



MOREHEAD STATE COLLEGE

BULLETIN OF APPLIED LINGUISTICS

Dr. L.W. Barnes, Professor of English
Editor

Volume I
Number 1

OF EXPRESSIONS, LINGUISTICALLY SPEAKING: LITERATURE AND NON-LITERATURE

LINGUISTICS is the science of language and is so because the linguist goes about the ways of handling the data of a language as the chemist goes about handling the data of his particular materials. Linguists do generally agree that any language is a unique system of articulated sounds through which an individual expresses himself and communicates to himself and to other beings, all within an identifiable social organization, or community. The "pure" linguist concerns himself only with the patterns and principles of any specific language, and with the general laws of all language. He is concerned with the phonological aspects of human expression and communication.

The applied linguist must know the principles of language, and of the specific language to which he devotes his attention. Applied Linguistics realizes that the principles of language must be applied, and that the major roles of application are those uniquely human, and the application must be in human roles. Any human being must express himself or must communicate in a social situation, because he is a social being. The ranges of expression and communication must be with respect to the physical environment, the economic environment, the social environment, the political environment, the philosophical environment, and the psychological environments in which he necessarily finds himself.

Such expressions and communications can be only in terms of human personality. Human personality involves the head, the heart, and the hand, or, less metaphorically, the mind, the emotions and spirit, and the world of the physical things. Or man thinks, feels, and acts. Any expression and/or communication is with reference to himself, to others, or to the supernatural in terms of the environments we have indicated. The significance of what has been said may be clearer if we realize that there is nothing that escapes man's thinking, feeling, and acting faculties. Considered in another way, the linguist tells us the many ways in any language in which a matter of human concern can be

The psychologist, on the other hand, may not know what the linguist knows--the number of ways in which the thing can be phonologically expressed or conveyed, but he does know why human expressions and communications are made. He can measure the causes of human expression. The dramatic impetus to Linguistics has been sustained and forwarded through the union of psychologist and linguist. We approach language in an applied sense in using sounds that carry meanings so as to speak in expression and communication through the sounds of feeling, thinking, and acting. Speech is human personality in operation.

We should distinguish human sound as literature and non-literature, expressed and/or communicated. There are oral and written expressions and communications. They take the form of literature and non-literature. Literature is that expression which indicates "thinking with feeling" about things, ideas, institutions, people and events in some variable proportion. When the world of spirit and feeling are emphasized, we have the romantic statement. When the world of physical things has ascendancy in expression, we are in the world of naturalism. When the mind is given high priority, even in matters emotional, volitional or spiritual, we are in the world of rationalism. When the emphasis is on thinking with feeling about things, ideas, institutions, people and events in the right proportion for that specific time, we have the ever-recurring, but infrequent, event of classicism. When the individual rejects totally any dependence on outside forces, laws, theories, facts, or principles, whether emotional, intellectual, or physical, we have the rare--but modern--phenomenon of existentialism. When the expressions or communications are used to make the "abstract" "concrete" through appeal to human senses, whether supporting romanticism, naturalism, rationalism, existentialism, or classicism, we have a method, not a philosophy, called realism. Thus, the sounds of human expression, whose number, nature, and principles of operation, as distinguished by linguists, reveal the emphasis of human personality in its operation through different experiences. When the sounds that carry meaning can be represented in units of sentences, or greater, through graphical representation, we have writing--writing that can be literature or non-literature.

When the threshold of emotions can be stimulated, while still making distinct and recognizable appeals to both mind and the worlds of the

When we make the statement "Time has its moments," we are not normally in the area of literature, unless the tone of the oral statement makes the "common" "uncommon." If we say, "The heart has its moments," we come closer to the statement of literature, and this statement might well be considered "literary" in a greater context. However, when we exclaim, as Emily Dickinson exclaimed, "The heart has its bandaged moments," we must, to some degree, think with feeling about some experience. So much, for this number, as to literature.

Non-literature comes in human oral and written expression in two conditions and varieties--the first positive, and the second somewhat negative. We use the word "educative" material to refer to this first variety of non-literature. When we desire to think with full force in any area, the conscious stimulation of emotion will inhibit the thought faculties. (We do not speak here of the motivation that impels the individual to study, or to reflect on the matter of intellectual concern.) Educative areas include learning a mathematical process, studying a problem in economics, evaluating a process in human, or in any biological, evolution, solving a problem in physics, or balancing an equation, among many others. The training approached is that of the mind. We are here in the area of non-literature. The grounds provided are those for the reflective imagination. The whole emphasis, for effective learning, is on the concept-forming faculty of man. There can be no literature without the concurrent emotional stimulation in response to experiences in the world of thoughts and things. There can be no non-literature in the educative sense if sensory stimuli or emotive stimuli is so high as to inhibit thought. In the area of the educative, or non-literature, aspects of experience, the emotive or volitional world--except for motivation--is necessarily quiescent.

