these terms.

**reciprocal** (*adj.*) (1) A term used in PHONETICS and PHONOLOGY as part of the classification of types of ASSIMILATION. In reciprocal (or ‘coalescent’) assimilation, each of two adjacent ARTICULATIONS influences the other. An example is the fusion of [d] and [j] to produce [dʒ] in such phrases as *could you*.

(2) (**recip**) In some models of GRAMMATICAL description, the term is used to refer to classes which express the meaning of mutual relationship, e.g. **reciprocal pronouns** such as *each other*, or **reciprocal verbs** such as *meet*. In GOVERNMENT-BINDING THEORY, reciprocal pronouns, along with REFLEXIVE pronouns and NP-TRACES, form the class of ANAPHORS.

**recognition** (*n.*) see SPEAKER RECOGNITION, SPEECH RECOGNITION

**reconstruction** (*n.*) (1) A method used in HISTORICAL LINGUISTICS and COMPARATIVE PHILOLOGY in which a hypothetical SYSTEM of sounds or FORMS representing an earlier, non-extant state of a LANGUAGE (‘PROTO-forms’ in a ‘proto-language’) is established deductively (**reconstructed**) from an analysis of the attested sounds and forms of extant TEXTS. This process of **comparative reconstruction** is dependent on the existence of good written records or several known related languages. When these do not exist, as in many African and American Indian languages, it is still possible to hypothesize about the historical

development of the languages by analysing the STRUCTURAL regularities and irregularities of their contemporary states, and deducing UNDERLYING forms which might reflect earlier states – a process of **internal reconstruction**.

(2) In GOVERNMENT-BINDING THEORY, **reconstruction** is a PROCESS that occurs in the MAPPING from S-STRUCTURE to LOGICAL FORM, moving certain CONSTITUENTS back to their D-STRUCTURE positions. It allows examples like *which picture of herself did Mary buy?* to be analysed as ordinary cases of ANAPHORA, in which the ANAPHOR is C-COMMANDED by its ANTECEDENT.

**recoverability** (*n.*) A term used in SYNTACTIC theory to refer to sentences where elements which have been ELIDED (or DELETED) are capable of being retrieved (are **recoverable**), by taking the linguistic CONTEXT into account. In later GENERATIVE GRAMMAR, it refers to a CONDITION governing the application of DELETION RULES, which specifies that only elements which do not have SEMANTIC content can be deleted.

**recreolization** (*n.*) see CREOLE

**recursive** (*adj.*) A term used in GENERATIVE LINGUISTICS to refer to RULES which are capable of application to their own output in generating a SENTENCE, to the STRUCTURES thus generated, and to the languages characterized by such rules. There is no limit, for example, to the number of ADJECTIVES which may be used before a NOUN in English, or the number of ADVERBS which may MODIFY a VERB. Such sequences would be introduced by the repeated ('recursive') application of the appropriate adjective- or adverb-insertion rules in the relevant section of the GRAMMAR. The importance of **recursion** (or **recursiveness**) is that recursive rules are the main FORMAL means of accounting for the CREATIVITY of LANGUAGE: by using this device, an infinite set of sentences can be generated from a finite set of rules. A simple illustration of how this can be formalized is in the following rules:

NP → Det + N (+ Prep Phrase)

Prep Phrase → Prep + NP

These rules say, in effect, that there is in principle no limit to the number of PREPOSITIONAL PHRASES which may occur following a noun in a noun phrase, e.g. *the man in a coat with a collar . . .* The phenomenon is also known as 'iteration'. The term has also been used to define an extension of TRANSITION NETWORK GRAMMARS – **recursive transition networks (RTNs)**. In highly FORMAL discussion, the term may be used in its general mathematical sense to indicate a FUNCTION which can be modelled as an ALGORITHM. A **recursive language** is one whose characteristic function is recursive in this sense; it is RECURSIVELY ENUMERABLE.

**recursively enumerable** A term used in LINGUISTIC theory to designate LANGUAGES which can be GENERATED by a Type-0 GRAMMAR on the CHOMSKY HIERARCHY, or, equivalently, recognized by a Turing machine (see AUTOMATON). It is the most general class of FORMAL languages.

**reduce** (*v.*) (1) A term used in the PHONOLOGICAL classification of VOWEL sounds, referring to a vowel which can be analysed as a CENTRALIZED VARIANT of a

vowel in a related form. For example, the pronunciation of /ɒv/ reduces to /əv/ when unstressed; the STRESSED vowels in 'telegraph show **reduction** in the related word *te'legraphy*/'teləgrɑ:f/ → /tə'legrəfɪ/.

(2) A further phonological use of the term is found in the context of phonological RULES, where it refers to a process of simplification which affects certain types of sound sequence. The most important category is **consonant-cluster reduction** (e.g. *clock* becoming /gɒk/), which is common in early child language.

(3) In GRAMMAR, the term usually refers to a CLAUSE (a **reduced clause**) which lacks one or more of the ELEMENTS required to enable it to be used as a FULL, independent construction, e.g. *to see the book*. Such clauses may be referred to as 'abbreviated', ELLIPTICAL or CONTRACTED; but different approaches often introduce distinctions between these terms. Other units are sometimes referred to as 'reduced', such as PHRASES (e.g. *phone's ringing*) and WORDS (e.g. *it's him*).

**reduction** (*n.*) see REDUCE

**redundancy** (*n.*) A term derived from INFORMATION theory and applied to the analysis of the range of features used in making LINGUISTIC contrasts. A FEATURE (of sound, GRAMMAR, etc.) is **redundant** if its presence is unnecessary in order to identify a linguistic unit. For example, the contrast between the /p/ and /b/ PHONEMES of English, as in *pin v. bin*, may be defined in terms of VOICING, MUSCULAR TENSION and ASPIRATION; but only one of these features is necessary to specify the contrast involved, and, once this decision has been made (e.g. voicing), the other features would be seen as redundant, in respect of this contrast. Features of sound (grammar, MEANING) which are not considered redundant are DISTINCTIVE. It should be noted that circumstances may arise which will affect the GENERALITY of an analysis; for instance, in other positions in the word, other features may become less redundant (e.g. muscular tension in final position, as in such contrasts as *rip v. rib*), and in some VARIETIES of speech (such as public speaking, or in very noisy situations) the speaker may need to use all the available features in order to be ACCEPTABLE or intelligible.

