

Cognitive Exploration of Language and Linguistics

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Assignments and Solutions

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Chapter 1. The cognitive basis of language: Language and thought

Assignments (p. 23)

Assignment 1.1.

What types of sign are involved in the following cases?

- (a) inverted triangle as a road sign
- (b) sign depicting falling rocks
- (c) morse signs
- (d) frozen window panes of a car
- (e) speedometer in car
- (f) burglar alarm going off
- (g) baby crying
- (h) dog wagging its tail
- (i) animal drawings in cave dwellings
- (j) a wedding ring
- (k) a clenched fist in the air
- (l) a ring in the nose (human)

Solution 1.1.

- (a) **Symbolic**, as it is a convention that this road sign is a warning sign.
- (b) **Iconic**, as it is an image of falling rocks, a warning of potential danger.
- (c) **Symbolic**, as the meaning of Morse signs is solely conventional.
- (d) **Indexical**, for it “points” directly at cold; natural effects are always indexical for their causes.
- (e) **Symbolic**, as it is a convention that the angle of the needle and/or the numbers stand for a specific speed.
- (f) **Indexical**, because the alarm goes off when there is a person in the vicinity; the noise of the alarm points directly to the fact that there is someone present.
- (g) **Indexical**, because the crying of the baby refers directly to some (basic) need of the baby’s.
- (h) **Indexical**, as it “points” directly to the fact that the dog is good-tempered.
- (i) **Iconic**, as they are images resembling animals.
- (j) **Symbolic**, as it is only a convention.
- (k) **Indexical**, as a clenched fist is a physical expression of anger; especially when combined with a facial expression of anger; But **symbolic**, e.g. as symbol for a Socialist Party: a clenched fist in itself does not necessarily mean “Socialist action”; it is also an accepted conventional sign to show you disagree with something or someone.

- (l) **Symbolic**, because its wearer wants to express a certain attitude.

Assignment 1.2.

In what way are the following expressions iconic? (sequential order, distance, quantity)

- (a) The Krio word for ‘earthquake’ is *shaky-shaky*.
- (b) Department store ad: We have rails and rails and rails of famous fashion.
- (c) Police warning: Don’t drink and drive!
- (d) Japanese *ie* ‘house’, *ieie* ‘houses’
- (e) See Naples and die.
- (f) I swear by Almighty God that what I am about to say is the truth, the whole truth, and nothing but the truth.

Solution 1.2.

- (a) Iconic principle of **quantity**, to be more specific: **reduplication**. It suggests the frequency of the earth’s trembling.
- (b) Iconic principle of **quantity**: the repetition suggests a huge number
- (c) Iconic principle of **sequential order**: the sequence in which events take place is important. You should not drink before you drive.
- (d) Iconic principle of **quantity**, to be more specific: **reduplication**. It indicates a plural, i.e. ‘more than one’.
- (e) Iconic principle of **sequential order**: the sequence in which events take place is important. You should see Naples before you die.
- (f) The principle of **quantity**: the repetition suggests that the speaker is sincere. The quantity of language forms is also meant to convey an increasing respect for the hearer.

Assignment 1.3.

In what ways do the indexical principles, egocentricity and anthropocentricity, play a role in the ordering of the following irreversible pairs of words?

- (a) come and go, this and that, here and there
- (b) women and wine, king and country, people and places
- (c) man and beast, man and dog
- (d) friend or foe, win or lose, live or die

Solution 1.3.

- (a) **Egocentricity**: whatever is moving towards the speaker or whatever is closer to the speaker comes before that which is moving away from the speaker.

- (b) **Anthropocentricity**: people come before other things.
- (c) **Anthropocentricity**: people come before other living creatures.
- (d) **Egocentricity**: the positive concepts come first because humans like to keep ‘good things’ close to them and ‘bad things’ far away from them. (Anthropocentricity, because it is very general to prefer positive things to negative ones).

Assignment 1.4.

Sentence (a) is more likely to occur than (b), which does not make much sense at first sight. Which indexical principle is not respected in (b)? If (b) were to occur, what would it mean?

- (a) The results of the study depart from our expectation.
- (b) ??Our expectation departs from the results of the study.
- (c)

Solution 1.4.

Egocentricity: Due to our egocentric view, our expectations, i.e. we serve as natural reference points. (b) sounds odd because the results of the study are taken as the reference point. Sentence (b), if it were used, would mean something like: “our expectation was different, and the result may be the wrong one.”

Assignment 1.5.

The expressions in italics are peripheral members of their particular grammatical category such as noun, adjective, adverb, etc. Why?

- (a) The approach has to be simple and *low cost*.
- (b) This is the *very* man.
- (c) The *then* president

Solution 1.5.

All the words printed in italics are peripheral members of their particular grammatical category as they are very unrepresentative of the category. This is because they normally belong to another category and very rarely appear in the category they do now.

- (a) *Low cost* is not an adjective but a noun phrase, which here is used as an adjective.
- (b) *Very* is an adverb, but here it is used as an adjective.
- (c) *Then* is an adverb, but here it is used as an adjective.

Assignment 1.6.

In English, the same form may sometimes be a member of up to five different word classes. Specify the word class of *round* in each of the following examples.

- (a) My friend is coming *round* the corner.
- (b) That was the first *round* table I saw.
- (c) She came *round* when she got something to drink.

- (d) Let's *round* off with an exercise.
- (e) After school we can play a *round* of golf.

Solution 1.6.

- (a) preposition (just like "out of the dark")
- (b) adjective (just like "a nice person")
- (c) adverb (just like "she came down")
- (d) verb (just like "let's finish this")
- (e) noun (just like "a game of golf")

Chapter 2: What's in a word? Lexicology

Assignments (p. 46)

Assignment 2.1.

From the large number of senses and contexts for the word *head* DCE (*Dictionary of Contemporary English, Longman*) mentions over sixty. We offer a small selection here:

- (a) the top part of the body which has your eyes, mouth, brain, etc.
- (b) the mind: *My head was full of strange thoughts.*
- (c) understanding: *This book goes over my head.*
- (d) the leader or person in charge of a group: *We asked the head for permission.*
- (e) the top or front of something: *Write your name at the head of each page.*
- (f) calm: *Keep one's head cool.*
- (g) (for) each person: *We paid ten pounds a head for the meal.*

Using Table 4 in this chapter as an example, explain what the processes of meaning extensions are for "head" and point out which of these meanings are metaphors and which are metonymies.

Solution 2.1.

- (a) The **prototypical** sense of *head*.
- (b) **Metonymy**: the *head* as a container stands for the contained, i.e. the thoughts inside (the brain).
- (c) **Two metonymies and metaphor**: the *head* is metonymically seen as the seat of intellect (and understanding) just like the heart is seen as the seat of emotions. Also *the book* stands metonymically for what is contained in it, i.e. the contents of the book. In other words: the contents of the book goes over my level of un-

- derstanding. There is a metaphor in *go over* in the sense of “beyond reach”.
- (d) **Metaphor**: just as the *head* is the most important and most prominent part of the body, the leader is the most important person of a group.
- (e) **Metaphor**: the top of the page is compared to the highest part of a person, i.e. the *head*. The conceptual metaphor underlying this linguistic metaphor is OBJECTS ARE HUMANS.
- (f) **Metaphor and metonymy**: Part/whole metonymy in HEAD FOR PERSON. Metaphor in *keep cool*. The underlying conceptual metaphor is EMOTIONS ARE HEAT/FIRE. So the meaning of the sentence is “try to stay unemotional”.
- (g) **Metonymy**: a part stands for the whole. Thus, a *head* stands for ‘person’.

Assignment 2.2. (i- iv)

The following are some of the different senses of *skirt(s)* as adapted from the DCE dictionary item quoted below in (a-d) and extended by further contexts (e-i):

- (a) A piece of outer clothing worn by women and girls which hangs down from the waist
- (b) The part of a dress or coat that hangs down from the waist
- (c) The flaps on a saddle that protect a rider’s legs
- (d) A circular flap as around the base of a hovercraft
- (e) *A bit of skirt*: an offensive expression meaning ‘an attractive woman’
- (f) *Skirts of a forest, hill or village etc.*: the outside edge of a forest etc.
- (g) *A new road skirting the suburb*
- (h) *They skirted round the bus.*
- (i) *He was skirting the issue* (= avoid).

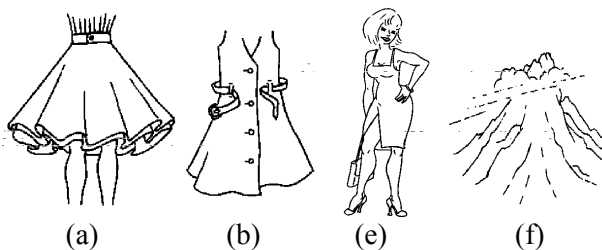


Figure 3. Some senses of *skirt*

- (i) What is likely to be the prototypical meaning? Point out which process of meaning extension (generalization, metaphor, metonymy, specialization) you find in each of the other cases. Give reasons for your answers.

- (ii) How are the meanings in (f, g, h, i) related to the prototypical meaning? What is the difference between (f) versus (g, h, i)?
- (iii) Which of these meanings would lend themselves to a classical definition? Which of them would not? Give reasons for your answers.
- (iv) Draw up a radial network for the senses of *skirt*.

Solution (i)

- (a) The **prototypical sense** of *skirt*.
- (b) **Generalization**: the meaning of a ‘separate piece of clothing hanging down from the waist’ is widened to any dress with a lower part hanging down from the waist; it is this lower part of the dress that is meant .
- (c) **Specialization and metaphor**. Specialization, because the function of *skirt* is narrowed down to the covering of the flaps on a saddle. The conceptual metaphor is OBJECTS ARE HUMANS: PART OF OBJECT IS HUMAN GARMENT.
- (d) **Specialization and metaphor**: the function of *skirt* is narrowed to covering and protecting the base of a hovercraft. *Same*: Metaphor.
- (e) **Metonymy**: the *skirt* is a part of the woman’s outward appearance. The garment stands for its wearer.
- (f) **Metaphor**: the skirt having a centre (the waist) and a periphery. The centre of the wood or village stands out against its surrounding terrain.
- (g) **Metaphor**: the road going around the suburb is compared to the (round) bottomline of the skirt which runs around the legs.
- (h) **Metaphor**: they were driving their car around the bus (which had stopped maybe).
- (i) **Specialization and double metaphor**: the physical movement around an object as in (f) is now a metaphorical movement around a mental object, and therefore gets the interpretation of “avoiding a particular issue”.

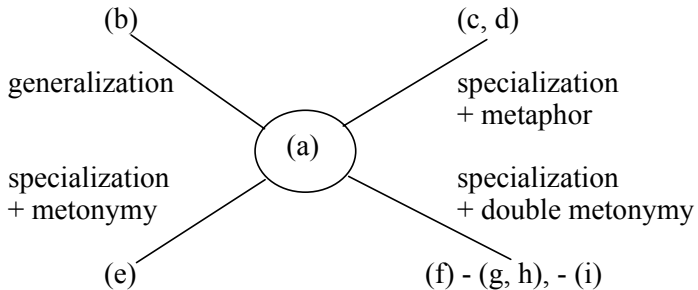
Solution (ii)

We have two clearly distinct domains, i.e. that of covering the lower part of the body (a, b) and that of space (f) or relations in space (g, h, i). Therefore, (f, g, h, i) are metaphorically related to the prototypical meaning of *skirt*. The difference between (f) and (g, h, i) is that (f) is compared to the skirt as a static whole surrounding some other space, whereas (g, h, i) use the image of the bottom line only and see this as the basis for motion around an object.

Solution (iii)

Meanings (c) and (d) are used as technical terms, which just like scientific terms lend themselves more readily, though not necessarily to classical definitions.

Solution (iv): Radial network of skirt

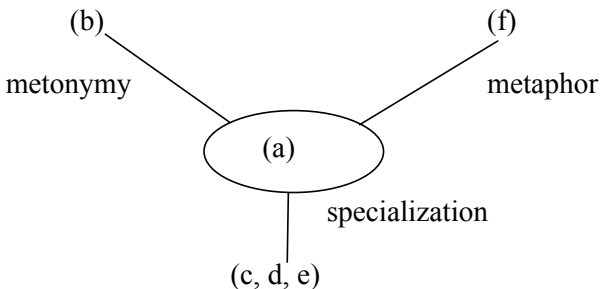


Assignment 2.3.

Draw up a radial network for the different senses of *paper*.

- (a) The letter was written on good quality *paper*.
- (b) I need this quotation *on paper*.
- (c) The police officer asked to see my car *papers*.
- (d) The examination consisted of two 3-hour *papers*.
- (e) The professor is due to give his *paper* at 4 o'clock.
- (f) Ticket sales are down, so we'll have to *paper* the house this afternoon. (Theatrical slang: 'To give away free tickets to fill the auditorium')

Solution 2.3. Radial network of paper



Note

- (a) **Mass or count noun** referring to material
- (b) **Metonymy**: part of the whole (print on paper)

- (c) **Metonymy + Specialization:** a special sort of (printed) papers are meant, i.e. a driving document, examination documents and a lecture in written form.
- (d) **Metonymy:** MATERIAL FOR OBJECT MADE OF THE MATERIAL.
- (e) **Double metonymy:** MATERIAL FOR OBJECT FOR ACTIVITY INVOLVING THIS OBJECT.
- (f) **Double metonymy + specialization:** MATERIAL FOR OBJECT MADE OF THE MATERIAL + specialization (ticket) + metonymy (free tickets (made of paper) stand for the people who get them).