The second part of non-literature comes in a troublesome area. In this area the total effort of speaker and writer is directed toward using a specific language of sounds, or their written representations, to carry meaning that will void the individual's thinking process. This voiding is done by stimulating the emotions to the extent that no thought at all is possible, or in distorting man's logical thinking. This phenomena of non-literature comes in propaganda and in some forms of advertising. All is sacrificed to effect human personality in the central area of responding non-rationally. In literature there is



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BULLETIN OF APPLIED LINGUISTICS

Volume I
Number 2

Dr. L.W. Barnes, Professor of English
Editor

HOW TO SUBTRACT: ADD!

Those who read this bulletin may well be excused if their first reaction to this number is that we are dealing with trivia. Nearly everyone who teaches can subtract, and virtually all of those who teach and subtract normally get the correct answer--arithmetically. "Furthermore," you may answer, "what has subtraction to do with Linguistics?" "Plenty," we answer. And away we go! We shall develop the area of subtraction later. Consider the last question first.

Mathematics of any kind, whether arithmetic, algebra, geometry, trigonometry, or calculus must have some verbalization, if only through the name. Certain sound units go together to make up the statements in word problems, or in explanations, illustrations, and demonstrations. Even when the problems involve working with numbers only, the explanations of the processes must involve verbalizations. When we verbalize, we are in the area of a specific language, one composed of a system of articulated sounds through which each individual member of an identifiable human society enters into social relationships with other human beings. Or any number of individuals may express themselves about mathematics to themselves, the sound units carrying meaning coming from the common fund of the sounds of that specific language. Thus, different people will work with mathematical relationships that are the same, but the statements made about the same operation by different members of different languages do not sound the same, nor are they written down as representations through the exact graphic forms.

But let us confine ourselves to American-English today when we tackle the question of subtracting. Nearly all Americans agree on the meanings carried by sounds in such words in context as "borrow," "minus," "subtract," "addition," and "carry," among others. Traditionally, in subtracting, two principal methods are employed, and each can obtain the correct answer. Before starting our demonstration, however, we will observe that some substantial experimentation has shown that we make many fewer errors in adding than we do in subtracting. To the teacher

might be resolved through making fewer errors in any activity, subtraction, or otherwise.

Let us move to the heart of the matter of deciding how to subtract so as to make fewer errors. Consider Method One in traditional subtraction. We shall have for our problem, in each case, taking the number 4,968 from 8,014. The procedure for this form of subtraction goes along something like this method:

$$\begin{array}{r}
 8,014 \\
 - 4,968 \\
 \hline
 \end{array}$$

1. " 8 from 14 = 6"
 2. " 7 from 11 = 4"
 3. "10 from 10 = 0"
 4. " 5 from 8 = 3"

Correct Answer = 3,046

Now consider Method Two in a traditional way of subtracting

$$\begin{array}{r}
 8,014 \\
 - 4,968 \\
 \hline
 \end{array}$$

1. " 8 from 14 = 6"
 2. " 6 from 10 = 4"
 3. " 9 from 9 = 0"
 4. " 4 from 7 = 3"

Correct Answer = 3,046

The linguist today would not likely subtract in this manner. The writer has made some extensive experiments, in teaching mathematics, and he has also studied the results of many experiments over the past twenty years, in considering in ordinary speech and writing the relationships numerically between the frequency of sounds carrying the meanings of "less," "diminish," "fewer," "take away," and "subtract" and those indicating "more," "add," "increase," and "plus." Experimentation indicates most strongly that the + terms are far more frequent in the English language than are the - terms. Then, if we subtract traditionally, are we not working against our own language? Consider the + method, one used because of the sheer weight of phonological numerical emphasis and frequency in the native English tongue.

find the difference

$$\begin{array}{r}
 8,014 \\
 + 4,968 \\
 \hline
 \end{array}$$

1. " 8 + 6 = 14 "
 2. " 7 + 4 = 11 "
 3. " 10 + 0 = 10 "
 4. " 5 + 3 = 8 "

