



The Art of Language

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Abstract

The paper proposes to view languages as a form of primordial oral human art form, with each member language, both present and past, representing variations on an art movement with changes throughout time. It is further proposed that many languages are identified with second or graphical art form for the graphical representation of the oral form. Both forms are the product of the human mind and use different mental abilities and time frames. The oral component is considered dominate and is acquired during a child's language acquisition stage of human development which is also responsible for new languages. Graphical representation forms, however, were designed by adult scholars and others to expand and make permanent the aspects of oral language for transactions and other record keeping. Additionally, it is proposed that most aspects of the oral component (phones, lexicon and syntax) are arbitrary but controlled by a language coherence which functions almost automatically in the wider aspects using syntax, grammatical gender and one's mental lexicon. It is axiomatic that meaning is conveyed not only by dictionary (lexical) descriptions, but also by suprasegmental aspects, and arrangements of syntactic elements. Coherence breaks down when human awareness or thought process is evoked in an ever increasing awareness and ambiguity in thought. But some aspects of syntax such as misplaced modifiers and phrases but can still be useful in some forms of poetry unthinkingly and drama. Wars have been ended, careers have been ruined and hearts have been broken because of what was said or written. Some people are granted particular, specific power by their society to do things with words. The formal cultural acts of marrying, naming, inaugurating and condemning to death are achieved through the use of language. (Mercer 2000:11)

1. INTRODUCTION

Language Defined

Language is a self regulating (Schendl; 2001. 68) primordial human art form embracing a large assembly of arbitrary and conventionalized vocal signs ordered in a time sequence with *concord, coherence, and agreement* that have gained significance for individual human speech communities. This primordial art form of verbal communication system is created by humans when three conditions are met. First, requirement is for **two or more** human individuals to be involved. Secondly, the human's age must be within the human **language acquisitions window** time of life that opens for a few years and closes just prior to puberty for most humans. And

finally, there must be a **need** to communicate to one or more other individuals that form one's speech community.

Elements of the human language art provide a series of interlocking levels of meaning with internal and external references. Something like a three dimensional puzzle, with elements interlocking to one or more positions to form a duality of patterning (Pyle & Algeo 1993: 3). The lowest level of language consists of phones that occur in a well-defined subset for each language of all passable sounds or phones produced by the human throat and mouth including clicks. Next, phones are assembled into phonemes with one phoneme consisting of one or more phones known as allophones of each phoneme. These represent the brush-strokes or notes available for a specific language art form with each individual slightly different than all others of one's own speech community. English, for example, contains forty to forty-four phonemes depending upon the accepted norms of the specific speech community. AOne Khoisan language, called !Xóǀ, has a larger number of speech sounds than any other known language. There are more than a hundred distinctive sounds as compared with thirty or forty in most other languages@ (Janson 2002: 14).

Vowel sounds appear to be the most fluid in most languages. For example, each English Avowel@ phoneme has at least three allophones identified as short, long and schwa. Allophones may be illustration with the word Aphotograph@ with a double stress, one on each Ao@ where both are long Ao@s or /o/ according to the International Phonic Alphabet (IPA). But when the spelling is changed to Aphotography,@ a major stress advances to the Aa@ in the last part of the word and the first Ao@ is reduced to a schwa /β/ as in *about* and carries the least stress. The second Ao@ is reduced to the short Ao@ or /ʏ/ as in *Afox@* carries a secondary stress but is still recognized as an Ao.@ The Aa@ or /j/ carries the highest stress. All of the stress patterns relay upon the stress patterns within a speech community and those described above are those of the author.

Stress and tone in language demonstrate the duality of patterning discussed perilously. On one hand, morphemes function directly as to direct meaning and linking elements on a phrase. Stress and tone preform a secondary function of meaning that are related to the syllable with one or more vowels serving as the hub with zero or more consonants attached to either side. The Aa@ illustrated earlier is both a phoneme and a single vowel syllable. The Aa@ in *photographer* is the hub of a syllable surrounded by consonants Agr@ and Aph.@

The exact phoneme pronunciation vary with individuals even within one's own speech community. Thus each individual within a speech community has a unique individual dialect or accent known as an idiolect which is not recognized as different by other members of the same speech community. Phonemes are used individually as morphemes or minimal meaning units of a language such as the Aa@in *Aa boy.*@

Speech communities evolve when individuals are separated by some distance as the ancient Roman garrisons who moved around Europe started new speech communities within the population, when influenced by local language environments, gave rise to French, Spanish, Portuguese, etc. commonly known as Vulgar Latin or Romance languages. But as time and distance grow, giving little opportunity for communication, Language phonemes evolve into new speech communities. The process forms phonemes which are assembled into groups called morphemes that form the roots of words (independent morphemes) and add-ons or (dependent morphemes) that must be added to an independent morpheme as illustrated with Ashe started. AStart@ is an independent morpheme with the Aed@ dependent morpheme add to give past tense in English. The same idea as adding color or texture to a painting or notes combined for special effect; elements are combined to add meaning.

Language then is an art form used to convey human emotions, thoughts, references, dimensions of life and culture. What is expressed is enhanced significantly with variations in tone, stress, modulation, and intensity known as suprasegmental aspects of language.