Assignment 2.4.

The equivalents of the two first senses of English *fruit* in German and Dutch are expressed as two different words:

fruit

- (a) sweet, soft and edible part of plant = E. fruit, G. *Obst*, D. *fruit*
 (b) seed-bearing part of plant or tree = E. fruit, G. *Frucht*, D. *vrucht*

Which of these illustrates a semasiological solution, and which an onomasiological one for the same problem of categorization? Give reasons for your answer.

Solution 2.4.

The English option is a **semasiological** one, because there is one word for the two different senses of *fruit* (= polysemy). The Dutch as well as the German option is an **onomasiological** one, because there are two different words or names to describe the two different referents (= lexical field).

Assignment 2.5.

In the thesaurus entry for *fruit* quoted in example (2) in this chapter, we find the items *harvest* and *yield* both under the literal meanings of (2a) and under the figurative ones of (2b). Which of these can be related to *fruit* by the process of metonymy, and which by the process of metaphor? Give reasons for your answer.

Solution 2.5.

The literal senses are related to “fruit” by **metonymy**: *harvest* denotes the whole process of collecting or picking the fruit, whereby the whole can stand for part of the process, i. e. the harvested objects; *yield* denotes all the things a plant or tree can produce, of which the fruit is the most salient result. In brief: the result stands for the cause.

Each of these literal meanings is **metaphorized**: BENEFITS ARE CROPS. But small differences remain: in the sentence *the harvest of our actions*

will become visible in 10 years we think of more general benefits; in the expression *the yield of our investments* the construal of producing or bringing forth the benefit something remains salient.

Assignment 2.6.

Below is a list of expressions with the word “red”. In each case, try to find a plausible motivation for the use of the word and argue whether we have more to do with a “linguistic” metaphor or metonymy as with “school” (see Table 4) or more with a conceptual metaphor or metonymy as with “foot of the mountain” (see Section 2.3.2.).

- (a) a redhead (= someone with red hair)
- (b) red herring (= something that is not important, but distracts one from things that are important)
- (c) He was caught red-handed
(= in the act of doing something wrong).
- (d) He was beginning to see red (= he was getting very angry).
- (e) This was a red-hot (= very exciting) project.
- (f) red politics (= extremely left-wing, communist ideas)

Solution 2.6.

Remember that a conceptual metaphor is a very general transfer from one conceptual domain (e.g. war) to another (e.g. debate, conversation). A linguistic metaphor is a concrete expression based on this general transfer, e.g. *He shot a hole in my arguments*.

In each case, the colour “red” represents a different kind of red, which is not a linguistic, but a perceptual difference (e.g. the orange red of hair, the brownish red of smoked herring, etc.).

- (a) **Metonymy**: The colour of the hair stands for the whole person.
- (b) **Linguistic metaphor**: *Red herring* used to be smoked herring, which has a slightly red gleam, used to distract the dogs from their trail while hunting. It became a metonymy for the whole situation and nowadays it has evolved into a linguistic metaphor, where *red herring* stands for something that distracts from the true state of affairs.
- (c) **Linguistic metaphor**: it was originally a metonymy because it describes a situation in which a killer had his hands covered with blood; the red hands stood metonymically for the killing. Later it became a metaphor for all possible forms of killing, because only exceptionally would a killer get blood on his hands and thus it became a metaphor for any form of wrongdoing besides murder.
- (d) **Linguistic metaphor**: it is one of the many expressions based on the same conceptual metaphor *PASSIONS ARE FLUIDS*. When passions such as anger, hatred, love etc. arise, they are seen as boiling fluids going around the arteries. Other expressions based on

the same conceptual metaphors are: *He was boiling with anger*, *The lid flew off*, *Her heart burst with love*, and many others.

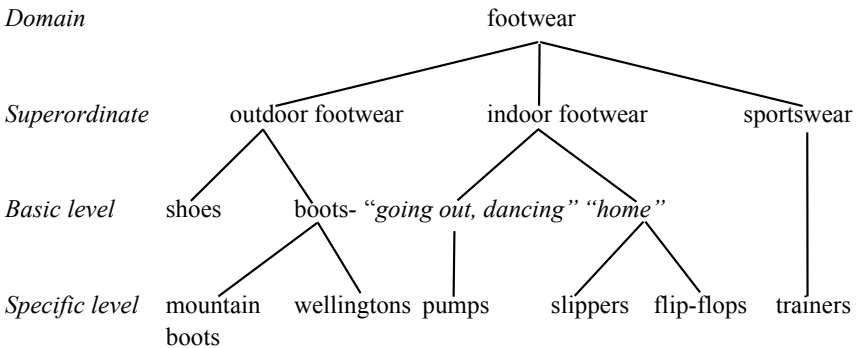
- (e) **Linguistic metaphor:** a project that is ready for development (the circumstances are optimal) is compared to iron which is heated enough to be forged (and gives a bright orange or red colour).
- (f) **Linguistic metonymy:** in politics, *red* is used metonymically to stand for a socialist or communist political orientation, symbolized by the colour *red* as used in red flags. *Red politics* stands metonymically for a whole range of political ideas and institutions just like *red newspaper*, *red unions*, *red parties*, *red government*.

Assignment 2.7.

For the notion of *footwear* think of or find as many words as you can, including such terms as *boots*, *slippers*, *trainers*, *pumps*, *flip-flops*, *mountain boots*, *shoes*, *wellingtons* and add terms such as *indoor footwear*, *sportswear*, etc.

- (a) Which of these words are superordinate terms, and which ones subordinate terms?
- (b) Which of these words could be considered “basic level terms”? Give reasons for your answer.
- (c) Which of these words are highly entrenched, and which ones aren’t? Give reasons for your answer.
- (d) For this set of words, draw up a hierarchical taxonomy as in Table 6 or Table 8 in this chapter.

Solution 2.7. Radial network of footwear



Note that the meaning of *pumps* is different in American and British English. British English *pumps* are a sort of light shoe worn for dancing. American English *pumps* are a lady’s high-heeled shoes without fastenings (the British *court shoes*).

- (a) See Figure.
- (b) The basic level terms are *shoes* and *boots*; they are the words which are used most readily to refer to *footwear*, which itself is the superordinate term.
- (c) The basic level words are highly entrenched, because they are used most frequently. Specific terms such as *slippers* or *trainers* are used far less, and therefore they are somewhat less entrenched; they only denote a specific type of footwear, worn during limited periods of time or on special occasions.
- (d) See figure.

Assignment 2.8.

When young children first acquire language, they are known to call any male “dadda”, any round object “apple”, or any bigger animal “woof-woof”. Using the information given in Chapters 1 and 2, try to give an account for this phenomenon.

Solution 2.8.

These are all instances of overgeneralization: the child creates a different, more general category than covered by the adults’ narrower meaning of a term.

dadda: The young child builds the category “male adult”, while interacting with only one example, i.e. its own father, called *dadda* or *daddy*. When young children see other examples of this category, they naturally uses the same term.

apple: The object denoted by *apple* is not categorized in the child’s mind as an instance of *fruit*, but as a more general category, based on its shape, its roundness. When confronted with other round objects the baby uses the same term. So in contrast to the previous case, the object apple is not categorized as an “apple”, but as a round object only. (Why doesn’t this happen with an object like a ball? Maybe, because a ball has different functions, such as rolling.)

woof-woof: If a child sees a dog, it does not categorize it as a dog, but probably as a ‘quadruped and big animal’. The perceived sound the dog produces, *woof-woof*, is used metonymically to stand for the category of “big animals”.

Chapter 3. Meaningful building blocks: Morphology

Assignments (p. 72)

Assignment 3.1.

Arrange the items below in one of the six categories (as in Table 3): (a) simple words, (b) compounds, (c) derivations, (d) complex types, (e) syntactic groups and (f) others:

- drilling rig
- spacecraft
- synthetic fibre
- submarine
- water cannon
- the take-away restaurant
- baptism of fire
- artificial light

Solution 3.1.

simple words	compounds	derivations	complex types	syntactic groups	others
X	spacecraft water cannon	submarine	drilling rig take-away restaurant	baptism of fire synthetic fibre artificial light	X

Words form a syntactic group when they consist of syntactic constructions such as a noun phrase consisting of nouns combined by “of” or an adjective plus noun.

Assignment 3.2.

Which process or processes of word formation can you identify in the examples below?

- | | |
|---|-------------------------------|
| (a) <i>Français</i> | (f) radar |
| (b) espresso (instead of espresso coffee) | (g) to shop |
| (c) docudrama | (h) vicarage |
| (d) CD player | (i) unselfishness |
| (e) Euro (i.e. new currency) | (j) boy-crazy |
| | (k) pillar-box red |
| | (l) best-sellers |
| | (m) bit (from “binary digit”) |

Solution 3.2.

- (a) **blending**: *Français + Anglais*
- (b) **clipping**: part of expression left out
- (c) **blending**: dramatized documentary
- (d) **acronym and complex type**: *CD* stands for *Compact Disc*
+ *derivation* + *compounding*
- (e) **clipping**: European (currency)
- (f) **acronym**: radio detecting and ranging

- (g) **conversion:** from the noun *a shop* to the verb *to shop*
- (h) **derivation:** from the noun *vicar* plus suffix *-age*
- (i) **derivation:** with suffix *-ish* we first get the adjective *selfish*, with prefix *un-* we next get the adjective *unselfish* and with the suffix *-ness* we get the noun *unselfishness*
- (j) **complex type:** derivation + compound: *craze* + *y* consisting of noun and adjective
- (k) **complex type:** (noun) compounding + (adjective) compounding
- (l) **complex type:** syntactic group (*sell, best*) + derivation (*-er*) gives the complex type *best-seller* + plural morpheme (*-s*) = compound.
- (m) **lexical blending** (b + it, or bi + t)

Assignment 3.3.

Read the following paragraph and then answer the questions below:

For all his boasting in that 1906 song, Jelly Roll Morton was right. Folks then and now, it seems, can't get enough of his music. Half a century after his death, U.S. audiences are flocking to see two red-hot musicals about the smooth-talking jazz player; and for those who can't make it, a four-volume CD set of Morton's historic 1938 taping of words and music for the Library of Congress has been released (Jelly Roll Morton: The Library of Congress Recordings; Rounder Records; \$ 15.98) and is selling nicely. Morton was not the creator of jazz he claimed to be, but such was his originality as a composer and pianist that his influence has persisted down the years, vindicating what he said back in 1938: "Whatever these guys play today, they're playing Jelly Roll" (from: *Time*, January 16, 1995)

- (a) List the plural nouns which occur in this extract, and arrange them according to their respective plural allomorphs: /s/, /z/, /iz/.
- (b) List those nouns in the extract which have the meaning 'one who performs an action and state which of these are formed according to a productive morphological rule.
- (c) Which types of inflectional morphemes can you find in the extract? Give one example of each type, i.e. two nominal inflections, and four verbal inflections.

Solution 3.3.

(a)

/s/	/z/	/iz/
Folks	musicals words recordings records years guys	audiences

- (b) pianist: **derivation** (noun (*piano*) + *-ist*)
 player: **derivation** (verb (*to play*) + *-er*)
 composer: **derivation** (verb (*to compose*) + *-er*)
 creator: **derivation** (verb (*to create*) + *-or*)
- (c) Types of inflectional morphemes:
nominal: plural *-s*: words
 genitive *'s*: Morton's historic taping
verbal: 3rd person singular present *-s*: *seems*
 progressive form *-ing*: the library is selling
 past tense *-ed*: he claimed
 3rd person (*-s*), passive (*be* + *-ed*)
 present perfect have + *-en*: has been released

Assignment 3.4.

Here are the names of the inhabitants of 14 European countries. (i) Can you describe the compounding or derivational processes used in the labelling of inhabitants? (ii) Can you find out after what type of word *-man* is used, after what word forms *-ian* and *-ese* are used, and in which cases we find conversion?

Austr-ian	Belgian	Briton
Dane	Dutch-man	Finn
French-man	German	Irish-man
Ital-ian	Norweg-ian	Portugu-ese
Spaniard	Swede	

Solution 3.4.

The words *Dane*, *Finn*, *German*, and *Swede* are simple morphemes denoting inhabitants of the countries named after them by compounding (*Denmark*, *Finland*) or derivation (*German* + *y*, *Swed* + *en*). Adjectives ending in /s/ have added the compound *-man* (*Dutch* + *man*, *French* + *man*, *Irish* + *man*). The countries *Austria*, *Belgium*, *Italy* and *Norway* add the derivational morpheme *-ian* to the stem, and *Portugal* the suffix *-ese*; *Spaniard* comes from the Old French *Espaignard* or *Espaniard**. *Briton* comes from the (Old) French *Breton* and the Latin *Brittonem**.

* Onions C.T. 1966. *The Oxford Dictionary of English Etymology*.
 London: Oxford University Press.

Assignment 3.5.