The Correct Answer is 3,046

Experiments in Michigan, Arizona, Maine, and Indiana over 1963-1965 have

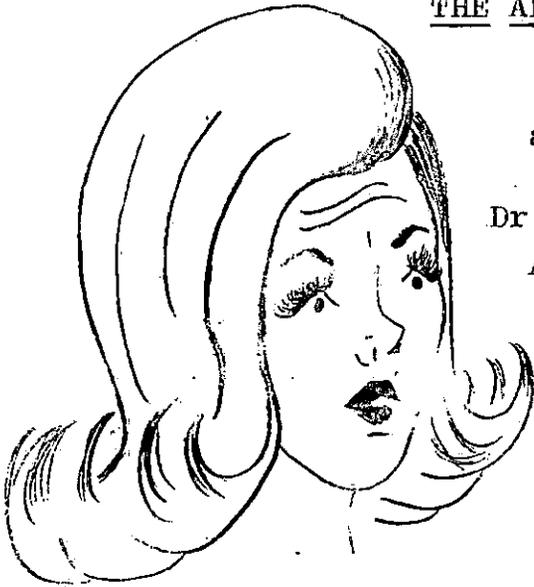


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Dr. Lewis W. Barnes, Professor of English--Editor

SOUNDS OF EMOTION AND THOUGHT:

THE ADJECTIVE &THE ADVERB

article by

Dr. Ruth Barnes
Associate
Professor
of
English

Far more fruitful than the sheer recognition of adjective and adverb, a recognition made rather simple through linguistical devices, is the role each plays in expressing or communicating thought and emotion. As is always true in human language, the word, by itself, has little or no value. We should never ask "What does such and such a word mean?" We would be better advised to ask "What meanings does that word carry in this particular context? Thus, we shall not consider the meanings of specific adjectives or adverbs when they exist by themselves as single words. (We might keep in mind the fact that in English a word is defined through a statement with a primary (heavy accent) accent and at least one vowel. Thus the term boy is a word in our language because of its having a primary accent and at least the one vowel, in this case o.)

What is significant to realize is that when man speaks in expression or in communication he has a mind to consider, emotions to reveal, and the world of the sensorial to do justice with and to. He thinks; he feels; and he tastes, smells, sees, hears, and feels, among other sensory matters. When we speak of a man's beliefs, we are in the world of thought, primarily. When we consider man's attitudes, we are in the world of the emotive responses. Attitudes involve beliefs, of course, but they involve them in such ways as to feel about them. The statement to the effect that Joe Jones has a poor attitude indicates that whatever expressions and communications Joe has concerning his various experiences, his attitudes indicate an emotional content that is considered negative by a certain number of people in his society. If Billy Brown's attitudes are considered good, apparently the latter's beliefs are impregnated with an emotive content that is considered positive. Or, in other words, Joe Jones has at least one emotional facet that, associated with a certain belief, evokes a negative response from his immediate society. Unless one is an existentialist, he is always directing his emotions at an external object. He is not angry, but is angry about something. He is not just happy; he must

We return, now, to the question of the adjective and adverb. We shall leave the matter of their identifications to a later issue and discussion. We are not concerned, directly, with the fact that the force of the adverb is its being added to the verb. Nor are we concerned that the adjective describes, limits, or defines the noun. But we are concerned with the position of adverbial and adjectival statements.

Consider the following statements:

1. I will go when I want to.
2. When I want to, I will go.
3. I will love you always.
4. Always, I will love you.
5. I shall go, however,
6. However, I shall go.

When the first statement is made, "when I want to" is characterized by two crucial qualities: speed and emotive force. The "when I want to" always indicates a violence and determination when ending a sentence.

Consider the second statement. When we shift to "When I want to" at the beginning of the second sentence, we are forced to slow up sufficiently before "I will go" to demand a comma. What would happen if we did not use some punctuation to the value of a comma? There would be a complete fade-fall, an indication in American-English that the end of a sentence has been reached. But the introduction of that comma, caused by placing the adverbial statement first, robs the second statement of its emotive force and slows the pace of the statement.

In the third statement the adverb "always" gives the sentence emotive force, and the word "always" goes swiftly indeed. When, as in the fourth statement, the "always" is reversed, the speaker is forced to slow his pace before "I will love you," In English, he has no other choice. The slowed pace diminishes the emotive force. "Always," used initially in the sentence, must be sustained, as is not the case in the third sentence.