Similar principles apply to the analysis of grammar and SEMANTICS in terms of redundancy. In grammar, for example, SENTENCES such as *The bird flies* display redundancy, in that both the SUBJECT and the VERB are MARKED for singularity: in theory, it would be possible for English to use, for example, *the bird fly v. the birds fly* to keep a singular/plural distinction clear. In semantics, the issue is more complex: what to one person might appear a totally unnecessary (and hence redundant) use of a word or phrase may to someone else provide an additional nuance, and thus be distinctive.

In GENERATIVE linguistics, the notion of redundancy has been formalized in terms of RULES (**redundancy rules**) which simplify the form of descriptions. Any feature which can be predicted on the basis of other features is said to be redundant. For example, in generative PHONOLOGY, when certain features of a SEGMENT are predictable (because of the occurrence of other features in some CO-OCCURRING segment), the specification of these features is unnecessary: such redundant feature specifications would be left blank in the UNDERLYING representation of MORPHEMES (the rules subsequently involved in inserting the redundant features being referred to as 'LEXICAL-redundancy rules' or MORPHEME-STRUCTURE RULES). Redundancy rules are also important in UNDERSPECIFICATION theories of



phonology. In generative SYNTAX, the lexical-redundancy rules apply to such processes as SUB-CATEGORIZATION (thus simplifying the feature specification of a syntactic CATEGORY) and WORD-FORMATION (enabling one WORD-CLASS to be DERIVED from another).

Various mathematical methods are available to demonstrate the nature and extent of redundancy in linguistic analysis.

**reduplication** (*n.*) (**red, redup**) A term in MORPHOLOGY for a process of repetition whereby the form of a PREFIX/SUFFIX reflects certain PHONOLOGICAL characteristics of the ROOT. This process may be found in Greek, where the initial CONSONANT of the root is **reduplicated** in certain GRAMMATICAL CONTEXTS (PERFECTIVE forms); e.g. /'lu:ɔ:/ (λύω), 'I loose', becomes /'leluca/ (λέλυκα), 'I have loosed'. In English the nearest one gets to this is in **reduplicative compound** words, such as *helter-skelter*, *shilly-shally*. The phonological processes involved in reduplication have been a particular focus of PROSODIC morphology, which distinguishes the base form (B) of the reduplication from the repeating element (the **reduplicant, R**), as well as PREFIXING and SUFFIXING types.

**reference** (*n.*) (1) In GRAMMATICAL analysis, a term often used to state a relationship of identity which exists between grammatical UNITS, e.g. a PRONOUN **refers** to a NOUN or noun PHRASE. When the reference is to an earlier part of the DISCOURSE, it may be called **back-reference** (or ANAPHORA); correspondingly, reference to a later part of the discourse may be called **forward-reference** (or CATAPHORA). In SWITCH REFERENCE languages, the verb indicates whether the subjects of successive clauses are the same or different.

(2) See REFERENT.

**reference grammar** see GRAMMAR (1)

**reference time** see REICHENBACHIAN

**referent** (*n.*) A term used in philosophical LINGUISTICS and SEMANTICS for the entity (object, state of affairs, etc.) in the external world to which a linguistic EXPRESSION relates: for example, the referent of the name *Bill Clinton* is Bill Clinton himself. The term is found both as part of a two-term analysis of MEANING (e.g. words ~ things) and in three-term analyses (e.g. words ~ concepts ~ things). In linguistics, care is usually taken to distinguish knowledge of the world from knowledge of language: the extralinguistic notion of **reference** is contrasted with the intralinguistic notion of SENSE, a property arising from the meaning relations between LEXICAL ITEMS and SENTENCES. Some theories draw a distinction between **speaker's reference**, or the act of referring to a particular object, as performed by a speaker in making an utterance, and **semantic reference**, which is equivalent to DENOTATION or EXTENSION. A **referential expression** is an expression which refers to a particular object, as opposed to a PREDICATE, QUANTIFIER, etc. The related notion of an **R-expression** in GOVERNMENT-BINDING THEORY applies to NOUN PHRASES which must be FREE. **Arbitrary reference** is a term used in that theory for the reference of the understood subject represented by PRO.

**referential** (*adj.*) see IDEATIONAL, REFERENCE, REFERENT

**referential indices** A term used in GENERATIVE GRAMMAR (since the ASPECTS MODEL) to refer to markers attached to a set of items in a SENTENCE to show identity or difference of REFERENCE. For example, both the sentences (a) *The dog saw the dog* and (b) *The dog saw itself* could, on one analysis, be derived from the same UNDERLYING structure *The dog saw the dog*. To mark the difference, sentence (a) would be marked as *The dog<sub>i</sub> saw the dog<sub>j</sub>*, whereas (b) would be *The dog<sub>i</sub> saw the dog<sub>i</sub>*. Items marked with the same **referential-index** variable are CO-REFERENTIAL; with different indices they are **non-co-referential**. In later work, the term CO-INDEXING is used.

**referential opacity** see OPAQUE (3)

**referring-expression** (*n.*) see R-EXPRESSION

**reflectiveness** (*n.*) see REFLEXIVENESS

**reflexive** (*adj./n.*) (**refl**, **REFL**, **reflex**) A term used in GRAMMATICAL description to refer to a VERB or CONSTRUCTION where the SUBJECT and the OBJECT relate to the same entity. English uses reflexive PRONOUNS to express this relationship (e.g. *he kicked himself*), but the same verbal MEANING is often present without the pronoun (e.g. *I shaved (myself)*). Other LANGUAGES use a variety of FORMS for the expression of reflexive meaning, such as SUFFIXES, CASE endings and WORD order. In TRANSFORMATIONAL grammar, **reflexivization** refers to a RULE which introduces the reflexive pronouns into a sentence – in one formulation by changing the syntactic feature on the object personal PRONOUN from [–reflexive] to [+reflexive], when it is CO-REFERENTIAL with the subject, e.g. *she saw her* → *she saw herself*. In GOVERNMENT-BINDING THEORY, reflexives, together with NP-TRACES and PRO, are BASE-generated ANAPHORS – a class of NPs.