English has two noun-building suffixes for qualities: *-ness* and *-ity* as in *aptness*, *brightness*, *calmness*, *openness*, *strangeness*, and *beauty*, *conformity*, *cruelty*, *difficulty*, *excessivity*, *regularity*. These differences are often related to the origin of the word stems.

- (a) Can you see any regular pattern for the cases when *-ness* is used and when *-(i)ty*?
- (b) The adjective *odd* has two derivational nouns, *oddness* and *oddity*. Which one do you feel to be the normal derivation? Why? What is the difference in meaning between *oddness* and *oddity*? Consult a dictionary to check your answers.

Solution 3.5.

- (a) Adjectives of Germanic descent take the Germanic suffix *-ness*. Adjectives borrowed from Romance languages take the suffix *-(i)ty*.
- (b) *Oddness* is, according to (a) the regular derivation, because *odd* is a Germanic morpheme. All regular derivations are mentioned in the dictionary under the heading of the original word, here *odd*, but irregular derivations are listed as separate lexical items. *Oddity* also has a specific meaning and syntactic characteristics, i.e. an indefinite article (*an oddity*) and a plural form (*oddities*).

Assignment 3.6.

In a training information leaflet, two new composite words *to cold call* (“call potential clients for business”) and *you-ability* are used. Without knowing their intended meanings, how can you make sense of them?

- (a) Can you on the basis of existing words that look similar or have some association in meaning such as *to dry-clean* and *usability* or *availability* make sense of these two new complex words?
- (b) What are the typical patterns for these types of compound or derivation? Which word class has been used instead of the prototype in *you-ability*?

Solution 3.6.

(a) *to cold call*:

a compound consisting of verb + adjective, which is used in telemarketing for the action of calling people up (often at random) to sell them something. The would-be customers are still ‘cold’, a metonymical characteristic for the whole person, and need to be ‘warmed up’ before they are willing to buy something.

(b) *you-ability* :

a term used among salespeople to denote the ability to give the customer the impression that the salesperson is available for the customer (*you*) and cares about him.

The typical patterns are:

to *cold call*: verb compound: **adjective + verb**
 e.g. *dry-clean*, clean while it is dry
cold-call, call somebody who is still cold

The pattern of *you-ability* is deviant: **pronoun + noun**

Assignment 3.7.

The following are all compounds with a colour term. Using the notions of specialization, generalization, metaphor and metonymy, say which process applies in each example and try to explain how they are motivated.

- | | | |
|---------------|----------------|--------------------|
| (a) bluebell | (e) redroot | (i) black-eyed pea |
| (b) bluebird | (f) redbreast | (j) blackbird |
| (c) blue baby | (g) redneck | (k) Black (person) |
| (d) blueprint | (h) red carpet | (l) black art |

Solution 3.7.

- (a) **Metaphor**: the shape of each flower in the cluster of blue flowers is compared with the shape of a bell.
- (b) **Specialization**: not all blue birds are bluebirds. Just like not all black birds, e.g. crows, are blackbirds. A bluebird can also stand for happiness and is then used as a metaphor.
- (c) **Specialization**: a baby whose skin is slightly blue, because it has a heart problem.
- (d) **Metonymy**: a *blueprint* is a photographic print, with a white design on a blue background, usually for building plans. Metonymy, because the colour blue stands for the paper. It is also a generalization from building plan to any kind of plan.
- (e) **Metonymy**: *redroot* is a plant which comes from a tree with red roots that yield a red dye and is edible.
- (f) **Metonymy**: part of the bird (breast) stands for the whole bird, because it is so strikingly red.
- (g) **Metonymy**: the sunburnt red neck stands for the whole person. It indicates the Anglo-Saxon descendants in the southern regions of the United States, who are seen as conservative, short-sighted, non-educated people, and are often associated with beer, guns, and pick-up trucks.
- (h) **Metaphor**: Originally **metonymy**, now usually **metaphor**: *red carpet* stands for the special treatment someone receives as an important person. But the expression is also used when no carpet is used, and then it is a metaphor.
- (i) **Metaphor**: the black dot on the pea is compared to an eye in a face.

- (j) **Specialization**: see (b), i.e. not all black birds are blackbirds.
 (k) **Metonymy**: the colour of the skin stands for the whole person.
 (l) **Metonymy**: *black art* can mean “art created by a black artist”, but it is a **metaphor** when it means “witchcraft”, (compare with *black magic*).

Assignment 3.8.

Which words are the components of the following blends: *boatel*, *hurri-
 coon*, *wintertainment*, *bomphlet*, *stagflation*?

Solution 3.8.

boatel = *boat* + *hotel*
*hurri-
 coon* = *hurricane* + *typhoon*
wintertainment = *winter* + *entertainment*
bomphlet = *bomb (package)* + *pamphlet*
stagflation = *stagnation* + *inflation*

Assignment 3.9.

For each of the following items, say

- (a) which word-formation process is involved,
 (b) which meaning of the *-er* suffix is used,
 (c) why BrE and AmE may use different words for the same object in this domain.
1. burner (AmE), (electric) ring (BrE)
 2. counter (AmE), work top (BrE)
 3. food processor
 4. tin opener (BrE), can opener (AmE)
 5. toaster
 6. fire extinguisher
 7. drawer

Solution 3.9.

(a)

Compound	Derivation	Complex type	Syntactic group
work top	burner counter toaster drawer	food processor tin opener can opener fire extinguisher	electric ring

- (b) The *-er* suffix is used in the **instrumental** meaning, except for “drawer”, which is a loan translation from French *tiroir*.

drawer: ‘receptacle sliding in and out of a table frame, etc. XVI. f. DRAW + -ER, after F. tiroir (XIV), f. tirer draw (cf. RETIRE)’.

Loan translation means that each part of the French derivation *tir* + *-oir* is literally translated into English. However, the problem is that the French suffix *-oir* is very different from *-er*, e.g. in *mirroir* which means ‘looking glass’. (Onions C.T. 1966. *The Oxford Dictionary of English Etymology*. London: Oxford University Press.)

(c) When a new word is formed, there is an onomasiological struggle. The outcome of this struggle may be different for each variety of a language, which is clearly the case with British and American English. American English reflects to some extent the multicultural composition of the American population and the diverse onomasiological resources of American English (see Chapter 3.1). An example of this is can-opener, which comes from the Dutch *kan* (‘jug’).

Chapter 4. Putting concepts together: Syntax

Assignments (p. 98)

Assignment 4.1.

Analyze the described events as follows: (i) Is there an energy flow? If so, from where to where? (ii) What are the semantic roles of the participants? (iii) Which event schema is used?

- (a) Dad must fix the telephone.
- (b) It fell down last night.
- (c) My brother is a doctor.
- (d) He is going to Great Britain.
- (e) He gives me all his books.
- (f) He won't take any books to Britain.
- (g) He watches a lot of television.

Solution 4.1.

	Energy flow?	(i) From where to where?	(ii) Semantic roles of the participants	(iii) Event schema
(a)	Yes	Agent to Patient	Dad = Agent the telephone = Patient	Doing schema
(b)	No	-	It = Patient	Happening schema
(c)	No	-	My brother = Patient a doctor = Essive	Being schema Class membership
(d)	Yes	Agent to Goal	He = Agent Great Britain = Goal	Moving schema
(e)	Yes	Agent transfers the Patient to the Receiver	He = Agent me = Receiver his books = Patient	Transferring schema
(f)	Yes	Agent moves Patient to Goal	He = Agent any books = Patient Britain = Goal	Moving schema
(g)	Yes	Agent to Patient	He = Agent a lot of television = Patient	Doing schema

Assignment 4.2.

Which type of Essive relation do you find in each of the following sentences?

- She is a year older than her brother.
- She is my niece.
- A mule is not a horse and not a donkey.
- This puppet is my favourite one.
- My friend is not at home.
- There are many problems left.

Solution 4.2.

- attribute
- identifier
- class membership
- identifier
- location
- existential

Assignment 4.3.

Characterize the subtype of “doing” schema in the following examples. Or is it not really a “doing” schema?

- He was tickling his brother.

- (b) The brother was laughing.
- (c) He was drawing a train on the blackboard.
- (d) Then he wiped off the train.
- (e) He put water on the blackboard.
- (f) Then he dried it.

Solution 4.3.

- (a) “doing”, object affected (‘He’ affects ‘his brother’ by tickling him)
- (b) “doing”, no object (focus on the action)
- (c) “doing”, object effected (production of a new entity)
- (d) “doing”, object (= the train) is affected
- (e) “doing”, object affected
- (f) “doing”, object affected

Assignment 4.4.

Characterize the subtypes of possession in the following examples

- (a) Have you any good wine left?
- (b) I haven’t the slightest idea.
- (c) That wine bottle has a pretty label.
- (d) Would you like to have a glass of wine?
- (e) No, I have got a terrible headache.
- (f) Well, if you want one, I have got an aspirin here.

Solution 4.4.

- (a) Material possession (person possesses wine)
- (b) Mental possession (person has ideas)
- (c) Whole to its parts - possession (label is part of bottle)
- (d) No possession, but doing schema (have a drink = drink a glass of wine).
- (e) Affected entity related to affection (“I” is affected by a terrible headache)
- (f) Material possession

Assignment 4.5.

Analyze the following sentences as in assignment 1. Then comment on the (subtle) meaning differences between each pair.

- (a) He will read from the Bible.
- (b) He will read the Bible.
- (c) The children washed in the bath.
- (d) The children washed the bath.

Solution 4.5.

	Energy flow	From where to where	Semantic roles	Event schema
(a)	Yes	Agent (Patient is not expressed)	He = Agent from the Bible = Source	Doing schema
(b)	Yes	from Agent to Patient	He = Agent the Bible = Patient	Doing schema
(c)	Yes	Agent (Patient is implicit, i.e. <i>themselves</i>)	The children = Agent in the bath = Location	Doing schema
(d)	Yes	From Agent to Patient	The children = Agent the bath = Patient	Doing schema

Comments:

- (a) Refers to parts taken from the Bible
- (b) No limit implied
- (c) The children washed themselves while in the bath.
- (d) The children cleaned the bath tub

Assignment 4.6.

Below the sentences from example (8) are repeated. Which of the elements indicated in parentheses can occur alone and which cannot? Is there evidence for any general principle(s) like *Goal over Source*, *Source over Goal*, or *Path over Goal*?

- (a) The apple fell from the tree into the grass.
(*Source + Goal*)
- (b) I climbed from my room up the ladder onto the roof.
(*Source + Path + Goal*)
- (c) It went on from ten all night long till two.
(*Starting point + Duration + End*)
- (d) The police searched the house from noon till midnight.
(*Starting point + End*)
- (e) The weather changed from cloudy to bright in one hour.
(*Initial State + Resultant State + Duration*)
- (f) She changed from an admirer into his adversary.
(*Initial State + Resultant State*)

4.6. Solution

In these six sentences the general principle is *Goal and End over*, respectively, *Source and Starting Point* and *Resultant State over Initial State*. This would mean that Goal, End and Resultant State (the result of actions) are typically more important to the speaker than Source, Starting Point and Initial State.

Assignment 4.7.

What are (i) the event schemas, and (ii) the sentence patterns of the sentences below (repeated from examples 2)?

- (a) Kim is the one who did it.
- (b) The window broke.
- (c) Kim broke the window.
- (d) Kim felt angry and tried to hit Bruce.
- (e) Kim had a baseball bat in his hand.
- (f) The baseball bat went through the window.
- (g) Bruce had given him a nasty picture of himself.

Solution 4.7. (Only the main clause or first sentence is analyzed.)

	EVENT SCHEMA	SENTENCE PATTERNS	NAME OF PATTERN
(a)	Being schema	Kim / is / the one who did it./ S / V-cop / Complement /	Copulative pattern
(b)	Happening schema	The window/ broke./ S / Verb /	Intransitive pattern
(c)	Doing schema	Kim/ broke/ the window./ S / Verb/ Object /	Transitive pattern
(d)	Experiencing schema + Doing schema	(Kim) / felt / angry /. S / Verb / Complement/ /tried to hit/ Bruce/ /Verb / Object/	Intransitive pattern
(e)	Having schema	Kim / had / a baseball bat/ in his hand / S / Verb / Object / Complement = Location/	Transitive complement pattern
(f)	Moving schema	The baseball bat /went/ through the window./ S / Verb / Complement = Path /	Intransitive complement pattern
(g)	Transferring schema	Bruce/ had given / Kim /a nasty picture of himself./ S / Verb / Ind. Object/ Object /	ditransitive complement pattern

Assignment 4.8.

The following pairs of phrases and sentences have different grounding elements. For each pair indicate (i) which grammatical verb morphemes are grounding elements, (ii) which one of the phrases or sentences is an unmarked case (if there is one), (iii) which one(s) is /are marked. (iv) Explain the semantic difference between each pair.

- (a) Mum, answer the phone now!/Mum answers the phone often.
 (b) Mum must answer/ may answer the phone now.
 (c) Mum answered/ has answered the phone.
 (d) Mum has answered/ had answered the phone.
 (e) Mum is answering/ answers the phone.

Solution 4.8.