In the fifth statement we consider "however." The position of "however" at the end of the statement gives that statement an emotive force of challenge, determination--even of defiance. In the sixth statement, shifting the position of the term to the beginning of the sentence takes away the challenge, slows the pace, demands the comma, and removes the force of attitude. The reader, then, through his own efforts and experimentation will discover that in English EMOTIONAL FORCE IS OBTAINED AND ATTAINED BY PLACING THE ADVERBIAL STATEMENTS TO THE RIGHT--AT THE END OF THE SENTENCE. TO DIVEST THE STATEMENT OF EMOTIVE FORCE AND TO FORCE A NOTE OF REFLECTION AND THOUGHT, THESE CONDITIONS ARE BROUGHT ABOUT BY SHIFTING ADVERBIAL CONSTRUCTIONS FROM RIGHT TO LEFT--FROM THE END OF A SENTENCE TO THE BEGINNING OF A SENTENCE. THE ADVERBIAL STATEMENT IN AN EMOTIVE SENSE ALWAYS HAS THE NOTE OF SPEED. THE ADVERBIAL STATEMENT LOSES ITS EMOTIVE FORCE AND ACQUIRES A REFLECTIVE FORCE WHEN SHIFTED TO THE BEGINNING OF A STATEMENT, SLOWING THE PACE OF EXPRESSION IN PROPORTION TO ITS SHIFT FROM RIGHT TO LEFT. Let us consider the nature of the adjectival statement in context.

Consider the following statements.

1. The theater will close at eleven effective the first of May.
2. Effective the first of May, the theater will close at eleven.

7. Go slow.
8. Slow down.
9. Impatient Griselda's done it again.
10. Done it again, that's impatient Griselda.
11. They have no patience with the cowardly.
12. With the cowardly, they have no patience.

In each of these statements a shift to the left of the adjectival statement results in a more emotive force. The use of the adjective to the right of the sentence--in the last part--weakens the emotional force of the utterance. The shift of the adjective to the left slows down the pace of the statement. Apparently, in English, the adjective, in slowing down the rush of meaning when shifted to the left lends more emotive force to the expression or communication. Let us review, then.

In English, particularly in American-English, the following principles hold:

1. When the adverbial statement is shifted to the left, emotion decreases; thought increases, and the pace of utterance is decreased.
2. When the adjectival statement is shifted to the right, the emotive impact decreases; thought increases, and the pace of utterance is increased with respect to the adjectival statement.
3. When the adverbial statement is shifted to the right, the emotive force increases; thought decreases, and the pace of expression is increased with respect to the adverbial elements.
4. When the adjectival statement is shifted to the left, the emotive impact increases; thought decreases, and the pace of utterance is slowed--with respect to adjectival elements.

Insofar as the adjectival and adverbial elements are concerned in English, we may conclude that the total emphasis on the emotive power of the statement is obtained when the adverbial elements are shifted to the right and the adjectival elements to the left, with the pace increasing from left to right insofar as speed of statement is concerned. We must also conclude that when the adjectival elements are shifted to the right and the adverbial elements to the left, the total emphasis is on the reflective elements of the statement, with the pace decreasing from left to right.

While we cannot make an "ungifted" individual "gifted," and while we cannot make a poor speaker a brilliant orator, and while we cannot make a mediocre writer a great writer, we can improve the quality and effectiveness of the use of the native tongue. We can do so by indicating the structures of our language. We can show that shifts of statements carrying the meanings of the human personality in its response to experience can make the statement more or less emotive as the case may be. We can slow down the emotive force by manipulating adjectival and adverbial statements, among others. Once the individual is aware of these phenomena of his language, he will become interested through personal engagement in making and using such shifts of thought and emotion.



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Dr. L.W. Barnes, Professor of English Volume I
 Editor Number 4
SPEECH AND LANGUAGE: CONSIDERATIONS

A large majority of the people in any one country can speak the native tongue on a level called "standard dialect" for that country and people. Some members of a particular country speak more than one language.

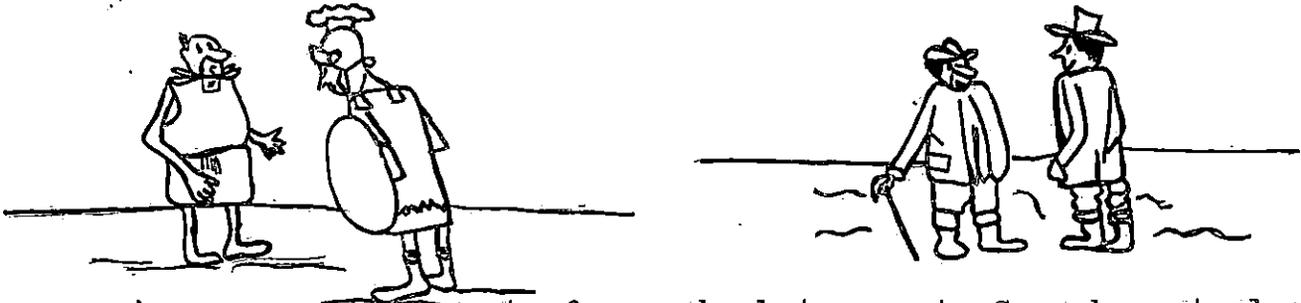


A few people can speak many languages. A person who can speak several languages, such as Spanish, Chinese, French, Russian, and Hindustani, among others, is often called a "polyglot" (many tongues.) Let us consider one Joe Jones who may speak his own native tongue "Q." He may also speak other languages, such as "R," "S," and "T." He may speak them sufficiently well to understand the languages insofar as ordinary meanings of expression and conversation are concerned. He may even be understood by the native people of those languages. We call him, if we so desire, a "polyglot."

