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S' An abbreviation used in GENERATIVE GRAMMAR for a CLAUSE introduced by a SUBORDINATING CONJUNCTION or COMPLEMENTIZER. In GOVERNMENT-BINDING THEORY, it is assumed that such clauses are headed by the complementizer, and hence they are labelled CP (see CP).

SAAD An abbreviation sometimes used to refer to the KERNEL SENTENCES GENERATED by a GRAMMAR – standing for SIMPLE-ACTIVE-AFFIRMATIVE-DECLARATIVE.

sandhi /'sandi:/ (*adj./n.*) A term used in SYNTAX and MORPHOLOGY to refer to the PHONOLOGICAL MODIFICATION of GRAMMATICAL FORMS which have been juxtaposed. The term comes from a Sanskrit word meaning 'joining'. **Sandhi forms** are forms which have undergone specific modifications in specific circumstances (i.e. various **sandhi rules** have applied). ASSIMILATION and DISSIMILATION are two widespread tendencies which could be classified under this heading. The merit of the sandhi notion is that it can be used as a very general term within which can be placed a wide range of structural tendencies that otherwise it would be difficult to interrelate. In languages where sandhi forms are complex, a distinction is sometimes made between **external sandhi** (sandhi RULES which operate across word boundaries) and **internal sandhi** (rules which operate within words). See also TONE.

Sapir-Whorf hypothesis A theory of the relationship between LANGUAGE and thought expounded in its most explicit form by the American anthropological linguists Edward Sapir (1884–1939) and Benjamin Lee Whorf (1897–1941). Also known as the theory of linguistic RELATIVITY, the hypothesis states (in the words of Whorf) that 'we dissect nature along lines laid down by our native languages . . . by the linguistic systems in our minds.' The differences in world-view imposed by different languages have, however, proved extremely difficult to elucidate or test experimentally, and the fact of successful BILINGUAL translation weakens the force of the theory's claims; as a result, the Sapir-Whorf hypothesis has made little impact on contemporary PSYCHOLINGUISTICS.

satellite (*n.*) A term used in FUNCTIONAL GRAMMAR to refer to those elements which turn a NUCLEAR PREDICATION into a full predication. Satellites specify

further properties of the nuclear state of affairs expressed in a SENTENCE – such as MANNER, **temporal** and LOCATIVE.

satem language /'sɑ:təm/ see CENTUM LANGUAGE

satisfaction (*n.*) see CONSTRAINT

saturation (*n.*) In logic and SEMANTICS, a term used for the combining of a PREDICATE or FUNCTION with its ARGUMENTS. A predicate is said to be saturated if all of its argument slots are filled with arguments.

Saussurean/Saussurian (*adj./n.*) Characteristic of, or a follower of, the principles of Ferdinand de Saussure (1857–1913), especially as outlined in his posthumous *Cours de linguistique générale* (Paris, 1913), first translated by W. Baskin as *Course in General Linguistics* (New York, 1959). His conception of LANGUAGE as a SYSTEM of mutually defining entities was a major influence on several schools of LINGUISTICS (e.g. the PRAGUE SCHOOL, GENEVA SCHOOL, GLOSSEMATIC), and most of the theoretical distinctions he introduced have become foundations of linguistic study. Chief among these are the notions of LANGUE and PAROLE, SYNTAGMATIC and PARADIGMATIC, SYNCHRONIC and DIACHRONIC, and SIGNIFIANT and SIGNIFIÉ.

SC An abbreviation used in GENERATIVE GRAMMAR to refer to STRUCTURAL CHANGE. In GOVERNMENT-BINDING THEORY, it is an abbreviation for SMALL CLAUSE, especially in contexts where linguists want to avoid taking a stand on what the correct label for this constituent is!

scalar expressions In SEMANTICS and PRAGMATICS, expressions which involve scales in their interpretation. They include logical QUANTIFIERS (e.g. *all*, *some*), quantifying DETERMINERS (e.g. *few*, *half*), quantifying time expressions (e.g. *always*, *often*), scalar ADVERBS (*almost*, *only*, *more than*), and scalar PREDICATES (e.g. *love*, *like*; *must*, *shall*). The nature of such scales is controversial, being conceived both in terms of strength (e.g. '*all* is stronger than *some*') and of direction (*almost* and *more* activate a scale which is in a positive direction, by contrast with the negative direction of *only* and *less than*).

scale-and-category grammar A LINGUISTIC theory devised by the British linguist M. A. K. Halliday (see HALLIDAYAN) in the early 1960s in which the STRUCTURE of LANGUAGE is seen as an intersecting set of scales and CATEGORIES operating at different LEVELS. Several levels of organization are recognized. At the level of SUBSTANCE, the physical DATA of speech or writing are defined in PHONIC or GRAPHIC terms. The organization of substance into linguistic CONTRASTS is carried out at the level of FORM; GRAMMAR and LEXIS being the two main subdivisions. PHONOLOGY is seen as an 'inter-level' connecting the level of substance and form. CONTEXT is a further 'inter-level', connecting the level of form with the extra-linguistic SITUATION. Linguistic analysis in this view proceeds by establishing four theoretical 'categories' – UNITS, STRUCTURES, CLASSES and SYSTEMS – and interrelating these by the 'scales' of RANK, EXPONENCE and DELICACY. (This use of 'scale' should not be confused with that found in phonology, in relation to

STRENGTH values.) In the late 1960s, parts of this approach were superseded by a SYSTEMIC MODEL of analysis.

scansion (*n.*) An application in some approaches to NON-LINEAR PHONOLOGY of a term used in traditional METRICS (where it refers to the analysis of verse RHYTHM) for the analysis of certain rhythmic properties of speech. A phonological REPRESENTATION can be **scanned** to determine its properties – in particular, to determine whether it satisfies the LOCALITY condition at various levels in the FEATURE HIERARCHY. In one approach, two kinds of scansion are recognized: in **minimal scansion**, a RULE scans a TIER which contains a target NODE/feature; in MAXIMAL SCANSION, a rule scans the highest level of SYLLABIC structure providing access to a target node/feature. In METRICAL PHONOLOGY, the **level of scansion** is the highest grid level where EURHYTHMY is relevant as a component of the phonology. It is typically one level down from the level of the STRESS peak.

schema (*n.*) see RULE

schwa/shwa /ʃwɑː/ (*n.*) The usual name for the NEUTRAL VOWEL [ə], heard in English at the beginning of such WORDS as *ago*, *amaze*, or in the middle of *afterwards*; sometimes called the **indefinite vowel**. It is a particularly frequent vowel in English, as it is the one most commonly heard when a STRESSED vowel becomes unstressed, e.g. *telegraph* becoming *telegraphy* /'teləgrɑːf/ *v.* /tə'legrəfi/. It is also the usual pronunciation of the vowel in such words as *the*, *a*, *an*, and. The term 'schwa' comes from the German name of a vowel of this CENTRAL quality found in Hebrew.

scope (*n.*) A term originating in logic, and now widely used in SYNTAX, SEMANTICS and PRAGMATICS. In its strictest sense, scope is defined syntactically: if an OPERATOR O combines with some other EXPRESSION E, then E is the scope of O. However, the term is often used more loosely to refer to that stretch of language affected by the meaning of a particular FORM, even if it does not coincide with the scope of that form as just defined. As a general illustration, in English the scope of NEGATION typically extends from the negative word until the end of the CLAUSE; this therefore allows such SEMANTIC contrasts as *I deliberately didn't ask her* (= 'I acted deliberately in not asking her') and *I didn't deliberately ask her* (= 'It is not true that I deliberately asked her'). ADVERBIALS, INTERROGATIVE forms and QUANTIFIERS are among the expressions which are often analysed in terms of scope. Sentences where there is an AMBIGUITY deriving from alternative scope interpretations are said to exhibit a **scope ambiguity**.

scrambling (*n.*) In some approaches to SYNTAX, an optional RULE proposed to handle the way CONSTITUENTS permute in free WORD-ORDER languages (e.g. Latin); for example, the STRING A+B+C+D could become A+C+B+D. The factors which influence scrambling (e.g. the elements which are affected, and the direction in which they move) may be STYLISTIC in character. A distinction is drawn between 'short-distance scrambling' (within a CLAUSE) and the less usual 'long-distance scrambling' (across a clause boundary).

script (*n.*) see TRANSCRIPTION

secondary aperture One of the types of sound feature set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in PLACE OF ARTICULATION (CAVITY features). It subsumes NASAL and LATERAL features, both defined as OPPOSITIONS.

secondary articulation In a sound produced with two points of ARTICULATION, this term refers to the point of articulation involving the lesser degree of STRICTURE, e.g. LABIALIZATION, PALATALIZATION; opposed to **primary articulation**. See also the distinction between ‘major’ and ‘minor’ in the context of PHONOLOGY (see MAJOR (2)).

secondary cardinal vowels see CARDINAL VOWELS

secondary response A term introduced into LINGUISTICS by Leonard Bloomfield (see BLOOMFIELDIAN) to refer to UTTERANCES people make about their LANGUAGE. The term includes not only the METALINGUISTIC utterances of linguistics but also the loosely organized, yet fairly uniform system of popular pronouncements about language, e.g. ‘bad grammar’, ‘correct pronunciation’. It is distinguished from ‘primary’ response (the use of language as such) and TERTIARY RESPONSE (the evaluation of secondary responses).

secondary stress see STRESS

secondary vowels see CARDINAL VOWELS

second language see LANGUAGE

second person see PERSON

segment (*n.*) A term used in PHONETICS and LINGUISTICS primarily to refer to any DISCRETE UNIT that can be identified, either physically or auditorily, in the stream of speech. **Segmentation** can take place using either physical or auditory criteria: in the former case, ACOUSTIC or ARTICULATORY change-points can be identified as boundaries of segments; in the latter case, perceptible changes in QUALITY or QUANTITY, often showing the influence of the language’s PHONEMIC units, are the basis of division. The term is especially used in phonetics, where the smallest perceptible discrete unit is referred to as a PHONE. A feature which begins or ends within one of the phases of articulation of a segment is called a **subsegmental** feature (see ONSET). ‘Segment’ has developed an abstract sense in GENERATIVE PHONOLOGY, where it is used for a mental unit of phonological organization – one of a series of minimal units which, however, are not strung together in a simple LINEAR way. In this model, no physical reality is being segmented. See also NULL.

In phonology, a major division is often made into segmental and SUPRASEGMENTAL (or **non-segmental**) categories. **Segmental phonology** analyses the speech into distinctive units, or PHONEMES (= ‘segmental phonemes’), which have a fairly direct correspondence with phonetic segments (alternative approaches involve analysis in terms of DISTINCTIVE FEATURES and PROSODIES). **Suprasegmental** or **non-segmental phonology** analyses those features of speech which extend over

more than one segment, such as INTONATION or (in some theories) VOWEL harmony.

The above terminology has been applied analogously to the study of written texts, where GRAPHS and GRAPHEMES are some of the segments identified. The term is also found in the analysis of higher linguistic units, such as MORPHEMES or WORDS, as in STRUCTURALIST analyses of GRAMMAR (see IMMEDIATE-CONSTITUENT analysis).

segmental tier see PHONEME

segmentator (*n.*) A device used in instrumental PHONETICS which plays back a recording of speech at varying small time intervals, thus allowing a more detailed study of the SEGMENTS produced.

segmented discourse representation theory see DISCOURSE REPRESENTATION THEORY

selectional feature/restriction/rule A term in GENERATIVE GRAMMAR for a type of CONTEXTUAL FEATURE, i.e. a SYNTACTIC feature which specifies the conditions relating to where in a DEEP STRUCTURE a LEXICAL ITEM can occur. Selectional features specify the restrictions on the permitted combinations of lexical items within a given GRAMMATICAL context. These restrictions are stated with reference to the relevant INHERENT features in an adjacent or nearby COMPLEX SYMBOL (within the same structural unit, i.e. they must be CLAUSE-MATES). For example, a VERB which requires an ANIMATE SUBJECT NOUN PHRASE (cf. **the stone slept*) would have the restriction stated as part of its feature specification, e.g. as [+ [+Animate]].

selective listening A term derived from the notion of selective attention in psychology, and used in PSYCHOLINGUISTICS to refer to the process whereby people are able to pick out certain aspects of a speech signal and to ignore others. The COCKTAIL PARTY PHENOMENON characterizes the problem – how a person is able to attend selectively to one out of several simultaneously occurring conversations. Analysis of the factors which affect this ability (e.g. the SEMANTIC content of the conversations, the speed of the speech) suggests several conclusions which are of major importance in developing a theory of speech perception – for instance, that CONNECTED SPEECH cannot be perceived as a series of isolated SEGMENTS.

self-embedding (*adj./n.*) A term used in GENERATIVE GRAMMAR to refer to a CONSTRUCTION in which a CONSTITUENT belonging to some category is inside a larger constituent of the same category; also known as **centre-embedding**. Self-embedding constructions can be illustrated from RELATIVE CLAUSES, such as *The dog that the cat scratched ran away*. Here, the SENTENCE which UNDERLIES the relative clause (*The cat scratched the dog*) is embedded within the sentence *The dog ran away*. The process can continue indefinitely, but the ACCEPTABILITY of this construction deteriorates with the number of self-embeddings, cf. *?The dog that the cat that the man bought scratched ran away*. These problems have stimulated considerable discussion concerning the psychological mechanisms that

need to be assumed to explain linguistic behaviour, reference being made to alternative processes of sentence formation, such as RIGHT-BRANCHING and LEFT-BRANCHING constructions.

self-repair (*n.*) see REPAIR

semantic component see SEMANTIC FEATURE

semantic differential A technique devised by psychologists to find out the emotional reactions of speakers to LEXICAL items, and thus suggest the main AFFECTIVE dimensions in terms of which a language's concepts are organized. It is little used in linguistic SEMANTICS.

semantic feature In SEMANTICS, a minimal CONTRASTIVE element of a word's MEANING; in some approaches, called a **semantic component**. *Girl*, for example, might be analysed into such features as 'young', 'female' and 'human'. In child language ACQUISITION, the **semantic feature hypothesis (SFH)** claims that the order of appearance of a child's LEXICAL items is held to be governed by the type and complexity of the semantic features they contain.

semantic field see SEMANTICS

semanticity (*n.*) A very general defining property of language (and other SEMIOTIC SYSTEMS): the ability of a system to convey meaning, by virtue of the associative ties which relate the system's signals to features of the external world.

semantic meaning see MEANING, SEMANTICS

semantic prosody A term sometimes used in CORPUS-based LEXICOLOGY to describe a word which typically co-occurs with other words that belong to a particular SEMANTIC set. For example, *utterly* co-occurs regularly with words of negative evaluation (e.g. *utterly appalling*).

semantic relations see SENSE

semantics (*n.*) A major branch of LINGUISTICS devoted to the study of MEANING in LANGUAGE. The term is also used in philosophy and logic, but not with the same range of meaning or emphasis as in linguistics. **Philosophical semantics** examines the relations between linguistic expressions and the phenomena in the world to which they refer, and considers the conditions under which such expressions can be said to be true or false, and the factors which affect the interpretation of language as used. Its history of study, which reaches back to the writings of Plato and Aristotle, in the twentieth century includes the work of such philosophers and logicians as Charles Peirce (1839–1914), Rudolf Carnap (1891–1970) and Alfred Tarski (1902–83), particularly under the heading of SEMIOTICS and the 'philosophy of language'. 'Logical' or 'pure' semantics (**formal semantics**) is the study of the meaning of expressions in terms of logical systems of analysis, or calculi, and is thus more akin to formal logic or mathematics than to linguistics.

In linguistics, the emphasis is on the study of the semantic properties of natural languages (as opposed to logical ‘languages’), the term ‘linguistic semantics’ often being employed to make the distinction clear (though this is not a convention needed in this dictionary, where the term ‘semantics’ is used without qualification to refer to its linguistic sense). Different linguists’ approaches to meaning none the less illustrate the influence of general philosophical or psychological positions. The ‘behaviourist’ semantics of Leonard Bloomfield (see BLOOMFIELDIAN), for example, refers to the application of the techniques of the BEHAVIOURIST movement in psychology, restricting the study of meaning to only observable and measurable behaviour. Partly because of the pessimism of this approach, which concluded that semantics was not yet capable of elucidation in behavioural terms, semantics came to be much neglected in post-Bloomfieldian linguistics, and has received proper attention only since the 1960s.