The Art of Language

Each speech community represents a variation of the larger subset which is a collection of speech communities defined as a language. The universal set of speech communities represents all human languages. Speech communities can contain from one to millions of members. Even though the initial requirement to create a language is for two individuals, a single member can represent that of a Adead@ language such as Manx when only one human remains alive. Individual languages can be thought of as **styles** in art that are further subdivided into movements and schools (Dempsey 2002: 1-5). AStyles, schools and movements are seldom self-contained or simply defined; they are sometimes contradictory, often overlapping, and always complicated.@ (Ibid; 1) Dempsey identifies the AAshcan School,@ and the ASchool of Amsterdam@ under AArt and Style@ and a ADecadent Movement@ as a late 19th century reaction to earlier Alandscapes and skies.@ Languages can be listed in a similar arrangement but usually with trees showing for example English as an extension of Proto Germanic. Like most languages, classifications and boundaries are fluid and not always or observed. .Adjacent speech communities such as Mid Western American English and Southern English have little difficulty conversing with each other. But with mass communication, language dialects tend to defuse and speech communities converge and overlap.

Literacy

Writing is not language, but a way of recording language by visible marks
(Bloomfield 1933: 21)

As civilizations evolved from hunter-gathers into settled societies, the ephemeral properties of the primordial art depended upon individual memories. A scheme was needed to make the utterings of individuals a business agreements and religious rites became permanent to settle disputes among those of differing recollections. Adults observing the necessity evolved various schemes to record that which was to be a parallel property of their first art form or language. For modern systems, Aa letter is not easier to define than a speech sound, a grapheme just as abstract a unit as a phoneme.@ (Coulmas 2003: 189). In English, however, the grapheme

phoneme relationship is not a one to one especially for the vowel and probably was one reason that history records several consonant only alphabets.

Although alphabetical graphical systems do not make a perfect fit with language phonemes to convey **meaning**, some are more efficient than others. The Spanish, system using the Latin notation plus diacritical markings, comes closer than most alphabetical systems in phoneme-graphical relations. The word *Ameaning@* is used here in counter distinction with *Asemantics@* that can be expanded to include logical philosophical systems to pinpoint truth and predicate logic (See Jaszecolt: 2002) But normal every day meaning is conveyed many ways that oral and graphical systems do not easily depict. 1) by dictionary connotation as well as denotation, 2) by suprasegmental aspects providing coherence, 3) by syntax as described by morphosyntactic elements that also provide coherence and, 4) by *Abody language.@* Syntax which is largely word position in English but largely by inflections in Latin.

2. The Study of language.

From the Greek philosophers until the English Renaissance and beyond, focus on language was the correct usage and proper form as illustrated by Latin then Greek. Those taking notice that English paradigms did not fit easily into the Greek and Latin paradigms began to study *how* languages were formed and not only ones' conception of correctness from the time of Bloomfield (1887-1949) and others. Focus on language began to be an understanding of how language worked and to define its philosophic understanding. An understanding began to evolve that language was a product of the human mind and that several theories of how this could be understood lead to early Chomskian models of underlying basic structures.

INVESTIGATIONS

The human capacity for using language may well be a biological feature, but languages, and the ways in which people use them, vary and change considerably across and within societies, while human brains do not. (Mercer 2000:7)

The Chomskian legacy

Noam Chomsky following in the footsteps of those scholars like Bloomfield to avoid what is correct usage but asked what are the fundamentals underlying language usage looking for universal principles based on philosophy and logic? Chomsky has been the American advocate for the philosophical inquiry into human's language acquisition. His earlier in-depth study of language systems is illustrated by Owen Thomas who, in 1965, gave a brief introduction to Transformational Grammar. (Thomas 1956; see also Freidin,1992) In 1991, Lilian Haegman produced a six hundred seventy page tome for an Introduction to Chomsky's Government and Binding Theory stating that *Athe basic unit with which a grammar is concerned is the sentence.@* (Haegeman 1991:33; see also Haegeman 1994) The latest in this school of thought is Chomsky's 1993 Minimalist system. In this essay, Chomsky states *A[a] recurrent theme has been the role of >principles of economy'.@* (Chomsky 993:1-52) Others have expanded and staked out overlapping and modified grammatical structures that attempt to fill in the gaps left by Chomsky including Case Grammar exemplified by Blake who describes cases *Aas having function (e.g. object) or meaning (e.g. source).@* (Blake 1994:3) Head Driven Phrase Structure by Pollard and Sag who say *Athe phenomena with which we will be concerned are among those that have*

occupied center stage within syntactic theory for well over thirty years: the control of 'understood' subjects. Long distance dependencies. (Pollard & Sag 1994:1) Another work cited is Dalrymple's Lexical, Functional Grammar. (Dalrymple 1999) Adger returns to the Minimalist theme but starts with trying to explain how sentences are constructed is something which isn't accessible to my conscious mind: all I can do is use various types of scientific method to try to uncover how it works. (Adger.2003: 8) Adger defines knowledge not readily accessible to humans is **tacit knowledge**. (Ibid)

He defines semantic cohesion using the sentence: That bottle of water might have cracked open. He adds intuitively, the string *that bottle of water* has semantic cohesion that *of water might* doesn't. (ibid, 62) Adger appears to be on a correct path but does not adduce the second italic section to ambiguity.