Is Joe Jones a "linguist"? A linguist studies language, and he studies language in such an orderly way that the subject matter of his concern --Linguistics--is often termed "science of the language." We may put the matter in another way and say that the orderliness of the language is such that a serious student of language must be a linguist. Linguists may study individual languages, as such, or they may study language in general: if they study a language or languages, those whom we term "linguists" are seeking knowledge of the structures of the subject matter. We would state that a person who speaks many languages is a polyglot: if he studies the structures of the languages in a scientific manner, he is also a linguist. If he makes no such systematic study of structural features, then he is a polyglot, only.

Jones finds that his fingerprints are different from those of every other person: thus, they are unique. He finds that his language is different from that of any other country, or different from that of any other linguistic society--since more than one country may use what would appear to be the same language. He discovers, if he is a student of language, that his tongue has regional variations, normally termed "dialects." There are many competent linguists who believe that every individual is so unique in his personal use of language as to be in the category of having a "voice-print," or a "speech print." However, there is, of course, one distinct difference between fingerprints and voice prints, or between fingerprints and speech prints. Jones is born with his fingerprints: he inherits them. He has his fingerprints, but he has to form his voice and use his voice in learning his language. The comparisons break down, as is usually true of nearly every analogy because language

At this point we will do well to distinguish between language and speech. We have indicated that language is a system of articulated sounds through which members of a specific society express themselves and converse with one another.



Language is an essential part of speech, but a part. Speech must always be an individual concern, for speech is that faculty of expressing the individual's emotional and intellectual nature. Language has an independent existence apart from any one individual in at least one specific sense. Language is social. Joe Jones can assent to language, or he can rebel against language, but he cannot make any changes in any one language without the consent of his fellow members of that specific society. Any individual is forced to "receive" language. He does not think or feel about his sounds in ordinary circumstances: he learns them and uses them.

Any person can learn his language apart from the aspects of speech. He can study the articulated sounds of a language; he can make them, and he can do so without consciously equating them with his own personality. Speech has its uniqueness in its individual quality, but, nevertheless, there is also a social aspect, because man does not long speak to only himself. Can we separate, definitely, language from speech. Yes! To demonstrate this point, however, we require two or more people.

Consider that our friend Jones is talking with Annabel Smith. We shall further suppose that Jones has some ideas, generally called "concepts." How can these ideas be expressed phonologically--as must be true in language? The unique linguistical sounds of any unique language embrace what linguists and psychologists call "sound images." Apparently any specific concept (idea) when called to the fore releases what we call the "sound image." This first stage is definitely a psychological process. The second step is a physiological act. We have certain voice organs we employ in making the sound. Appropriate sounds are made when the nervous system sends an impulse equated with the sound image. The sound waves evolved go from Jones's vocal organs to the receiver (ear) of Annabel-- still physical. But then we reverse the first process, and through a physiological process the sound image goes to Annabel's nervous system. In the proper brain center, the sound-image is associated with the original concept--we trust. The last step, insofar as Smith is concerned is psychological. What we have described in the past few lines is the language part of speech.

As Ferdinand de Saussure*points out, linguistic signs are real phenomena having their location in the brain. They are tangible because they can be represented as written symbols which a large segment of a society will approve as having meaning for each. Language, then, is a system of signs marked by a substantial agreement of concepts and sound-images. Speech is much more complex, being entirely heterogeneous in involving the entire personality of man, and in having language as its principal part--a part that lives in every individual, yet a part that is common,



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Dr. Lewis W. Barnes, Professor of English
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THE PREDICATE ADJECTIVE PROBLEM

We take our language as our language is. We agree that we have various levels of dialect, dialect, in this instance, in the sense of being "usage." We make this distinction as apart from "regional dialect." In formal education we try to bring the level known as substandard dialect to that of the level of standard dialect. Whether the language is substandard, standard, literary, or prestige (Francis), there are common elements in our language that occur and recur on any level of usage-- in both oral and written forms, and in expressions, communications, transmissions, and reflections.