Of particular importance here is the approach of **structural semantics**, which displays the application of the principles of STRUCTURAL linguistics to the study of meaning through the notion of **semantic relations** (SENSE or ‘meaning’ relations such as SYNONYMY and ANTONYMY). **Semantic meaning** may here be used, in contradistinction to ‘GRAMMATICAL meaning’. The linguistic structuring of **semantic space** is also a major concern of GENERATIVE linguistics, where the term ‘semantic’ is widely used in relation to the grammar’s organization (one section being referred to as the **semantic component**) and to the analysis of SENTENCES (in terms of a **semantic representation**) and of LEXICAL ITEMS (in terms of **semantic features**). However, the relation between SYNTAX and semantics in this approach is a matter of controversy. Other terms used to distinguish features of meaning in this and other theories include ‘semantic MARKERS/DISTINGUISHERS/properties’ and (in an unrelated sense to the above) ‘semantic components’ (see COMPONENTIAL). Linguists have also built on results in logical and philosophical semantics to develop theories in which TRUTH CONDITIONS, REFERENCE and the logical properties of natural language EXPRESSIONS play a central role (TRUTH-CONDITIONAL SEMANTICS, MODEL-THEORETIC SEMANTICS). A very different direction has been taken in COGNITIVE SEMANTICS, drawing on psychology and focusing on the role of conceptualization in interpretation. The influence of mathematical and computational models is also evident: **state-transition semantics**, for example, is an analysis of natural language meanings in terms of a series of states and state transitions in a language user (see AUTOMATA).

Semantic field theory is an approach which developed in the 1930s; it took the view that the VOCABULARY of a language is not simply a listing of independent items (as the head words in a dictionary would suggest), but is organized into areas, or FIELDS, within which words interrelate and define each other in various ways. The words denoting colour are often cited as an example of a semantic field: the precise meaning of a colour word can be understood only by placing it in relation to the other terms which occur with it in demarcating the colour spectrum. Other areas of semantics include the DIACHRONIC study of word meanings (ETYMOLOGY), the SYNCHRONIC analysis of word USAGE (LEXICOLOGY), and the compilation of dictionaries (LEXICOGRAPHY). See also GENERAL (1), PROTOTYPE.

semantic triangle A particular MODEL of MEANING which claimed that meaning is essentially a threefold relationship between linguistic FORMS, concepts and

REFERENTS. It was proposed by C. K. Ogden (1889–1957) and I. A. Richards (1893–1979) in the 1920s in their book *The Meaning of Meaning*.

semantic value A term used in SEMANTIC theory, especially in FORMAL semantics, for any of various items associated by RULE with a linguistic EXPRESSION. Examples include the expression's EXTENSION or INTENSION.

semasiology (*n.*) see SEMIOTICS

seme (*n.*) A term used by some European LINGUISTS (e.g. Eugene Coseriu (b. 1921)), to refer to minimal DISTINCTIVE SEMANTIC FEATURES operating within a specific semantic FIELD, e.g. the various defining properties of *cups v. glasses*, such as 'having a handle', 'made of glass'. In this approach, semes contrast with CLASSEMES, which are features of a much more general kind, e.g. 'male', 'animate'.

semeiology, semeiotics (*n.*) see SEMIOTICS

semelfactive (*adj./n.*) A term used in the GRAMMATICAL analysis of ASPECT, to refer to an event which takes place once only, as commonly happens with such verbs as *sneeze, knock*, etc. ('semelfactive verbs', or 'semelfactives'). It is regularly contrasted with ITERATIVE.

sememe (*n.*) A term used in some SEMANTIC theories to refer to a minimal UNIT of MEANING. For some, a sememe is equivalent to the meaning of a MORPHEME; for others it is a FEATURE of meaning, equivalent to the notion of 'semantic COMPONENT' or 'semantic feature' in some theories. The term **sememics** is used as part of the description of strata in STRATIFICATIONAL GRAMMAR; the **sememic stratum**, which handles the SYSTEMS of semantic relationship between LEXICAL ITEMS, is here distinguished from the HYPERSEMEMIC stratum, at which is analysed the relationship between LANGUAGE and the external world. **Semotactics**, in this approach, involves the study of the SEQUENTIAL arrangement of sememes.

semi-auxiliary (*adj./n.*) see AUXILIARY (1)

semi-consonant (*n.*) see CONSONANT

semilattice (*n.*) see LATTICE

semilingual (*adj./n.*) A term sometimes used in SOCIOLINGUISTICS and language teaching, referring to people who have ACQUIRED two or more LANGUAGES, but who lack a native level of proficiency in any of them. The situation is likely to arise with people who have moved between countries a great deal in their early years. Semilingualism has been little studied, and is controversial, as it suggests that there are people who do not have a true mother tongue; however, many people do claim to be semilingual. The term is also used to describe people who have made significant progress, though not achieving complete fluency, in learning a language.

semiotics (*n.*) The scientific study of the properties of signalling systems, whether natural or artificial. In its oldest sense, it refers to the study within philosophy of

sign and symbol systems in general (also known as **semiotic**, **semeiotics**, **semiology**, **semasiology**, **semeiology**, **significs**). In this approach, LINGUISTIC, psychological, philosophical and sociological characteristics of communicative systems are studied together. The philosophers Charles Peirce (1834–1914), Charles Morris (1901–79) and later Rudolf Carnap (1891–1970) saw the field as divisible into three areas: SEMANTICS, the study of the relations between linguistic expressions and the objects in the world which they refer to or describe; SYNTACTICS, the study of the relation of these expressions to each other; and PRAGMATICS, the study of the dependence of the meaning of these expressions on their users (including the social situation in which they are used).

In the second part of the twentieth century, the term ‘semiotics’ came to be applied to the analysis of patterned human COMMUNICATION in all its sensory modes, i.e. hearing, sight, taste, touch and smell. Semiotic studies in this sense vary in the degree to which they have progressed: this emphasis has been taken up mainly by anthropologists, linguists, psychologists and sociologists. The branch of the subject which has received most study is the VOCAL–AUDITORY mode, primarily through the subjects of PHONETICS and LINGUISTICS. The study of visual communication is known as KINESICS. The study of touch behaviour (and associated phenomena, such as body orientation and distance between people) is often called PROXEMICS. Gustatory (taste) and olfactory (smell) systems of communication have received more study in relation to animal communication. The extension of the subject to the analysis of animal systems of communication is known as ZOÖSEMIOTICS.

Particularly in Europe, semiotic (or **semiological**) analysis has developed as part of an attempt to analyse all aspects of communication as SYSTEMS of signals (**semiotic systems**), such as music, eating, clothes and dance, as well as language. In this area, the French writer Roland Barthes (1915–80) has exercised particular influence.

semi-passive (*n.*) see PASSIVE

semi-productive (*adj.*) see PRODUCTIVITY

semi-sentence (*n.*) A term used by some GRAMMARIANS to refer to SENTENCES whose GRAMMATICALITY or ACCEPTABILITY is doubtful, but where there is sufficient plausibility of interpretation to make one unhappy about a definite judgement of ungrammaticality. For example, in certain CONTEXTS (e.g. poetry) a sentence might seem acceptable, which elsewhere would be rejected as ungrammatical (e.g. the breaking of SELECTIONAL RULES in *all the moon long . . .*).

semi-vowel (*n.*) A term used in the classification of CONSONANT sounds on the basis of their MANNER OF ARTICULATION: it refers to a sound functioning as a consonant but lacking the PHONETIC characteristics normally associated with consonants (such as FRICTION or CLOSURE); instead, its QUALITY is phonetically that of a VOWEL; though, occurring as it does at the MARGINS of a SYLLABLE, its DURATION is much less than that typical of vowels. The common examples in English are [w] and [j], as in *wet* and *yet* respectively. Some phoneticians refer to these sounds as a type of APPROXIMANT.

semology (*n.*) A major COMPONENT recognized in STRATIFICATIONAL GRAMMAR, comprising the stratal SYSTEMS of SEMEMICS and HYPERSEMEMICS (or SEMANTICS). The component deals with the statement of MEANINGS, both in terms of semantic FEATURES, and in terms of REFERENTIAL/COGNITIVE meaning.

semotactics (*n.*) see SEMEME, TAXIS

sense (*n.*) In SEMANTICS, this term is usually contrasted with REFERENCE, as part of an explication of the notion of MEANING. Reference, or DENOTATION, is seen as EXTRALINGUISTIC – the entities, states of affairs, etc. in the external world which a linguistic EXPRESSION stands for. Sense, on the other hand, refers to the SYSTEM of linguistic relationships (**sense relations** or **semantic relations**) which a LEXICAL ITEM contracts with other lexical items – the PARADIGMATIC relationships of SYNONYMY, ANTONYMY, etc., and the SYNTAGMATIC relationships of COLLOCATION. In semantic theories deriving from the work of German logician Gottlob Frege (1848–1925), the sense of an EXPRESSION is a ‘mode of presentation’ of the expression’s REFERENT, and also serves indirectly as the expression’s referent in OPAQUE contexts. In POSSIBLE-WORLDS SEMANTICS, the sense of an expression is a FUNCTION mapping each possible world (or world–time pair) onto the expression’s EXTENSION relative to that world (or pair); also called INTENSION.

sense association see ASSOCIATION

sensitivity (*n.*) see QUANTITY SENSITIVITY

sentence (*n.*) The largest STRUCTURAL UNIT in terms of which the GRAMMAR of a LANGUAGE is organized. Innumerable definitions of sentence exist, ranging from the vague characterizations of TRADITIONAL grammar (such as ‘the expression of a complete thought’) to the detailed structural descriptions of contemporary LINGUISTIC analysis. Most linguistic definitions of the sentence show the influence of Leonard Bloomfield (see BLOOMFIELDIAN), who pointed to the structural autonomy, or independence, of the notion of sentence: it is ‘not included by virtue of any grammatical construction in any larger linguistic form’. Research has also attempted to discover larger grammatical units (of DISCOURSE, or TEXT), but so far little has been uncovered comparable to the sentence, whose constituent structure is stateable in FORMAL, DISTRIBUTIONAL terms.

Linguistic discussion of the sentence has focused on problems of identification, classification and generation. Identifying sentences is relatively straightforward in the written language, but is often problematic in speech, where INTONATION and PAUSE may give uncertain clues as to whether a sentence boundary exists. Classification of sentence structure proceeds along many different lines, e.g. the binary constituent procedures of IMMEDIATE-CONSTITUENT analysis, or the HIERARCHICAL analyses of HALLIDAYAN and other grammars (sentences being seen as composites of CLAUSES, which in turn are analysed into PHRASES, etc.). In GENERATIVE grammar, likewise, there are several models of analysis for sentence structure, with competing views as to the direction in which a sentence DERIVATION should proceed. Certain analytic problems are shared by all approaches, e.g. how to handle ELLIPTICAL sentences (or ‘sentence fragments’), such as *To town* (in

answer to *Where are you going?*); how to handle cross-reference between sentences, such as *She's writing* ('sentence CONNECTIVITY'); and how to handle the MINOR, non-PRODUCTIVE sentence types in a language (e.g. *Yes, Please, How do you do?*). Most analysts agree on the need to recognize a FUNCTIONAL classification of sentences into STATEMENT, QUESTION, COMMAND and EXCLAMATORY types. There is also widespread recognition (albeit with varying terminology) of a formal classification into DECLARATIVE, INTERROGATIVE, IMPERATIVE and EXCLAMATIVE types.

Most analyses also recognize some such classification of 'sentence patterns' into simple *v.* complex or compound types, i.e. consisting of one SUBJECT–PREDICATE unit, as opposed to more than one. Whether one calls this subject–predicate unit a CLAUSE, a 'simple' sentence, or uses some other term depends on one's model of analysis – but something analogous to this unit emerges in all theories, e.g. NP + VP, ACTOR–ACTION–GOAL, Subject–Verb–Object. Likewise, the number of formal sentence types recognized, and how they are best defined, has been and remains controversial. Several linguists insist on making a systematic distinction between sentence (a theoretical unit, defined by a grammar) and UTTERANCE (a physical unit, a matter of speech production or PERFORMANCE): in this view, utterances can be analysed in terms of sentences, but utterances do not 'consist of' sentences.

sentence accent see ACCENT (2)

sentence adverb see ADVERB

sentence length see LENGTH (2)

sentence prosody see PROSODY

sentence stress see STRESS

sentential relative clause A type of RELATIVE CLAUSE which modifies the whole of the preceding SENTENCE, instead of only a NOUN. An example is *John loves flying – which amazes me*.

sequence (*n.*) An application of the general sense of this term in LINGUISTICS and PHONETICS, referring to the observable succession of UNITS in an UTTERANCE or TEXT. This sequence may be LINEAR, where the dependencies are made between successive, adjacent units (*the-big-cat-is . . .*), but it may involve non-linear relationships, as in AGREEMENT between WORDS which are separated by other STRUCTURES. Sometimes a specific sequential correspondence is given a separate label, as in the traditional term 'sequence of TENSES', referring to the dependencies between tense forms in successive CLAUSES (e.g. *if he enters, he will win*, but not **. . . he had won*), or the 'sequencing' patterns analysed in dialogue (as in the greeting ritual in conversational openings) which form part of the subject-matter of DISCOURSE analysis and text linguistics. **Sequencing** is also occasionally used, especially in psychologically influenced studies, to refer to the influence successive structures exercise upon each other (as seen, for example, in the difficulty some language-disordered patients have in sequencing appropriately a set of linguistic

units). This use is quite different from the term 'sequencing' in language teaching, where it refers to the order in which a graded series of items is presented to the learner. The structure of linguistic sequences constitutes the province of SYNTAGMATIC analysis. The term is often distinguished from the more abstract notion of ORDER.

serial relationship A term sometimes used in LINGUISTICS, and especially in QUIRK GRAMMAR, to refer to a theory which recognizes GRADIENCE between SYNTACTIC CATEGORIES. In a matrix of the type:

	A	B	C
a	+	-	-
b	+	+	-
c	+	+	+

B would be said to be **serially related** to A and C. An analogous notion is that of syntactic BLENDING.

serial verb In SYNTAX, a type of CONSTRUCTION for a sequence of VERBS or verb PHRASES within a CLAUSE (or a sequence of clauses) in which the syntactic relationship between the items is left unmarked. The verbs share a semantic ARGUMENT, but there is no CONJUNCTION or INFLECTION to mark CO-ORDINATION or SUBORDINATION: for example, in the Yoruba sentence *O ra eran je* ('3rd-person buy meat eat') 'meat' is simultaneously the object of both verbs. The verbs may both be MAIN verbs or vary in their syntactic status (e.g. one might function more like an AUXILIARY or a PARTICLE). Serial verb construction is not an important feature of English, though it can be seen in such sentences as *I'll go see* (see CATENATIVE).

series (*n.*) A term used in PHONETICS and PHONOLOGY to refer to any set of CONSONANT sounds which has at least one phonetic FEATURE in common, and is distinguished in terms of PLACE OF ARTICULATION. For example, the VOICED PLOSIVE 'series' includes [b]–[d]–[g], the nasal series [m]–[n]–[ŋ], etc.

set (*n.*) see HARMONY

set expression see FORMULAIC LANGUAGE

setting (*n.*) see ARTICULATORY SETTING

s-fix (*n.*) In the DEMISYLLABIC analysis of SYLLABLES, an optional AFFIX attached to the right of a syllabic CORE; also called a **suffix**. The point of division between core and suffix is shown notationally by a dot.

shadow pronoun see RESUMPTIVE PRONOUN

shallow (*adj.*) A term used in the REVISED EXTENDED STANDARD THEORY (REST) of GENERATIVE GRAMMAR, to refer to a LEVEL of REPRESENTATION distinct from (SYNTACTIC) SURFACE STRUCTURE. Shallow structure differs from surface structure

principally in the way it is followed within the grammar by certain types of FORMAL operation other than PHONOLOGICAL RULES – FILTERS, DELETION and STYLISTIC rules. The term has also been used in the work of some generative grammarians to refer to the output of CYCLIC TRANSFORMATIONS, whereas in REST it refers to the output of POST-CYCLIC transformations. In GOVERNMENT-BINDING THEORY, shallow structure is known as **S-structure**.

shared constituent co-ordination see RIGHT NODE RAISING

sharp (*adj.*) One of the features of sound set up by Jakobson and Halle (see JAKOBSONIAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to help handle SECONDARY ARTICULATIONS – in this case, PALATALIZATION. ‘Sharp’ CONSONANTS are defined both ARTICULATORILY and ACOUSTICALLY as sounds produced with the TONGUE being raised towards the hard PALATE during their articulation, and with a relatively wide area behind the stricture; there is a consequent greater intensity of some of the higher frequencies of the sound spectrum. All palatalized consonants are [+sharp]. Its opposite term is PLAIN, which lacks these features, and thus corresponds to the whole range of non-palatalized sounds. The feature is not used in the Chomsky and Halle system (see CHOMSKYAN).

sharp stratification see STRATIFICATION

shift (*n.*) see CHAIN (3), LANGUAGE SHIFT, LOAN, RANK, SOUND CHANGE, SYNTAGMATIC (2)

short (*adj.*) see LENGTH (1)

shortest move A principle of the MINIMALIST PROGRAMME which requires a CONSTITUENT to move from its source to the nearest available position in a DERIVATION. It is one of the specific ECONOMY principles recognized by that programme.

shwa (*n.*) see SCHWA

sibilant (*adj./n.*) A term in the PHONETIC classification of sounds on the basis of MANNER of ARTICULATION. It refers to a FRICATIVE sound made by producing a narrow, GROOVE-like STRICTURE between the BLADE of the TONGUE and the back part of the ALVEOLAR ridge. These sounds, such as [s] and [ʃ], have a high-frequency hiss characteristic (**sibilance**). Sounds which lack this feature could be called **non-sibilant**. See also STRIDENCY.

sight translation see TRANSLATOLOGY

sign (*n.*) (1) Several restricted applications of this general term are found in philosophical and LINGUISTIC studies of MEANING, the former especially discussing the types of possible contrast involved in such notions as ‘signs’, ‘symbols’, ‘symptoms’ and ‘signals’. Sometimes ‘sign’ is used in an all-inclusive sense, as when SEMIOTICS is defined as ‘the science of signs’ (or **significs**). In linguistic discussion, the most widespread sense is when linguistic EXPRESSIONS (WORDS, SENTENCES,

etc.) are said to be 'signs' of the entities, states of affairs, etc., which they stand for (or, often, of the concepts involved). This relationship between sign and thing, or sign and concept, is traditionally known as **signification**. The term **linguistic sign** is often used when a distinction is needed with other categories of sign (e.g. visual, tactile). Ferdinand de Saussure (see SAUSSUREAN) introduced a French terminological distinction which has exercised a major influence on subsequent linguistic discussion: **signifiant** (or **signifier**, or **significans**) was contrasted with **signifié** (or 'concept **signified**', **significatum**), and the ARBITRARINESS of the relationship between the FORM and MEANING of signs was emphasized.