Other models

Other schools of grammatical design have been proposed in some measure to expand and to close some of the gaps in the Chomskian school and also for a more satisfactory account of metaphors and anaphoras. They offer other approaches to the problem of understanding the human language acquisition. Functional Grammar in which the form of language can be substantially explained by examining its functions....TG [Transformational- Generative] provides a possible way of investigating those characteristics. But they clearly represent only half the story. (Thompson 1996:2; see also Lock 1996, and Halliday 1994) Another approach is Cognitive grammar [which] is fundamentally at odds with the dominant trends in current linguistic theory. It speaks of imagery at a time when meaning is generally pursued with apparatus from formal logic. (Langecher 1987:1; see also Langecher 1991) An overview of optimality theory is provided by Archangeli and Langendoen. It is another approach to language theory that starts with phonology and defines what is physically and logically possible but deferring to what is actually used in a series of tableaux. (Archangeli & Langendoen 1997) An expanded form defined as titled as *A prosodic Optimality-Theoretic Approach* (Hannon 1999) uses the same types of tableaux. The research provided for the theory as a starting point makes a splendid reference for those who are interested in the allowable constants and consonant clusters in English. However, *Learnability in Optimality Theory* manages to dismiss the English language entirely with All syllables are assumed to contain a nucleus, with optional preceding onset and following coda positions....the simplifying assumption (true of many languages) that ...the onset and coda may each contain at most one C. (Tesar 2000:21)

Typology adherents state that an expansion of the number of languages studied is necessary rather than to concentrate on a few languages in order to find the hidden underlying structure of languages. One must survey the largest collection of individual languages available and perform what amounts to a multiple regression analysis to identify the most credible answers if it is not a language universal. Still looking to solve the acquisition problem the reason why the child acquires his first language so effortlessly is that the crucial abstract principles...are innate: they are available to the child from birth. (Comrie 1989:3 see also Shibatni and Bynon 1999) Some of the underlying assumptions required for typology are far more in the creational focus than that of the evolutionary focus. Of the assumptions;

The population from which we draw our sample is limited to the languages actually spoken today, plus some of the better documented extinct

languages....Behind this statement, there are two assumptions that are necessary to such language universals. One is that, at least within a time-span of several thousand years in either direction from the present, there has been no significant sense in which human language has evolved, i.e. no sense in which human language as a whole today is different in essence from that of ten thousand years ago; more specifically, it assumes that all human languages spoken today represent the same level of evolution.@ (Comre 1989:9)

For additional text on typology see Shibatani and Bynon 1995. AComplications evolve because it is true that there is no consensus among linguists on a universal definition, valid for all languages, of the concepts of subject and object, nor even on the theoretical possibility of such a definition.@ (Lazard 1989)

Dixon claims that Aearly humans lived in a state of relative equilibrium, with developing cognitive and communicative ability but no language. He suggests that when language did come it was rather fast, only a few centuries.@ (Dixon 1997:4) His caveat about the fast developments keeps him in good stead with evolutionist theory. Through various mechanisms, AAs languages change over time, they tend!very roughly!to move around a typical circle: isolating to agglutinating, to fusional, back to isolating, and so on.@ (Ibid. 42) Much of Dixon's work included the Australian Aboriginals with good insight into language change without the impact of mass communication involved with French, Spanish and English. Another approach to a study of grammar is from a semantic point of view. One suggestion sets up Primary A and B verbs. Then a sequence of Secondary verb types. AThis book provides a fresh look at parts of the grammar of English. It pays particular attention to meaning, considering the different sorts of meanings words have, and showing how the varying grammatical behaviors of words are a consequence of their meaning differences.@ (Ibid.1992:3) Complications include the Afour different kinds of semantic (and syntactic) link[s] between a secondary verb and the verb it semantically modifies.@ (Ibid. 1992:90)

An additional candidate for the ever expanding models for prototypes must include one from mathematics. Harris Apresents a grammar of English, as an example of how language structure can be derived from!not merely described in!a particular mathematical system.@ (Zigler 1982:2) AThe truth is that >rules' never existed, they have little to do with language. They were superimposed on organic word-wisdom by a set of largely clerical-minded inkhorns standing around with a lot of egg on their faces.@ (Geoffrey Wagner, *The words of wisdom* (1968) quoted by Aitchison 1997:1) Kehler quotes Abraham Masslow as saying AI suppose it is tempting, if the only tool you have is a hammer, to treat everything as if it were a nail.@ (Masslow 1966: 15-16) One of the problems all the analytical systems have is what may be called fuzzy edges of almost every category or rule developed to build a smooth scientific structure of language.

Fuzzy edges

Where does the fuzz come from? Pinker thinks its from areas of human knowledge that change over time,Amathematics, physics, and chemistry trade in crisp categories that obey theorems and laws, such as triangles and electrons. But in any realm in which history plays a role, such as

biology, members drift in and out of lawful categories over time, leaving their boundaries ragged. Some of the categories are definable, but others are really fuzzy.@ (Pinker 1997:310) Huddelston provides two examples of grammar forms and categories that have fuzzy edges.