We are not going to discuss, today, such aspects of usage as "further or "farther," "continual or continuous," and "uninterested and disinterested," among others. The common element of usage we are concerned with is that of the phenomenon known as the "predicate adjective." This aspect of the English language is indeed troublesome. Let us agree, readily, that not everyone would agree that we should use "usage" in this context. One respectable grammar book indicates that usage refers to the manners and ways of our using words or word groups in any language. However, we envisage usage as being more profound, on any level, than indicating usage as depending on the correct choice of language--for a standard dialect. The "predicate adjective" is an example of usage, usage in a way that involves the total personality of the speaker or listener, or the writer and reader, as the cases may be.

Allowing for some variations, the general view is that the predicate adjective aids in completing the meaning of the verb and in describing the subject. Consider this statement:

Lulabelle is weary.

Now do we mean that Lulabelle is = to weary? If so, we mean that house is = to white, or that rose is = to red. We do not really believe that a quality of a thing is equal to that thing, in a total sense. We do intend, we believe, that

Lulabelle is a weary girl, or that
Lulabelle is a weary Lulabelle.

For some specific time and place, Lulabelle is tired, but we could not seriously contend that she is weariness. She is a flesh and blood person but weariness is



How do we know that "weary" is an adjective? We go back to our discussion-- in I,3. We can apply the following tests:

- a. We can say wearily in less time than we can say weary in context. (try for yourself)
- b. We can change weary to any part of the sentence and make the statement with the same speed .
- c. We can use the infallible sound of sense and sensibility test-- "very" "The weary Lulabelle is very weary."

Consider the sentences

Joe, the young fugitive, is angry.

The little, but attractive, house is white.

Those young students are running wild.

Joe , a person, does not equal angry. He is not angry, but he is in an angry state, or he is, right now, an angry person.

The house is not white; the house is a white(house), or the house is painted with a white(color), or the house is painted in a white(manner.)

The students are not wild; they are running in a wild (manner.) That is, we should realize that the adjective here is being used so that the unthinking individual may really equate house as equal to white, Joe as equal to angry, and students with wild.

We can see that the difficulty with this so-called "predicate adjective" is that we are actually stating or writing the assertion that a thing is equal to a limited number of its attributes. We are not only representing the thing by its qualities, but by only a limited number of qualities.

We come to such a statement as "I feel bad." Instead of considering that bad is completing the meaning of the verb and describing the subject, we should first move to its structural identification as being an "adjective," through tests a,b,c, supra. Then we should realize that with respect to my state of health, I am not in good shape.

What is significant, then, with the so-called predicate adjective is the need for identification, not as a predicate adjective, but the need to identify the word as an adjective. Then comes the question of "what." We should ask "bad" "what?" I am in a bad condition (state), or in bad health--mental or physical.

How, then, would you handle this statement: (?)

Roses are red;
Violets are blue;
Sugar is sweet;
And.....

Now, try this one:

Miss Jones, our teacher, is furious. (Note: identify, first, "furious.")



Volume I
Number 6

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These Prepositional
Matters

A preposition is considered one of the eight traditional parts of speech, and one of the most cherished. One must doubt that enough attention is paid to the term itself: we might usefully consider the aspect of "pre" before position, before the position --of a noun or pronoun. Let us consider a relatively good definition of the term "preposition"--insofar as the traditional view is concerned. "A preposition is a particle (word or a word-equivalent) used with a noun or with a pronoun (and usually placed before it) to form a phrase, which phrase usually performs the function of an adjective or of an adverb: "a letter from home," "riding on a horse," "anxious about her son," and "go farther into the stream." (House and Harmon.)

In a more modern treatment, we find that a preposition is a "connective which joins a certain type phrase to a headword and has little lexical meaning except in the context of a sentence." While Conlin and Herman are no doubt on sound ground, such terminology is not of the stuff that can be applied easily, linguistically or otherwise.

Consider this statement:

The youngsters were leaping over wire fences, tearing down old posters, and dashing up the dusty streets.

In context, over, down, and up are said to be prepositions. We would approach this matter in a different fashion. We would call them "markers" or "signals." Perhaps "signals" is a better term. A marker or a signal is a word that indicates that a noun or pronoun is present,--usually following--. When a person leaps over, he leaps over something. That something is that which is signalled, or marked. When he tears down, he tears down something. When he dashes up, he dashes up something. Thus, these markers or signals mark the presence of something. But a marker or signaller does not determine a thing, or make a thing. Now, this observation is most crucial.