	(i) Grounding morpheme	(ii), (iii) (Un)marked	(iv) Difference
a)	1. \emptyset = imperative 2. $-s$ = declarative, present tense, 3 rd person	1. Unmarked 2. Unmarked	1. Potentiality 2. Reality
b)	1. \emptyset = modal aux., 3 rd person 2. \emptyset = modal aux., 3 rd person	1. Marked 2. Marked	1. Obligation 2. Permission
c)	1. $-ed$ = declarative, past tense, 3 rd person 2. <i>has</i> + $-ed$ = declarative, present perfect, 3 rd person	1. Unmarked 2. Unmarked	1. Event is completed, no relevant link to the present 2. Link between an event that took place in the past and which is still relevant to the present
d)	1. <i>has</i> + $-ed$ = declarative, present perfect, 3 rd person 2. <i>had</i> + $-ed$ = declarative, past perfect, 3 rd person	1. Unmarked 2. Unmarked	1. See c2. 2. Link between a past moment and an event prior to it.
e)	1. <i>is</i> + $-ing$ = declarative, present progressive, 3 rd person 2. $-s$ = declarative, present tense, 3 rd person	1. Marked 2. Unmarked	1. Ongoing progress (internal perspective) 2. External perspective, which extends indefinitely into past and future, i.e. it is habitual.

Chapter 5. The sounds of language: Phonetics and Phonology

Assignments (p. 124)

Assignment 5.1.

The underlined segments in the following words represents different pronunciations. Group the segments accordingly and find the appropriate terms to characterize the differences.

- (a) thin - then - mother - cloth - clothes
 (b) sees - seize - cease - seizes - ceases - house - houses

Solution 5.1.

(a)

VOICELESS	<i>thin - cloth</i> /θɪn/ - /klɒθ/
VOICED	<i>then - mother - clothes</i> /ðen/ - /mʌðə/ - /kləʊðz/

(b)

VOICELESS	<i>sees - seize - cease - seizes - ceases - house</i> /si:z/ - /si:z/ - /si:s/ - /si:zɪz/ - /si:sɪz/ - /haʊs/
VOICED	<i>sees - seize - seizes - houses</i> /si:z/ - /si:z/ - /si:zɪz/ - /haʊzɪz/

Assignment 5.2.

Compare the written forms and the pronunciation of the following words and (i) say whether they rhyme or not, (ii) write the words in phonemic transcription

- (a) horse - worse
 (b) heart - heard - beard
 (c) lumber - plumber
 (d) tough - bough- dough - hiccough
 (e) broom - brook - brooch
 (f) tomb - bomb - womb
 (g) roll - doll
 (h) golf - wolf
 (i) seize - sieve
 (j) kind - kindle

Solution 5.2.

- | | | |
|-----|-------------------------|--|
| (a) | hɔ:s - wɜ:s | no rhyme |
| (b) | hɑ:t - hɜ:d - brɛd | no rhyme |
| (c) | lʌmbə(r) - plʌmər | no rhyme |
| (d) | tʌf - bæʊ - dəʊ - hɪkʌp | no rhyme
(DCE also has the written forms <i>hiccup</i> .) |
| (e) | brʊ:m - brʊk - brəʊtʃ | no rhyme |
| (f) | tu:m - bɒm - wu:m | “tomb” and “womb” rhyme |
| (g) | rəʊl - dɔ:l | no rhyme |
| (h) | gɒlf - wʊlf | no rhyme |
| (i) | si:z - stɪv | no rhyme |
| (j) | kɑ:nd - kɪndl | no rhyme |

Assignment 5.3. Spelling reform?

- (a) Do you think it would be a good idea if English spelling more closely represented pronunciation?
- (b) Can you see any disadvantages if English spelling were 100% phonemic?
- (c) Comment on Mark Twain’s plans for the improvement of English spelling.

Solution 5.3.

- (a) It would certainly be a good idea to clean up some of the more bizarre aspects of English spelling, such as the different pronunciations of *-ough* as in the example of *hiccup*, and the occurrence of “silent” letters. However, a large number of problems would arise, if an attempt were made to render English spelling fully phonemic. Also, related words would no longer be recognized, for example *family* and *familiar*.
- (b) A purely phonemic spelling system would give rise to the following problems:
 - (i) We would need to select a specific pronunciation as the standard on which to base the spelling. Since English is spoken with many regional accents (see Chapter 9), speakers who did not speak the standard would be disadvantaged. They would still have to learn the standard spelling.
 - (ii) Many words have different pronunciations, depending on context and speaking style, and on whether the words are stressed or unstressed. For example, *the* is pronounced differently in *the banana* and *the apple*. If we had different spellings for these two pronunciations, the unity of the word *the* would be lost.
 - (iii) Phonemic spelling would also obscure the morphological relatedness of words like *photograph*, *photographic*, *photographer*. The base morpheme {photograph} would be spelled differently in all three words!

- (c) Mark Twain's system would be problematic for the following reasons:
- (i) Mark Twain was American and based his system on American English. But other standards could equally be used, e.g. Southern British, Scottish, Australian, etc. This is especially problematic with regard to postvocalic "r" (i.e. rhotic vs. non-rhotic accents) and certain vowels. For example, the vowel in "just" is pronounced. /dʒʌst/ (AmE) or /dʒʌst/ (BrE). So, one written symbol would represent two different vowels. This may be satisfactory to Americans, but not for many Brits or Australians, who do distinguish these two vowels.
 - (ii) Mark Twain recommended the same symbol for the vowel in stressed "then" and unstressed "after", i.e. he did not distinguish the unstressed vowels. Of course, the question is, whether we should agree on this.
 - (iii) One should decide whether there should be one fixed spelling or a spelling which varies depending on how the individual chooses to pronounce a word (see 3b). And if spelling depends on the individual then how should the word be listed in a dictionary?
 - (iv) Finally, Twain wanted to replace the symbol "th" by "x", "y" by "sh" and "c" by "ch". This means that the sound is represented by a new and different symbol which does not have a clear relationship to the sound. This is not a useful or well-motivated initiative.

Assignment 5.4. Voicing

- (a) It is not possible to produce voiced sounds while whispering. (Why not?) Consequently, a whispered utterance of the word *hand* ought to be virtually indistinguishable from a whispered utterance of the word *and* (why?). Try it and see!
- (b) Is it possible to distinguish between the words *Sue* and *zoo*, *cease* and *seize*, *do* and *too*, in whisper? If you find that it is possible (which you should!), what explanation can you offer? (**Hint:** [d] and [t], [z] and [s], are not only distinguished by presence vs. absence of voice, but by other features as well. What are these?)

Solution 5.4.

- (a) Whispering involves the pulling apart of the vocal folds so that they do not vibrate, hence there can be no voicing. The "h" of *hand* is a voiceless version of the following vowel, which means that there is virtually no difference between "and" and "hand" in whispering.
- (b) Voiceless fricatives and stops are articulated with more muscular effort, and with greater airflow through the vocal tract, than their

voiced equivalents. It is therefore possible to distinguish between “Sue” and “zoo” and “too” and “do”, even in whisper. Besides, voiceless sounds cause a preceding vowel to be shortened. This means that there is a very clear length difference between the vowels in “cease” and “seize”. The length difference makes it very easy to distinguish the two words in whisper.

Assignment 5.5. Consonants

- (a) The first sound of *yes* is very similar, phonetically, to the final sound of *say*. Yet you would probably want to say that the first sound of *yes* is a consonant, and the final sound of *say* is a vowel. Why?
- (b) Try to isolate the “k” sound in *keen* and “k” sound in *cool*. How do they differ? Say the sounds independently of the words in which they occur.

Solution 5.5.

- (a) The “y” of *yes* occupies the “consonant” position in the structure of the syllable. On the other hand, /eɪ/ is a diphthong of English, which means “a sequence of two vowels in one syllable”. This is why the final “j”-like sound of *say* would be regarded as a vowel.
- (b) The “k” of *keen* is pronounced more forward in the mouth (it is palatal) and the lips are spread, whereas the “k” of *cool* is pronounced more backwards (i.e. velar) and the lips are rounded. In each of the two words, the consonant anticipates the position of the different vowels that follow the consonant (/i:/ is pronounced forward in the mouth, /u:/ is pronounced backward).

Assignment 5.6. Phonemes and allophones

If you consider the environments in which they occur, you will discover that “h”-sounds and /ŋ/ are in complementary distribution in English. State the environments in which these sounds occur as precisely as possible. Would you want to say that “h”-sounds and the velar nasals are allophones of one and the same phoneme? Why not? What additional criteria, over and above the fact of complementary distribution, need to be invoked in identifying the phonemes of a language?

Solution 5.6.

/h/ occurs only in syllable-initial position (e.g. ‘high’), /ŋ/ only in syllable-final position (e.g. ‘thing’). So the two sounds seem to be in complementary distribution.

However, the two sounds are phonetically very different. /h/ is a fricative whereas /ŋ/ is a nasal stop. /h/ is produced with an open glottis and without blocking of the air stream in the oral cavity, whereas /ŋ/ is a

sonorant, i.e. a voiced consonant which, like /m/, /n/, /l/, and /r/, is “hummmable”, i.e. can be continued for some time.

A criterion for belonging to one and the same phoneme is that sounds should be phonetically similar. Phonetically, /h/ and /ŋ/ could hardly be more different! The conclusion is therefore that they are not in complementary distribution.

Assignment 5.7. Vowels

a. Make a pure (i.e. unvarying) “i”-type vowel, as in *see*. Make the vowel as front as possible, and as high as possible. Now make a pure “u”-type vowel, as in *too*. The [u] vowel should be as back as possible, and as high as possible, and with prominent lip rounding. Alternate between the two vowels: [i – u – i – u]. You should feel your tongue moving from the front to the back of your mouth. At the same time, your lips will round with [u] and unround with [i].

b. Now go from [i] to the “a”-like sound in *cat*. The “a”-sound should be as front as possible, and as low as possible. Alternate between them: [i – a – i – a]. You should feel your tongue going up and down, but still remaining front.

Now go from [u] to a back “a”-like vowel [ʊ], as in *car*. You should feel the updown movement of the tongue at the back of your mouth as you alternate between [u] and [ʊ].

c. Go from the front [a] sound to back [ʊ]. Alternate between them [a – ʊ – a – ʊ].

Assignment 5.8. Syllables

Is intrusive “r” possible in the following phrases?

the idea of it	so and so
Africa and Asia	low and high
Pa and ma	you and me
law and order	me and you

Solution 5.10.8.

The intrusive “r” is possible in the left-hand column, it is not possible in the right-hand column.

the idea of it	/ði:ɑɪdɪərəvɪt/	so and so	/səʊənsəʊ/
Africa and Asia	/æfrɪkərənɛɪsə/	low and high	/ləʊənhaɪ/
Pa and ma	/pɑ:rənma:/	you and me	/ju:ənmi:/
law and order	/lɔ:rəndɔ:də/	me and you	/mi:ənju:/

If one syllable ends in a vowel, and the next syllable begins with a vowel, the intrusive “r” may be inserted. However, intrusive “r” is possible only after a non-high vowel. That is to say, it can occur after /ə/, /a/ and /ɔ/, but not after /i/, /u/ and /əu/.

Chapter 6. Language, culture and meaning: Cross-cultural Semantics

Assignments (p.146)

Assignment 6.1.

The following statement by Whorf (1956: 263) is a rather strong version of the linguistic relativity theory and contains some overgeneralizations:

Hopi can have verbs without subjects, and this gives to that language power as a logical system for understanding certain aspects of the cosmos. Scientific language, being founded on Western Indo-European and not on Hopi, does as we do, sees sometimes actions and forces where there may be only states.

- (a) Can you think of European languages that just like Hopi have verbs without subjects?
- (b) For English *It flashed* or *A light flashed*, Hopi just says *rehpi* ‘flashes’ or ‘flashed’. Do you agree with Whorf that the English conceptualization includes a force, starting from the subject? (Have a look at Chapter 4.2.2. on the “happening” schema).
- (c) From a cognitive point of view there are no ‘empty’ words in the language. That is, *it* in *It flashed* does have a meaning. What could this meaning possibly be?
- (d) For English scientific terms such as *electricity*, Hopi uses a verb, not a noun. This would support Whorf’s opinion that English sees a state where there may only be a force. Do you agree with this analysis?

Solution 6.1.

- (a) Languages that do not need a subject to form a correct sentence are, amongst others: Spanish, Russian, Latin, Ancient Greek, Finnish, Hungarian, Italian. Such languages are often described as pro-drop languages.
- (b) No, because *it* does not necessarily refer to a force or an agent.
- (c) The *it* in *It flashes* could refer to the setting in which the process takes place or to the state which something is in, e.g. *it is cold*. Hopi, in comparison, does not explicitly express the setting or the state. The *it* is part of a process, but does not contribute to it and therefore is not seen as a force. As mentioned in (b) “*it*” could refer to a setting or state, but if it were to refer to a torch, it might be considered a force, e.g. *the torch flashed*, or *He flashed his torch*, meaning ‘He made his torch flash’.
- (d) Processes are prototypically expressed by verbs, but they can also be expressed by nouns, e.g. *he comes* and *his coming*. The nouns *current*, *stream*, *river* all denote things in motion. The

only problem is that a noun like *electricity* is typically used for characteristic states like *singularity*, *regularity*, *excessivity* (See assignment 3.9.5.). *Electricity* likewise would wrongly suggest a characteristic state and not so much a process. Although the adjective *electric* as in *electric current*, *electric shock*, *electric power* is neutral and suggests the source of a force rather than a state, the noun *electricity* is far less appropriate to denote such a force. So, instead of questioning the use of a verb or a noun, it is more important to question the type of noun.