**reflectiveness** (*n.*) A suggested defining property of human LANGUAGE (contrasting with the properties of other SEMIOTIC SYSTEMS) whereby language can be used to ‘talk about’ language; also called **reflectiveness** or **reflexivity**. The development of this METALANGUAGE leads to the terminology and notation which this dictionary is attempting to elucidate. If a linguistic form is used as a CITATION FORM it is said to be used **reflexively**, as in *The cat is a noun phrase*.

**reflexivity** (*n.*) see REFLEXIVENESS

**regional accent** see ACCENT (1)

**regional dialect** see DIALECT

**register** (*n.*) (1) A term used in PHONETICS to refer to the VOICE QUALITY produced by a specific physiological constitution of the LARYNX. Variations in the length, thickness and tension of the VOCAL CORDS combine to produce (in singing) the differences between soprano, contralto, tenor, bass, etc. voices, and also (within one person) such differences as between ‘head’ (falsetto) and ‘chest’ (or ‘modal’) voice. Some phoneticians use the term in a functional way in relation to speech, to refer to types of PHONATION which the speaker varies in a controlled manner (as in CREAKY and BREATHY voice). See also DOWNSTEP.



(2) In **STYLISTICS** and **SOCIOLINGUISTICS**, the term refers to a **VARIETY of LANGUAGE** defined according to its use in **social SITUATIONS**, e.g. a register of scientific, religious, **FORMAL English**. In **HALLIDAYAN linguistics**, the term is seen as specifically opposed to varieties of language defined according to the characteristics of the users (*viz.* their regional or class **DIALECT**), and is given a subclassification into **FIELD, MODE** and **MANNER of DISCOURSE**.

**register tone language** A term introduced by Kenneth Pike (1912–2000) as part of a classification of **TONE** languages. In a register tone system (e.g. Yoruba), the critical feature is the relative height of the **SYLLABIC PITCHES**, and not the direction in which they move. **LEVEL** pitches are central, and if the language makes use of changing pitches, the end-points of the **FALLS** or **RISES** are identified with one of the level pitches. The notion contrasts with a ‘**CONTOUR tone language**’ (e.g. Mandarin Chinese), where the critical feature is the nature of the gliding tone rather than its relative pitch height. Mixed register/contour tone systems (e.g. Trique) can also be found.

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

**regular** (*adj.*) A term referring to **LINGUISTIC FORMS** when they are in conformity with the general **RULES** of a **LANGUAGE**, i.e. they are predictable. In English, for example, **NOUNS** such as *boy, girl, dog* are regular, in that they follow the rules governing the majority of nouns (e.g. take plurals in -s); nouns such as *mouse* and *sheep* are **irregular**, or ‘exceptions’. In **TRADITIONAL GRAMMARS**, the notion was interpreted **MORPHOLOGICALLY**, e.g. ‘regular verbs’ were those whose **VARIANT** forms were in the majority, for a given **CLASS**. In linguistics, the notion includes both **SYNTACTIC** and morphological predictability. In **HISTORICAL LINGUISTICS**, **regularity** is a major explanatory principle, in that one attempts to show systematic **CORRESPONDENCES** between languages and **STATES** of a language, which can be formulated in general terms. **COMPARATIVE PHILOLOGISTS** called such general correspondences **SOUND LAWS**, and much controversy took place in the late nineteenth century, when it was argued (by the **NEOGRAMMARIANS**) that sound laws admitted no exceptions which could not be explained by reference to other laws. The attempt to deal with exceptions by seeing them as variants of a general rule (conditioned by regional, social or other factors) is a major preoccupation of contemporary linguistics.

**regular grammar** A term used in **COMPUTATIONAL LINGUISTICS** for a type of **GRAMMAR** which describes only the **LINEAR (non-HIERARCHICAL)** aspects of a **STRING** of symbols. Such grammars allow only **RULES** with a single **NON-TERMINAL** symbol on the left-hand side, and at most one non-terminal symbol (e.g. **NOUN, VERB**) and one **TERMINAL** on the right-hand side. See also **FINITE-STATE GRAMMAR**.

**Reichenbachian** (*adj.*) A term used in **SEMANTICS** to describe analyses deriving from the treatment of **TENSE** presented by logician Hans Reichenbach (1891–

1953). In this approach, SENTENCES are interpreted relative to three parameters originally called **point of speech**, **point of reference** and **point of the event** – now more frequently referred to as **speech time**, **reference time** and **event time**.

**reiteration** (*n.*) A term used in HALLIDAYAN analysis of the COHESIVE characteristics of LANGUAGE to refer to the repeated use of a LEXICAL ITEM, or the use of a SYNONYMOUS lexical item, as a means of linking the various parts of a TEXT. An example is the use of *car* and *monstrosity* in the sequence *John saw a car. The car was very old. 'What a monstrosity!' he said.* There are other means of lexical linkage, e.g. COLLOCATION.

**relation** (*n.*) A general term used in PHONETICS and LINGUISTICS to refer to the linguistically significant connections between two or more ELEMENTS in a LANGUAGE, such as EQUIVALENCE, CONTRAST, INCLUSION, GOVERNMENT. In GRAMMATICAL analysis, for example, the FUNCTIONAL role which a NOUN PHRASE has in relation to a VERB can be identified by using such terms as SUBJECT, OBJECT, AGENT, COMPLEMENT, etc. These **relational** notions are central to some theories (e.g. CASE grammar, RELATIONAL GRAMMAR), and of marginal importance in others (e.g. ASPECTS MODEL grammars). In SEMANTICS, the correspondences between LEXICAL items of similar, opposed etc., MEANINGS are referred to as **sense relations**, and classified under such headings as SYNONYMY and ANTONYMY. At the most general level, **linguistic relations** can be classified into SYNTAGMATIC and PARADIGMATIC types. Several other applications will also be encountered within particular theories (e.g. COGNITIVE GRAMMAR).

**relational expression** see COGNITIVE GRAMMAR

**relational grammar** (RG) A development of GENERATIVE LINGUISTIC thinking of the mid-1970s which takes as central the notion of GRAMMATICAL RELATIONS (such as SUBJECT and OBJECT), rather than the categorial terms of standard PHRASE-MARKERS (e.g. NP, VP). TRANSFORMATIONS in this view are replaced by operations performed on unordered RELATIONAL networks – and formal representations of SENTENCES which show the grammatical relations that elements of a sentence bear to each other, and the syntactic level(s) at which these relations hold. The approach is in marked contrast with most other versions of generative grammar, where the emphasis is on SYNTACTIC CATEGORIES such as NP and VP, and on LINEAR ORDERING, syntactic relations being specifiable only derivatively.