(2) In such phrases as **sign language** and **sign system**, the term has a very restricted sense, referring to the system of manual communication used by certain groups as an alternative to ORAL communication. Such groups include policemen (in traffic control), drivers, monks vowed to silence, television studio directors, and so on; but the main application of the term is in relation to the deaf, where the linguistic properties of the various natural and contrived deaf sign languages (e.g. American Sign Language, British Sign Language, Paget-Gorman Sign System) began to receive systematic investigation by linguists in the 1970s (see CHEROLOGY).

signifiant /sɪgnɪfɪ'ɔ̃/, **significans**, **signification**, **significatum** (*n.*) see SIGN (1)

significant (*adj.*) In LINGUISTICS, a term referring to the linguistic status of a spoken or written FEATURE: a feature is significant if it is CONTRASTIVE, i.e. where by substituting it for another feature a difference in meaning is obtained. For example, the distinction between VOICED and voiceless is significant for many English CONSONANTS; WORD-ORDER is significant in many types of SENTENCE.

significs (*n.*) see SEMIOTICS

signifié /sɪgnɪfɪ'e/, **signified**, **signifier** (*n.*) see SIGN (1)

silent pause see PAUSE

silent stress see STRESS

simple (*adj.*) A term sometimes used in GRAMMATICAL classification, especially of VERB FORMS, referring to the UNMARKED member of an OPPOSITION, e.g. 'simple present' = the non-PROGRESSIVE ASPECT of the present-TENSE form (as in *I go*); 'simple tense' = a VERB without any AUXILIARIES (as in *I take/took*); 'simple past' = the past-tense form of the verb without auxiliary modification (as in *I took*). The term tends to be avoided in contemporary LINGUISTICS, because of its undesirable psychological associations, but the oppositions between simple and complex/compound SENTENCES (viz. whether containing one CLAUSE or more than one), and simple and compound/complex PREDICATES (viz. a predicate consisting wholly of a verb) are often used. See COMPLEX for examples in other domains.

simple transition network see AUTOMATON

simplicity (*n.*) A measure proposed by GENERATIVE LINGUISTIC theory which would automatically assign factors to competing linguistic analyses that would determine which of them was the most satisfactory; also called a **simplicity metric**. Simplicity is here defined quantitatively, in terms of the number of constructs (symbols, RULES, etc.) used in formulating an analysis; this is also often referred to as an ECONOMY measure. Perhaps the most widespread criterion is the number of FEATURES required in order to state a PHONOLOGICAL GENERALIZATION, and much thought has been given by generative phonologists to ways in which such generalizations can be more economically stated, using various kinds of notational abbreviation, e.g. ALPHA NOTATION. But the measure relies on a notion of simplicity which still requires much theoretical and methodological elucidation. It is proving extremely difficult to evaluate simultaneously the many variables entering into an analysis, especially the closer that analysis gets to the language as a whole. A **simplification** made in one part of the analysis may lead to unexpected consequences, in terms of great complexity (or COST) elsewhere. There is also the regular possibility that adult NATIVE-SPEAKERS, and children learning a language, will not always prefer the simpler of the two solutions; and little progress has been made in relating simplicity to other aspects of intuitive evaluation, such as NATURALNESS. Simplicity, then, and its FORMALIZATION, remains a controversial topic.

simultaneous interpretation/translation see TRANSLATOLOGY

sincerity conditions see FELICITY CONDITIONS

single-bar (*adj./n.*) A term used in the most widely assumed version of X-BAR theory referring to a small PHRASAL CATEGORY, distinguished from a full phrasal (DOUBLE-BAR) category.

single-bar juncture see JUNCTURE (1)

single-base (*adj.*) A type of TRANSFORMATIONAL RULE recognized in early MODELS of transformational GRAMMAR, where the rule operates with an input of one TERMINAL STRING. Single-base transformations are also known as SINGULARY transformations, and are opposed to DOUBLE-BASE types, where more than one string is involved.

single-feature assimilation see ASSIMILATION

sing-song theory see LA-LA THEORY

singular (*adj./n.*) see NUMBER

singularly (*adj.*) A type of TRANSFORMATIONAL RULE recognized in early MODELS of transformational GRAMMAR, where the rule operates with an input of one TERMINAL STRING. Singularly, or SINGLE-BASE, transformations are contrasted with GENERALIZED types, where more than one string is involved.

sister (*adj./n.*) A term used in GENERATIVE GRAMMAR to refer to a relation between NODES in a PHRASE-MARKER. A set of nodes will be called sisters if they are all immediately DOMINATED by the same (MOTHER) node.

sister-adjunction (*n.*) A type of SYNTACTIC operation in classical TRANSFORMATIONAL GRAMMAR, referring to a RULE which places certain elements of STRUCTURE in adjacent POSITIONS, with the aim of specifying how these structures fit together in larger units. To **sister-adjoin** elements, a CONSTITUENT A is joined to B immediately under a mother NODE. A contrast was drawn with CHOMSKY-ADJUNCTION, where A is joined to B by creating a new B node, which immediately dominates both A and B. In GOVERNMENT-BINDING THEORY, the only type of adjunction is Chomsky-adjunction.

sister-dependency (*n.*) see DAUGHTER-DEPENDENCY GRAMMAR

sister language see FAMILY

situation (*n.*) In LINGUISTICS, this term is generally used to refer to the EXTRALINGUISTIC setting in which an UTTERANCE takes place – referring to such notions as number of participants, level of FORMALITY, nature of the ongoing activities, and so on. Linguistics emphasizes the need to study LANGUAGE in its situation (or CONTEXT, **situational context** or **context of situation**), for a full statement of MEANING to be obtained. SOCIOLINGUISTICS is primarily concerned to correlate systematic variations in language with variations in social situation; and the term ‘situation’ may be used in a restricted sense to refer to the socially distinctive characteristics of the setting in which language is used. The **situational meaning** of an utterance, in this sense, would be equivalent to its sociolinguistic interpretation, e.g. religious, political, informal ‘situations’.

situation semantics An approach to the SEMANTIC analysis of LANGUAGES developed during the 1980s as an alternative to possible-worlds-based MODEL-THEORETIC SEMANTICS. It assumes a richer ontology than model-theoretic semantics, in that it treats properties, relations, etc. as primitive objects, rather than modelling them formally in terms of possible worlds. Sentences are analysed as denoting not truth values but situations (sets of facts which consist of a location, a relation and a truth value). The approach has also placed heavy emphasis on the ways in which the interpretation of sentences depends on the CONTEXT.

skeletal tier A term used in AUTOSEGMENTAL PHONOLOGY for the TIER where units are represented as CONSONANTS and VOWELS within SYLLABIC STRUCTURE; also known as the CV-tier or **skeleton**. The intention is to represent information about the length and arrangement of segments independently of their articulatory characteristics. In the original formalization, this tier is specified for the FEATURE [±syllabic], where vowels (V) are (+syllabic) and other units (C) are [–syllabic]; SEGMENTS may also be unspecified (symbolized as X). If these distinctions are interpreted structurally, corresponding to location within the syllable, the C-position is the ONSET (where only non-syllabic material can be found), the V-position is the NUCLEUS (where only syllabic material can be found), and the X-position is the CODA (where either is possible). There are analogous notions in other models of NON-LINEAR PHONOLOGY, e.g. the syllabic representation which forms part of the prosodic HIERARCHY in PROSODIC morphology. See also X-TIER.

skeleton (*n.*) see SKELETAL TIER

Skolem function A term used in SEMANTICS for a FUNCTION which maps individuals onto individuals; named after Norwegian logician (Albert) Thoralf Skolem (1887–1963). Skolem functions play an important role in certain semantic analyses of ANAPHORA, especially in INTERROGATIVE SENTENCES.

slash (*n.*) A term used in GENERALIZED PHRASE-STRUCTURE GRAMMAR for a FEATURE (symbolized using a ‘slash’ notation as in ‘S/NP’) which is used in the analysis of UNBOUNDED DEPENDENCY constructions to indicate what category is missing.

slip of the tongue see TONGUE-SLIP

slit (*adj.*) A term used by some PHONETICIANS to refer to a type of FRICATIVE where air is released over the surface of the ARTICULATORS through a narrow, horizontal opening; also called **flat**. Such fricatives (e.g. [f], [θ], [ç]) are contrasted with GROOVE fricatives, where a hollowing of the active articulator is involved (e.g. [s], [ʃ]).

sloppy identity In GRAMMAR and SEMANTICS, a type of relationship between the deleted element in an ELLIPTICAL construction and its ANTECEDENT, where the REFERENCE of the elements is not exactly the same. For example in *Mary likes her sister and so does Jane*, a possible interpretation would be that ‘Jane likes her own sister’. If the referent of the deleted element is exactly the same as the antecedent (i.e. in this example, ‘Jane also likes Mary’s sister’), there is said to be **strict identity**.

slot (*n.*) (1) A term used in GRAMMATICAL analysis to refer to a place in a CONSTRUCTION into which a CLASS of ITEMS can be INSERTED. For example, in the SENTENCE *The children – home*, the ‘slot’ marked by the dash can be ‘filled’ by *came, are, went*, etc. – a subclass of VERBS. Approaches characterized by this emphasis are sometimes referred to as **slot-and-filler** MODELS. The analysis of SENTENCE STRUCTURE in terms of slots is a major feature of TAGMEMIC grammar, where the notion is used to identify the filler items (e.g. ‘SUBJECT slot’, ‘OBJECT slot’).

(2) A term used in AUTOSEGMENTAL PHONOLOGY for an ELEMENT on the SKELETAL TIER. These elements are also known as **V-slots** and **C-slots**, referring to the segments to which VOWELS and CONSONANTS must associate if they are to be realized (see ASSOCIATION LINE).

sluicing (*n.*) A term sometimes used in SYNTAX for a type of ELLIPSIS, in which an INTERROGATIVE item is interpreted as a complete question, the omitted material being retrieved from the previous discourse. The DELETION leaves a WH-phrase, as in *Somebody just left. Guess who*.

small clause (SC) A term used in GOVERNMENT-BINDING THEORY for a CLAUSE that contains neither a FINITE VERB nor an INFINITIVAL *to*. Lacking both C and I, its STRUCTURE can be defined as [NP XP], where XP is an AP, NP, etc. Examples

include *John considered [Mary foolish], Mary considered [John a fool], I want [him off my boat] and I saw [him do it]*.

social accent see ACCENT (1)

social deixis see DEIXIS

social dialectology see CLASS DIALECT, DIALECTOLOGY

social function see FUNCTION (3)

social stratification see STRATIFICATION

sociohistorical linguistics An approach within SOCIOLINGUISTICS which studies the FORMS and uses of LANGUAGE in society, and how particular linguistic FUNCTIONS and types of VARIATION develop over time within specific languages, SPEECH COMMUNITIES, social groups and individuals.

sociolect (*n.*) A term used by some SOCIOLINGUISTS to refer to a linguistic VARIETY (OR LECT) defined on social (as opposed to regional) grounds, e.g. correlating with a particular social class or occupational group.

sociolinguistics (*n.*) A branch of LINGUISTICS which studies all aspects of the relationship between LANGUAGE and society. **Sociolinguists** study such matters as the linguistic identity of social groups, social attitudes to language, STANDARD and non-standard forms of language, the patterns and needs of national language use, social VARIETIES and LEVELS of language, the social basis of MULTILINGUALISM, and so on. An alternative name sometimes given to the subject (which suggests a greater concern with sociological rather than linguistic explanations of the above) is the **sociology of language**. Any of the branches of linguistics could, in principle, be separately studied within an explicitly social perspective, and some use is accordingly made of such terms as **sociophonetics** and **sociophonology**, when this emphasis is present, as in the study of the properties of ACCENTS. In HALLIDAYAN linguistics, the term **sociosemantics** has a somewhat broader sense, in which the choices available within a GRAMMAR are related to communication roles found within the speech situation, as when a particular type of question is perceived in social terms to be a threat.

The term overlaps to some degree with ETHNOLINGUISTICS and ANTHROPOLOGICAL LINGUISTICS, reflecting the overlapping interests of the correlative disciplines involved – sociology, ethnology and anthropology. The study of DIALECTS is sometimes seen as a branch of sociolinguistics, and sometimes differentiated from it, under the heading of DIALECTOLOGY, especially when regional dialects are the focus of study. When the emphasis is on the language of face-to-face interaction, the approach is known as **interactional sociolinguistics** (see INTERACTION). **Sociological linguistics** is sometimes differentiated from sociolinguistics, particularly in Europe, where the term reflects a concern to see language as an integral part of sociological theory. Also sometimes distinguished is **sociohistorical linguistics**, the study of the way particular linguistic functions and types of variation develop over time within specific languages, speech communities, social groups and individuals.

sociological linguistics, sociology of language see SOCIOLINGUISTICS

sociophonetics, sociophonology, sociosemantics (*n.*) see SOCIOLINGUISTICS

sociopragmatics (*n.*) A term sometimes used within the study of PRAGMATICS, to refer to the way conditions on LANGUAGE use derive from the social SITUATION. It contrasts with a view of pragmatics in which language use is studied from the viewpoint of the STRUCTURAL resources available in a language (sometimes referred to as PRAGMALINGUISTICS).

soft consonant An impressionistic term sometimes used in the PHONETIC descriptions of particular LANGUAGES, referring to a CONSONANT which is PALATALIZED; also called a **soft sign**. Russian is a language which has several such soft (as opposed to HARD) consonants. In Russian the [ɕ] symbol ('soft sign') typically marks the palatalization (or 'softening') of the preceding consonant.

soft palate see PALATE

soft sign see SOFT CONSONANT

sonagraph (*n.*) The commercial name of the most widely used model of sound SPECTROGRAPH, its visual displays being referred to as **sonagrams** (cf. 'spectrograms').

sonorant (*adj./n.*) (**son**) One of the MAJOR CLASS FEATURES of sound set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in MANNER OF ARTICULATION. Sonorant sounds are defined articulatorily, as those produced with a relatively free airflow, and a VOCAL CORD position such that spontaneous VOICING is possible, as in VOWELS, LIQUIDS, NASALS and LATERALS. Its opposite is **non-sonorant** (or OBSTRUENT), referring to sounds where there is a stricture impeding the airflow, as in PLOSIVES, FRICATIVES and AFFRICATES. An analogous term is RESONANT.

sonority (*n.*) A term in AUDITORY PHONETICS for the overall LOUDNESS of a sound relative to others of the same PITCH, STRESS and DURATION. Sounds are said to have an 'inherent sonority', which accounts for the impression of a sound's 'carrying further', e.g. [s] carries further than [ʃ], [a] further than [i]. The notion has also been used in attempts to define the SYLLABIC STRUCTURE of UTTERANCES. For example, the notion is important in AUTOSEGMENTAL (and specifically METRICAL) PHONOLOGY. In a **sonority scale**, or **sonority hierarchy**, the most **sonorous** elements are assigned the highest value, and the least sonorous the lowest value. The centre of a syllable (the syllabic NUCLEUS) is defined as the place where sonority is greatest (the **sonority peak**). Patterns of sonority sequence have been noted, leading to such observations as the **sonority sequencing generalization**: in any syllable, there is a SEGMENT constituting a sonority peak which is preceded and/or followed by a sequence of segments with progressively decreasing sonority values. In OPTIMALITY THEORY, the term refers to a CONSTRAINT which requires that syllable ONSETS increase in sonority and CODAS decrease in sonority. The notion of **visual sonority** is used in the phonological analysis of the various features of SIGN language.

sortal (*adj.*) A property of a word that necessarily applies to an entity throughout its existence; for example, *cow* is **sortal**, whereas *ill* is **non-sortal**. The term (and the associated noun **sortality**) derives from ‘sort’, in the sense of ‘species’. Sortal terms include NATURAL KIND TERMS (*cow*), artefactual terms (*car*) and abstract terms (*number*). Multi-word items are not excluded (*black-and-white cow*).

sound change/law/shift Terms used in HISTORICAL LINGUISTICS to describe the changes in a LANGUAGE’S SOUND SYSTEM over a period of time. Many types of **sound change** have been recognized, e.g. whether the change affects the total number of PHONEMES (as when two phonemes MERGE into one, or one phoneme splits into two) or affects only the ALLOPHONES of a phoneme. Particular attention is paid to the nature of the ENVIRONMENTS which can be shown to restrict (or ‘condition’) the sound change. When a series of related sound changes takes place at a particular stage of a language’s history, the change is known as a **sound shift**, e.g. a VOWEL shift (as took place between Middle and Early Modern English – the Great Vowel Shift) or a CONSONANT shift (as in several of the changes between Latin and English). A regular series of changes is traditionally referred to in COMPARATIVE PHILOLOGY as a **sound law** – one hypothesis about such ‘laws’ (the NEOGRAMMARIAN hypothesis) being that they had no exceptions, i.e. at a given time all WORDS containing a sound in a given PHONETIC environment would change in the same way, and any which did not could be explained by reference to a further law. Several apparent exceptions to the initial statement of such laws came to be explained by investigations which were carried out working on this premise. See also DIFFUSION, WAVE (1).

sound spectrograph see SPECTROGRAPH

sound-symbolism (*n.*) A term used in SEMIOTICS and LINGUISTICS to refer to a direct association between the FORM and the MEANING of LANGUAGE: the sounds used reflect properties of the external world, as in cases of onomatopoeia (e.g. *cuckoo*, *murmur*, *crash*) and other forms of SYNAESTHESIA (e.g. *sl-* in such words as *slimy*, *slither*).

sound system A term for the network, or SYSTEM, of **phonetically realized contrasts** which constitute the PHONOLOGY of a LANGUAGE, DIALECT, etc.

source (*adj./n.*) (1) A term used in the phrase **source feature** to refer to one of the five main dimensions of classification in Chomsky and Halle’s DISTINCTIVE FEATURE theory of PHONOLOGY (the others being MAJOR CLASS FEATURES, CAVITY features, MANNER-OF-ARTICULATION features and PROSODIC features). The term subsumes the feature OPPOSITIONS of HEIGHTENED SUBGLOTTAL PRESSURE, VOICE and STRIDENT. See CHOMSKYAN.