So Whorf had the correct intuition that a noun is not the best word category to express the process that is implicit in the concept of “electricity”. Hopi expresses this by means of a verb, which is a prototypical category for processes.

Assignment 6.2.

Translate the examples of Table 1 (repeated below) into your mother tongue or a language different from English. If you compare your translations with the English expressions, try to tell whether your language classifies locational relationships according to the English pattern, according to the Korean pattern, or according to a distinctive pattern of its own. If your language tends to follow the English pattern, is the classification exactly the same as in English, or are there also things that remind you of the Korean classification? If your language system is more like Korean, can you find things that orient towards the English system?

- (a) a piece in a puzzle, a picture in a wallet, a hand in a glove
- (b) toys in a bag or a box
- (c) a cap on a pen, a lid on a jar, a glove on a hand, a magnet on a surface, a tape on a surface
- (d) a hat on a head, a glove on the hand, a shoe on the foot

Solution 6.2.

Translation into Dutch:

- (a) een stukje in een puzzel, een foto in een portefeuille, een hand in een handschoen,
- (b) speelgoed in een zak of doos,
- (c) een dop op een pen, een deksel op een pot, een handschoen aan een hand, een magneet op een oppervlak, een meetlint/een stukje plakband/ een geluidsband op een oppervlak,
- (d) een hoed op het hoofd, een handschoen aan de/je hand, een schoen aan de/je voet

Translation into German:

- (a) ein Teil in einem Puzzle, ein Foto in einer Geldbörse, die Hand im Handschuh,

- (b) Spielzeuge in einer Kiste,
- (c) die Kappe auf dem Stift, der Deckel auf dem (Marmeladen)Glas, der Handschuh an der Hand, ein Magnet auf/an einer Oberfläche, ein Klebestreifen auf einer Fläche,
- (d) der Hut auf dem Kopf, ein Handschuh an der Hand, ein Schuh am Fuß.

Dutch and also German, by and large, correspond to the English pattern of locational relationships making a major distinction between containers (Dutch: *in*/German: *in*) and surfaces (*op/auf*). However, in the category *op/auf*, there is a similar distinction as in Korean between “loose fit” and “tight fit”. Dutch uses the preposition *op* (German *auf*) for “loose fit” and *aan* (German *an*) for “tight fit”: *een handschoen aan de/je hand, der Handschuh an der Hand, een schoen aan de/je voet., der Schuh am Fuß*

Assignment 6.3.

Here are the definitions for (a) *anger*, (b) *love* and (c) *hate* from *The Longman Dictionary of Contemporary English* (DCE). Are these common words defined in an obscure and/ or circular fashion? Can you suggest how the definitions can be re-phrased more clearly?

- (a) *anger*: A strong feeling of wanting to harm, hurt or criticize someone because they have done something unfair, cruel, offensive, etc.
- (b) *love*: 1. Strong feeling of caring about someone, especially a member of your family or a close friend; 2. A strong feeling of liking and caring about someone, especially combined with sexual attraction.
- (c) *hate*: An angry unpleasant feeling that someone has when they hate someone and want to harm them.

Solution 6.3.

- (a) The definition of the word *anger* is obscure, because it uses words such as *offensive* and *criticize*, which are more difficult than *anger* itself, so in order to understand the word *anger* you have to look up these words in a dictionary as well. For speakers of romance languages, however, the defining words are transparent.
- (b) The definition of the word *love* is better, because a clear distinction is made between “caring love” only, and “sexual love”. But, DCE’s definitions are also circular; if you look up *love* you find a definition with *like* and in the definition of *like* there is *fond* and *fond* is defined using the word *love*.

- (c) The definition of the word *hate* is circular because it uses the verb *hate* to explain the noun *hate*; it is also obscure, because it uses a difficult word like *harm*.

Furthermore, these definitions are not completely accurate. Making these definitions more accessible, would mean using simpler words or preferably semantic primes, such as in the following examples:

- (a) Explication of “anger”
 a bad feeling,
 like the feeling someone has who thinks that someone else did something bad, who does not want this other person to do things like that, and who wants to do something to the other person because of this.
- (b) Explication of “love”
 1. a good feeling
 like the feeling someone has who thinks good things about someone else and wants to do good things for them
 2. a good feeling,
 like the feeling someone has who wants often to be near someone else and to do good things for that person.
- (c) Explication of “hate”
 a bad feeling,
 like the feeling someone has who thinks bad things about someone else and wants something bad to happen to that person.

Assignment 6.4.

Investigate the English words *job* and *privacy* from the point of view of their frequency (use DCE for this purpose), their role in fixed phrases, and in common sayings and proverbs. Would you agree that *job* and *privacy* deserve to be regarded as examples of cultural key words of English?

Solution 6.4.

The frequency of the noun *job* and the adjective *private* is, according to DCE, in the top class of 1,000 most frequently used words. But, the derived noun *privacy* does not even belong to the 3,000 most frequently used words.

There are many (fixed) expressions and proverbs with the word *job*, e.g. *get a job*, *find a job*, *take a job*, *lose a job*, *offer a job*; *temporary*, *permanent*, *full time job*). The word *job* has an important role in the lan-

guage, because of its frequent use and its entrenchment in the language and culture; it therefore is a cultural key word.

The word *privacy* itself has fewer (fixed) expressions ((*not*) *get much privacy*, *right to privacy*) and does not occur in proverbs; therefore it could be argued that it is not a cultural key word. But, although the noun *privacy* is used less, the adjective *private* occurs in many collocations such as *private road*, *private feelings*, *private talks*, *a private meeting*, *a private conversation*, *a private corner* (to have a talk in), *a private joke*. Consequently, the concept “privacy” plays an important role in English culture, because, unlike in some other cultures, it is considered extremely rude to invade a person’s “private” territory. It is not polite to ask or look for very personal facts concerning a person you do not know very well. Examples of fixed expressions with *privacy* are/: (*not*) *get much privacy* and *the right to privacy*.

Assignment 6.5.

Do you think the English word *anxiety* corresponds exactly to the Danish word *angest* used by the Danish philosopher Søren Kierkegaard in the passage whose published English translation is given below? Discuss.

As far as I know, natural scientists agree that animals do not have anxiety simply because by nature they are not qualified as spirit. They fear the present, tremble, etc., but are not anxious. They have no more anxiety than they can be said to have presentiment.

Note that Danish *angest* may be similar, but not identical, in meaning to German *Angst*. Also note that the word *angst* has been borrowed into English from German, but the English loan word does not have the same meaning as the German original.

Solution 6.5.

Anxiety belongs to the frequency category of 3,000, according to DCE:

“the feeling of being worried about something that may happen or may have happened, so that you think about this all the time”.

So, it is correct to say that animals do not feel anxiety, because they only respond to present situations, not to potential or past ones. The Danish word *angest*, just like the German word *Angst*, which was borrowed into English as *angst*, has a more general, existential meaning. The word *angst* is not mentioned in DCE, but in Collins’ Dictionary as “an acute but non-specific sense of anxiety or remorse”. So *anxiety* is not a correct translation because it is too specific and only psychological, whereas *angst* is both psychological and moral (remorse).

Assignment 6.6.

In English-speaking countries, one often hears people talking about the importance of *freedom of speech*. There can be little doubt that this expression refers to an important Anglo cultural norm. But when people say *freedom of speech*, they don't mean freedom to say absolutely anything, to anybody. Discuss when it is - and isn't - acceptable to say what one thinks, according to conventional Anglo cultural norms. Try to pin down precisely the notion behind *freedom of speech*, writing an explication as used in the cultural scripts approach discussed in Section 6.4. of this chapter.

Solution 6.6.

Freedom of speech especially applies to public institutions or occasions such as the press, Parliament, Hyde Park Corner, but not to personal interaction as will be shown in Ch. 7.4.2. In personal interaction one is not allowed to say just anything about anything or anyone. One has to keep within the social and cultural norms. But this is very different from the notion of freedom of speech. This means that one has a legal right to voice one's private opinion in public on everything of societal or political interest.

A cultural script for "freedom of speech" could be:

When many people are in the same place and are thinking about the same thing,
because they want to know what is good to do and what is bad to do,
it is good if every person can say things like
'I think this about it', 'I don't think this about it'.

Chapter 7. Doing things with words: Pragmatics

Assignments (p. 174)

Assignment 7.1.

Analyze the following utterances. After identifying them as (i) constitutive, (ii) obligative or (iii) informative speech acts, identify the subtype: (i) a declarative or expressive, (ii) offer or directive, or (iii) assertive or information question. Then, finally, for obligative speech acts decide whether they are direct or indirect.

- (a) Shall I get you some coffee?
- (b) I hereby declare the meeting closed.
- (c) (In a book shop): Where is the linguistics department, please?
- (d) (In a Bed and Breakfast): Are you ready for coffee now?
- (e) (On a shop door): Closed between 12 and 2 p.m.
- (f) Oh, Jesus, there he goes again.
- (g) What the hell are you doing in my room?
- (h) Can't you make a little less noise?

Solution 7.1.

- (a) **Obligative**; Commissive: offer; direct, the speaker offers to get the coffee. It would be indirect if you asked somebody if they would like some coffee, before getting it, e.g. *Would you like me to get you some coffee?*
- (b) **Constitutive**; declaration; by saying this, the speaker closes the meeting.
- (c) **Informative**; information question; direct request for information; an indirect request would be: *Can you tell me...?*
- (d) **Obligative**; also Commissive: offer; indirect; here the speaker is asking if the hearer wants to have coffee now; thereby the speaker is committing him/herself to getting coffee for the hearer if the hearer wants it. If the speaker is just asking if the hearer wants tea or coffee, it is informative with an information question as a subtype.
- (e) **Informative**; assertive, it states to shoppers that this shop is closed at the given times. Indirectly, it is a reminder: customers should know and should not be disappointed to find the door locked. (Polite request not to ring or knock.)
- (f) **Constitutive**; expressive; this is an emotional outcry about something; by uttering the phrase one expresses one's anger.
- (g) Depending on the situation this could be interpreted as an **obligative** speech act with directive (i.e. request) as a subtype; this in-

directly orders someone out of the speaker's room. It could also be that the speaker feels that his/ her privacy has been invaded; then it would be a **constitutive** with expressive (venting one's anger) as a subtype.

- (h) **Obligative**; directive; it is an indirect order or request to make less noise.

Assignment 7.2.

In the following examples "thanks" is said for different reasons and in different situations. Comment on (i) what the reason or occasion is for the thanks, (ii) whether it is a formal or informal situation, and (iii) whether the way it is said is appropriate or not for the situation?

- (a) "Many thanks for your presents."
 (b) Margaret handed him the butter.
 "Thank you", Samuel said, "thank you very much."
 (c) "Can I give you a lift to town?" - "Oh, thank you."
 (d) "How was your trip to Paris?" - "Very pleasant, thank you."
 (e) The president expressed deep gratitude for Mr. Christopher's service as State Secretary.

Solution 7.2.

Question	Reason	Formal (+/-)	Appropriateness
(a)	gift	-	yes
(b)	handing over sth.	+	no
(c)	offer	-	yes
(d)	thoughtfulness	-	yes
(e)	obligatory ritual	+	yes

(The last example (e) is a report of the President's words: he may have said something like "*I want to express our deep gratitude for Mr. Christopher's service as State Secretary.*")

Assignment 7.3.

In section 7.2.1. we saw that expressives may differ in degrees of formality. We also saw that we may actually say which act we are performing by naming it with a performative verb. If we look up the two words *sorry* and *apologize* in the DCE, we note different frequencies: *Sorry* is much more frequent in spoken language than *apologize* and *apology*, which are more frequent in written language. In the following examples, examine where and why both forms can be used and where they cannot. Then comment on the relationship between frequency, the different situations these words are used in, and their degree of formality.

- (a) Go say you are sorry to your sister for hitting her.
- (b) I must apologize for the delay in replying to your letter.
- (c) I apologize for being late.
- (d) Your behaviour was atrocious. I demand an apology.

Solution 7.3.

- (a) This is a spoken, very informal order to a child in a family context to say “sorry”. The word *apologize* theoretically means the same, but that would be far too formal in this context.
- (b) This is a formal constitutive speech act at the start of a letter to a firm or a customer; also *reply* is formal for *answer* and *delay* for *late*. The word *sorry* would be too informal in this context; but *apology* is neutral.
- (c) This is a spoken, formal apology from someone who is late for class or for work, speaking to his or her boss. *Sorry* would be less correct: although it is frequent in spoken language it depends on how serious the offence is, but in general coming late cannot be taken lightly.
- (d) This is a very formal way of showing that you do not at all approve of the behaviour of somebody (who is lower in position). The speaker names the type of speech act (an apology) he/she wants the hearer to perform. By using such formal language in any situation, we create a great distance between speaker and hearer.