**relative** (*adj./n.*) (1) (**rel**, **REL**) A term used in GRAMMATICAL DESCRIPTION to characterize PRONOUNS which may be used to introduce a POST-MODIFYING CLAUSE within a NOUN PHRASE, and by extension to the clause as a whole (**relative clauses**). **Relative pronouns** in English include *who*, *which*, *whom*, *whose* and *that* (see WH-), as used in such **relative clauses** as *the man who went was . . . When* and *where* are sometimes called **relative adverbs**, when linking a relative clause to a MAIN clause (e.g. *I remember the day (when) I first saw John, I remember the street where I lived as a child*). Several detailed CLASSIFICATIONS of relative pronouns and clauses have been made, distinguishing such types as **adnominal** (e.g. *The answer which I received . . .*); **nominal** or **free**, which have no HEAD, and are therefore sometimes called **headless** (*What interests me is his motive . . .*);

**sentential** (e.g. *It's said she's back in the country – which I just don't believe*); and **zero** or **contact** relatives (e.g. *There's the bus I caught*). Widely recognized in TRADITIONAL as well as in LINGUISTIC grammars is the contrast between **restrictive** (or **defining**) and **non-restrictive** (or **non-defining**) types of relative: *The Bible which I own was given to me by my grandmother v. The Bible, which I often read, is my favourite book*. In classical TRANSFORMATIONAL GRAMMAR, the process of forming a relative-clause CONSTRUCTION is known as **relativization**. See also RESUMPTIVE.

(2) A term used in linguistic theory to refer to a type of UNIVERSAL. A **relative universal** is one which characterizes a general tendency in a language, and allows for exceptions; it contrasts with ABSOLUTE universal.

(3) A term used in HISTORICAL LINGUISTICS, referring to one way of characterizing the temporal relationship between language changes: to say that one change occurs before another is a statement of **relative chronology**. A contrast is intended with **absolute chronology**, where it is possible to state the specific time-periods when the changes took place.

**relativity** (*n.*) A term used to identify an influential view of the relationship between LANGUAGE and thought, generally known as **linguistic relativity**, which asserts, in its strongest form, that language determines the way people perceive and organize their worlds. This view (of 'linguistic determinism') was first expounded by the German ethnologist Wilhelm von Humboldt (1767–1835): in the twentieth century it came to be known as the SAPIR–WHORF HYPOTHESIS.

**relativized minimality** see MINIMAL

**release** (*n./v.*) A term used in PHONETICS to refer to the type of movement made by the VOCAL ORGANS away from a point of ARTICULATION, particularly with reference to PLOSIVES. English plosives, for example, may be **released** with or without ASPIRATION, or as a LATERAL or NASAL (as in *button* and *bottle*). In the DISTINCTIVE FEATURE approach to PHONOLOGY of Chomsky and Halle (see CHOMSKYAN), DELAYED and INSTANTANEOUS (or ABRUPT) types of release are recognized.

**relevance theory** A theory of communication and cognition which claims that human cognition is geared to the maximizing of relevance (see MAXIMS OF CONVERSATION). New information is relevant if it interacts with old information to produce various CONTEXTUAL effects, and the more contextual effects it produces the more relevant it is. On the other hand, the more processing effort it involves the less relevant it is. The theory claims that all communicative acts carry a guarantee of optimal relevance – a guarantee that they have enough contextual effects and require no unnecessary processing effort – and that they are interpreted in the light of this guarantee.

**relexification** (*n.*) A term used in SOCIOLINGUISTICS to refer to a theory concerning the origins of, and relationships between, PIDGIN (and CREOLE) LANGUAGES. The **relexification hypothesis** proposes that the range of English, French, Spanish, etc. pidgins is derived from the first widely used pidgin language, Portuguese pidgin, in the fifteenth century in West Africa, by a process whereby the

GRAMMAR of this language was retained but new LEXICAL ITEMS were introduced from the other European languages. This view, it is maintained, provides a satisfactory explanation for the grammatical similarities noted between pidgin languages, and for the many lexical similarities which seem to derive from an original West African source or from Portuguese (e.g. *savvy?* – possibly from *sabe* ‘know’).

**relic area** see AREA

**remote structure** A term sometimes used in GENERATIVE LINGUISTICS to refer to what is more usually known as DEEP STRUCTURE.

**renewal of connection** see CONNECTION

**reordering** (*adj./n.*) (1) A term often used within the framework of TRANSFORMATIONAL GRAMMAR to refer to a basic kind of transformational operation. **Reordering transformations** have the effect of moving CONSTITUENTS (usually one at a time) from one part of a PHRASE-MARKER to another, as in the formation of PASSIVE sentences, or the placement of NEGATIVES and AFFIXES. An alternative term is MOVEMENT or PERMUTATION. In GOVERNMENT-BINDING THEORY, reordering involves either ADJUNCTION or SUBSTITUTION.

(2) **Reordering** is also used in transformational analysis of LINGUISTIC change, referring to differences in the historical SEQUENCE of RULES which must be postulated in order to explain the divergences between DIALECTS, FORMS, etc. The matter has been discussed mainly with reference to PHONOLOGY, and various types of rule-ordering relationships have been suggested, e.g. the distinction between FEEDING and BLEEDING rule-ordering.

**repair** (*n./v.*) (1) A term used in CONVERSATION ANALYSIS and DISCOURSE analysis to refer to the attempt made by participants in a conversation to make good (**repair**) a real or imagined deficiency in the interaction (e.g. a mishearing or misunderstanding). Some repairs are **self-initiated** (made by a speaker without prompting from the listener), as in the spontaneous use of *I mean*; some are **other-initiated** (prompted by the listener), as in the use of ECHO QUESTIONS such as *He said what?* Repairs may also be classified as **self-repairs** (made by the speakers themselves) and **other-repairs** (made by the listeners).

(2) In PHONOLOGY, **repair** is sometimes used to refer to the process of altering a REPRESENTATION so that it conforms to the structural principles of a model. For example, in METRICAL PHONOLOGY, various strategies are available to ensure that degenerate FEET are **repaired** (e.g. lengthening, reparsing).