(2) In ACOUSTIC PHONETICS, **source** refers to the waveform of the vibrating LARYNX. Its SPECTRUM is rich in HARMONICS, which gradually decrease in AMPLITUDE as their FREQUENCY increases. The various RESONANCE chambers of the VOCAL TRACT, especially the movements of the tongue and lips, then act on the laryngeal source in the manner of a filter (see FILTERED SPEECH), reinforcing certain harmonics relative to others. The combination of these two elements is known as the **source-filter model** of vowel production.

(3) In the study of COMMUNICATION, **source** refers to a point of origin of a message, as opposed to its 'destination'. More specifically, in SEMANTICS, the term is used as part of a LOCALISTIC theory of MEANING: an entity takes a 'path' from a 'source' to a 'goal'. In CASE GRAMMAR, it refers to the place from which something moves.

(4) In HISTORICAL LINGUISTICS, the term is used to characterize a language from which a particular feature (such as a LOAN word) comes (the 'source language'); the receiving language is known as the 'matrix' language.

(5) In translating and interpreting, the term describes the language from which a message originates (the 'source language'); the 'target' language is the one into which the translation takes place.

space grammar see COGNITIVE GRAMMAR

span (*n.*) see HARMONY

speaker identification/recognition/verification In PHONETICS and COMPUTATIONAL LINGUISTICS, **speaker recognition** is the acoustic analysis of a speech sample to infer the identity of the speaker (see ACOUSTIC PHONETICS). In **speaker verification**, a sample of speech is acoustically analysed to check a claimed identity against a stored reference sample stored in the computer. This technique is used, for example, in such situations as controlling access to buildings. In **speaker identification**, a speech sample from a known speaker is compared to one obtained from an unknown speaker, to determine whether the same person is involved. This technique has been most commonly used in criminal cases, where the analysis of spectrograms (as in VOICEPRINTING) has been used to investigate whether the speaker in a tape-recording is the same as a suspect.

specialization (*n.*) A suggested defining property of SEMIOTIC SYSTEMS, such as human LANGUAGE, referring to the extent to which the use of a signal and the behaviour it evokes are directly linked. Animal communication is said to lack specialization, in that a signal triggers a behaviour; language, by contrast, is highly specialized, as the behavioural consequences of using a LINGUISTIC signal are less predictable (and often unpredictable).

specification (*n.*) see UNDERSPECIFICATION

specific definite see SPECIFIC INDEFINITE

specific indefinite A term used in SEMANTICS for INDEFINITE NOUN PHRASES which identify an individual more precisely than other indefinites. The exact meaning of the term varies widely among authors. In one interpretation, in the sentence *Jane is married to a pilot, a pilot* would be an example of **specific indefiniteness**, in that it is understood to mean a known, particular pilot whose identity is not being disclosed. The contrast would be with *Jane wants to marry a pilot*, which is totally non-definite. Both are distinct from **specific definite** noun phrases, as seen in *Jane is going to marry the pilot that lives in the apartment upstairs*.

specified-subject condition A term used in EXTENDED STANDARD THEORY to refer to a type of CONSTRAINT on the application of TRANSFORMATIONAL or INTERPRETIVE rules; replaced in GOVERNMENT-BINDING THEORY by conditions A and B of BINDING theory. The constraint states that when a SUBORDINATE CLAUSE or NOUN PHRASE contains a specified subject (a LEXICAL, NP, PRONOMINAL or TRACE, but not PRO), no other (non-subject) CONSTITUENT can be moved out of that clause.

specifier (*n.*) (**spec**, **Spec**) A relation in the X-BAR theory of PHRASE STRUCTURE. Specifiers are normally seen as combining with a SINGLE-BAR category to form the related DOUBLE-BAR category. For example, in *John is a student*, *a* is the specifier of the NOUN, *student*, and in *She is very happy*, *she* is the specifier of the ADJECTIVE, *happy*. **Spec/head agreement** is agreement between the head of a phrase and the element which occupies the specifier of that phrase.

spectrograph (*n.*) An instrument used in ACOUSTIC PHONETICS which provides a visual representation of the acoustic features that constitute the sounds in an UTTERANCE. The original **sound spectrograph** produced a three-dimensional visual record, or **spectrogram**, of an utterance, in which time is displayed horizontally, frequency vertically, and intensity by the relative blackness of the marks, on a sheet of sensitized paper. Today, spectrographic information can be generated electronically and displayed on a screen.

spectrum (*n.*) A term derived from the study of the physics of sound, and used in ACOUSTIC PHONETICS, referring to the set of acoustic components which identify a complex sound wave. A **spectral analysis** is a graph in which one axis displays the FREQUENCY of each HARMONIC and the other displays AMPLITUDE. Several devices are available to measure and display **spectra**, but the one most commonly used in phonetics is the SPECTROGRAPH.

speech (*n.*) For the most part, the term is used in LINGUISTICS in its everyday sense, providing the subject with its primary DATA. There are two main interpretations of these data, which are complementary rather than opposed. One interpretation is from the viewpoint of PHONETICS: here, speech is seen as a MEDIUM of transmission for LANGUAGE – the **spoken medium** or PHONIC SUBSTANCE of language (as opposed to writing). It is in this context that the term is used as part of the label for the many devices available in instrumental phonetics, e.g. the **speech stretcher** (which presents a slowed but otherwise undistorted recording of speech). **Speech science** is the study of all the factors involved in the production, transmission and reception of speech; also called **speech sciences** or **speech and hearing science**. As well as phonetics, the study includes such subjects as anatomy, physiology, neurology and acoustics, as applied to speech.

The other interpretation is from the viewpoint of linguistics, where **spoken language** (PERFORMANCE, or PAROLE) can be analysed in PHONOLOGICAL, GRAMMATICAL and SEMANTIC, as well as phonetic terms. It is in this sense that terms such as **speech community** are used, referring to any regionally or socially definable human group identified by a shared linguistic SYSTEM. The term SPEECH ACT, also, has a more abstract sense than its name suggests (see separate entry); it is not in fact an ‘act of speaking’, but the activity which the use of language

performs or promotes in the listener (respectively, the **ILLOCUTIONARY** force and the **PERLOCUTIONARY** effect of the language). Similarly, the **speech event** is seen as the basic unit for the analysis of spoken interaction, i.e. the emphasis is on the role of the participants in constructing a **DISCOURSE** of verbal exchanges.

Phonetics and **PSYCHOLINGUISTICS** have come to pay increasing attention to constructing **MODELS** of the neurophysiological mechanisms hypothesized to underlie speech behaviour. In this respect, two main branches of speech analysis have developed: **speech production**, involving the planning and execution of acts of speaking; and **speech perception**, involving the perception and interpretation of the sound sequences of speech. The term **speech recognition** (or **speech reception**) is used to identify the initial stage of the decoding process involved in speech perception – and also to the automatic decoding of speech by machine. **Speaker recognition** is the analysis of speech to infer the identity of the speaker or to check a claimed identity (**speaker verification**). The whole activity of the perception and production of speech is known as **speech processing**. See also **DIRECT (2)**, **DISPLACED**, **LANGUAGE**, **SPEAKER RECOGNITION**, **SPEECH RECOGNITION**, **SPEECH SYNTHESIS**.

speech act A term derived from the work of the philosopher J. L. Austin (1911–60), and now used widely in **LINGUISTICS**, to refer to a theory which analyses the role of **UTTERANCES** in relation to the behaviour of speaker and hearer in interpersonal communication. It is not an ‘act of speech’ (in the sense of **PAROLE**), but a communicative activity (a **LOCUTIONARY** act), defined with reference to the intentions of speakers while speaking (the **ILLOCUTIONARY** force of their utterances) and the effects they achieve on listeners (the **PERLOCUTIONARY** effect of their utterances). Several categories of speech act have been proposed, viz. **DIRECTIVES** (speakers try to get their listeners to do something, e.g. begging, commanding, requesting), **COMMISSIVES** (speakers commit themselves to a future course of action, e.g. promising, guaranteeing), **EXPRESSIVES** (speakers express their feelings, e.g. apologizing, welcoming, sympathizing), **DECLARATIONS** (the speaker’s utterance brings about a new external situation, e.g. christening, marrying, resigning) and **REPRESENTATIVES** (speakers convey their belief about the truth of a **PROPOSITION**, e.g. asserting, hypothesizing). The verbs which are used to indicate the speech act intended by the speaker are sometimes known as **PERFORMATIVE** verbs. The criteria which have to be satisfied in order for a speech act to be successful are known as **FELICITY CONDITIONS**.

speech and hearing science see **SPEECH**

speech chain see **CHAIN (1)**

speech community In **LINGUISTICS**, a term which describes any regionally or socially definable human group which can be identified by the use of a shared spoken **LANGUAGE** or language **VARIETY**. It can vary in size from a tiny cluster of speakers to whole nations or supranational groups (such as the Russian-using speech community in Asia).

speech event In **SOCIOLINGUISTICS** and the study of **DISCOURSE**, a term describing a communicative exchange made meaningful by culturally-specific structures of

participants, genres, CODES and other elements. Usage in a language is organized through the higher-level patterning of speech events. Examples of highly structured speech events are debates and interviews. Much less structured are conversations.

speech perception In PHONETICS and PSYCHOLINGUISTICS, a term for the process whereby a listener extracts a sequence of DISCRETE phonetic and linguistic UNITS from the continuous acoustic signal of speech. The term also applies to the study of the neuropsychological mechanisms governing this ability.

speech processing see SPEECH

speech production In PHONETICS and PSYCHOLINGUISTICS, a term for the activity of the respiratory, phonatory and articulatory systems during SPEECH, along with the associated neural programming required for their co-ordination and use. A contrast is usually drawn with the receptive aspects of spoken communication, such as speech perception and recognition. See CHAIN (1).

speech recognition In PHONETICS and COMPUTATIONAL LINGUISTICS, the recognition of human SPEECH through computer analysis; also called **automatic speech recognition (ASR)**. The task involves the matching of an input acoustic signal with a vocabulary (of sounds, syllables, words, etc.) stored in the computer's memory. A standard technique for matching individual words is to use stored waveforms (or features/parameters of waveforms) against which an input signal is matched ('template matching'). The computer requires a period of training, in which it receives examples of spoken words provided by (single or multiple) speakers, and averages these to derive a CANONICAL waveform. The variable RATE of speech inputs needs to be taken into account, most often using the technique of 'dynamic time warping', in which SEGMENTS in the input signal are aligned with those in the template. The more challenging aim of ASR is to handle continuous speech. Here the computer is provided with information about typical patterns of phonetic and PHONOLOGICAL segmentation, as well as MORPHOLOGICAL and SYNTACTIC information. More advanced simulations, such as those provided by CONNECTIONIST models, are also used.

speech science(s) see SPEECH

speech stretcher In instrumental PHONETICS, a device which presents a slowed but undistorted recording of SPEECH. It is helpful in identifying sounds which might otherwise be lost in the speed of normal speech, in studying the TRANSITIONS between adjacent sounds, and in monitoring such features as INTONATION.

speech surrogate In LINGUISTICS and SEMIOTICS, a COMMUNICATION system which replaces the use of SPEECH. Examples include DRUM LANGUAGES and WHISTLE-SPEECH.

speech synthesis In PHONETICS and COMPUTATIONAL LINGUISTICS, the process of generating artificial SPEECH signals, using a MODEL of the linguistically important ACOUSTIC or ARTICULATORY properties. The devices involved are known as

speech synthesizers. **Acoustic domain analogs** or **terminal analogs** replicate the acoustic properties of the VOCAL TRACT in terms of its output. The tract is represented using a SOURCE-filter model, and several devices have been devised to synthesize speech in this way, such as the early channel vocoders, the spectrogram-based FORMANT synthesizers, and LINEAR PREDICTION coefficient (LPC) synthesizers. **Articulatory analogs** replicate the anatomical geometry of the vocal tract between the LARYNX and the lips, insofar as information about the DYNAMIC properties of the phonatory and articulatory parameters is available. A further technique is called **text-to-speech** synthesis, in which written texts are automatically transformed into their spoken equivalents (see TEXT-TO-SPEECH).

speech time see REICHENBACHIAN

speed (*n.*) see RATE

spell-out (*n.*) In the MINIMALIST PROGRAMME, an operation which distinguishes the PHONETIC REPRESENTATION within a STRUCTURAL DESCRIPTION from other kinds of information. The operation motivates the distinction between PHONETIC FORM (PF) and LOGICAL FORM (LF). Semantic information is not allowed in PF representations, and phonological information is not allowed in LF representations. Movements which occur before spell-out will affect the pronunciation of a sentence; those which occur afterwards will not.

spike (*n.*) In ACOUSTIC PHONETICS, a burst of acoustic energy with an abrupt onset and very short duration. It is typically seen in a SPECTROGRAM at the point where a PLOSIVE consonant closure is released.

spirant (*adj./n.*) see FRICATIVE

split antecedent see ANTECEDENT

split ergative see ERGATIVE

split infinitive see INFINITIVE

split morphology see MORPHOLOGY

splitting (*n.*) see REALIZATION (3)

spoken medium see SPEECH

Sprachbund /'ʃpra:xbunt/ (*n.*) see AREA

Sprachgefühl /'ʃpra:xgøfy:l/ (*n.*) see INTUITION

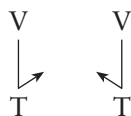
spread (*n.*) see LANGUAGE SPREAD, SPREADING

spreading (*n.*) (1) A term in the classification of lip position in PHONETICS, referring to the visual appearance of the lips when they are held fairly close together and stretched sideways, as in a slightly open smile. **Spread** lips are

noticeable in CLOSE VOWELS, as in the [i] of *see*, and contrast with NEUTRAL, OPEN and ROUNDED lip positions. A similar use of the term is found in relation to GLOTTAL aperture, which may be described as varying between **spread** (wide) and **CONSTRICTED** (narrow).

(2) In some models of NON-LINEAR PHONOLOGY, **spreading** refers to the ASSOCIATION (OR LINKING) of a FEATURE OR NODE belonging to one SEGMENT with an ADJACENT segment; the disassociation of a feature or node from a segment is called **delinking**. The notion is of particular importance in the study of ASSIMILATION, where the effect of spreading produces an output REPRESENTATION with multilinked nodes, and DISSIMILATION, where a feature or node is delinked from a segment, and the orphaned node is later deleted. AUTOSEGMENTAL spreading also accounts for COMPENSATORY LENGTHENING in a CV framework.