"Wire" determines "fences" and over indicates the presence of a noun (or its substitute), in this case the noun "fences." How does "wire" determine "fences?" Since the fences are made of wire they cannot be any other kind of fences at the same time. In the same way, "old" determines "posters" and "dusty" determines "streets." The determiners are adjectives here. They make the "whatness"--the thing spoken about--what the thing is. The mark or signal--the preposition -- indicates that a noun or "whatness" is present.

(What part of speech would "over," "down," and "up" be in context were they present but did not signal or mark any "whatness" in the statement? They would be adverbs. "The youngsters were leaping over, tearing down, and dashing up.)

If the signal or marker does signal or mark some thing, then we do not have an adverb, but a preposition (before the position of a noun, or in the presence of a noun.) We have an adverb in "He walked down." In "He walked down the road," "down" marks the position of the road.

We shall look at the following statements, each containing a prepositional phrase:

1. The age of the building is very great, indeed.
2. The truth of the matter is not known.
3. Do you not think people dressed in strange clothing then ?
4. My father signed some papers in a similar manner.
5. The hard collars which were worn by men and boys were uncomfortable.
6. The husband and wife with their children make a quaint group.

We make the following conclusion immediately: "of," "in," "by," and "with" are signals or markers. Respectively, they mark "building," "matter," "clothing," "manner," "men and boys," and "children." What are the nouns "determined" by?

We now consider how these phrases are used. The prepositional phrase will be as an adverb or as an adjective would be used, in the particular statement or utterance.

What are the structural and/or phonological tests? The first test is the question of speed, as we have discussed in earlier bulletins. The next matter we consider is that, having started with the fact that the adverbial statement in context has greater speed--by far-- than the adjectival statement, adverbs when shifted to the left slow the pace of the statement, but adjectives, in any position in the sentence, have the same rate of utterance.

"Of the building," "of the matter," and "with their children" have a much slower rate of utterance than is true of the cases of "in strange clothing," "in a similar manner," and "by men and boys." We are correct in "tabbing" "of the building," "of the matter," and "with their children" as prepositional phrases used as adjectives.

No matter where we shift the prepositional phrases in Sentences 1, 2, and 6 the speed of utterance of the entire statement is the same. Such is not the case of the prepositional phrases in Sentences 3, 4, and 5. If "in strange clothing," "in a similar manner," and "by men and boys" are shifted to the left, the pace of utterance decreases sharply, forcing a mark of punctuation. The phonological test is the quality test, and the test that is decisive.

A non-phonological and secondary test of some significance is the one which can be applied to adjectival functioning of elements in a sentence. The test "that which" and/or "the one who" make an excellent test for the adjectival impact. As well, the term "that of" is highly significant. "The age (that of) the building," "The truth (that of) the matter," and "The husband and wife (those of) their children" indicate how this non-sound unit test can work for identification of the adjectival function--as secondary proof.

A sound test for the adverbial element, apart from the sound test, is that of using "through" or "by means of," . . . Try the test for Sentences 3, 4, and 5. But the phonological test is the best.



ADVERBIAL ANNIE

ADJECTIVAL JOE





MOREHEAD STATE UNIVERSITY

BULLETIN OF APPLIED LINGUISTICS

Lewis Wesley Barnes, Editor

Volume 1 Number 7

Linguistics: Basic Structures

Where do we start in this business? Since language is a system of articulated sounds, we might well start with phonology. Because the sounds can come from only expression and communication, we might well consider what has to be expressed and/or communicated. We are aware of no articulated sounds that can be constituted as a specific language other than those relating to human beings and to their various societies. Therefore, we might well expect that they are human, and that their origins are human.

Whatever human sounds are significant as language must come from the identifiable personality of man. Now, let us keep in mind that we are not now discussing the personality of an individual man, but of man, per se. This personality is never more nor less than tripartite: intellect, emotions, and sensory aspects, on the worlds of the mind, the heart, and the body. Whatever meanings the sounds of a particular language carry, these sounds must relate in some different degrees to the ways in which people (man, men) think, feel, and responds to the senses. Man has certain qualities, and these certain qualities are many, but finite. The sounds of human meaning can be combined, but since there are only so many sounds in each language, there is a limit to the sounds of human meaning, or to the number of meanings a sound can carry. For sounds do not mean; they carry meaning.

In English, at least, when an assertion or declaration is made, its termination is indicated by the fade fall—represented in this fashion / ↘/. In graphics, the period (.) represents the completion of the sentence.