**repertoire** (*n.*) A term used in SOCIOLINGUISTICS to refer to the range of LANGUAGES or VARIETIES of a language available for use by a speaker, each of which enables the speaker to perform a particular social role; also called a **repertory**. The term may also be applied collectively to the range of LINGUISTIC varieties within a SPEECH community.

**replacive** (*adj./n.*) A term sometimes used in MORPHOLOGY to refer to a MORPH postulated to account for such problematic internal ALTERNATIONS as *man* ~ *men*, *take* ~ *took*, etc. The ‘replacive morph’ would be stated as  $a \rightarrow e$ , etc. – a ‘solution’ which morphological theory has generally discounted.

**reported speech** see INDIRECT (3)

**representation** (*n.*) A term used, especially in GENERATIVE LINGUISTICS, to refer to the relationship of correspondence existing between the successive levels of analysis which are recognized in generating a SENTENCE. The DATA of LANGUAGE are **represented** as a configuration of ELEMENTS at a given level (e.g. 'SEMANTIC/PHONOLOGICAL/DEEP-STRUCTURAL/SYSTEMATIC PHONETIC . . . representation' of a sentence), and the RULES of the grammar assign STRUCTURAL DESCRIPTIONS to these representations. For example, in a phonetic representation, an UTTERANCE might be analysed in terms of a MATRIX where the various rows are labelled by phonetic FEATURES and the columns are successive SEGMENTS. The notion has become a central issue in phonological theory, where the question of the nature and organization of representations has characterized a great deal of work in NON-LINEAR PHONOLOGY. Different approaches can be distinguished by their principles of representation – for example, by the way they handle word PHONOTACTICS, phonological ALTERNATIONS, or phonological CONTRASTS – and the issue of representation is at the centre of several models, notably UNDERSPECIFICATION theory.

**representative** (*adj./n.*) A term used in the theory of SPEECH ACTS to refer to a type of UTTERANCE where speakers convey their belief about the truth of a PROPOSITION, as in *I state/hypothesize . . .*

**resonance** (*n.*) A term derived from the physics of sound, and used in ACOUSTIC PHONETICS to refer to those vibrations of air movement in the VOCAL TRACT which are set in motion (**resonate**) by a source of PHONATION. The main **resonance chambers** of the vocal tract are the mouth, nose and PHARYNX, and these CAVITIES, in their various shapes, act to strengthen some of the FREQUENCIES present in the source of sound, producing the range of human sounds.

**resonant** (*n.*) A term used by some PHONETICIANS to refer to speech sounds produced at the GLOTTIS with a relatively wide articulatory channel, so that no subsequent audible friction is produced, e.g. VOWELS, LATERALS, NASALS, FRICTIONLESS CONTINUANTS. The analogous term in DISTINCTIVE FEATURE theory is SONORANT. In this respect, the category can be opposed to OBSTRUENT, where CLOSURE or narrowing is the essential characteristic.

**restricted** (*adj.*) A term used by British sociologist Basil Bernstein (1924–2000) to refer to one of two VARIETIES (OR CODES) of LANGUAGE use, introduced as part of a general theory of the nature of social systems and social roles, the other being ELABORATED. **Restricted code** was thought to be used in relatively informal situations, stressing the speaker's membership of a group, was very reliant on CONTEXT for its meaningfulness (e.g. there would be several shared expectations and assumptions between the speakers), and lacked STYLISTIC range. Linguistically, it was highly predictable, with a relatively high proportion of such features as PRONOUNS, TAG QUESTIONS and use of gestures and INTONATION to convey MEANING. Elaborated code, by contrast, was thought to lack these features. The correlation of restricted code with certain types of social-class background, and its role in educational settings (e.g. whether children used to this code will succeed

in schools where elaborated code is the norm – and what should be done in such cases), brought this theory considerable publicity and controversy, and the distinction has since been reinterpreted in various ways.

**restricted language** A term used by some LINGUISTS (especially FIRTHIANS) to refer to a reduced linguistic SYSTEM used for a special communicative purpose, as in the language of heraldry, or air-traffic control. Alternatively, the notion may be characterized with reference to ‘restricted CONTEXTS’.

**restrictive** (*adj.*) A contrast recognized in the GRAMMATICAL analysis of PHRASES, referring to the semantic relationship of a MODIFYING structure to its accompanying HEAD word. In **restrictive modification**, the LINGUISTIC identity of the head is dependent upon the accompanying modification; if it is not, the modification being inessential, the term **non-restrictive** is used. The contrast is illustrated by the two meanings of the sentence *Look at John’s black dog*; with the emphasis on *dog*, the implication is that John has one dog with him, which happens to be black (i.e. the modification is non-restrictive); but with the emphasis on *black* the implication is that John has more than one dog with him, and our attention is being drawn to the black one (i.e. the blackness is crucial to the identity of the dog, and the modification is thus restrictive). Several areas of grammar illustrate this contrast, such as RELATIVE clauses and APPositional constructions.

**restructuring** (*n.*) see REANALYSIS

**result** (*adj.*) A term used in GRAMMAR and SEMANTICS to refer to a CLAUSE or ELEMENT whose MEANING expresses the notion of consequence or effect. Several features of grammar have a use which has been variously labelled **resultative**, **resulting** or **resultant**, such as ADVERBIALS (e.g. *at last*, *as a result*), certain types of ATTRIBUTIVE constructions (e.g. *He became sad*), OBJECTS where the REFERENT exists only because of the activity of the VERB (e.g. *She’s writing a letter*) and clauses introduced by the CONJUNCTIONS *so* or *so that* (e.g. *I went so that I could see what was happening*). In later CASE grammar, the term replaced FACTITIVE, used to refer to an object or being which results from an action or state.

**resumptive** (*adj.*) A term used in GRAMMATICAL analysis to refer to an element or structure which repeats or in some way recapitulates the meaning of a prior element. The chief examples are **resumptive pronouns** (e.g. *Mary, I know her*) and **resumptive relative clauses** (e.g. *The chairman announced the result, an announcement which had been long awaited*).

**resyllabify** (*v.*) see SYLLABLE

**retraction** (*n.*) A term used in PHONETICS to refer to the backwards movement of an ARTICULATOR, especially the BACK of the TONGUE towards the velum. **Retracted** sounds are heard in VELARIZATION, or the CENTRALIZATION of FRONT VOWELS. The tongue root may also be retracted (see ROOT (2)).