(3) In AUTOSEGMENTAL PHONOLOGY, **spreading** refers to a type of RULE which extends the association of a TONE in a given direction, e.g. a high tone associated with an initial VOWEL comes to be associated with the following vowel(s) (see ASSOCIATION LINE). Spreading is indicated by an arrow in the autosegmental rule, pointing to the right for unbounded rightward spreading, and to the left for unbounded leftward spreading:



squish (*n.*) A term introduced into LINGUISTIC analysis by the American linguist John Robert Ross (b. 1938) in the early 1970s, as part of his notion of NON-DISCRETE GRAMMAR; it refers to a continuum along which LEXICAL ITEMS can be placed (see GRADIENCE). For example, on the gradient between the ‘poles’ of VERB and NOUN, lexical items are seen as displaying degrees of verb-ness or noun-ness, and SYNTACTIC RULES are seen as applying with varying PRODUCTIVITY to different parts of the continuum. For example, nouns used as PREMODIFIERS in noun PHRASES fall between the CLASSES of noun and ADJECTIVE (e.g. *the railway station, the town clock*), in that some but not all rules which apply to nouns can be used (cf. *the town’s clock, *the towns clock*, etc.). INDETERMINATE or FUZZY categories are the focus of attention. What remains unclear, in this approach, is the extent to which these cases are sufficiently different from other problems of classification to warrant a radical reformulation of linguistic theory.

S-structure (*n.*) A term used in GOVERNMENT-BINDING THEORY to refer to an alternative conception of SURFACE or SHALLOW STRUCTURE, which has been enriched by the inclusion of EMPTY elements (such as TRACES and PRO) relating to a sentence’s DEEP STRUCTURE (OR D-STRUCTURE). S-structure is what is produced after TRANSFORMATIONS and CASE RULES, but before DELETION rules and FILTERS; it is the **input** to the rules of SEMANTIC interpretation. It contrasts with surface structure, which follows deletion and filtering, and which is the input to the PHONOLOGICAL component.

stability (*n.*) A term used in AUTOSEGMENTAL PHONOLOGY for an effect which stems from the principle of autonomy of TIERS in the phonological

REPRESENTATION: operations which apply to a **SEGMENT** on one tier (e.g. **DELETION**) will not affect any **AUTOSEGMENT** with which that segment was formerly associated. For example, a tone can be deleted without its corresponding vowel being deleted, and vice versa.

stage (*n.*) In **SEMANTIC** theory, a temporal part of an individual. The individual is seen as existing over a limited span of time, not typically including its entire lifetime. **Stage-level predicates** represent typically short-lived properties or actions, and produce **EXISTENTIAL** readings when they combine with **BARE PLURAL NOUN PHRASES**. For example, the sentence *Snow-flakes are melting on the ground* contains a stage-level predicate; it contrasts with such sentences as *Snow-flakes are cold* (an **INDIVIDUAL-LEVEL** predicate).

standard (*n.*) A term used in **SOCIOLINGUISTICS** to refer to a prestige **VARIETY** of **LANGUAGE** used within a **SPEECH COMMUNITY**. ‘Standard languages/dialects/varieties’ cut across regional differences, providing a unified means of communication, and thus an institutionalized **NORM** which can be used in the mass-media, in teaching the language to foreigners and so on. Linguistic **FORMS** or **DIALECTS** which do not conform to this norm are then referred to as **sub-standard** or (with a less pejorative prefix) **non-standard** – though neither term is intended to suggest that other dialect forms ‘lack standards’ in any linguistic sense. The natural development of a standard language in a speech community (or an attempt by a community to impose one dialect as a standard) is known as **standardization**.

standard English In **SOCIOLINGUISTICS**, a much debated term for the **VARIETY** of English used as a communicative norm throughout the English-speaking world. The notion has become increasingly difficult to handle because of the emergence of differing national standards of usage (in vocabulary, grammar, pronunciation and spelling) in areas where large numbers of people speak English as a first or second language: there are important regional differences between the UK, the USA, Canada, Australia, South Africa, the West Indies, India, West Africa and several other parts of the English-speaking world.

standard theory/model A term used in **GENERATIVE LINGUISTICS** to refer to the **MODEL** of generative **GRAMMAR** proposed by Noam Chomsky in his 1965 book, *Aspects of the Theory of Syntax* (see **CHOMSKYAN**). The importance of this formulation is such that, despite extensive subsequent modifications and alternatives provided by Chomsky and others, it is still viewed by many as the main statement concerning the aims and form of a **TRANSFORMATIONAL GRAMMAR**. It is usually contrasted with the **EXTENDED STANDARD THEORY** developed by Chomsky in later modifications of his own work, the **REVISED EXTENDED STANDARD THEORY**, **GOVERNMENT-BINDING THEORY** and the various ‘non-standard’ versions of generative grammar (e.g. **GENERATIVE SEMANTICS**), which differ radically from the *Aspects* model.

star (*n.*) see **ASTERISK**

starred form A term used in **LINGUISTICS** to refer to a linguistic **CONSTRUCTION** that is **UNACCEPTABLE** or **UNGRAMMATICAL**, and marked thus by the use of an

initial **ASTERISK**, e.g. **a boys have gone*. The term **asterisked form** is an alternative. In **HISTORICAL LINGUISTICS**, starred forms indicate historical **RECONSTRUCTIONS**, the forms cited not being attested in any written records. In **AUTOSEGMENTAL PHONOLOGY**, a 'starred **ASSOCIATION**' is an association which resists modification by subsequent rules.

state (*n.*) (1) A term used in **LINGUISTICS** to refer to the condition of a **LANGUAGE** at a hypothetical point or period of time, e.g. Middle English, sixteenth century, 1920s. States of languages (see **ÉTAT DE LANGUE**) thus constitute the subject-matter of **SYNCHRONIC** linguistics.

(2) See **STATIVE**.

(3) See **AUTOMATION**, **NETWORK GRAMMAR**.

state (*adj.*) A category used in the classification of **PREDICATES** in terms of their **ASPECTUAL** properties (or **Aktionsarten**) devised by US philosopher Zeno Vendler (b. 1900). State predicates represent events which last for a period of time without evident change, such as know. In this system they contrast with three types of **PROCESS** predicate: **ACCOMPLISHMENT**, **ACHIEVEMENT** and **ACTIVITY**.

statement (*n.*) A term used in the classification of **SENTENCE FUNCTION**, and defined sometimes on **GRAMMATICAL** and sometimes on **SEMANTIC** or **SOCIOLINGUISTIC** grounds. **SYNTACTICALLY**, a statement is in English typically a sentence which contains a **SUBJECT** occurring before a **VERB**, e.g. *The train is coming*. Semantically, it is used primarily to convey information. The term is usually contrasted with three other major sentence functions: **QUESTION**, **COMMAND**, **EXCLAMATION**. In grammatical discussion, statements are usually referred to as **DECLARATIVE** or **INDICATIVE** in form.

state-transition semantics see **SEMANTICS**

static (*adj.*) (1) A term sometimes used in **PHONOLOGY**, applied to **TONES** which do not vary in **PITCH** range; also called **level tones**. A contrast is usually drawn with **DYNAMIC** tones. See also **REGISTER TONE LANGUAGE**.

(2) See **PARAMETRIC PHONETICS**.

(3) See **STATIVE**.

statistical linguistics A branch of **LINGUISTICS** which studies the application of statistical techniques in linguistic theory and description. The study includes the analysis of frequency and **DISTRIBUTION** of linguistic **UNITS** in **TEXTS** with the aim of identifying the **DISTINCTIVE** characteristics of the speaker or writer (as in **STYLOSTATISTICS**); but attempts have also been made to establish general laws concerning the statistical characteristics of languages, such as the relationship between **WORD** types (e.g. the word *up*) and word tokens (e.g. the number of instances of the word *up* in a sample), the relative frequency of **ITEMS** in different samples, the quantification of such notions as **REDUNDANCY** in statistical terms, and so on. See also **QUANTITATIVE LINGUISTICS**.

statistical universal see **UNIVERSAL**

stative (*adj./n.*) (**stat, STAT**) A term used in GRAMMATICAL classification referring to one of two main ASPECTUAL categories of VERB use, the other being DYNAMIC. The distinguishing criteria for **stativity** are mainly SYNTACTIC; for example, **stative, static** or **state verbs** do not usually occur in a PROGRESSIVE form (e.g. **I am knowing, *He is concerning*), nor in the IMPERATIVE (e.g. **know!*). On SEMANTIC grounds, they can be said to express states of affairs, rather than actions, i.e. the expression of relational processes (e.g. *be, belong to, involve, seem*) or of inactive perceptual or cognitive processes (e.g. *know, mean, realize, suppose*). The classification is complicated by the existence of verbs which have both a stative and a dynamic use, e.g. *smell*.

status planning see LANGUAGE PLANNING

stem (*n.*) A term often used in LINGUISTICS as part of a classification of the kinds of ELEMENTS operating within the structure of a WORD. The stem may consist solely of a single ROOT MORPHEME (i.e. a 'simple' stem, as in *man*), or of two root morphemes (e.g. a 'compound' stem, as in *blackbird*), or of a root morpheme plus a DERIVATIONAL AFFIX (i.e. a 'complex' stem, as in *manly, unmanly, manliness*). All have in common the notion that it is to the stem that inflectional affixes are attached.

stereotype (*n.*) (1) A term used by some GRAMMARIANS for a sequence of WORDS which resembles a PRODUCTIVE grammatical STRUCTURE but which in fact has been learned as a single unit and has little or no productivity. Proverbs, quotations, aphorisms and several types of idiom can be classed as grammatical stereotypes: the sentence *Jack and Jill went up the hill*, for example, might be used by a young child who is not yet at the stage of producing CO-ORDINATIONS or past TENSES in spontaneous speech. Stereotyped constructions are particularly common in the speech of those suffering from language handicap.

(2) In SEMANTICS, especially in theories of DIRECT REFERENCE, a term used for a set of properties regarded by a community of speakers as characterizing typical members of a category. The term is intended to allow for inaccurate beliefs on the part of the speaker community, so that actual members of the category may not typically conform to the stereotype at all; none the less, knowledge of the stereotype is required for semantic competence in the language.

(3) In SOCIOLINGUISTICS, a term referring to a linguistic VARIABLE which is a widely recognized characterization of the speech of a particular group, which may or may not reflect accurately the speech of those it is supposed to represent. Examples include the imagined universality of *chap* in England, *look you* in Wales and *begorrah* in Ireland. Some **stereotypical** features, such as *ain't*, may become stigmatized as sub-STANDARD or incorrect within the speech community. William Labov (b. 1927) distinguishes stereotypes from INDICATORS and MARKERS.

stimulus (*n.*) see POVERTY OF THE STIMULUS

stock (*n.*) see FAMILY

stop (*n.*) A term used in the PHONETIC classification of speech sounds on the basis of their MANNER OF ARTICULATION. It refers to any sound which is produced by a complete CLOSURE in the VOCAL TRACT, and thus traditionally includes the

class of PLOSIVES. Both NASAL and ORAL sounds can be classified as stops, though the term is usually reserved for the latter. A distinction is sometimes made between 'simple' and 'complex' stops, depending on whether the closure is made at one place or at two places simultaneously (e.g. the [gb] COARTICULATION heard in some African languages, or CONSONANTS produced with a simultaneous GLOTTAL stop). Other classifications of stop consonants involve taking into account the direction of airflow, whether INGRESSIVE or EGRESSIVE: 'ingressive stops' are often referred to as **suction stops**, 'egressive stops' as **pressure stops**. In the DISTINCTIVE FEATURE theory of PHONOLOGY, the term 'stop' is sometimes used in opposition to CONTINUANT.

stranding (*n.*) A term used in some GRAMMARS to refer to an ELEMENT which is left unattached after it has been MOVED out of a CONSTRUCTION, or after the rest of the construction has been moved. For example, a PREPOSITION is commonly left **stranded**, after the NOUN PHRASE within the prepositional phrase has been moved, as in *Who did you give the book to?*; the AUXILIARY verb *did* is stranded after the ELLIPSIS of the second CLAUSE in *He asked her to arrive before six, but she didn't.*

stratification (*n.*) In SOCIOLINGUISTICS, a term which refers to the distribution of linguistic VARIABLES in relation to the various levels (**strata**) of society; also called **social stratification**. When there is a clear-cut difference in the way the members of two groups (e.g. working-class and middle-class) use a linguistic variable, the phenomenon is called **sharp stratification**, a pattern often seen with GRAMMATICAL variation; when there is a step-like progression, the effect is described as **gradient stratification**, a pattern typical of PHONOLOGICAL variation.

stratificational grammar A LINGUISTIC theory devised by the American linguist Sydney M. Lamb (b. 1929), as expounded initially in *Outline of Stratificational Grammar* (1962), which models LANGUAGE as a SYSTEM of several related layers (or **strata**) of STRUCTURE. Six strata are recognized for English and many other languages: the component of PHONOLOGY comprises the HYPHONEMIC (OR PHONETIC) and PHONEMIC strata; GRAMMAR comprises MORPHEMIC and LEXEMIC strata; and SEMOLOGY comprises the SEMEMIC and HYPERSEMEMIC (OR SEMANTIC) strata. Each **stratum** is organized in terms of a set of **stratal systems**, and each system deals with an aspect of linguistic structure which has to be stated independently of the structures operating at other strata. Two types of PATTERNING are recognized: TACTIC analysis (the patterns of sequential arrangement within each stratum) and REALIZATIONAL analysis (the relationship between UNITS operating at higher and lower LEVELS between strata). A parallel terminology is used for each stratum: there is a 'hypophonemic/phonemic/morphonemic/lexemic/sememic/hypersememic' system consisting of various structural patterns (e.g. 'hypophonotactic/phonotactic', etc.), defined in terms of 'hypophonemes/phonemes', etc., and realized as 'hypophons/phons/morphons/lexons', etc.

stray (*adj.*) A term used in various models of NON-LINEAR PHONOLOGY, describing a unit (e.g. a SYLLABLE, a SEGMENT) which falls outside the conventions of a REPRESENTATION and which therefore needs to be handled in a special way. For example, in METRICAL PHONOLOGY a stray syllable produced by distressing

(see **STRESS**) needs to be adjoined to another **NODE** in the word **TREE** (**stray syllable adjunction**). **Stray erasure** is a procedure which **DELETES SEGMENTS** which cannot be incorporated into a **WELL FORMED** syllable. It is particularly used in relation to **CONSONANTS**, where it accounts for certain types of syllable shortening and consonant deletion. For example, its application is suggested in cases like *hymn/hymnal*, where /mn/ is an unacceptable **CODA** sequence. However, an underlying representation of /him.n/ would result in an **unsyllabified** /n/, which (in one solution) could then be deleted by stray erasure.

strength (*n.*) A term used in **PHONOLOGY**, referring to a **UNIVERSAL** scale (or scales) of values on which units (**SEGMENTS** or classes of segments) can be arrayed, from **strong** to **weak**: the behaviour of segments in **DIACHRONIC** or **SYNCHRONIC** processes is claimed to be derivable from their rank on the scale. In one approach, for example, **VELARS** are assigned a lower rank on this scale (are 'weaker') than **DENTALS**, which are in turn weaker than **LABIALS**. The approach aims to determine mechanically, on the basis of a strength scale for segments and for structural **POSITIONS**, the relative probability of any segment occurring in any position, e.g. the hypothesis that strong segments will dominate in strong positions, and weak segments in weak positions. However, the number and nature of phonological scales of this kind is controversial.

stress (*n.*) A term used in **PHONETICS** to refer to the degree of force used in producing a **SYLLABLE**. The usual distinction is between **stressed** and **unstressed** syllables, the former being more **PROMINENT** than the latter (and marked in **TRANSCRIPTION** with a raised vertical line, [']). The prominence is usually due to an increase in **LOUDNESS** of the stressed syllable, but increases in **LENGTH** and often **PITCH** may contribute to the overall impression of prominence. In popular usage, 'stress' is usually equated with an undifferentiated notion of 'emphasis' or 'strength'.

From the viewpoint of **PHONOLOGY**, the main function of stress is to provide a means of distinguishing degrees of emphasis or contrast in **SENTENCES** (**sentence stress**), as in *The **big** man looks angry*; the term **contrastive stress** is often used for this function. Many pairs of **WORDS** and word sequences can also be distinguished using stress variation (**lexical stress** or **word stress**), as in the contrast between *An increase in pay is needed* and *I'm going to increase his pay* – /'ɪŋkri:s/ *v.* /ɪŋ'kri:s/ – or the distinction between 'black 'bird and 'black-bird. The analytical question here, which attracted a great deal of attention in the middle decades of the twentieth century, is how many **degrees of stress** need to be recognized in order to account for all such contrasts, and to show the interrelationships between words derived from a common root, such as 'telegraph, tele'graphic and te'legraphy. In the American **STRUCTURALIST** tradition, four such degrees are usually distinguished, and analysed as stress **PHONEMES**, namely (from the strongest to weakest) (1) 'primary', (2) 'secondary', (3) 'tertiary' and (4) 'weak'. These contrasts are, however, demonstrable only on words in isolation, as in the compound *elevator operator* – one of several such phrases originally cited to justify analyses of this kind.

Alternative views recognized different kinds and degrees of stress, the simplest postulating a straight stressed *v.* unstressed contrast, referring to other factors (such as **INTONATION** and **VOWEL QUALITY**) to explain such sequences as *elevator*

operator. In DISTINCTIVE FEATURE theories of phonology, the various degrees of stress are assigned to the syllables of words by means of the repeated application of RULES (such as 'lexical', 'compound', and 'NUCLEAR' **stress rules**). Some analysts maintain there is a distinction to be made between linguistic contrasts involving loudness (which they refer to as 'stress') and those additionally involving pitch (which they refer to as ACCENT). All the examples given above, they would argue, are matters of accent, not stress, because contrasts in pitch variation are normally involved. Similar problems arise in the analysis of TONE languages.