There...are some verbs which lack certain forms...the lack of non-tensed forms is a matter of defectiveness: the forms are simply missing from the paradigms. The deeper one goes in one's study of language the more one finds parameters with fuzzy limits for language classes and categories that were originally devised by scholars to improve language understanding of Latin and Greek but tend to do just the opposite when applied to English. Many definitions derived from Latin are still taught in schools including a sometimes ridged form word classes. Rock is defined both as a noun and verb in the dictionary. (Huddleston 1984:126)

And if one assumes that Arock hard surface@ is a valid English sentence, Arock@ modifies Ahard@ which is an adjective and only modifiable by an adverb in classical grammar. APast participles thus illustrate well the tendency for the parts of speech to be very clearly different at their centres but much less distinguishable at their margins. We can range them from most verbal to most adjectival with at least three intermediate positions.@ (Huddleston 1984:324)

Two word classes that are still useful across most language families. ASome general categories are universal: all languages, for example, distinguish between noun and verb.@ (Huddleston 1988:4) An example of a word class with fuzzy edges is the *adverb*. AEarly grammarians often had the bad habit of assigning >adverb' to almost any troublesome word they didn't know what to do with such as *not*, *almost* and *very*.@ (Trask 1999: 5) It seems much easier to identify two classes of words some of which Aare large and open and can readily accept new members: these are called **open classes**. Others are small and accept new members only with difficulty: these are **closed classes**.@ (Trask 1999: 226) Classical grammar is based on unique system evolved from Greek through Latin. By far the most important adaption of the Greek alphabet was by the Romans who, around 600 BC, encountered Greek writing... [they] hardly changed the Greek original.@ (Fischer 1999:100) In languages that A do have a grammatical system of tenses, a past/present/future distinction is rare. It is found in Classical Greek but few other languages. The most common tense system has just two choices, past and non past.@ (Dixon 1997:119)

Much of ninetieth century scholarship was directed to defining language families and redefining the logical and objective form of the languages held to be idealized forms and attempting to restructure English and other languages on the Latin model. AIndo-European...comprises the most studied family of languages on Earth and, in the eighteenth and ninetieth centuries, served, principally through Sanskrit, as a fountainhead of modern linguistics.@ (Fischer 1999:81) Language investigations continued at an expanded pace as literacy and education around the world grew for the common people. AIn those societies in which literacy is limited to a select few, it appears that writing has little effect on the spoken language. But in societies in which literacy is widespread, the impact of writing is profound. Writing preserves spoken language, it levels, standardizes, prescribes, enriches many other language oriented process with far reaching social implications.@ (Fischer 1999:88) The study of languages is now called Linguistics and includes

not only semantics, syntax, word conjugations and declensions but a new look at phonics and phonemes. (Aitchison, 1999) Linguistics is defined as the scientific study of language, unlike the ancient studies of language where most of these investigations...were solely confined to studying the local prestige language. (Trask 1999:171) The change to scientific description of language is generally attributed to the Swiss scholar Ferdinand de Saussure (1857-1913) who is sometimes labeled 'the father of modern linguistics.' (Aitchison 1992:24)

3. A BOWL OF JELL-O

The grammatical studies in the previous sections give an image of the scholar attempting to make detailed measurements and classifications on the contents of a bowl of Jell-O. When faced with describing the patterns illustrated by a set of linguist data, there are a number of grammatical analyses consistent with the available facts, but ultimately inappropriate to describe the target language as a whole. (Milkech 2000:220) Some day someone will find a principle similar to the Heisenberg uncertainty principle (Soukhanov 1999:832) in Physics: a principle in quantum mechanics holding that it is impossible to determine both the position and momentum of a particle at the same time. Prior to that revelation, scientists started with Ohm's law (Georg Simon 1787-1854), then Kirchhoff's law (Gustav Robert 1824-1887) relating electrical currents in a network. Then Quantum Theory, Niels Bohr (1885-1962) that evolved on the way to the Theory of Relativity, Albert Einstein (1879-1955) producing, among other things $e=mc^2$. Language, analysis however appears to remain in the Ohm's law stage of philosophical evaluation. It should be noted in passing, that each of the procedures can still be applied within the confines of their sphere of activity. But until the time when such sequences of advances can be applied to Language, we must wade through a bewildering array and number of terms that appear to overlap or put a slightly different spin on some of the concepts put forward. English arguably has the largest word selection of any world language and includes a huge meta language subset which includes such terms as *aorist* tense that became so entwined in various usages, the *aorist* is now limited to discussions of the Greek simple past tense from pulpits as the preacher attempts to sound like a scholar. The study of language in the 19th century was mostly diachronic (languages studied over time) but in the first part of the 20th century the focus changed to synchronic (languages studied at a fixed point in time). As we enter the 21st century the focus appears to be on both aspects of language. How does the confusion come about? Elements of syntax and phonemes for each language are assembled from subsets of syntax and phonemes available to all languages.

A sequence *Henry ate an apple*, or *Henry an apple ate* is statistically more likely in languages of the world than *Ate Henry an apple*-even though this last order is not impossible, being found in Welsh for example. Many more preferences can be found, and they sometimes clash, which is why all languages are not more similar. But in general: preferences become tendencies, tendencies become habits, and habits become rules. This provides some clues as to why languages do not fly apart in crazy ways: the human mind-set pushes thoughts in certain directions. (Aitchison 1997:38)

Languages can then be defined as accumulated tendencies, habits and rules that allow the speaker to form a cohesive sequence of sounds and to write symbols representing sound patterns heard to make sounds permanent giving meaning to others in one's own environment over time. Most of the work described so far has been on the basis of the written word. Scholars ventured into other tongues that required them to use tools that let them visually analyze the language at ease and reread and arrange what was said and to draw conclusions and setup various paradigms.