In spoken language the form *I am sorry* is informal and therefore highly frequent, whereas *I apologize for...* is rather neutral and less frequent; *I demand an apology* is very formal in spoken language and only occurs in extreme situations of different power relations. The latter two forms are more frequent in written language, since this tends to reflect more formal situations, except in written dialogues, of course.

Assignment 7.4.

Let’s take a closer look again at the fragment in (18) from Lewis Carroll’s *Through the Looking-Glass* on “glory” and analyze how its figurative language functions in the giving and receiving of information.

- (a) Why is the information given in (a) “obscure” for Alice? Which conceptual relationship may there be between finding a good argument in a discussion and “glory”?
- (b) Is Alice’s speech act in (b) an assertion or an indirect request for information? How else could she have expressed this speech act more directly?
- (c) From (c) it is obvious that Humpty Dumpty interprets Alice’s utterance correctly. Which type of implicature (conversational or conventional) is at play here? But in (c) Humpty Dumpty also

- implies that we do not know what a speaker may mean until he has told us. Which of the two types of implicature does he not seem to be aware of?
- (d) What conceptual metaphor does Humpty Dumpty's explanation in (d) exploit?
 - (e) Why does Alice not understand him?
 - (f) In (f) Humpty Dumpty makes it sound as if his use of language is quite idiosyncratic. What general and extensively used linguistic principle does he not seem to be aware of?

Solution 7.4.

- (a) The information is "obscure", because Alice takes the word *glory* literally, while Humpty Dumpty uses the word metaphorically. He invokes the conceptual metaphor ARGUMENT IS WAR. When you win a war you get "glory", so when you win an argument you may also get "glory".
- (b) By stating that she does not know what the word *glory* means, Alice makes an obligative act: he has to tell her. She is indirectly asking what the word *glory* means. She could have asked Humpty Dumpty a direct question such as: *What does the word "glory" mean?*
- (c) The first type of implicature is conversational, because Humpty Dumpty interprets Alice's statement as a request to explain the meaning of *glory* correctly, so he understands what she means. But he flouts this convention and instead of giving the explanation, he makes the assumption that if someone does not know something, it must be explained. He overlooks the fact that words that are not immediately clear in context may have metaphorical meanings. This is a conventional implicature.
- (d) Humpty Dumpty again uses the conceptual metaphor ARGUMENT IS WAR. Therefore, if you knock someone down, you have won, so a *knock-down argument* is an argument with which you win the discussion.
- (e) Because Alice only takes Humpty Dumpty's words literally again, Alice does not understand that "glory" after winning a fight and after winning an argument is seen as the same reward in a competitive encounter.
- (f) Humpty Dumpty uses conventional metaphorical extensions of words; in other words, his choices of words are not arbitrary at all. However, he is so arrogant as to think that only he himself has thought of these extensions.

Assignment 7.5.

Which maxim of conversation is flouted in the following exchange?

- (a) A: What did you have for lunch at school?
B: Fish.
- (b) A: Hello Mary. How are you?
B: Well, I went to the doctor's on Monday, and he has now referred me to a specialist. I should have an appointment at the hospital some time in July, if I'm lucky, but you know what the health service is like about arranging appointments. I'll probably be dead by then...
- (c) A: Can you tell me the time, please?
B: Yes.
- (d) A: Have you got the time, please?
B: Yes, If you've got the money!
- (e) A: Have you put the kettle on?
B: Yes, but it doesn't fit!

Solution 7.5.

- (a) The maxim of quantity has been flouted here, because it is unlikely that a schoolchild only ate fish.
- (b) The maxim of quantity has been flouted here, because this person answers the question with too many details. The question "How are you" is usually just a polite way of greeting, which is normally answered with "Fine". Only close friends use the question as a real information question about how a person is doing.
- (c) The maxim of relevance is flouted here. This question is a request to tell the speaker what time it is, which speaker B pretends not to understand.
- (d) Two maxims are flouted here, relevance and manner. Firstly, the one on relevance; this is just a question to find out the time and nothing else, so what speaker B says is irrelevant. Secondly, the maxim of manner is flouted, because it is not done to ask for money to tell people what time it is. However, this reply might be given among close friends as a joke.
- (e) This is a pun or word-play. It uses the ambiguity of "putting on": either putting the kettle on the heat or putting clothes on. Person B intends the latter meaning, saying that the kettle would be too small for B to put on. Another version of the joke uses the answer "I can't get it over my hips," which also uses the same ambiguity. So here the maxim of relevance is flouted, because it is impossible to put a kettle on as if it were a piece of clothing. But in line with Grice's theory, flouting a maxim is often done in order to invite the partner to look for a different meaning somewhere else. And this is found in the ambiguity of the pun.

Assignment 7.6.

What is a general characteristic of both positive and negative politeness strategies? Identify the strategy used in the following utterances and give reasons for your answer.

- (a) Please, come quick and see who's coming.
- (b) Could you tell him I am not here?
- (c) Will you please be so kind to keep him off.
- (d) I am sorry, I must go and see my boss now.
- (e) Let's tell him we have a meeting tomorrow.
- (f) Why don't we tell him we are busy today?

Solution 7.6.

(For the sake of clarity the sub-type of speech act is given first)

	Positive/negative	Speech act	Strategy
(a)	(+) = neg.	Invitation	Joint action
(b)	-	Request	Indirect obligative
(c)	-	Request	Indirect obligative
(d)	-	Indirect explanation	Refusal by apology
(e)	+	Invitation	Joint action
(f)	+	Invitation	Joint action

General Principle:

Both politeness strategies use more words than is absolutely necessary. This is done in order to be more polite by being less direct.

- (a) Positive politeness strategy, because it does not inquire about the hearer's ability or willingness, but it invites the hearer to join the speaker.
- (b) Negative politeness strategy, because it asks if the hearer is able to do something, thereby allowing the hearer to refuse if it is impossible for him to comply with the speaker's request.
- (c) Negative politeness strategy, because the speaker asks if the hearer is willing to comply.
- (d) Negative politeness strategy. The speaker gives reasons for his actions. He dissociates himself from the face threat that might be caused by his abrupt departure, claiming that the circumstances do not allow him to stay. This way, he creates room for his action, i.e. leaving, and cannot be blamed for the possible face threat.
- (e) Positive politeness strategy, because the speaker invites the hearer to include himself in a joint action.
- (f) Positive politeness strategy, because again joint action is proposed.

Assignment 7.7.

The following series of utterances were made by a mother at 30 second intervals to her eight-year-old child. Which type of politeness strategy does she use? Her degree of politeness reduces with each utterance. Taking the number of words she uses and the difference between direct and indirect speech acts into consideration, explain how this is achieved.

- (a) Could you stop doing that now, please?
- (b) Could you stop that now, please?
- (c) Will you stop that now, please?
- (d) Did you hear me? Stop it!

Solution 7.7.

(a) to (c) use a negative politeness strategy: she asks the child to stop what it is doing. (d) is a direct command, accompanied by a threat (do you hear me now?).

Politeness strategies not only necessitate the use of modal forms (could, will), but are also linked to the principle of quantity: more linguistic material means more politeness. Note that each request in (a-d) gets shorter. This reflects the psychological rise in the mother's impatience: the shorter the request, the less indirect and the more impatient she is.

Assignment 7.8.

In telemarketing, sales people are often trained to use certain types of speech acts and strategies so that their potential customer, whom they call unexpectedly, will not break off the conversation immediately. The following are two examples of tele-sales training conversations for agents. Analyze each extract in terms of speech acts (obligative, informative, and constitutive) and other possible strategies and suggest why one might be more successful than the other.

- (a) *Agent:* It's Pat Searle, Mr. Green, and I am calling from the Stanworth Financial Services Company.
Mr. Green: Oh, yes.
Agent: I wonder, Mr. Green, would you be interested in getting a better return on your investments?
Mr. Green: I'm sorry - no I am not. I am quite happy with my current situation. Good night.
- (b) *Agent:* This is Stanworth Financial Services Company. With the current low interest rates, getting a reasonable return on your investments is something of a challenge these days.
Mr. Green: Weeell, yeeees.

Agent: This is why I felt you might be interested in a new investment product my company has recently launched. It provides a considerably better return than all building society accounts and most other similar types of investment products.

Mr. Green: Yes.

Agent: Tell me, Mr. Green, how would you feel about receiving details of our new investment product that could provide you with a return of up to nine percent?

Solution 7.8.

The agent in (b) is more successful because she is more indirect than the agent in (a), who uses her own name and also the name of the addressee. By not asking a question but making a general statement, the agent in (b) does not give the hearer an opportunity to say “no”, but only to give hesitating agreement (*Weeell, yeeees*). The agent in (a) asks a direct question, which hides a volitive speech act trying to get the hearer to accept the speaker’s offer. The hearer sees through this hidden intention and says “no”, not to the better returns, but to the offer to accept the contract for a new type of investment. The agent in (b) first uses a series of informative speech acts to give the hearer information, and then the agent uses commissive speech acts to commit herself to the customer. The agent in (b) also uses longer sentences, which express greater respect for the hearer (principle of quantity) and, hence, greater politeness.

Chapter 8. Structuring texts: Text Linguistics

Assignments (p. 199)

Assignment 8.1

As we saw in this chapter, pronouns are usually used for highly prominent referents, and full NPs for less prominent referents. In the following sequences, either an NP or a pronoun could be used, but with different effects. Which one do you feel is the most likely to be used in the sentences below? Why? What would be the effect be if the less likely one is used?

- (a) A ninety-year-old man and an eighty-year-old man were sitting on the park bench.
They/ The couple were making love furiously.
- (b) Dr. Smith told me that exercise helps. Since I heard it from the doctor/her, I’m inclined to believe it.

Solution 8.1.

- (a) In this sentence it is most likely that one uses the pronoun form *they*, because the antecedent is very prominent. Still, if one uses the NP *the couple*, this adds new information about the lovers' relationship. If one uses the pronoun *they* the relationship between the man and the woman is not clear. The use of "the couple" reveals that a new unexpected aspect of a topic will be discussed.
- (b) In this sentence "the doctor" is the noun phrase that is preferred, since "the doctor" identifies Smith's function (i.e. her role as a doctor). Furthermore, the speaker is talking about medical advice and not just talking about a friend. Finally, the preferred choice also depends on the situation: if one wants to stress gender then "her" is more likely to be used. The use of "her" somehow suggests that the speaker attaches more importance to the sex of the doctor than to her function only.

Assignment 8.2.

Relational coherence can be established by different kinds of connectives: subordinating conjunctions (*because, if, although*), coordinating conjunctions (*and, but*), conjunctive adverbs (*so, therefore, yet*) and conjunctive adverbial phrases (*as a consequence, in contrast with this*). Find the connectives in the following fragment and identify the subtype.

If you want to make the best use of this book, you should note the following. This book can be used either as a straightforward handbook for its recipes, or as a full modern vegetarian cookery because the recipes are all described in enough detail for anyone with only a little cooking experience to be able to follow them. In addition, we have tried to anticipate, and provide remedies for, any snags which might occur.

Solution 8.2.

<i>If</i>	subordinating conjunction for condition
<i>either, ... or</i>	co-ordinating conjunction for alternative choice
<i>because</i>	subordinating conjunction for reason or course
<i>in addition</i>	conjunctive adverbial phrase for enumeration
<i>and</i>	co-ordinating conjunction for addition

Assignment 8.3

First read the following monologue (based on an example of Prince, 1981) and try to establish what and whom the speaker is talking about. Then give an analysis of the referential coherence in the text by answering the questions below.

- Well, a friend called me;
- a friend of hers who I know ,
- last week she called

- d. and said: "Well, you have company.
- e. Jan fell down four flights of steps."
- f. They have a house like this,
- g. and she was going to a luncheon
- h. and the women were honking the horn outside.
- i. She heard them, right?
- j. And usually she lets the door open
- k. but she didn't this time.
- l. So she comes running down the steps
- m. and she fell down four
- n. and landed on her side.
- o. Her right side's fractured.

- (i) First underline all the referential expressions (pronouns and full noun phrases) in the text.
- (ii) Identify each referential expression as presenting new information (N) or as presenting information that has already been introduced (given information: G).
- (iii) Identify each referential expression as presenting exophoric (EX) reference or as presenting endophoric reference (EN).
- (iv) Classify the given endophoric elements as cataphoric (C) or anaphoric (A).
- (v) As you saw in this chapter, endophoric elements may be conceptually prominent (and realized by a pronoun or ellipited) or non-prominent (usually realized by full noun phrases) In this text, however, this correlation between prominence and linguistic form is clearly broken by the use of "they" in (f). Explain how the hearer is able to make sense of this form.

Solution 8.3.

(a) Establishing who is who and what it's all about

This is a telephone conversation involving the following people:

- (1) Speaker: "me" (a), "I" (b) and "you" (d)
- (2) Friend who calls speaker (line a)
- (3) "A friend of hers" (b) and "she" (c)
- (4) "Jan"
- (5) "The women", i.e. the group of friends who regularly go out to have lunch together.