In cross-language comparison, it is useful to note variations in the typical place within the word where the stressed syllable falls. Some languages have a **fixed stress** (or accent), e.g. Welsh, where the stressed syllable is almost always the penultimate, in polysyllabic words. Others, such as English, have a **free** or **movable stress** (accent).

In the context of RHYTHM studies, the notion of a STRESS-TIMED language is often cited, i.e. one where the stresses fall at roughly regular intervals within an UTTERANCE. In analysing such a language in this way, the notion of **silent stress** is sometimes invoked, to handle cases where the omission of a stressed syllable in colloquial speech can none the less be 'felt'; a regularly cited case in the abbreviated version of *thank you* /kju/, which is said to be the unstressed residue of an unspoken stressed+unstressed combination. A sequence of syllables constituting a rhythmical unit, containing one primary stress, is known as a **stress group**. In METRICAL PHONOLOGY a **stress-foot** is a STRING containing as its first ELEMENT a stressed syllable, followed by zero or more unstressed syllables symbolized by Σ . The most prominent element in the stress foot is called the HEAD. It should be noted that 'foot', in this context, refers to an UNDERLYING unit, whose phonetic interpretation varies according to the theoretical approach. **Destressing**, in this approach, is a RULE which eliminates stresses produced by foot construction. See also CONTOUR (1).

stress-foot, stress group (*n.*) see STRESS

stress-timed (*adj.*) A very general term used in PHONETICS to characterize the pronunciation of LANGUAGES displaying a particular type of RHYTHM; it is opposed to SYLLABLE-TIMED languages. In stress-timed languages, it is claimed that the STRESSED SYLLABLES recur at regular intervals of time (**stress-timing**), regardless of the number of intervening unstressed syllables, as in English. This characteristic is referred to as 'isochronism', or ISOCHRONY. However, it is plain that this regularity is the case only under certain conditions, and the extent to which the tendency towards regularity in English is similar to that in, say, other Germanic languages remains unclear.

strict cycle condition see CYCLE (1)

strict identity see SLOPPY IDENTITY

strict sub-categorization see CATEGORY, SUB-CATEGORIZATION

stricture (*n.*) A general term used in PHONETICS to refer to an ARTICULATION which restricts the airstream to some degree, ranging from a complete CLOSURE to a slight narrowing. See also ARTICULATOR-BASED FEATURE THEORY.

stridency (*n.*) In PHONETICS, a scale used to characterize sounds (specifically, FRICATIVES) in auditory terms on the basis of their perceived PITCH and LOUDNESS; also called **sibilance**. Sounds such as [s] are higher on a stridency scale, being relatively high-pitched and intense (they display more energy at higher FREQUENCIES); sounds such as [f] are much lower (displaying more energy at lower frequencies).

strident (*adj.*) 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 the SIBILANCE of a sound. Strident sounds are defined ARTICULATORILY and ACOUSTICALLY as those sounds produced by a relatively complex STRICTURE, and marked by relatively high frequency and intensity, as in [f], [s] and [ʃ]. The opposite term in Jakobson and Halle's approach (see JAKOBSONIAN) is MELLOW; in Chomsky and Halle's later system it is **non-strident**: these are sounds produced by a less complex stricture, and marked by noise of relatively low frequency and intensity, such as in PLOSIVES and NASALS. All vowels are also [-strident]. The allocation of segments to these categories has been controversial (e.g. whether [f] is + or – strident).

string (*n.*) A term used in LINGUISTICS, and especially in GENERATIVE GRAMMAR, to refer to a linear SEQUENCE of ELEMENTS of determinate length and constitution. Formal analysis also permits the notion of a string consisting of just one short element, and also one consisting of no elements (see ZERO in linguistic description) – the EMPTY or NULL string. A **substring** is any part of a string which is itself a string. For example, the following SENTENCE can be seen as a string of elements: *the+cat+sit+Past+on+the+mat*. Within this, several substrings could be recognized, e.g. *the+cat*, *the+cat+sit+Past*, etc.

strong (*adj.*) (1) See STRENGTH (in relation to segments).
(2) See WEIGHT (in relation to syllables).

strong adequacy see ADEQUACY

strong form One of two possible pronunciations for a WORD, in the context of CONNECTED SPEECH, the other being WEAK. The strong form is that which is the result of a word being STRESSED. For example, most of the GRAMMATICAL WORDS of English occur in both forms, e.g. *I want bacon and eggs v. I want bacon – and eggs*. The notion is also used for SYNTACTICALLY conditioned alternatives, such as *your book v. the book is yours*.

strong generative capacity see CAPACITY

strong generative power see POWER

strong verb In GRAMMAR, a term for a VERB which changes its ROOT VOWEL when changing its TENSE, as in *sing v. sang*. The term contrasts with **weak verb**, where the past tense is formed by adding an INFLECTION, as in *kick v. kicked*. The distinction is important in the Germanic languages.

structural (*adj.*) A term used in LINGUISTICS referring to any approach to the analysis of LANGUAGE that pays explicit attention to the way in which linguistic features can be described in terms of STRUCTURES and SYSTEMS (**structural** or **structuralist linguistics**). In the general SAUSSUREAN sense, structuralist ideas enter into every school of linguistics. **Structuralism** does, however, have a more restricted definition, referring to the BLOOMFIELDIAN emphasis on the processes of SEGMENTING and CLASSIFYING the physical features of UTTERANCE (i.e. on what Noam Chomsky later called SURFACE STRUCTURES), with little reference to the abstract UNDERLYING structures (Chomsky's DEEP STRUCTURES) of language or their MEANING. It is this emphasis which the CHOMSKYAN approach to language strongly attacked; for GENERATIVE linguistics, accordingly, the term is often pejorative.

The contribution of this notion in linguistics is apparent in the more general concept of structuralism, especially as formulated in the work of the French anthropologist, Claude Lévi-Strauss (b. 1908), and others. Here, any human institution or behaviour (e.g. dancing, courtship, religion) is considered analysable in terms of an underlying network of relationships, and the structures demonstrated referable to basic modes of thought. The crucial point is that the elements which constitute a network have no validity apart from the relations (of equivalence, contrast, etc.) which hold between them, and it is this network of relations which constitutes the structures of the system.

Within linguistics, 'structural' will be found in several contexts in PHONOLOGY, GRAMMAR and SEMANTICS. **Structural(ist) grammar**, as a general term, is now a largely dated conception of grammatical analysis, though the emphases which characterized it may still be seen in several areas of APPLIED LINGUISTIC studies (e.g. in the structural drills of foreign-language teaching), and the term 'structural' is often given a special status as part of the exposition of a grammatical MODEL, e.g. the notion of STRUCTURAL DESCRIPTION in TRANSFORMATIONAL GRAMMAR. **Structural semantics** is an influential contemporary position, which is still in its early stages of analysing the SENSE relations that interconnect LEXEMES and SENTENCES.

structural ambiguity A term used in LINGUISTICS to refer to a CONSTRUCTION with more than one GRAMMATICAL interpretation in terms of CONSTITUENT analysis; also called **grammatical ambiguity**. A much-used example is *old men and women*, which is **structurally ambiguous**: it may be analysed as [*old men*] *and women* (i.e. only the men are old) or *old* [*men and women*] (i.e. both the men and women are old). In GENERATIVE grammar, this phenomenon is sometimes referred to as 'CONSTRUCTIONAL homonymity'.

structural analysis see STRUCTURAL DESCRIPTION

structural Case see CASE (2)

structural change (SC) A term used in (especially classical) TRANSFORMATIONAL GRAMMAR to refer to the operations involved in applying a transformational RULE, i.e. the changes between the input and the output PHRASE-MARKERS. In the transformation of ACTIVE into PASSIVE SENTENCES, for example, the structural change is complex, involving the REORDERING of the two NOUN PHRASES, and

the INSERTION of new forms of the VERB, and the AGENT marker *by* (e.g. *The dog bit the cat v. The cat was bitten by the dog*).

structural description (SD) A term used in (especially classical) TRANSFORMATIONAL GRAMMAR to refer to an analysis of a TERMINAL STRING in terms of a labelled BRACKETING. In transformational analysis, the SD identifies the input to a transformational RULE: it specifies which PHRASE-MARKERS are to be affected by the rule, i.e. which will ‘satisfy’ or ‘meet’ the CONDITIONS of the rule. The terms **structural analysis** and **structure index** are also used.

structural dialectology see DIALECT

structuralism (*n.*) see STRUCTURAL

structural semantics see SEMANTICS

structural word see FORM WORD

structure (*n.*) In its most general sense, and especially as defined by STRUCTURALIST studies of human institutions and behaviour, the term applies to the main abstract characteristic of a SEMIOTIC SYSTEM. A LANGUAGE, for example, is a structure, in the sense that it is a network of interrelated UNITS, the MEANING of the parts being specifiable only with reference to the whole. In this sense, the terms ‘structure’ and ‘system’ are often synonymous (and the phrase ‘structured system’ which is sometimes encountered – as in ‘language is a structured system’ – is a tautology). More specifically, the term is used to refer to an isolatable section of this total network, as in discussion of the structure of a particular GRAMMATICAL area (e.g. TENSES, PRONOUNS), and here ‘structure’ and ‘system’ are distinguished: one might talk of the ‘structure’ of a particular ‘system’.

However, this application of the term to PARADIGMATIC relationships is not as widespread as the SYNTAGMATIC conception of ‘structure’. Here a particular sequential pattern of linguistic ELEMENTS is referred to as ‘a structure’, definable with reference to one of the various ‘structural LEVELS’ recognized in a theory, e.g. ‘PHONOLOGICAL structure’, ‘SYNTACTIC structure’, ‘MORPHOLOGICAL structure’, ‘SEMANTIC structure’. For example, CLAUSE structure can be defined in terms of STRINGS of such elements as SUBJECT, VERB and OBJECT, or NOUN PHRASES and verb phrases; SYLLABLE structure can be defined in terms of strings of CONSONANTS and VOWELS. The set of items which CONTRAST at a particular ‘place’ in a structure is then referred to as a system. This is the way in which the term is used in HALLIDAYAN linguistics, for example, where it has a special status, as the name of one of the four major CATEGORIES recognized by the theory (the others being ‘unit’, ‘system’ and ‘CLASS’): the category of ‘structure’ accounts for the ways in which an occurrence of one syntactic unit can be made up out of occurrences of the unit below it (e.g. which kinds of GROUP structure can constitute which kinds of clause structure). In this sense, the MORPHEME has no structure, being the minimal unit in grammar. A narrower use of the term is found in the phrase **structure index**, sometimes used in TRANSFORMATIONAL GRAMMAR to refer to the FORMAL description of the input string to a transformational RULE – also known as a STRUCTURAL DESCRIPTION. A **structure-preserving** CONSTRAINT

is one which imposes the condition that a CONSTITUENT can be MOVED only into another CATEGORY of the same structural type, which has been independently generated. Transformations to which this constraint applies are known as ‘structure-preserving transformations’. See also HIERARCHY, TREE.

structure dependency A principle used in GENERATIVE LINGUISTICS which asserts that the speaker’s knowledge of LANGUAGE relies on the STRUCTURAL relationships between ELEMENTS in the SENTENCE rather than on the LINEAR sequence of items. The principle imposes strong constraints on the notion of ‘possible grammatical rule’, and is an essential feature of a theory of UNIVERSAL GRAMMAR.

structure index see STRUCTURAL DESCRIPTION

structure preservation A principle in LEXICAL PHONOLOGY which states that CONSTRAINTS on possible UNDERLYING SEGMENTS in the inventory of a language, and constraints on AUTOSEGMENTAL associations, hold throughout the DERIVATION during the lexical part of the phonology. These constraints are dropped during the post-lexical part of the phonology.

structure tree see TREE

style (*n.*) see STYLISTICS

stylistics (*n.*) A branch of LINGUISTICS which studies the features of SITUATIONALLY distinctive uses (VARIETIES) of LANGUAGE, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language. **General stylistics** deals with the whole range (or REPERTOIRE) of non-DIALECTAL varieties encountered within a language; **literary stylistics** deals with the variations characteristic of literature as a genre and of the ‘style’ of individual authors. **Applied stylistics** is often used for the study of contextually distinctive varieties of language, especially with reference to the style of literary and non-literary texts. The quantification of stylistic patterns is the province of **stylostatistics** (or **stylometry**) – a field which usually studies the statistical structure of literary texts, often using computers. The study of the expressive or aesthetic function of sound is sometimes called **phonostylistics**.

The term ‘stylistics’ is occasionally used in a very broad sense, to include all situationally distinctive language – that is, including the variations of regional, social and historical dialects. It is more common, however, to see **style** used in a highly restricted sense – though the extremely broad and ambiguous reference of the term in everyday use has not made its status as a technical linguistic term very appealing. For example, in the HALLIDAYAN classification of language varieties, style (more fully, **style of discourse**) refers to the relations among the participants in a language activity, especially the level of FORMALITY they adopt (colloquial, formal, etc.). Alternative terms used by some linguists, presumably to avoid the ambiguity of an additional sense for the term ‘style’, include MANNER and TENOR. The main terms with which it contrasts in the Hallidayan model are MODE and FIELD. A similar conception of style in terms of ‘vertical’ formality level is found in many SOCIOLINGUISTIC studies. In some contexts (such as GENERATIVE GRAMMAR), **stylistic rules** refer to optional processes which highlight an element in a

sentence. **Style-shifting** refers to the way speakers within a language may alternate between styles in order to achieve a particular effect. See also **CODE**.

stylometry, stylostatistics (*n.*) see **STYLE**

sub-categorization (*n.*) An application of the general use of this term in **LINGUISTICS** and especially in **GENERATIVE GRAMMAR**, to refer to the further sub-classification of a **SYNTACTIC CATEGORY**. In the **ASPECTS MODEL**, the function of **strict sub-categorization** features is to specify a class of restrictions operating on the choice of **VERBS** (and other elements) in **DEEP STRUCTURE**. Related notions include **CATEGORY** and **SELECTIONAL** features. The category verb is **sub-categorized** in terms of its sister-NODES within the verb phrase – whether or not it permits a following **NOUN-PHASE OBJECT**. This distinction might be summarized using a **sub-categorization frame**, which specifies the range of sister constituents which a **LEXICAL ITEM** takes, as in such cases of verb **COMPLEMENTATION** as ‘go –[–NP]’, ‘kick +[–NP]’.

sub-component (*n.*) see **BASE COMPONENT**, **COMPONENT** (1)

sub-family (*n.*) see **FAMILY**

subgenre (*n.*) see **GENRE**

subgesture (*n.*) see **GESTURE**

sub-group (*n.*) see **GROUP**

subjacency (*n.*) A term used in **EXTENDED STANDARD THEORY** and **GOVERNMENT-BINDING THEORY** to refer to a type of **CONDITION** which restricts the application of a **TRANSFORMATIONAL RULE**; it is the main principle of **BOUNDING** theory. The **subjacency condition** states that a **CONSTITUENT** cannot be moved (in any single application) across more than one bounding **NODE**. For example, in the sentence *The story that [[the quarrel about pay_{NP}] was wrong_S] is irrelevant*, the brackets mark the place of the constituent boundaries **NP** and **S**. To move the phrase *about pay* to the right of *wrong* is possible, because only one bounding node has been crossed; but it is not possible to move this phrase to the right of *irrelevant*, according to the subjacency condition, because then both the **NP** and **S** nodes would be crossed. It has been argued that it is possible to subsume several earlier **CONSTRAINTS** under this condition, which is claimed to be more **GENERAL** and **NATURAL** as a consequence.

subject (*n.*) (**S**, **sub**, **SUB**, **Subj**, **SUBJ**) A term used in the analysis of **GRAMMATICAL FUNCTIONS** to refer to a major **CONSTITUENT** of **SENTENCE** or **CLAUSE** structure, traditionally associated with the ‘doer’ of an action, as in *The cat bit the dog*. The oldest approaches make a twofold distinction in sentence analysis between subject and **PREDICATE**, and this is still common, though not always in this terminology; other approaches distinguish subject from a series of other elements of **STRUCTURE** (**OBJECT**, **COMPLEMENT**, **VERB**, **ADVERBIAL**, in particular). Linguistic analyses have emphasized the complexity involved in this notion,

distinguishing, for example, the **grammatical subject** from the UNDERLYING or **logical subject** of a sentence, as in *The cat was chased by the dog*, where *The cat* is the grammatical and *the dog* the logical subject. Not all subjects, moreover, can be analysed as doers of an action, as in such sentences as *Dirt attracts flies* and *The books sold well*. The definition of subjects in terms of SURFACE grammatical features (using WORD-ORDER or INFLECTIONAL criteria) is usually relatively straightforward, but the specification of their function is more complex, and has attracted much discussion (e.g. in RELATIONAL GRAMMAR). In GENERATIVE grammar, subject is sometimes defined as the NP immediately DOMINATED by S. While NP is the typical formal realization of subject, other categories can have this function, e.g. clause (S-bar), as in *That oil floats on water is a fact*, and PP, as in *Between 6 and 9 will suit me*. The term is also encountered in such contexts as RAISING and the SPECIFIED-SUBJECT CONDITION.