4. AN AUTONOMOUS APPROACH

Kehler offers another version of an overview of language: they are capable of existing independently and self contained. Kehler's approach is one that appears to start in a more reasonable structure which avoids to a large extent most of the minutiae to focus on an overview of language; *Coherence*:

There is overwhelming evidence that coherence establishment is central to our language understanding capacity, so one might naturally expect these processes to interact with other aspects of language interpretation. Indeed, it would have been surprising if it turned out that they did *not* affect the distribution and behavior of these phenomena. (Kehler 2002:208)

Coherence makes sense for a fresh look at language. Coherence is necessary in many forms of human achievement especially various forms of art. Taken as a whole, languages work quite well from an overview but contain all kinds of fuzzy categories that do not fall into neat cleanly defined hierarchies or classifications. Language elements are difficult to define but cohesion is a rational concept: it is not the presence of items that is cohesive, but the relation between one item and another. (Halliday & Hasin 1976:12). Language coherence is accomplished in two ways. The guiding principle in language is that more general meanings are expressed through grammar [phoneme through syntax] and specific languages through vocabulary. (Ibid: 5) The author provides a discussion of personal, demonstrative, and comparative elements. (Ibid :37)

Knott & Sanders continue the discussion with studies suggest a decomposition of coherence relations into a number of independent relations. (Knott & Sanders 1998:137) The authors continue to develop four relations when the relation is synonymous (like meaning and significance), hypernym (more general meaning) and hyponym (more specific meaning), exclusive (exclusive OR: dog or cat), and contingently intersubstitutable (inclusive OR: one or more pet, cat or dog or fish). (Ibid :143) As valuable as the investigations to date have been, perhaps another paradigm such as the study and evaluation of Language, may be of use, such as a coherent primordial human art.

A Primordial art

Like much art, language includes relationships between the sounds and meanings of spoken languages and between the gestures and meanings of sign languages are for the most part arbitrary. [Technically, the morphemes are the arbitrary elements. GS] (Fromkin 1993:26) A major context of art is creativity. And thus is a prime attribute of language. Arbitrary signs, symbols and sounds are formed by the human into cohesive meaning medium of expression.

Plastic arts

One can define languages as *the* primordial human art of creativity. Current dictionary definitions of art focus on beauty but an old art text defines the uniqueness of art is that it is dependent upon the performer for the final solution. Only he, since the activity is based on self-determination, can provide the answer. This is not to imply that various forms of assistance are unavailable for the enlightenment but rather that, unlike other activities, the conclusion cannot be found in following rules and regulations, instead, it is dependent on innovation. (Shinnereller 1968:3) A good visual illustration of language can start with the work of Georges Seurat (1859-1891) who developed the theory and practice of pointillism. (Soukhanov 1999:1391) The cover jacket of a volume written to display the work of Georges Seurat shows the painting *A Sunday Afternoon on The Island of La Grande Jatte*. (Courthion 1988) The close up shows an emerging but perceivable outline of a man

and woman created by a large assembly of colored dots that blend together but when seen from a normal viewing distance form clear and well defined objects as shown in an insert on the rear of the book's jacket. These short brush strokes illustrate a metaphor for the system of phonemes from selected any given language.

What is clearly illustrated is that many objects of art are created by small elements shaped, arranged, molded and ordered to create the final object. Most paintings are created from a multitude of individual brush strokes. The major objective of the art of painting prior to the invention of photography was realism or a stylized form of religious figures for religious objectives. Leonardo da Vinci (1452-1519) was proficient in painting and sculpture. Sculpture in stone requires one to chip away the excess material in smaller and smaller pieces until it is time to polish the final surface to a desired fineness. Plastic arts represent many repetitive creative elements such as brush strokes or cuts into wood or stone to mold the final physical form of expression. Each brush stroke or chip of stone enhances the final object to give it its distinguishing attributes.

Ephemeral arts

Music is much like speech which can be defied as an ephemeral art with each act or performance an instance of a fleeting occurrence of unique and recognizable selection of notes, chords, loudness, tempos and vibratos. Both music and speech can be recorded and are. However when one listens to the same occurrence several times, the essence of creativity wanes. Both forms have acquired silent graphical or written forms that are obviously not the same as an audio rendering or live performance. Music carries a largely emotional message through concerti, operas, Masses and rhapsodies. Liszt who (1811-1886) provided many Hungarian rhapsodies for piano, is credited with devising the Tone Poem which R. Strauss (1864-1949) lifted to new heights of sophistication. Poetry continues the emotional aspects but is also a more direct disclosure of human experience. When compared to human language, the Tone Poems provide a musical experience albeit a less objective form of communication. Graphical representations of Language become an art form for its own sake such as poetry with accepted traditional, sonnets and radical forms of free or Pound's (Ezra, 1885-1972) imagism verse.

In societies conquered by the Arab empire, the language began to be learned, and Arabic writing along with the Koran, came to be regarded as sacred. One no longer wrote only to fix a word. Writing became an exercise linked to the practice of religion, it was art, and every people put its own ornamental style into the execution of these written forms. Thus *decorative writings* flourished alongside utilitarian written forms. (Kristeva 1989:131; Examples given on page 132).