**retroflex** (*adj.*) A term used in the PHONETIC classification of CONSONANT sounds on the basis of their PLACE OF ARTICULATION: it refers to a sound made when the



TIP OF THE TONGUE is curled back in the direction of the front part of the hard PALATE – in other words, just behind the ALVEOLAR ridge. The degree of **retroflexion** varies considerably between sounds and DIALECTS. The quality of *r* sounds traditionally associated with American English, and with many rural British English dialects (especially in the South West), illustrates one main group of retroflex sounds, and this quality may also be heard on any VOWELS preceding a **retroflexed** *r* (the vowel is said to be ‘*r*-COLOURED’ or ‘rhotacized’), as the tongue may begin to move to a retroflex position while the vowel is still being articulated. Other common retroflex consonants are the retroflexed correlates of [t] and [d] – [ʈ] and [ɖ] – heard in many Indian LANGUAGES, such as Hindi, and also in the English spoken by NATIVE-SPEAKERS of such languages. [ŋ], [l], [s] and [z] may also be retroflexed.

**reversal** (*n.*) (1) A term used by some PSYCHOLINGUISTS to refer to a type of TONGUE-SLIP where two LINGUISTIC UNITS are interchanged, as when *rabbits and chickens* might become *chabbits and rickens*. Traditionally, such errors are referred to as METATHESES or spoonerisms.

(2) A term used in METRICAL PHONOLOGY for the switching of weak and strong NODES encountered in such phrases as *thirteen men*, so that  $\tilde{//}$  becomes  $/\tilde{/}$ ; also known as **iambic reversal**, the **rhythm rule**, or (after one of the original examples used to discuss the phenomenon) the **thirteen men rule**. The METRICAL GRID, as a consequence, has a structure which is alternating rather than clashing.

**reversible** (*adj.*) see BIUNIQUENESS

**revised extended standard theory (REST)** The name given to the revised version of the EXTENDED STANDARD THEORY, proposed by Noam Chomsky (see CHOMSKYAN) in the mid-1970s, following the adoption of the TRACE convention on the application of MOVEMENT RULES. There are several aspects to the ‘revision’: the **base component** of the GRAMMAR now incorporates the LEXICAL hypothesis and the X-BAR convention; the notion of SURFACE STRUCTURE is supplemented by the notion of SHALLOW structure (see S-STRUCTURE), which provides the **input** to the SEMANTIC rules (as opposed to the DEEP STRUCTURES of standard theory); there are two semantic components and two LEVELS of semantic REPRESENTATION (LOGICAL FORM and full semantic representation); and the DESCRIPTIVE POWER and number of TRANSFORMATIONS is much reduced.

**rewrite rule** A type of RULE in GENERATIVE GRAMMAR, which takes the form  $X \rightarrow Y$ ; also called a **rewriting rule**. The symbol to the left of the arrow represents a single STRUCTURAL ELEMENT; the symbol to the right of the arrow represents a STRING of one or more elements: and the arrow is an instruction to replace (or ‘expand’) X by Y. Such rules are conventionally read as ‘Rewrite X as Y’; see further, PHRASE-STRUCTURE GRAMMAR, ENVIRONMENT.

**R-expression** (*n.*) An abbreviation for **referring expression**, a category in the three-way classification of NOUN PHRASES in BINDING theory, the other two being ANAPHORS and PRONOMINALS. According to principle C of binding theory, R-expressions must be FREE.

**rheme** (*n.*) In the PRAGUE SCHOOL approach to LINGUISTICS, a term distinguished from THEME, as part of an analysis of the INFORMATION structure of messages, within an overall theoretical framework known as FUNCTIONAL SENTENCE PERSPECTIVE. The rheme is defined as the part of a sentence which adds most to the advancing process of communication (it has the highest degree of COMMUNICATIVE DYNAMISM); in other words, it expresses the largest amount of extra MEANING, in addition to what has already been communicated. The theme, by contrast, carries the lowest degree of communicative dynamism. Various transitional expressions, neither ‘thematic’ nor **rhematic**, are also recognized.

**rhetoric** (*n.*) In classical approaches to LANGUAGE, the study of effective or persuasive speaking and writing, especially as practised in public oratory. Several hundred **rhetorical figures** were recognized by classical rhetoricians, classifying the way words could be arranged in order to achieve special STYLISTIC effects. Some of these notions have continued in modern stylistic analysis, such as METAPHOR, simile, personification and paradox. On the whole, however, the complex terminology of the ancients has been considered too cumbersome for continued use, and its Latin/Greek provenance of limited applicability to modern languages. But the study of rhetoric has been given a new lease of life in modern courses on communication, where the aim is to understand the processes underlying successful argument and persuasion. Special applications have emerged: for example, **contrastive rhetoric** is a hypothesis that the organization of written text (chiefly, formal expository prose) is significantly different between languages. It works within a weak version of the SAPIR–WHORF HYPOTHESIS, and involves an application of DISCOURSE ANALYSIS. A chief objective is educational (see CONTRASTIVE ANALYSIS): to help foreign-language learners handle the discourse structures of advanced texts.

**rhetorical question** see QUESTION

**rhotacization** (*n.*) see RHOTIC

**rhotic** (*adj.*) A term used in English PHONOLOGY referring to DIALECTS or ACCENTS where /r/ is pronounced following a VOWEL, as in *car* and *cart*. VARIETIES which do not have this feature are **non-rhotic** (such as RECEIVED PRONUNCIATION). Vowels which occur after RETROFLEX consonants are sometimes called **rhotacized** (they display **rhotacization**).

**rhyme** (*n.*) In METRICAL PHONOLOGY, a term referring to a single CONSTITUENT of SYLLABLE structure comprising the NUCLEUS (the non-consonantal SEGMENTS) and CODA (the final sequence of CONSONANTAL segments); sometimes also called the **rime** (using a less common US spelling to reinforce its technical interpretation in this context) or **core**. The notion postulates a close relationship between these two elements of the syllable, as distinct from the syllable ONSET (the initial consonant sequence). Stress is assigned to syllables using only the elements of the STRING DOMINATED by rhyme NODES (i.e. onsets are ignored); this principle is called **rhyme projection**.