In the study of inflected languages, **subjective** may be used as an alternative to NOMINATIVE; e.g. in English the contrast between subject and object forms of PRONOUNS (e.g. *he* ~ *him*) is sometimes referred to as a distinction between subjective and objective case. The term 'subjective GENITIVE' is also used (as in *the playing of the musicians* = 'musicians play'), in contrast with the OBJECTIVE genitive (as in *the building of the house* = 'X built the house'). See also COMPLEMENT, RAISING.

subjective (*adj.*) see SUBJECT

subjective case see ACCUSATIVE

subjective genitive see OBJECT

subject-raising (*n.*) see RAISING

subjunct (*n.*) A term used in QUIRK GRAMMAR to refer to a subclass of ADVERBIALS along with ADJUNCTS, DISJUNCTS and CONJUNCTS. In early work 'subjuncts' were grouped within the category of 'adjuncts'; in later work, however, they were felt to be sufficiently different in SEMANTIC and SYNTACTIC behaviour to warrant their 'equal' status with the other subclasses. Subjuncts include a wide range of adverbials which have a subordinate role in comparison with other CLAUSE ELEMENTS. They include several classes of item, such as the expression of viewpoint (e.g. *Morally, that is wrong*), courtesy (e.g. *Come in, please*) and emphasis (e.g. *actually, frankly*).

subjunctive (*n.*) (**subj**, **SUBJ**, **subjun**) A term used in the GRAMMATICAL classification of SENTENCE types, and usually seen in contrast to INDICATIVE, IMPERATIVE, etc., MOODS. It refers to VERB forms or sentence/CLAUSE types used in the expression of many kinds of SUBORDINATE clause, for a range of attitudes including tentativeness, vagueness, uncertainty. In modern English, the examples which come nearest to the subjunctive occur in 'hypothetical' constructions of the type *if she were going* (cf. *if she was going*), in certain formulae (e.g. *So be it!*), and in some clauses introduced by *that* (especially in American English, e.g. *I insist that he go to town*). In many LANGUAGES, it is more PRODUCTIVE, e.g. in French.

sublanguage (*n.*) see LANGUAGE

submorpheme (*n.*) see MORPHEME

subordinating conjunction see SUBORDINATION

subordination (*n.*) A term used in GRAMMATICAL analysis to refer to the process or result of linking LINGUISTIC UNITS so that they have different SYNTACTIC status, one being dependent upon the other, and usually a constituent of the other; **subordinate** is sometimes contrasted with SUPERORDINATE. (In this respect, it is usually distinguished from CO-ORDINATE linkage, where the units are equivalent.) **Subordinate clauses** are illustrated in the SENTENCE *John left when the bus arrived*: the marker of linkage is *when*, a **subordinating conjunction** (or **subordinator**). A wide range of subordinates exists in English, e.g. *although, since, because, while, after*. Some grammarians analyse certain subordinators (e.g. *before, since, until*) as PREPOSITIONS with sentential COMPLEMENTS. In ENDOCENTRIC PHRASES, the term 'subordinate' is also used to refer to the words which modify the HEAD; e.g. in *all the very big cars, all the very big* is subordinate to *cars*, and *very* is subordinate to *big*.

subordinator (*n.*) see SUBORDINATION

sub-phonemic variant see ALLO-

subsegment (*n.*) see SEGMENT

substance (*n.*) A term used in LINGUISTICS to refer to the undifferentiated raw material out of which LANGUAGE is constructed – the sound waves of speech (PHONIC SUBSTANCE), the marks of writing (GRAPHIC SUBSTANCE). 'Substance' is here opposed to FORM – the abstract pattern of relationships imposed on this substance by a language. In SAUSSUREAN theory, MEANING too is conceived as having substance, namely, the conceptual store of thoughts, feelings, etc., which exist independently of language. In modern linguistics, however, the term tends to be restricted to the PHONETIC and GRAPHETIC media (as in HALLIDAYAN theory, where 'substance' is recognized as a separate LEVEL).

sub-standard (*adj.*) see STANDARD

substantive (*n.*) (1) A term used in LINGUISTIC theory to refer to a category of linguistic UNIVERSAL; opposed to FORMAL. **Substantive** (or **substantial**) **universals** are the PRIMITIVE ELEMENTS which a GRAMMAR establishes in order to analyse linguistic DATA, e.g. S, NP, VP, [+ human], [+ high] in GENERATIVE grammar, or SUBJECT, VERB, OBJECT, etc., in RELATIONAL MODELS.

(2) In some DESCRIPTIVE grammars, **substantive** is a term used in the CLASSIFICATION of WORDS, referring to the class of NOUNS (traditionally defined as 'substances', i.e. names of persons, places, things, etc.), and also to those ITEMS which function as nouns, though lacking some of the formal characteristics of that class (cf. the 'substantial function' of ADJECTIVES, in *the poor, the rich*, etc.). The set of PRONOUNS may also be included in this class.

substitution (*n.*) A term used in LINGUISTICS to refer to the process or result of replacing one ITEM by another at a particular place in a STRUCTURE. In GRAMMAR, the structural CONTEXT within which this replacement occurs is known as a **substitution frame**, e.g. *The – is angry*, and the set of items which can be used PARADIGMATICALLY at a given place is known as a **substitution class**. A WORD which refers back to a previously occurring element of structure (such as the PRONOUN *he* in *The man came in. He was smiling.*) may be called a **substitute word**. In GOVERNMENT-BINDING THEORY, substitution is one of the two main types of MOVEMENT process (the other being ADJUNCTION); it involves the moved category replacing an EMPTY category of the same kind in accordance with the STRUCTURE-preserving CONSTRAINT. In language teaching, exercises to improve the ability of learners to carry out a process of item replacement are known as **substitution drills** (or ‘pattern drills’).

substrate (*n.*) A term used in SOCIOLINGUISTICS and HISTORICAL LINGUISTICS to refer to a LINGUISTIC VARIETY or set of FORMS which has influenced the STRUCTURE or use of a more dominant variety or LANGUAGE within a community. A **substrate language** (**linguistic substrate** or **substratum**) is particularly evidenced when a language is imposed on a community, as a result of political or economic superiority, as can be seen in the many varieties of English spoken throughout the world which incorporate characteristics of a mother-tongue, e.g. in India, West Africa. The opposite effect is known as a SUPERSTRATUM.

substratum (*n.*) see SUBSTRATE

substring (*n.*) see STRING

subtractive bilingualism see BILINGUAL

subtree (*n.*) see TREE

subtype (*n.*) see TYPE

successive cyclic analysis see CYCLE (1)

suction (*adj.*) One of the features of sound set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, under the heading of SUPPLEMENTARY MOVEMENTS, to handle variations in MANNER OF ARTICULATION. It refers to articulatory movements of the GLOTTIS or velum (see VELAR) where the airflow is directed inwards, as IMPLOSIVES and CLICKS. See also STOP.

suffix (*n.*) (1) (SUFF) A term used in MORPHOLOGY referring to an AFFIX which is added following a ROOT or STEM. The process of **suffixation** or **suffixing** is common in English, both for the DERIVATIONAL formation of new LEXICAL items (e.g. *-ize*, *-tion*) and for expressing GRAMMATICAL relationships (INFLECTIONAL endings such as *-s*, *-ed*, *-ing*).

(2) See S-FIX.

sum (*n.*) A term used in SEMANTIC theory for a complex object formed from simpler parts. The notion is particularly used in frameworks which model part-whole relations in terms of LATTICES.

superfix (*n.*) A term used in PHONETICS and PHONOLOGY to refer to a vocal effect which extends over more than one sound SEGMENT in an UTTERANCE, such as a PITCH, STRESS or JUNCTURE pattern, particularly when this is seen in the context of a specific GRAMMATICAL STRUCTURE; also called a **suprafix**. The term SUPRASEGMENTAL is however now widely used instead.

superfoot (*n.*) A term in METRICAL PHONOLOGY for a NODE which DOMINATES the two rightmost FEET in a metrical TREE; symbolized by Σ' . For example, in the tree structure for *reconciliation*, the node governing the two stress feet (Σ) *cil-i* and *a-tion* is a superfoot.

superheavy syllable see WEIGHT

superlative (*adj./n.*) A term used in the three-way GRAMMATICAL description of ADJECTIVES and ADVERBS into DEGREES, specifying the extent of their application. The superlative form is used to express a comparison between more than two entities, and contrasts with COMPARATIVE, where only two entities are involved, and POSITIVE, where no comparison is implied. In English there is both an INFLECTION (*-est*) and a PERIPHRASTIC construction (*most*) to express this notion (e.g. *biggest*, *most interesting*).

superordinate (*adj.*) A term sometimes used in GRAMMATICAL DESCRIPTION to refer to a linguistic UNIT higher up a HIERARCHY than another (SUBORDINATE) unit. For example, in *John saw where Mary lived*, *John saw* (or, *John saw X*) is the superordinate CLAUSE while *where Mary lived* is the subordinate clause. The term is also used in other areas of LINGUISTICS to refer to higher-order units, such as the more inclusive LEXICAL item in HYPONYMY (*flower* is the superordinate label for *tulip*, *daffodil*, etc.).

superstratum (*n.*) A term used in SOCIOLINGUISTICS and HISTORICAL LINGUISTICS to refer to a LINGUISTIC VARIETY or set of FORMS which has influenced the STRUCTURE or use of a less dominant variety or LANGUAGE within a community. A **linguistic superstratum** is usually the result of political, economic or cultural dominance, as illustrated by the influence of English, French, Arabic, etc., on the languages of the world at various periods in history. One of the most noticeable features of **superstratal** influence is the increased use of LOAN words.

supertype (*n.*) see TYPE

supervaluation (*n.*) A technique used in logic and FORMAL SEMANTICS for dealing with COMPLEX SENTENCES containing CONSTITUENT CLAUSES which are neither true nor false, as in some analyses of PRESUPPOSITION or VAGUENESS. A sentence is assigned the value **supertrue** if it is true relative to all ways of resolving the TRUTH VALUE of any constituent clauses which lack a truth value, and **superfalse** if it is false relative to all ways of resolving such truth values.

supplementary movements One of the types of sound feature set up by Chomsky and Halle (see CHOMSKYAN) in their DISTINCTIVE FEATURE theory of PHONOLOGY, to handle variations in MANNER OF ARTICULATION. They are subdivided into SUCTION and PRESSURE types, a distinction made on the basis of the INGRESSIVE or EGRESSIVE GLOTTAL or VELAR movement involved in sounds with two simultaneous CLOSURES, as in IMPLOSIVES, EJECTIVES and CLICKS.

suppletion (*n.*) A term used in MORPHOLOGY to refer to cases where it is not possible to show a relationship between MORPHEMES through a general RULE, because the forms involved have different ROOTS. A **suppletive** is the grammar's use of an unrelated FORM (i.e. with a different root) to complete a PARADIGM, as in the present–past-TENSE relationship of *go* ~ *went*, or the COMPARATIVE form *better* in relation to *good*.

suppletive (*n.*) see SUPPLETION

suprafix (*n.*) see SUPERFIX

supraglottal (*adj.*) A general term used in PHONETICS to refer to the whole area of the VOCAL TRACT above the GLOTTIS.

suprasegmental (*adj./n.*) A term used in PHONETICS and PHONOLOGY to refer to a vocal effect which extends over more than one sound SEGMENT in an UTTERANCE, such as a PITCH, STRESS or JUNCTURE pattern. In its contrast with 'segmental', it is seen as one of two main classes into which phonological UNITS can be divided. In American STRUCTURALIST theories, suprasegmentals were analysed as PHONEMES and sequences of such features as MORPHEMES, but not all phonologists analyse these features in EMIC terms. Alternative terms are PLURISEGMENTAL, non-segmental and SUPERFIX.

surface grammar see SURFACE STRUCTURE

surface structure A central theoretical term in TRANSFORMATIONAL GRAMMAR, opposed to DEEP STRUCTURE. The 'surface structure' of a SENTENCE is the final stage in the SYNTACTIC REPRESENTATION of a sentence, which provides the input to the PHONOLOGICAL COMPONENT of the grammar, and which thus most closely corresponds to the structure of the sentence we articulate and hear. Analysing a surface STRING of MORPHEMES through CONSTITUENT analysis is a universal procedure which indicates many important facts about LINGUISTIC structure; but it by no means indicates everything, e.g. it cannot explain how we recognize certain AMBIGUOUS sentences, or how we INTUITIVELY relate sentences which have different surface FORMS but the same basic MEANING (e.g. *Cats chase mice* and *Mice are chased by cats*). For such reasons, linguists in the late 1950s postulated a deep or 'underlying' structure for sentences – a LEVEL of structural organization in which all the factors determining structural interpretation are defined and interrelated. The standard view was that a grammar operates by generating a set of abstract deep structures, subsequently converting these UNDERLYING REPRESENTATIONS into surface structures by applying a set of TRANSFORMATIONAL

RULES. This two-level conception of grammatical structure came to be much criticized in later **GENERATIVE** studies. An alternative conception related surface structure directly to a **SEMANTIC** level of representation, bypassing deep structure altogether. Later models introduce a modified notion known as **S-STRUCTURE**. The term **surface grammar** is sometimes used as an informal term for the superficial properties of the sentence.

surrogate (*n.*) see **SPEECH SURROGATE**

sustained juncture see **JUNCTURE** (1)

svarabhakti vowel see **ANAPTYXIS**

switching (*n.*) see **CODE**

switch reference A means of showing the **SEMANTIC** relationship between **CLAUSE** elements (typically, the **SUBJECTS**) in a **CHAIN** of clauses. In a given chain, the **VERB** of each clause except the last indicates **MORPHOLOGICALLY** whether its subject is the same (**SS**, same subject) as the subject of the following clause, or different from it (**DS**, different subject). Switch-reference marking has been noted in several Australian Aboriginal languages. See **REFERENCE**.

syllable (*n.*) (*syll*) A **UNIT** of pronunciation typically larger than a single sound and smaller than a **WORD**. A word may be pronounced ‘syllable at a time’, as in *ne-ver-the-less*, and a good dictionary will indicate where these **syllabic divisions** occur in writing, thus providing information about how a word may be hyphenated. The notion of syllable, in short, is very real to **NATIVE-SPEAKERS**, and is often used in a quasi-technical sense in everyday conversation (e.g. *Shall I put it in words of one syllable?*). **Syllabification** is the term which refers to the division of a word into syllables; **resyllabification** refers to a **REANALYSIS** which alters the location of syllable boundaries. A word containing a single syllable is called a **monosyllable**; if it contains more than one, the term **polysyllable** is used (or **monosyllabic word/polysyllabic word** respectively).

Providing a precise definition of the syllable is not an easy task, and there are several theories in both **PHONETICS** and **PHONOLOGY** which have tried to clarify matters. From a phonetic viewpoint, attempts have been made to define the syllables of a **LANGUAGE** on the basis of the articulatory effort needed in order to produce them. The ‘pulse’ or ‘motor’ theory of syllable production proposed by the psychologist R. H. Stetson (1892–1950) argued that each syllable corresponds to an increase in air pressure, air from the lungs being released as a series of chest pulses. This can often be readily felt and measured, particularly in emphatic speech; but it is also often difficult to detect such a pulse in adjacent syllables, as when two **VOWELS** co-occur, e.g. *going* (which is two syllables, but usually said in a single muscular effort). An alternative phonetic approach attempts to define the syllable in auditory terms: the **PROMINENCE** theory argues that, in a **STRING** of sounds, some are intrinsically more ‘sonorous’ than others, and that each ‘peak’ of **SONORITY** corresponds to the centre of a syllable. These peaks are best illustrated by vowels, which have the greater carrying-power. The less sonorous sounds provide ‘valleys’ of prominence, and are best illustrated by

the closures and narrowings which produce consonants. This approach gives a useful general guideline, but it does not always indicate clearly where the boundary between adjacent syllables falls, e.g. in *busker*, the problem of whether to split the word as *bus-ker*, *bu-sker* or *busk-er* is not answerable using arguments based on perceived sonority. The problem remains, even if other acoustic features than sonority (such as pitch or length) are incorporated within the notion of prominence, but has been specifically addressed in some phonological theories (notably METRICAL PHONOLOGY).

Phonetic approaches of this kind attempt to provide a definition of the syllable valid for all languages, and it is possible that more valid definitions in terms of speech production or perception will emerge. Phonological views of the syllable, on the other hand, focus on the ways sounds combine in individual languages to produce typical SEQUENCES. Here, two classes of sounds are usually established: sounds which can occur on their own, or at the centre of a sequence of sounds, and sounds which cannot occur on their own, or which occur at the edges of a sequence of sounds. The former include such sounds as [i], [a], [u], etc., and are generally referred to as VOWELS; the latter include such sounds as [p], [g], [f], [ʃ], etc., and are generally referred to as CONSONANTS. A consonant–vowel (CV) sequence is a pattern which seems to be found in all languages: because the syllable is not ‘closed’ by another consonant, this type of syllable is often called an **open syllable** type. A CVC pattern is also very common in English. In such a case, the following terminology is widely used:

the opening segment of a syllable = the **onset**,
 the closing segment of the syllable = the **coda**,
 the central segment of the syllable = the **centre** or **nucleus**.