5. LANGUAGE ARTS

Language described as art is quite rational; it is not only abstract (Aself-determination@) but is also quite subjective (Adependent upon the performer@). Languages are subjective because the individuals can and do express ideas and opinions colored by emotions and their specific set of life experiences that can be both nonrational and nonobjective. Language learning started in a subjective venue but is equally capable of being objective. Much of the scientific reasoning in the 19th and 20th centuries was possible due to philosophical methods devised to use language in an objective phase. So, art like language can also be objectified as one sees in the Adrawings@ or plans for a house, bridge, office building or airplane: quite specific and objective. But language as art appears to relate more to music than to the plastic arts. Both language and music are forms of ephemeral art. Once

spoken, the form is only a memory.¹² Both have recordings of several types such as tape and CD's and both also have written forms. But before recordings were available the written form and the ephemeral forms formed a dualism with much room for interpretation in some cases such as the concert score for the conductor and arranger or for an interpretation of a simple phrase as *I love you*. Any one of the three words can be emphasized individually by applying suprasegmental forms to the phrase giving various meanings from: *I don't love you* to *you are not the object of my love* and *not me, but someone else has those feelings*. Setting aside recordings and focusing on language we have a language dualism to consider.

A Language Dualism

Each language has two components; each with its own unique *mental resource*. The spoken component is a human innovation that starts automatically at a few months of age for the normal human child; and uses a uniquely specialized area of the human brain on both sides of the Sylvian fissure of most individuals. In use the oral component changes in form and phonic realization within one's life time. The written component is also clearly a human innovation but from a part of the brain that requires the use rote memory and is *not* automatic from the start. Historically the written component displays growth patterns and is adjusted as needed for different oral requirements (eg. Chinese characters borrowed into the Japanese and Korean systems) The written or graphical form a life that extends centuries and millennia but remains relatively fixed for long periods of time. Both components taken together are usually thought of as a single system but are not. They tend to get out of sync with each other and spelling becomes a problem as seen in English. The problem is that both have different mental sources. Spelling and language developed in asynchronous ways. (Coulmas 1991: 271) The spoken form well be defined here is a real world language of sounds and gestures: the ephemeral aspect of language and is defined as the *oral* aspect of language. The ephemeral form of language that is all that is really necessary for human communication. Awriting...is absent from many societies, and we do not consider this an abnormality or serious defect. (Coulmas 1991:3) Writing adds a dimension similar to musical notes, and other symbols for written form of music. Writing adds portability and permanence to the ephemeral, speech or real world form which has as its source the way the human mind/brain works. But an often forgotten underlying requirement for language is the distinction between sound forms such as the distinction provided for long and short vowels in English (Roca 1999:249). The discussion below starts with the primary or oral as the minimal necessary form of language..

4. SPEECH

The music of language dose not use notes as such but uses even more original and wide ranging abilities in within the human body. Some claim the origin of language is found in Gen.1:26 A Then God said, >Let Us make man in Our image, according to Our image, according to Our likeness.' (NKJV) From this point of view then, Language is not a gift as such but a reflection of the Creator. Others say AOne of the reasons God was invented was to be the mind that formed and executed life's plan. (Pinker 1998: 157) All normal humans have ability for processing creating and hearing or distinguishing sounds and gestures that form the input and output (I/O) with what may be conveniently described as a juncture with

¹² Every thing heard is recorded in the brain. During brain surgery on a conscious patient, electrical stimulation will bring back events, words and feelings (Personal note from Jäna Shields on an edition of this essay dec. 2001)

computer analogy as a complex *mind/brain interface*. A number of case studies have shown that language can be separated from general intelligence [examples cited] suggests that language has its own specialized circuit within the mind/brain. (Atchison 1996:46) It must be remembered that phonemes are still abstractions with millions of phonic realizations for each one: but a small subset of English phonemes change and are driven by clearly observable rules defined as allophones of speakers in oral presentations. Most differences in the phonic realization of phonemes are not rule driven but formed by each individual's own physical organs of speech. Also much of the allophonic and non allophonic variations are ignored by the human organ of hearing. Each individual's mental function can be described as a complex connection via the senses to the external world (an analogy to computer interrupt vectors) controlled by a central processing unit (CPU) that for this purpose is identified as *short term memory* which is the volatile element. It is tempting to extend the analogy a bit by using computer hard drive terminology. But that will not work. Hard drive connections are highly organized and vectored to the exact locations required to reduce disk access times. The brain half of the analogy can be visualized as *long term memory* where information is stored as in an individual's memory including one's mental lexicon and visualized total environment used in language competence describing all learned aspects of language including the phonics, morphology, semantics and how they all may be related to one or more hierarchies along with visual and abstract concepts.

Long term memory may be defined here as stored elements accessed by a matrix of networks that for some are a bit recalcitrant at times. Long term memory is heightened and enhanced on an individual basis, by the emotional content, repetition, and like visual nerve fibers A...carry as much information down from the higher, conceptual levels as up from the lower levels. (Pinker 1998 :287). According to Jerry Fodor, Pinker's system is Acommitment to Turner's *syntactic* account of the mental process. (Fodor 2001:6) The system is dynamic but not always easy to control. For example one may return to a cross word puzzle and notice one or more words that appear obvious after even a short absence from the task. Then there is the time when we are asked for a word or name and find it >on the tip of my tongue' but must wait to recall the name or look it up in a directory: the person's face or the concept >comes to mind' along with its denotation and connotation but only its phonic realization escapes momentarily. Pinker's mechanical process does not do justice to the human mental process. This is not a new phenomenon: several centuries ago Paul wrote to the Romans Ain our weakness...we do not know what we should pray...but the Spirit Himself makes intercession for us. (Romans 8:26; NKJV) The hard disk of the analogy then is a poor but usable as a mental image for the long-term storage of the brain.