**rhythm** (*n.*) An application of the general sense of this term in PHONOLOGY, to refer to the perceived regularity of PROMINENT UNITS in speech. These

regularities (of **rhythmicity**) may be stated in terms of patterns of STRESSED *v.* unstressed SYLLABLES, syllable LENGTH (long *v.* short) or PITCH (high *v.* low) – or some combination of these variables. Maximally regular patterns, such as are encountered in many kinds of poetry, are referred to as ‘metrical’.

**rhythm rule** see REVERSAL

**richness of the base** A principle of OPTIMALITY THEORY which states that all valid PHONOLOGICAL REPRESENTATIONS may appear as INPUTS in any language. There are no CONSTRAINTS operating on inputs, the contrast here being with standard GENERATIVE phonology, where inventories of vowels and consonants would require specification in terms of permitted combinations of FEATURES. The notion of enrichment is controversial when applied to areas outside of phonology.

**right-branching** (*adj.*) A term used in GENERATIVE GRAMMAR to refer to a CONSTRUCTION whose complexity is represented on the right-hand side of a TREE diagram. The type of rule involved can be represented by  $X \rightarrow Y + (X)$ . For example, the phrase *the book of the wife of the major . . .* is a ‘right-branching’ or ‘right-recursive’ structure; it contrasts with *the major’s wife’s book*, which is LEFT-BRANCHING, and also with the notion of SELF-EMBEDDING.

**right dislocation** In GRAMMATICAL description, a type of SENTENCE in which one of the CONSTITUENTS appears in FINAL position and its CANONICAL position is filled by a PRONOUN with the same REFERENCE, e.g. *I know her, Julie; He’s always late, that chap.*

**right-headed foot** see HEAD (1)

**right-linear grammar** see LINEAR GRAMMAR

**right node raising (RNR)** A term used in GENERATIVE GRAMMAR for the type of CO-ORDINATE CONSTRUCTION illustrated by *John likes, and Bill hates, writing letters*. It is also known as **shared constituent co-ordination**. Some grammatical approaches handle this kind of construction using the notion of ELLIPSIS.

**right-recursive** (*adj.*) see RIGHT-BRANCHING

**rim** (*n.*) The edges of the TONGUE, the extent of whose contact with the roof of the mouth can affect the quality of several sounds, such as [s] and [l].

**rime** (*n.*) see RHYME

**rising** (*adj./n.*) (1) A term used in classifying the LINGUISTIC uses of PITCH, referring to a movement from relatively low to relatively high. Rising tones (or **rises**) of various kinds (e.g. ‘high/low rising’, ‘rising-falling’) may be encountered in the study of INTONATION systems and of TONE LANGUAGES.

(2) A term used in a two-way classification of DIPHTHONGS, referring to cases where the second element of the diphthong receives the maximum PROMINENCE.

(3) See JUNCTURE (1).

**role** (*n.*) In LINGUISTICS, an application of the general sense of this term to refer to the FUNCTION of an element in a SENTENCE or DERIVATION. It is particularly used in the analysis of SYNTACTIC or SEMANTIC functions, such as AGENT or LOCATIVE. See also THETA ROLE.

**role and reference grammar (RRG)** A FUNCTIONALLY orientated framework for GRAMMATICAL DESCRIPTION, in which the choice of a grammatical structure is determined by an interaction of SEMANTIC (i.e. **role**) factors and PRAGMATIC or CONTEXTUAL (i.e. **reference**) factors. The focus is on the STRUCTURE of the CLAUSE, analysed into a 'core' layer (a 'nuclear' VERB and its associated ARGUMENTS) and a 'periphery' (e.g. ADJUNCTS), and supplemented by a theory of JUNCTURE (how sub-clausal UNITS combine) and a theory of NEXUS (the types of SYNTACTIC relationship between the units in the juncture). These elemental units are used in an 'interclausal grammar' to analyse the variety of clausal, sentential and larger constructions found in languages. The approach is LEXICALLY based and makes no use of DERIVATIONS. It functions by establishing the contextual conditions which govern the pairing of meaning REPRESENTATIONS to structural REALIZATIONS.

**roll** (*n.*) A term used in the PHONETIC classification of CONSONANT sounds on the basis of their MANNER OF ARTICULATION. Also known as a **rolled** consonant, or a TRILL, it refers to any sound made by the rapid tapping of one organ of articulation against another. (VOCAL-CORD vibration is not included in such a definition.) Several ACCENTS of English use an ALVEOLAR rolled [r], as in Welsh and Scots. French and German are examples of languages where UVULAR rolled [R] can be heard.

**root** (*adj./n.*) (1) A term often used in LINGUISTICS (and traditionally used in HISTORICAL LINGUISTICS) as part of a classification of the kinds of ELEMENT operating within the STRUCTURE of a WORD. A root is the BASE FORM of a WORD which cannot be further analysed without total loss of identity. Putting this another way, it is that part of the word left when all the AFFIXES are removed. In the word *meaningfulness*, for example, removing *-ing*, *-ful* and *-ness* leaves the root *mean*. Roots (sometimes referred to as 'radicals') may be classified in several different ways. They may be 'free' MORPHEMES, such as *mean* (i.e. they can stand alone as a word), or they may be 'bound' morphemes, such as *-ceive* (e.g. *receive*, *conceive*, *deceive*). From another point of view, roots are sometimes classified as 'simple' (i.e. compositionally unanalysable in terms of morphemes) or 'complex'/'compound' (i.e. certain combinations of simple root forms, as in *blackbird*, *careful*, etc.), though for the latter the term STEM is commonly used.

From a SEMANTIC point of view, the root generally carries the main component of MEANING in a word. From a historical viewpoint, the root is the earliest form of a word, though this information is not relevant to a SYNCHRONIC analysis (and may not always coincide with the results of it). The term **root-inflected** is sometimes applied to a type of language where the INFLECTIONS affect the internal PHONOLOGICAL structure of the root, as in Arabic, where roots are defined as a sequence of CONSONANTS (CvCvC), and variation in the intervening VOWELS signals such GRAMMATICAL differences as present *v.* past TENSE. By contrast, a language such as Chinese may be said to be **root-isolating**, i.e. the root morphemes

are invariable, and grammatical relationships are signalled by other means, such as WORD-ORDER.

(2) The furthest-back part of the TONGUE, opposite the PHARYNGEAL wall, not normally involved in the production of speech sounds; also called the **radix** (articulations may therefore be described as **radical**). It is however involved in **advanced tongue root** (ATR) articulation – a movement which expands the front-back diameter of the pharynx, used phonologically in some (e.g. African) languages as a factor in contrasts of VOWEL HARMONY. The opposite direction of movement is **retracted tongue root** (RTR).