The role distribution of the participants in this conversation is as follows: the speaker (*I*) tells her telephone partner that just like the speaker herself another woman (*Jan*) has fractured her side, which is expressed in the conversation by *You have*

Solutions (i), (ii) and (iii)

- a. Well, **a friend** [N] called **me** [G][EN];
- b. [**a friend of hers**[N] (hers [G] [EX]) **who** [G] [EN] **I** [G][EN] know ,
- c. **last week**[G][EX] **she**[G][EN] called
- d. and said: "Well, **you** [G][EX] have company.
- e. **Jan**[N] fell down **four flights of steps**[N]."
- f. **they**[N] have **a house like this**[N] (this [G] [EX]) ,
- g. and **she**[G][EN] was going to **a luncheon**[N]
- h. and **the women**[G][EX] were honking **the horn** [G][EX] outside.
- i. **She**[G][EN] heard **them**[G][EN], right?
- j. And usually **she** [G][EN] lets **the door** [N] open
- k. but **she** [G][EN] didn't **this time** [G] [EX] .
- l. So **she** [G] [EN] comes running down **the steps** [N]
- m. and **she** [G][EN] fell down **four** [N]
- n. and landed on **her side** [G][EN] (**her** [G][EN]).
- o. **Her right side's** [G][EN] (**her** [G][EN]) fractured.

(iii) Remarks

*"New" or "given" information is not connected to endophoric or exophoric reference. (New information is not automatically exophoric and given information is not automatically endophoric.)

*"New" information means that the speaker introduces a new element which functions as a referent. Of course, the introduction of an element means that one cannot indicate whether this information is exophoric or endophoric.

line c: **Last week** indicates time, which is a universal concept. (For example, human beings have agreed that a week has 7 days and that a day has 24 hours.) A universal concept like time does not need to be introduced as a new entity, so it is regarded as "given" information. Besides, last week is exophoric since it is deictic in that it points to an entity from outside the text.

line h: In the United States, it is a cultural phenomenon that a group of women pick each other up and then go to a luncheon. Cultural phenomena do not need to be referred to as "new" information because the speakers share this knowledge.

line o: It is considered to be a universal truth that human beings have a left and a right side. **Her right side** does not need to be introduced as "new" information since it is known to be the right side from the person's point of view, not the person's facing her.

Solution (iv) All endophoric references are anaphoric (the referents refer back to something or someone that has been mentioned before or can be inferred from something mentioned before).

Solution (v) The speaker uses a pronoun, which is usually an anaphoric definite form to refer to a referent that has not been introduced before. The hearer is able to understand the referents because of situational or background knowledge. (Jan is probably a mutual friend, “the women” are the friends with whom she was going to carpool to the luncheon, “the horn” is the horn of the car used by these women. The door is the door of the house and the steps are the steps of the house.) The direct break of the correlation is found in f. (use of “they”), where a pronoun is used.

Assignment 8.4.

After reading the following text make an analysis of the relational coherence in the text by answering the questions below.

- (1) a. Four hundred U.S. Marines have just completed a 100-mile march from Lake Hemet, California, to Camp Horno at Camp Pendleton, the first march of that length by the Camps Marines since 1985.
- (2) a. Marching merrily at the head of the column was Colonel Peter Miller,
b. who said he has to take 19-year-olds with MacDonald’s and Taco Bells under their belts
c. and give them a touch of reality.
- (3) a. Tough as the hike was
b. - with full packs, marines averaged 4 miles per hour -
c. there were few concessions,
d. including 10-minute breaks every three miles.
- (4) a1. The colonel,
b. a former British Marine,
a2. found one of the biggest challenges was not a physical one.
c. A 250-page environmental impact report had to be filed in advance with the communities the hike was to pass through.

- (i) Identify the nuclei (lines that contain the main story line) in each sentence in the text.
- (ii) Are all the nuclei main (or independent) clauses?
- (iii) In each sub-part of there can be nuclei and satellites. Of the following sets, which one is the nucleus and which one the satellite?

1. 1a-1b	7. 3a - 3b
2. 1ab - 2ac	8. 3c - 3d
3. 2a - 2bc	9. 1ab - 4abc
4. 2b - 2c	10. 4a - 4b
5. 1ab - 3abcd	11. 3ab - 3cd
6. 4ab - 4c	

Solution 8.4.

- (i) Nuclei are printed in **bold type**
- (ii) Yes, all the nuclei are main clauses. Still, one should bear in mind that nuclei are not always main/independent clauses!

- (iii)
- | | |
|-----------------------|----------------------|
| 1. 1a -1b | 7. 3a - 3b |
| 2. 1ab - 2ac | 8. 3c - 3d |
| 3. 2a - 2bc | 9. 1ab - 4abc |
| 4. 2b - 2c | 10. 4a - 4b |
| 5. 1ab - 3abcd | 11. 3ab - 3cd |
| 6. 4ab - 4c | |

Assignment 8.5

The coherence relation (see Section 8.6) between most of these sets is one of Elaboration, but there is also one each of Cause, Concession, and Evidence. Identify the coherence relation in each set.

Solution 8.5.

1a - 1b	Elaboration
1ab - 2abc	Elaboration
2a - 2bc	Elaboration
2b - 2c	Cause
1ab - 3abcd	Elaboration
3ab - 3cd	Concession
3a - 3b	Elaboration
3c - 3d	Elaboration
1ab - 4abc	Elaboration
4a - 4b	Elaboration
4ab - 4c	Evidence

Chapter 9. Language across time: Historical Linguistics

Assignments (p. 228)

Assignment 9.1.

Check in some older dictionaries whether the words in italics in the following sentences are already included and whether they have been given their present-day meanings. What can you conclude from this?

- He is a real *anorak* ('boring person')
- This machinery has highly *sophisticated* equipment ('clearly designed, advanced')
- This teacher knows how to keep the children *on their toes* ('alert')

Solution 9.1.

(Dictionary references relate to William T. McLeod (ed.) 1987. *The New Collins Dictionary and Thesaurus* in one Volume.)

- (a) The word *anorak* originally means “a warm waterproof hip-length jacket usually with a hood” (p.37). The dictionary does not contain the newer meaning of the word *anorak*. The newer metonymic meaning of this word denotes “a boring person”. It is unlikely that this word will be used as such in English in general because the type of clothing worn is very specific for certain climates and fashions in particular areas. These clothes are usually worn by UK trainspotters - people who stand about on drafty, cold railway stations for hours on end, noting down train numbers. They wear warm anoraks. Trainspotting is regarded as a boring pastime by normal people, hence the origins of the meaning of “a boring person” in such a sentence as *He’s a real anorak*.
- (b) According to the dictionary, the word *sophisticated* originally means: “1. having refined or cultured tastes and manners. [...] 3. unduly refined or cultured. 4. pretentiously or superficially wise. 5. (of machines, methods, etc.) complex and refined” (p.954). The older meaning of the word is reflected in meanings 1, 3 and 4, but meaning 5 approaches the newer meaning of the word: “cleverly devised or advanced”. Apparently, the meaning has extended, i.e. generalization, which implies that the word “sophisticated” is no longer only applied to human beings, but also to machines.
- (c) The expression *on one’s toes* did not exist before it evolved the present meaning “alert” (p.1053).

Assignment 9.2.

Consider the following Chaucerian passage, dated ca. 1380. What characteristics show you that it is not a modern text? Be specific about the differences, what they are and how you recognized them:

If no love is, O God, what fele I so?
 And if love is, what thing and which is he?
 If love be good, from whennes cometh my woo?

Solution 9.2.

The sentence *If no love is* has the pattern “No Subject-Complement-Verb” instead of the Modern English pattern “Subject-Verb-Complement” *If it is no love*. Besides, in the second part of this line *what fele I so*, the verb precedes the subject, whereas in Modern English we

use the auxiliary verb *do* for a question. Note that in other Western Germanic languages like Dutch and German, the structure Verb-Subject is still a normal pattern for questions. Finally, the word *fele* uses an old inflexion.

In the second line the words *And if love is* the verb is placed at the end of that dependent clause. The subject *it* is also missing in this part. In the second part the pronoun *he* refers to “love”, which we would now replace by the neuter pronoun *it*.

In the third line we would use the form *is* (third person singular) instead of the subjunctive form *be*. Furthermore, the verb *cometh* has the old inflexion *-th* instead of *-s*. The form *Whennes* is the genitive of the interrogative adverb *where*. The spelling of the word *woo* (/o:/) is also different.

Assignment 9.3.

If there are double forms for the past tense and the past participle, British English more often uses the strong form and American English the weak form e.g. *burnt* vs. *burned*; *dreamt* vs. *dreamed*, *knelt* vs. *kneeled*, *leant* vs. *leaned*, *leapt* vs. *leaped*, *spat* vs. *spitted*. Do you see a possible explanation for this phenomenon?

Solution 9.3.

The strong forms have disappeared in American English. One of the reasons for this may be that because of the many different peoples that came to America and learned the English language, the language was slightly simplified and therefore lost its so-called irregular forms. The favouring of so-called regular forms is caused by the principle of analogy. But strong forms that are very frequently used such as *was*, *were*, *have been* did not change to weak or regular forms.

Assignment 9.4.

In each case, say which aspect of Grimm’s Law has operated, e.g. the Indo-European voiceless stop has become a voiceless fricative in Germanic.

	Sanskrit	Latin	English
(a)	<i>ajras</i>	<i>ager</i>	acre
(b)	<i>pad</i>	<i>pes</i>	foot
(c)	<i>dva</i>	<i>duo</i>	two
(d)	<i>trayas</i>	<i>tres</i>	three

Solution 9.4.

- (a) Non-aspirated voiced velar stops in Indo-European languages, for example the /g/ in Latin *ager*, became voiceless velar stops in Germanic languages such as /k/ in *acre*.

- (b) The Indo-European voiceless bilabial stops such as /p/ became a voiceless labiodental fricative /f/ in Germanic languages etc.
- (c) The Indo-European voiced alveolar stop /d/ became a voiceless alveolar stop /t/ in Germanic languages.
- (d) The Indo-European voiceless alveolar stop /t/ became the voiceless alveolar fricative /θ/ in Germanic languages.

Assignment 9.5.

What kind of change is illustrated in each of the following examples?

- (a) Latin *in + legitimus* ⇒ modern English *illegitimate*
- (b) Latin adjectival suffix *-alem* yielding English *glottal, palatal*, but also *velar*
- (c) Old English *brid* ⇒ modern English *bird*
- (d) English *mouse/mice*, but *Mickey Mouses*
- (e) English *horse* vs. German *Roß*, Dutch *ros* ‘horse’
- (f) English *three* vs. *thirteen, thirty*, German *dreizehn*
- (g) English name *Bernstein* vs. German *Brennstein*, or English *burn* vs. German *brennen*.
- (h) English *thunder* vs. Dutch *donder* vs. German *Donner*
- (i) English *cellar* vs. German *Keller* vs. Dutch *kelder*
- (j) English *adventure* vs. French *aventure*, Dutch *avontuur*.

Solution 9.5.

- (a) **Retrogressive assimilation**.
- (b) **Dissimilation** of *velal* into *velar*, because of the two /l/ sounds.
- (c) **Metathesis**: the *-r* and *-i* have changed positions.
- (d) *Mice* is an instance of **umlaut**, which was historically preceded by what is called spontaneous palatization: /mus/ became /mys/, which then received umlaut and became /mis/, which later diphthongized as /maɪs/. The umlaut rule is no longer productive: the proper name *Mickey Mouse* has the plural *Mickey Mouses*.
- (e) **Metathesis** in German and Dutch.
- (f) **Metathesis** in *thirty* and *thirteen*.
- (g) **Metathesis** in *Bernstein* and *burn*; nothing has changed in German *Brennstein* and *brennen*.
- (h) **Dissimilation** in English and Dutch by means of an epenthetic consonant.
- (i) **Dissimilation** in Dutch. The difference in the initial sound /s/ vs. /k/ between English *cellar* and German or Dutch *Keller* and *kelder* is the result of different periods of borrowing from Latin.
- (j) **Assimilation** of /dv/ into /v/ in French and Dutch.

Assignment 9.6.

Compare the plural forms of the Proto-West-Germanic words *mus* and *kuh* in English, German and Dutch and say what similar or different processes took place in each language.

- | | | | | | |
|-----|----------------|-------------|-----------------|------------|---------------------------------|
| (a) | West Germanic: | <i>mus</i> | - <i>musi</i> | <i>kuh</i> | - <i>kuhi</i> |
| (b) | English: | mouse | - mice | cow | OE <i>kine</i> / NE <i>cows</i> |
| (c) | German: | <i>Maus</i> | - <i>Mäuse</i> | <i>Kuh</i> | - <i>Kühe</i> |
| (d) | Dutch: | <i>muis</i> | - <i>muizen</i> | <i>koe</i> | - <i>koeien</i> |

Solution 9.6.

(It is not possible to go into the different evolution of *musi* and *kuhi*, which is due to the fact that *musi* underwent spontaneous palatalization. As a consequence we must start from somewhat different forms in West Germanic i.e. *mûsi* and *kôhi*, which have determined the differences between *mouse* and *cow*, *Maus* and *Kuh*, *muis* and *koe*. The later umlaut rule has caused the emergence of new phonemes such as /y/ in several Germanic languages. (Old) English still reflects the situation most clearly. After a process of spontaneous palatalization whereby /mus/ changed into /mys/, the plural ending -i created the form /mis/ by umlaut. Similarly the form *kôhi* developed into Old English plural *kine*, which is a double plural form, i.e. the umlaut form *ki* + the plural form *-ne*. The form *kine* has later been replaced by the form *cows* as a result of analogy. In German the umlaut pattern has become a general rule: *Maus/Mäuse* and *Kuh/Kühe*. In Dutch the plural forms *muizen* and *koeien* have replaced older umlaut plurals as a result of analogy.