The Brain.

Recent studies suggest that approximately 97% of the population has language predominantly in the left hemisphere. Of the remaining 3%, most are left handed. Since we estimate that some 10% of the population is left-handed, this means that the majority of left handed people also have language represented in their left hemisphere. (Oblor and Gjerlo,1999:28) A great deal of information about language and the brain was revealed over many years from brain damaged individuals. Two language areas were identified. One is located in the frontal lobe just above the Sylvian fissure. Brain damaged area of patients who had AGreat difficulties with producing speech became known as Broca's aphasia. (Oblor and Gjerlo 1999:38) Aitchison further subdivides Broca's area into Aa cluster of interconnected areas. At least four subsections can be identified as she cites T. W. Deacon in *Brain-language Coevolution* in Hawkins & Gel-Mann (1992). Listed in order from front

to back include Word associations, If...then conditions, Sequential order and Speech output. (Aitchison 1996:90) The second area is located below the Sylvian fissure in the temporal lobe and is identified with Wernike. (Obler and Gjerlo 1999:19)

In 1874 the German neurologist Carl Wernike presented information on two patients whose speech was markedly different from that of Broca's patient. Their speech was relatively '>fluent' that is, the intonation and pace appeared normal - but it contained unusual semantic features. The patients would frequently use elaborate descriptions, called '>circumlocutions,' [indirect way of saying something: the use of more words than necessary to express something, especially to avoid saying it directly] instead of simple words. Sometimes words would be only barely recognizable because of phonemic substitutions. (Obler, 1999: 41-2)

Broca's area is thought to control the motor functions for speech and Wernicke's area is thought to allow for good comprehension. (Obler 1999:43) Evidence indicates that for one's lexicon as the language area around the Sylvian fissure is crucial for the production of lexical items. [and] posterior regions within this area are required for generating target words themselves: the entire path must be available for speaking the entire string of phonemes in appropriate order. (Obler and Gjerlo 1999: 58-9)

The Mind

As observed previously with the computer analogy, the brain is used for storage of language among many other elements. For language, a mental lexicon is used which includes how sounds are abstracted in the process of creating meaningful words and how these sound sequences are linked to provide and receive well formed strings of sounds that we identify as phrases and clauses used to encode one's thoughts and produce sound sequences so as to express one's thoughts to others. The operation is dynamic and continuous from short spurts of conversation to longer discourses such as instructions. Stored algorithms for language including lexical, syntactic, hierarchical positions are used as needed by an emotional tinged process. In these intertwined systems that constitute a language, a large part is played by hierarchy. There is a hierarchy of units: phoneme, morpheme. Word, phrase. Clause, sentence. Within the sentence itself, there is a hierarchical structure... Subject and Predicate, in each of which there is a main part and a subordinate part. (Barber 1993:23) Some report that they think in language. Those who do, however, are seriously limited in their thought process. One must assume that various amounts of language are habitually used by some more than others. One does not usually need say to oneself or to others that AI must get up from this chair and open the front door in response to someone ringing the door bell. A more normal response would be AI'll get it if any one else is within earshot. Humans have for a long time had clues as to how the human mind functions with language by using figures (or patterns) of speech. The metaphor is probably the most common (for an introductory study see Kövecses 2002).

Acquisition

The human language acquisition of language somewhat understates the case. With the correct environment, children learn one or more languages in their phonetic environment and can create a whole new language. Anyone that doubts the child's language acquisition window should view the 60 minutes II tape the *Birth of a Language* aired 10/17/00 by CBS. The tape shows graphically how a group of street urchins in Nicaragua, who were made deaf in infancy by high fevers caused by one of several uncontrolled childhood illnesses spontaneously created a unique sign language of their own. Linguist Judy Kegl discovered that the communication was a true language with its own semantics,

syntax and expanding growth pattern. Other children with similar maladies but who were raised in isolation in speaking environments not only could not speak or sign but who did not even know their own names or that of their own children. Another example of language generation is that of close siblings. Known as Atwin language or cryptophasia, even in a well defined and prominent language environment, close siblings often generate their own language as illustrated by Diehl and Kolodzey. Since about 1957, sisters Katherine and Sarah Kolodzey have communicated with each other by means of a unique private language they call Spaka, which incorporates a surprisingly large set of non-English syntactic and phonological rules. (Diehl & Kolodzey 1981: 406)

The human growth pattern is like a large time release capsule that releases various abilities developing on a predetermined agenda: as they age they learn to crawl, walk and then speak. Additional processes are invoked as the individual becomes an adolescent. The time of interest here is variously defined as the language acquisition window of the maturing individual. The reason why a child acquires his first language so effortlessly is that the crucial abstract principles of grammar are innate: they are available to the child from birth (or perhaps, are available from a certain period soon after birth as part of a maturation process, but at any rate are preprogrammed at birth)... During this time one starts to learn one or more languages depends upon the individual's language environment. Deaf children, who are unable to hear sounds of spoken language, do not acquire spoken languages as hearing children do. However, deaf children of deaf parents who are exposed to sign language learn sign language in stages parallel to language acquisition by hearing children learning oral languages. Individual elements are added or recorded rapidly during the language acquisition stage and continually updated at a reduced pace over one's life span. The mind part of the analogy can be thought of as the main, dynamic or volatile memory of the computer that is used to evaluate inputs from selected elements of one's lexicon and event memory along with real and fantasied world as revealed by all of the body's senses. Conclusions of the rational element are also stored or recorded in the brain for future reference and allowed to over write or modify original evaluations.