(3) In GENERATIVE GRAMMAR, the term is sometimes used to refer to the topmost NODE in a TREE diagram. In NON-LINEAR PHONOLOGY, the **root node** is the one which DOMINATES all other FEATURES in the HIERARCHY; for example in METRICAL PHONOLOGY, it refers to the topmost node in a metrical tree (**R**). In TRANSFORMATIONAL grammar it also refers to a type of transformation which applies only to full SENTENCE STRUCTURE and not to EMBEDDED sentences. A **root transformation** applies in the formation of YES-NO QUESTIONS, for instance, where the domain of application has to be the main CLAUSE (e.g. *He said that there was trouble* → *Did he say that there was trouble?*).

**root-and-pattern** A term applied to the MORPHOLOGY of certain languages (notably Semitic languages), referring to the way in which a stable CONSONANTAL sequence (the ‘root’) appears in several related WORDS of varying SEGMENTAL shape; for example, from such Arabic forms as *katab* ‘write’ and *kaatib* ‘writing’ one may identify a root pattern *k-t-b*. The notion has attracted particular attention in NON-LINEAR PHONOLOGY, because it is a motivation for the SKELETAL TIER of representation. In this context, the phenomenon is handled by the mapping of consonantal roots to skeletal TEMPLATES, each template defining the basic shape for a particular morphological category.

**round brackets** see BRACKETING

**rounding** (*n.*) A term used in the classification of lip position in PHONETICS, referring to the visual appearance of the lips when they assume a **rounded** shape, as in the ‘close rounding’ of [u] and the more ‘open rounding’ of [ɔ]. Each of the VOWEL positions on the CARDINAL VOWEL diagram has both a rounded and an **unrounded** form, e.g. [i] *v.* [y], [e] *v.* [ø]. Lip position is of particular PHONOLOGICAL significance in the analysis of VOWEL and SEMI-VOWEL qualities.

The opposition rounded/non-rounded has special status in Chomsky and Halle’s DISTINCTIVE FEATURE theory of PHONOLOGY (see CHOMSKYAN), where it handles variations in PLACE OF ARTICULATION (CAVITY features), specifying lip position. ‘Rounded’ sounds are defined articulatorily, as those produced with a narrowing of the lips, as in [w], [u], etc. Its opposite is **non-rounded**, referring to sounds produced without any such narrowing, as in English FRONT VOWELS.

**routine** (*adj./n.*) see FORMULAIC LANGUAGE

**RP** see RECEIVED PRONUNCIATION

**rule** (*n.*) A term used in LINGUISTICS, and especially in GENERATIVE GRAMMAR, to refer to a formal statement of correspondence between linguistic ELEMENTS OR

STRUCTURES. In the case of **generative rules**, there is more involved than a set of descriptive statements summarizing one's observations; generative rules are predictive, expressing a hypothesis about the relationships between SENTENCES which will hold for the LANGUAGE as a whole, and which reflect the NATIVE-SPEAKER'S COMPETENCE. In the classical account, a grammar is seen as a set of REWRITE RULES which will generate all and only the grammatical sentences of a language. The rules may be subclassified in terms of the COMPONENTS of the grammar in which they appear (e.g. 'phonological rules', 'syntactic rules', 'lexical rules').

Several types of rules have been recognized. The most basic types are PHRASE-STRUCTURE rules, of the form  $X \rightarrow Y$ , and TRANSFORMATIONAL rules, of the form  $A \rightarrow B$ , where A and B are STRINGS of structural elements. In *Syntactic Structures* (1957) a distinction was made between OPTIONAL and OBLIGATORY rules. Other types of rule commonly cited include RECURSIVE, GLOBAL, MOVEMENT, READJUSTMENT, VARIABLE, lexical INSERTION and lexical REDUNDANCY rules (see LEXIS). In some later MODELS of generative grammar, the notion of a **rule schema** is introduced. This is a means of specifying a set of rules without having to list them individually, e.g.  $S \rightarrow S^n$ , where  $n$  refers to any number of sentences (greater than 1) that can be the result of this rule (as in CO-ORDINATE sentences, which may be of any length). In GENERALIZED PHRASE-STRUCTURE GRAMMAR, reference is made to IMMEDIATE DOMINANCE rules and LINEAR PRECEDENCE rules. In GOVERNMENT-BINDING THEORY there has been a shift away from the notion of rules to that of PRINCIPLES and PARAMETERS; in OPTIMALITY THEORY to the notion of CONSTRAINTS.

The linguistic sense thus contrasts with the traditional use of the term, where rules are recommendations for correct usage, as in 'a preposition is not to be used at the end of a sentence'. No PRESCRIPTIVE or PROSCRIPTIVE implication is present in the linguistic sense of 'rule'. See also CATEGORY, CONSTRUE, CYCLE, DEPENDENCY GRAMMAR, EXPRESSION (2), FORMATION RULE, NORM, NUCLEUS, PROJECTION, SANDHI, WORD-FORMATION.

**rule features** A term used in classical TRANSFORMATIONAL GRAMMAR (see ASPECTS MODEL) to refer to one of the types of (BINARY) FEATURES which are contained in a LEXICAL entry (the others being INHERENT features and CONTEXTUAL features), and which provides information as to whether a lexical ITEM is exceptional with reference to the applicability of a non-lexical TRANSFORMATION (e.g. PASSIVIZATION). This type of feature is symbolized as [-Passive], [-Equi], etc. If a rule does have lexical exceptions, it is said to be GOVERNED (otherwise un Governed).

**rule-ordering paradox** In PHONOLOGICAL theory, a term sometimes used to characterize violations of the CONDITION on consistent RULE ORDERING stipulated in early GENERATIVE phonology. Approaches which permit such violations require  $A < B$  in some derivations and  $B < A$  in others.

**rule-to-rule** (*adj.*) A term sometimes used in theoretical LINGUISTICS, arising out of MONTAGUE GRAMMAR, to refer to a view of LANGUAGE (the 'rule-to-rule hypothesis') which maintains that each SYNTACTIC RULE in a grammar is associated with a SEMANTIC rule which determines the MEANING of the CONSTITUENT whose FORM is specified by the syntactic rule.