A useful collective term for the opening and closing segments is the MARGINS (OR EDGES) of the syllable. In METRICAL PHONOLOGY, the nucleus and coda are viewed as a single constituent of syllable structure, called the **rhyme** (or **rime**), and syllables are distinguished phonologically in terms of their WEIGHT.

Using such methods, syllables can be defined in terms of the way the sound SEGMENTS of a language function. In this way, for instance, one can identify the various CLUSTERS of segments which may occur at syllable margins, such as CV (*say*), CCV (*play*), CCCV (*stray*), etc. Exceptional syllables can also be identified, such as those where certain consonants occur alone to form the syllable – the NASALS and LATERALS in words such as *button* [bʌtʌn] and *bottle* [bɒtəl], where [.] indicates that the final consonant is a **syllabic consonant**.

The notion of syllable is widely used elsewhere in phonology, e.g. in relation to PROSODY and cross-linguistic studies of RHYTHM (see SYLLABLE-TIMED language). In the DISTINCTIVE FEATURE theory of phonology proposed by Chomsky and Halle (see CHOMSKYAN), **syllabic** is used to replace the earlier term ‘vocalic’, referring to all segments constituting a syllabic nucleus. Vowels, liquids and nasals would be [+ syllabic] ([+ syll]); all other segments would be [– syll].

In later approaches to phonology, the notion of syllable has become increasingly important, especially in models of NON-LINEAR PHONOLOGY. Here, syllabification (and resyllabification) are interpreted in relation to questions of REPRESENTATION – how and at what point syllable structure is assigned to strings in a DERIVATION, and which phonological rules are involved in syllabification. Several

models recognize a prosodic HIERARCHY in which the syllable plays a role: in PROSODIC MORPHOLOGY, for example, it is a level above the MORA and below the FOOT.

See also CODA, ONSET (1), TAUTOSYLLABIC.

syllable-timed (*adj.*) A very general term used in PHONETICS to characterize the pronunciation of LANGUAGES displaying a particular type of RHYTHM; it is opposed to STRESS-TIMED languages. In syllable-timed languages, the SYLLABLES are said to occur at regular intervals of time, as in French; this characteristic is sometimes referred to as *isosyllabism* or *isosyllabicity*. However, very little work has been done on the accuracy or general applicability of such properties, and the usefulness of the typology has been questioned.

symbol (*n.*) see TRANSCRIPTION

symbolic (*adj.*) see COGNITIVE GRAMMAR

sympathetic constraints see GROUNDED

sympathy (*n.*) A term in OPTIMALITY THEORY referring to the calculation of OPAQUE forms. A hypothetical winner, the **sympathetic** CANDIDATE, is chosen by a different RANKING of CONSTRAINTS. The final OUTPUT is calculated by adding constraints mandating FAITHFULNESS to the sympathetic candidate. A sympathetic candidate is symbolized by ☞ in an optimality TABLEAU.

synaesthesia (*n.*) A term used in SEMANTICS to refer to a direct association between the FORM and the MEANING of LANGUAGE. For example, the *sl-* sound combination is often felt to express unpleasantness (cf. *slimy*, *slither*, etc., – and Lewis Carroll's *slithy*). Such SOUND-SYMBOLIC units are sometimes called **phonaesthemes**.

synchronic (*adj.*) One of the two main temporal dimensions of LINGUISTICS investigation introduced by Ferdinand de Saussure (see SAUSSUREAN), the other being DIACHRONIC. In **synchronic linguistics**, languages are studied at a theoretical point in time: one describes a 'state' of the language, disregarding whatever changes might be taking place. For example, one could carry out a synchronic description of the language of Chaucer, or of the sixteenth century, or of modern-day English. Most synchronic descriptions are of contemporary language states, but their importance as a preliminary to diachronic study has been stressed since Saussure. Linguistic investigations, unless specified to the contrary, are assumed to be synchronic; they display **synchronicity**.

syncope /'sɪŋkəpi:/ (*n.*) A term used in COMPARATIVE PHILOLOGY, and sometimes in modern PHONOLOGY, to refer to the DELETION of a VOWEL within a WORD; often contrasted with APHAERESIS and APOCOPE. Examples include the modern British English pronunciations of such words as *secretary* /'sekɪtrɪ/, where American English has /'sekɪtrɪ/. Some authors extend the notion to include internal CONSONANT deletion.

syncretism (*n.*) A term originally used in HISTORICAL LINGUISTICS (referring to the merging of forms following the loss of INFLECTIONS), and now often used SYNCHRONICALLY to refer to identity between two forms of the same LEXEME, e.g. *walked* in *I walked* (where it is past TENSE) and *I've walked* (where it is past PARTICIPLE). The distinction is here **syncretized**, or 'neutralized'.

syndeton (*n.*) A term from Greek RHETORICAL tradition, and sometimes used in modern GRAMMAR, to refer to the use of CONJUNCTIONS to link parts of a SYNTACTIC construction, as in *They spoke rapidly and quietly*. It contrasts with **asyndeton**, which describes the omission of conjunctions, especially in order to achieve an economical or dramatic form of expression, as in *They spoke rapidly, quietly*. Adjectival uses are **syndetic** and **asyndetic** respectively.

synonymy (*n.*) A term used in SEMANTICS to refer to a major type of SENSE relation between LEXICAL ITEMS: lexical items which have the same MEANINGS are **synonyms**. For two items to be synonyms, it does not mean that they should be identical in meaning, i.e. interchangeable in all CONTEXTS, and with identical CONNOTATIONS – this unlikely possibility is sometimes referred to as **total synonymy**. Synonymy can be said to occur if items are close enough in their meaning to allow a choice to be made between them in *some* contexts, without there being any difference for the meaning of the sentence as a whole. Linguistic studies of synonymy have emphasized the importance of context in deciding whether a set of lexical items is **synonymous**. For example, in the context *What a nice – of flowers*, the items *range*, *selection*, *choice*, etc., are synonymous; but in the context *Her – of knowledge is enormous*, only *range* can be used, along with a different set of synonyms, e.g. *breadth*. Synonymy is distinguished from such other sense relations as ANTONYMY, HYPONYMY and INCOMPATIBILITY.

syntactic blend see BLENDING

syntactic frame see FRAME

syntactic function see FUNCTION (1)

syntactics (*n.*) see SYNTAX

syntagm, syntagma (*n.*) see SYNTAX

syntagmatic (*adj.*) (1) A fundamental term in LINGUISTICS, originally introduced by Ferdinand de Saussure (see SAUSSUREAN) to refer to the SEQUENTIAL characteristics of speech, seen as a STRING of CONSTITUENTS (sometimes, but not always) in LINEAR order. The relationships between constituents (**syntagms** or **syntagmas**) in a CONSTRUCTION are generally called **syntagmatic relations**. Sets of syntagmatically related constituents are often referred to as STRUCTURES. Syntagmatic relations, together with PARADIGMATIC relations, constitute the statement of a linguistic UNIT's identity within the LANGUAGE SYSTEM. For example, the function of /p/ in English PHONOLOGY can be summarized by identifying its syntagmatic relationships (e.g. *p-it*, *ni-p*, *a-p-t* . . .) and the paradigmatic relationships it contracts

with other elements (e.g. *p-it*, *b-it*, *n-it* . . .). Syntagmatic relationships can be established at all LEVELS of analysis. In TAGMEMIC GRAMMAR, however, the term **syntagmeme** is used in a restricted sense, referring to a unit in a grammatical HIERARCHY seen from the viewpoint of the ELEMENTS (or tagmemes) it includes; e.g. the SENTENCE is a syntagmeme for the CLAUSES that constitute it.

(2) In PSYCHOLINGUISTICS, the term is used to refer to a class of ASSOCIATIVE responses which people make when hearing a stimulus word, viz. those which fall into a different WORD-CLASS from the stimulus, in that the response word could precede or follow the stimulus word in a sentence. A **syntagmatic response** or **association** would be *drive* following *car*, *sheep* following *black*, etc. The **syntagmatic/paradigmatic shift** refers to a change in the patterns of response noted in children at around age seven, when the earlier pattern (of primarily syntagmatic associations) develops into the more adult-like pattern primarily involving PARADIGMATIC associations.

syntagmeme (*n.*) see SYNTAX, TAGMEMICS

syntax (*n.*) A traditional term for the study of the RULES governing the way WORDS are combined to form SENTENCES in a language. In this use, syntax is opposed to MORPHOLOGY, the study of word structure. An alternative definition (avoiding the concept of 'word') is the study of the interrelationships between ELEMENTS of SENTENCE STRUCTURE, and of the rules governing the arrangement of sentences in SEQUENCES. In this use, one might then talk of the 'syntax of the word'. In initial formulations of GENERATIVE linguistics, the **syntactic component** is one of three major organizational units within a grammar (the others being PHONOLOGICAL and SEMANTIC), containing rules for the generation of **syntactic structures** (e.g. PHRASE-STRUCTURE rules, TRANSFORMATIONAL rules). The exact nature of the **syntactic rules** within this component varies from one grammatical theory to another. Syntactic structures (PATTERNS, or CONSTRUCTIONS) are analysable into sequences of **syntactic categories** or **syntactic classes**, these being established on the basis of the **syntactic relationships** linguistic ITEMS have with other items in a construction. Some studies propose an analysis whereby categories are analysed as sets of **syntactic features**, to permit a greater degree of generalization across categories. For example, using the features V (= verbal) and N (= nominal), it is suggested that the four categories of verb, noun, adjective and preposition can be analysed respectively as:

$$\begin{bmatrix} +V \\ -N \end{bmatrix}, \begin{bmatrix} -V \\ +N \end{bmatrix}, \begin{bmatrix} +V \\ +N \end{bmatrix} \text{ and } \begin{bmatrix} -V \\ -N \end{bmatrix}.$$

This kind of approach is referred to as **feature-based syntax**. Both positive and negative SUB-CATEGORIZATION features can be used, either singly or in combination, depending on the syntactic facts and on the analytic principles proposed. The study of the field as a whole is known as **syntactic theory**. Studying the sequential arrangements of syntax is sometimes referred to as **syntactics**, but there is a possibility of confusion here with the earlier use of this term as one of the three major divisions of SEMIOTICS (along with PRAGMATICS and SEMANTICS). The adjective form of 'syntax' in modern linguistics is **syntactic**, as in the above

examples: **syntactical** these days sounds quaint. See also AUTONOMOUS (3), BLEND, FRAME, TAXIS.

synthesis (*n.*) see SPEECH SYNTHESIS

synthetic (*adj.*) (1) A term which characterizes a type of LANGUAGE sometimes distinguished in COMPARATIVE LINGUISTICS using STRUCTURAL (as opposed to DIACHRONIC) criteria, and focusing on the characteristics of the WORD: in **synthetic languages**, words typically contain more than one MORPHEME (as opposed to ANALYTIC languages, where words are typically monomorphemic). Two types of synthetic language are usually recognized: AGGLUTINATIVE and INFLECTING – with POLYSYNTHETIC sometimes additionally distinguished. Examples include Latin, Greek, Arabic, Turkish. As always in such classifications, the categories are not clear-cut: different languages will display the characteristic of ‘synthesis’ to a greater or lesser degree.

(2) Some use is made in SEMANTICS of the sense of ‘synthetic’ found in logic and philosophy, where a **synthetic proposition/sentence** is one whose truth can be verified only by using empirical criteria, e.g. *It’s raining*, *Those dogs are fierce*. The term contrasts with ANALYTIC, where the internal form of the PROPOSITION makes it necessarily true, without reference to external criteria.

system (*n.*) In its most general sense, the term refers to a network of patterned relationships constituting the organization of LANGUAGE. Language as a whole is then characterized as a system (cf. the ‘linguistic system of English’, etc.) – and often as a HIERARCHICALLY ordered arrangement of systems. In one view, the ‘language system’ is constituted by the phonological, grammatical and semantic systems; the PHONOLOGICAL system comprises the SEGMENTAL and SUPRASEGMENTAL systems; the segmental system comprises the VOWEL and CONSONANT systems; and so on.

Within this totality, the term ‘system’ may be applied to any finite set of FORMALLY OR SEMANTICALLY connected UNITS (referred to variously as the ‘terms’ or ‘members’ of the system), where the interrelationships are mutually exclusive (i.e. two members of the same system cannot co-occur) and mutually defining (i.e. the meaning of one member is specifiable only with reference to others). For example, the set of personal PRONOUNS in a language constitutes a system, according to these criteria. First, it is finite (in English, *I*, *you*, *he*, *she*, *it*, *we*, *they*); the system is ‘closed’, in the sense that new members are not normally created. Second, it is not possible to use more than one at a given place in STRUCTURE (cf. **I you came*, etc.). Third, it is easier to define a member by referring to the other members of the system, rather than independently; e.g. *I* is ‘the pronoun which is not *you/he/she/it/welthey*’. Other ‘grammatical systems’ would include DETERMINER/TENSE/MOOD/PREPOSITIONAL/NEGATION, etc. The term would not normally be applied to OPEN-class items, such as NOUNS, ADJECTIVES, SENTENCES, etc., unless it meant the set of formal grammatical relationships subsumed under that heading, e.g. the ‘noun system’ would mean the set of SYNTAGMATIC and PARADIGMATIC relationships which define the CLASS of nouns. The analysis is also applicable in principle to the study of MEANINGS, and the term ‘SEMANTIC system’ is often used; but in the present state of knowledge it is often difficult

to model the interrelationship between semantic units according to criteria such as the above. A similar problem sometimes applies in grammatical analysis, where a full 'systemic' statement is difficult to establish in certain areas (e.g. ADVERBIALS, APPPOSITION), partly because of the INDETERMINACY of the notions involved.

In HALLIDAYAN linguistics, the notion of system receives a special status. In SCALE-AND-CATEGORY grammar, it is one of the four central categories recognized by the theory (the others being UNIT, STRUCTURE and CLASS): 'systems' are finite sets of paradigmatically related items functioning in classes. In the later development of this approach, **systemic grammar**, the notion of system is made a central explanatory principle, the whole of language being conceived as a 'system of systems'. Systemic here should not be confused with 'systematic' (in either its general or technical uses; see below): systemic grammar is concerned to establish a network of systems of relationships, in the above sense, which will account for all the semantically relevant choices in the language as a whole.

The adjective **systematic** is often used in linguistics in its everyday sense, but in certain contexts (usually in relation to PHONETICS and PHONOLOGY) it receives a restricted definition. In GENERATIVE grammar, it has been used to refer to two LEVELS of REPRESENTATION in the phonological COMPONENT of the grammar: SYSTEMATIC PHONEMIC and SYSTEMATIC PHONETIC levels are distinguished, the implication being that the terms of these analyses are being seen as in systemic correspondence with other aspects of the grammar (e.g. the MORPHOLOGICAL relationships between items).

system architecture A computing term used in COMPUTATIONAL LINGUISTICS, referring to the set of superordinate principles which define the operations of a LANGUAGE processing system. System architectures specify the components of such a system, the structural relations between the components, and the way information can be controlled as it flows from one component to another during processing.

systematic phonemics A level of REPRESENTATION in GENERATIVE PHONOLOGY which sets up a single UNDERLYING form capable of accounting for the phonological variations which relate GRAMMATICAL STRUCTURES (e.g. words). In such pairs of words as *divine* ~ *divinity*, *obscene* ~ *obscenity*, there is plainly a regular relationship of some kind, but it is not an easy relationship to state explicitly. Chomsky and Halle (see CHOMSKYAN), in their approach to this problem, argue that the ROOT MORPHEME in each pair of words can be given a single underlying representation (/divīn/ and /obsēn/ in the above cases), and that this, along with the rules which relate such representations to the SURFACE ALTERNANTS, accounts for the NATIVE-SPEAKER'S awareness of the 'systematic' relationships which exist between grammar and phonology. (Such rules also often reflect sound changes which have taken place in the history of the language.) The units in these representations are referred to as **systematic phonemes**, as opposed to the 'autonomous' PHONEMES of traditional phonemic phonology, which are established without reference to grammatical structure. Some generative phonologists (such as Chomsky and Halle) prefer the term 'phonological' to refer to this level of representation, because of the undesirable associations of the term 'phonemic' with traditional phonemic theory.

systematic phonetics A level of REPRESENTATION in GENERATIVE PHONOLOGY which provides a NARROW PHONETIC TRANSCRIPTION of the systematic features of pronunciation, i.e. excluding those which would be attributable to PERFORMANCE factors. It is related by the RULES of the GRAMMAR's phonological COMPONENT to the SYSTEMATIC PHONEMIC level of representation.

systemic grammar see SYSTEM

system-structure theory see HALLIDAYAN