In this particular number, the emphasis is on the phonological aspects of expressions and communications, as language. We shall speak of language analysis on the levels of phonemes, morphemes, and syntax. A phoneme is the smallest significant unique sound in any language. Such terms as "contrast" and "opposition" are significant in discussing the phoneme. A phoneme is the smallest contrasting sound unit in a language, since, by contrast or opposition any one sound must distinguish that unique sound from all other sounds—for the language. The English phonemes /p/ and /t/ distinguish, through contrast or opposition, the words pin and tin. In American-English there are forty-five phonemes: thirty-three are called segmental phonemes, and twelve are called nonsegmental phonemes. The segmental phonemes consist of nine simple vowels, three semivowels, and twenty-one consonants. (The traditional "long vowel" is not considered a phoneme by linguists: such is the case because all long vowel sounds, traditionally speaking, are composed of one simple vowel + one semivowel phoneme.) We have used a Roman alphabet in writing and printing in our language. But the linguist uses a phonemic alphabet—which means that each significant speech sound, as basic, in a language, ours for instance—is represented by one symbol.

We have now to consider the nonsegmental phonemes, of course. Four levels of pitch, four degrees of stress on syllables, and four junctures (methods of ending a speech flow) comprise the nonsegmental phonemes. The linguist tends to classify the twelve phonemes in English that are nonsegmental (pitch, stress, and juncture) as intonation.

The morpheme is the smallest basic unit that carries meaning in any language. In our modern English we have a non-divisible meaning carrying unit made out of phonemes. Now, we recognize three kinds of morphemes: the bound morpheme as phonemic, the bound morpheme as syllabic, and the simple free word. An example of the bound morpheme, as phonemic, is represented by the // s // of possession in Margaret's; the bound morpheme as syllabic, is represented by the -ness of nounal function in hardness, and the simple free word is represented by Margaret and by hard. These morphemes, then, include roots, prefixes, suffixes, and inflections. The simple free morpheme may join by itself with other words and morphemes to make such larger structures as a sentence. The bound morpheme must unite or combine with another morpheme. We consider what is called syntax.

Syntax involves both interrelationships and arrangements of words. A word in English is that formation or expression which contains at least one vowel and which carries a primary accent by itself, or a primary stress in context with other words. The arrangements and interrelationships of words involve groups, phrases, clauses, and sentences. Syntax is given the term as the unit of linguistics which studies this aspect of language. Thus, syntax surveys the patterning of morphemes into nounal groups, verbal groups, nounal clusters, verbal clusters, and other units to sentences. In the structural approach, as in the transformational approach—to be detailed in later numbers—the emphasis is on the basic meaning carrying unit of human personality as expressed and/or communicated, the sentence. The twenty-one consonants, paired, are as follows:

- Voiceless / p / and voiced / b /
- Voiceless // p // = pat, pit, pot, putt
- Voiced / b // = bat, bit, bottle, bet
- Voiceless / t / and voiced / d /
- Voiceless // t // = ten, tot, took, tie
- Voiced / d // = Dane, die, dot, dip
- Voiceless / k / and voiced / g /
- Voiceless // k // = cap, cot, cut, could
- Voiced / g // = got, gun, good, gift
- Voiceless / s / and voiced / z /
- Voiceless // s // = sat, sit, stood
- Voiced / z // = has, puzzle, muzzle, zip
- Voiceless / f / and voiced / v /
- Voiceless // f // = fat, fit, father, foot
- Voiced / v // = vent, vessel, vulgar
- Voiceless / θ / and voiced / ð /
- Voiceless // θ // = lath, thin, think
- Voiced / ð // = than, this, then, thus
- Voiceless / ʃ / and voiced / ʒ /
- Voiceless // ʃ // = shad, shed, ship, shot
- Voiceless / ʒ // = leisure, vision
- Voiceless / ç / and voiced / ʝ /
- Voiceless // ç // = chap, check, chip

Simple vowel phonemes

- /æ/ pat, bat; tap, dad; cap, gap; chap, jab
- /e/ pet, bet; ten, den; ken, get; check, gentle
- /i/ pit, bit; tip, dip; kit, gift; chip, gym
- /a/ pot, bottle; tot, dot; cot, got; chop, job
- /ɔ/ putt, but; tub, duck; cut, gun; sup, puzzle
- /u/ put, book; could, good
- /ɔ/ bought, caught, naught, astronaut, taught
- /ɪ/ affect, effect, degrade, determine, below
- /o/ poet, boat, tote, dote, coat, goat, float

Three semivowels

- /h/ had, head, hid, huddle, hustle
- /w/ wet, wit, was, wood, worry
- /y/ yap, yet, yip, yacht, yes

Basics of Intonation Patterns

4 Stresses



4 Pitch Levels

l n h hh