Assignment 9.7.

Compare the use of the morpheme *ful* in Modern English (see Ch. 3.3.1) with its entirely different use in the Chaucer fragment in (3). First collect all the instances from the Prioress fragment. Is it a bound or a free morpheme, a function word or a content word? What is its meaning in the Chaucer fragment? Can you call this an instance of grammaticalization? Which English word took over the function of Chaucer's *ful* later?

(3) A Middle English Text

	Ther was also a Nonne, a PRIORESSE,	
	That of hir smylyng was ful symple and coy;	unaffected;modest
120	Hire gretteste ooth was but by Seinte Loy;	Eligius
	And she was cleped madame Eglentyne,	called
	Ful weel she soong the service dyvyne,	
	Entuned in hir nose ful semely,	
	And Frenssh she spak ful faire and fetisly;	elegantly
125	After the scole of Stratford atte Bowe,	
	For Frenssh of Parys was to hire unknowe.	
	At mete wel ytaught was she with alle:	table
	She leet no morsel from hir lippes falle,	
	Ne wette hir fynGRES in hir sauce depe;	

130	Wel koude she carie a morsel and wel kepe That no drope ne fille upon hire brest. In curteisie was set ful muchel hir lest. Hir over-lippe wyped she so clene	
135	That in hir coppe ther was no ferthyng sene. Of grece, whan she dronken hadde hir draughte. Ful semely after hir mete she raughte.	cup; spot food; reached
146	Of smale houndes hadde she that she fedde With rosted flessch, or milk and wastel-breed, But soore wepte she if oon of hem were deed, Or if men smoot it with a yerde smerte; And al was conscience and tendre herte,	struck tender feelings
157	Ful fetys was hir cloke, as I was war. Of smal coral aboute hire arm she bar A peire of bedes, gauded al with grene,	carried
160	And theron heng a brooch of gold ful sheene, On which ther was first write a crowned A, And after Amor vincit omnia.	
Notes		
123	Intoned in her nose in a very seemly manner.	
125	The Prioress spoke French with the accent she had learned in her convent (the Benedictine nunnery of St. Leonhard's, near Stratford-Bow in Middlesex).	
132	She took pains to imitate courtly behaviour, and to be dignified in her bearing.	
147	wastel-breed, fine wheat bread..	
157	I noticed that her cloak was very elegant.	
159	A rosary with 'gauds' (i.e. large beads for the Paternosters) of green	
161	crowned A; capital A with a crown above it. (from Geoffrey Chaucer, <i>Canterbury Tales</i> . Edited by A.C. Cawley, 1975. London: J.M. Dent & Sons, New York: E.P. Dutton & Co.)	

Solution 9.7.

All the instances of the morpheme *ful* are:

- line 119: "ful symple"
- line 122: "Ful weel"
- line 123: "ful semely"
- line 124: "ful faire"
- line 132: "ful muchel"
- line 136: "Ful semely"
- line 157: "Ful fetys"
- line 160: "ful sheene"

In all these instances *ful* is a free morpheme, which was grammaticalized as an adverb of degree and had the meaning of Modern English *very*. It could not have had the somewhat comparable meaning of *completely*, because we cannot say **It is completely simple/ *She sings completely well/ *The dress is completely fair*, but we can only use *very* here. In Middle English the precursor of modern *very* was the adjective *verray* (which itself is a variant of Old French *vrai*) as in Chaucer's line *he was a verray, parfyt knight* 'he was a true, perfect knight'. The evolution of the adjective *verray* to the adverb *very* is an instance of grammaticalization,

whereby also the typical shift of French stress on the last syllable to the Germanic stress on the first syllable becomes clear.

Chapter 10. Comparing languages: Sociology of Language, Typology, and Contrastive Linguistics

Assignments (p. 257)

Assignment 10.1.

Is there any reason to believe that the many varieties of English all over the world will not constitute one language since not all these varieties are mutually understandable? Compare with the Germanic dialects in Table 1.

Solution 10.1.

There are two kinds of international varieties of English: exported and non-exported ones. American English, Australian English, South African English belong to the exported varieties and are all readily understandable all over the world. Non-exported varieties are varieties such as Indian English, Black English in the USA, and African varieties of English; these Englishes are strongly influenced by the substratum of the former languages of these peoples and are therefore comparable to the situation of Latin and its further evolution as Romance languages. Due to the various substrata the non-exported varieties may be far more difficult to understand. When comparing the situation of these Englishes with the German dialects, it is clear that there is no geographical dialect continuum as is the case with the German dialects, which neighbour each other and are therefore mutually understandable.

Assignment 10.2.

Using the facts of Table 3, explain why English and French are the two most international world languages. What makes them different from Arabic and Spanish, but also from each other? Or would you claim that Spanish is “more international”? Can you relativize the figures for French and Spanish in Table 3? And why can the biggest language, Chinese, never become the first world language?

Solution 10.2.

Due to their world-wide expansion in colonial times, English and French are now still official languages in the largest number of countries. Eng-

lish is represented in almost all continents, whereas French is represented in Europe, Africa and Canada. Arabic and Spanish are official languages in only half as many countries as those that have English as the official language. Even more importantly, the countries where these two languages are official are all in Africa or Asia (for Arabic) and in Europe or South America (for Spanish). French used to be the world language, at least in politics, until after the First World War. Then English took over. French is far less important outside Europe, since it is only spoken in Africa and in the province of Quebec. Although Chinese has the most speakers, it is confined to China. Besides, it is a very difficult language to learn as it is a tone language and uses an iconically based writing system.

Assignment 10.3.

The expressions *language death*, *language attrition* and *birth of a new language* can be seen as realizations of the underlying conceptual metaphor LANGUAGE IS A LIVING ORGANISM. Consult any book on language evolution, e.g. Aitchison (1991, 1996, 1997), Beakin (1996), or even Darwin (1859), and try to find a few more instances of this metaphor. Here is a possible fragment to work on.

Yet there is one extra worry to add in, language loss. Ninety per cent of the world's languages may be in danger. Around 6,000 languages are currently spoken in the world. Of these, half are moribund in that they are no longer learned by the new generation of speakers. A further 2,500 are in a danger zone, in that they have fewer than a hundred thousand speakers. This leaves around 600, a mere ten percent of the current total, as likely survivors a century from now. Of course, languages inevitably split, just as Latin eventually split into the various Romance languages. So some new languages may emerge. But the diversity will be much reduced. The splendiferous bouquet of current languages will be withered down to a small posy with only a few different flowers (Aitchison 1997: 95).

Solution 10.3.

There are two sets of metaphors: (a) Language as a living organism, (b) languages as flowers. (See examples under (a) and (b) in the table below.)

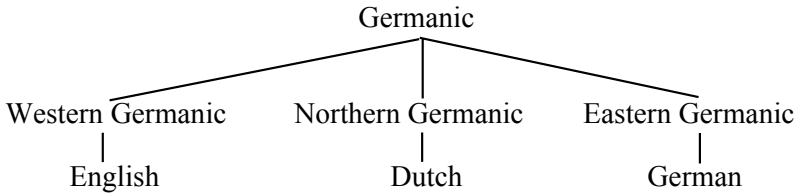
- (a) The living-organism metaphor is present in the first part of Aitchison's text. The deeper concern for languages is similar to that for endangered species: numerous animals and plants are endangered and will die out or have already died out. This source domain of biology is mapped onto the target domain of language diversity.
- (b) The flower metaphors are found in the second part of the text beginning with *Of course*. The author uses new metaphors such as *to emerge*, and especially *the bouquet of 6,000 flowers* (= languages), which will *whither down* till a *posy* with a few flowers (10%) is left. The bouquet metaphor is partly a living organism metaphor, of course, but not fully so, because the organism

metaphor applies to each single language whereas the bouquet metaphor only applies to several languages together, which of course do not form an organism.

	Target domain	Source domain
(a)	language loss	loss of life
	moribund	slowly dying
	in a danger zone	in a dangerous war situation, being killed
	survivors	those that come out of this dangerous situation alive
(b)	emerge	come into existence
	splendiferous bouquet, wither, posy	all 6,000 languages together form such a rich collection of items, but will be withered down, reduced to (because of the loss of languages) a small posy with only a few different flowers: just a few different languages will survive

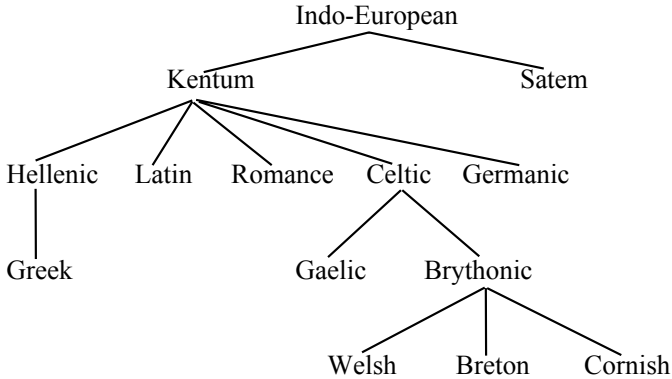
Assignment 10.4.

For each of the three European languages (a) Greek, (b) Finnish, and (c) Welsh find out what language family they belong to. Making use of Tables 5 and 6, what is the name of the family (or even branch), and what are some of the “sister” languages in the same family? Do you have enough information to draw a family tree? For example, English comes from (Western) Germanic, as do Dutch, German. The tree is as follows:

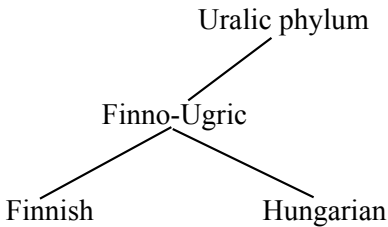


Solution 10.4.

(a, c)



(b)


Assignment 10.5.

Which European languages listed in Table 6 have official status and which do not? Underline all the non-official languages and give reasons why these languages have no official status.

Solution 10.5.

There is now a general tendency in Europe, except in France, to recognize a language which is only regionally used as a second official language in the region where it is spoken. But there are still several non-official languages:

- **Frisian**: although it is recognized in the Netherlands it has little attraction; East Frisian is not recognized in Germany.
- **Low German** has official status now, but it is only used occasionally and rather symbolically in local government
- **Kurdish**, for political reasons (suppressed minority)
- **Breton**, for political reasons: one country, one language.
- **Sardinian**, for political reasons: one country, one language
- **Provençal**, for political reasons: one country, one language
- **Scots**, for historical /political reasons. It is now too marginally used, i.e. on some Scottish islands only.

Assignment 10.6.

Translate the English sentences of (5) to (11) into a language of your choice (except German).

- (5) The porter counted our bags.
Der Gepäckträger zählte unsere Taschen.
- (6) I'll count to ten before screaming.
Ich zähle bis drei, dann schreie ich.
- (7) Fifty dogs, counting the puppies.
Fünfzig Hunde, wenn man die Welpen mitrechnet/mitzählt.
- (8) He still counts as a child.
Er zählt noch als Kind.
Er wird doch noch als Kind gerechnet.
- (9) I do not count him as a friend.
Ich würde ihn nicht gerade zu meinen Freunden rechnen/zählen.
- (10) Your feelings count little with him.
Deine Gefühle zählen doch kaum für ihn.
- (11) Do not count on me.
Zähle nicht auf mich/Rechne nicht mit mir.

Solution 10.6.

The answers are in French, Italian, and Dutch, respectively.

- (5) *Le porteur compta nos bagages.*
Il portiere conto I nostri bagagli.
De sjouwer telde onze reistassen.
- (6) *Je compte jusq' à trois avant de hurler.*
Compto fino a 3 prima di urlarer.
Ik tel tot drie voordat ik ga schreeuwen.
- (7) *50 chiens, en comptant les chiotes.*
50 cani, includendo I cuccioli.
50 honden, de jonge hondjes meegeteld.
- (8) *Il compte encore comme un enfant.*
Conta come un bambino.
Hij telt nog als kind.

- (9) *Je ne le compte parmi mes amis.*
Non ci conto che sia un amico.
Ik reken hem niet tot mijn vrienden.
- (10) *Tes sentiments ne comptent pas pour lui.*
I tuoi sentimenti non conato per lui.
Je gevoelens tellen niet echt mee voor hem.
- (11) *Ne compte pas sur moi.*
Non mi importa.
Reken niet op mij.

English and French, and, to a lesser extent, Italian, use one word (*count*, *compter*, *conto* for two concepts, i.e. they use a semasiological solution (one relating to the counting of physical objects and one relating to the abstract counting with numbers), whereas German and Dutch use two different words for these concepts (*zählen/tellen* for the mechanical counting of objects, and *rechnen/rekenen* for the mental operations involved and for figurative extensions), indicating an onomasiological solution. Compare with assignment and solution Chapter 2.4 for a similar tendency).