A human's language acquisition window is simply an acceleration of normal language learning ability brought on by an unusual supply of synapses provided at birth. The same logic sequences are used during language acquisition as they are at other times except a larger collection of synapses are oriented toward language and which are reduced as one approaches puberty. Child prodigies can be thought of as individuals who have extended the acquisition window to other uses or areas of the brain. Pinker thinks human language is acquired in children almost as an instinct (Pinker 1995). However, we would find little differences in all human languages except for environmental, social and cultural differences; much less we have now. Five-year-old children are almost as proficient at speaking and understanding as are their parents. Yet the ability to carry out the simplest conversation requires profound knowledge that most speakers are unaware of. Abstraction in language at the word level grows largely from the method of acquisition wherein a child tends to over generalize. For example, they ... **overgeneralize** the meaning of words. They may learn a word such as *papa* or *daddy* which they first use only for their own father and then extend its meaning to apply to all men. Much of the abstractness remains and is carried into adulthood. Not only the word level, but the logic of the language begins to surface when children start to learn verbs. The acquisition of verbs therefore goes beyond the acquisition of single words. It also entails the acquisition of argument structures.

The scientific interests are commendable and have necessary goals but have as of this time, in the author's view, they have fallen short of any grand unifying insight. One supposes that is part of the

reason why Hauser's text book on Computational Linguistics suggests that a human be consulted to insure that the correct nuances of translations were used. (Hauser 1999:43) In order to uncover the veiled secrets of language several approaches have been proposed over the years to open the secrets of the child's mind workings during the acquisition phase: as stated in the investigation section previously noted. Current grammar school practice is to focus as much in writing or *literacy* and the spoken form as the child builds experiences that provide opportunities to vocabulary and cultural assimilation. It is clear then that speech is a form of language that is recreated for each normal human birth. It is a repetitive function of the human.

6. Coherence: the Automatic Phase.

The basic function of language is the same as that of art: expression and communication and expression. Both are capable of a wide range of truth values, emotions, objectivity and media. Language arts can be as direct or explicit as most other art forms. However:

The task of classifying sounds is complicated by the fact that no two speakers of a language form the sounds exactly the same way and by the fact that regional dialects cause quite audible differences in sound production. One of the remarkable characteristics of speech-producing module in the brain is that speakers can understand one another in spite of regional and individual differences in speech production. (Moats 2000:24)

It should be noted that: Speech sounds are classified into phonemes distinguishing which are accepted in a language's recognizable sounds. For example the two words *put* and *but* are distinguished by the first letter or phoneme in the each word. the manner of articulation used. There is not a one to one relation between phonemes and letters in English. Up to forty four phonemes have been detected in English with only 26 sound symbols to work with. How are the phonemes produced? Just as for music, sound articulations depend upon the specific instrument used to produce each tone and tone quality. But for language the instrument is the human vocal tract: It is necessary to consider three parameters: (1) Place of articulation... (a) the upper lip, (b) the upper teeth, (c) the alveolar ridge {directly behind the upper teeth}, (d) The hard palate, and (e) the soft palate [velum]. (2) Manner of articulation, what is the degree of closure? (3) Voicing. Are the vocal cords vibrating. Of more focused interest here, is the manner of articulation as applied to English. First, are STOPS as air passage is completely stopped as in the phonemes /p, b, t, d, k, g/. Secondly are phonemes known as the FRICATIVES /f, v, θ, ð, s, z, ʃ, ʒ/; also called continuants; since the air passes unstopped with a degree of friction and are also known as *spirants* or *sibilants*. Examples of words using fricatives include *fan, van through, this, sip, zip, sure, azure*. Third are the AFFRICATES /tʃ, dʒ/ Affricates are phonemes that combine stops and fricatives as in *pitcher and ledger*. Lastly, the two are classes known as SONORANTS (Sounds which can be hummed). NASAL sonorants include the phonemes /m, n, ŋ/ in *mom, nun, hung*. With ORAL SONORANTS /r, l, y, w/; air flows more freely than other consonants. /r, l/ and are also called LIQUIDS. Finally /y, w/ are called GLIDES. In English, non sonorant consonants are voiced or not voiced. An example shows the distinction between the /s/ and /z/ is that the /z/ is voiced. (Stockwell 2001:82-3)

One's knowledge of English >tells' you that certain strings of phonemes are permissible and others are not. After a consonant like /b/, /g/, /k/, or /p/, another stop consonant is not permitted....If a word begins with an /l/ or /r/, every speaker >knows' that the next segment must be a vowel....Other...constraints exist in English. If the initial sounds of *chill* or *Jill* begin a word, the next sound must be a vowel....No more than three sequential consonants can occur at the beginning of a

word and these three are restricted to /s/+/p,t,k/+/l,r,w,y/. /stl/ is not permitted...but *strick* is not. (Fromkin 1993:46)

The smallest elements of language are the phones or Aa single basic speech sound@ (Soukhanov 1999:1355) uttered by the native speaker. Phones are then assembled by the human hearing process in a manner similar to the colored brush strokes that make up individual sections of the paintings. Like phones, each dab of paint varies in several attributes such as hue, size and shape. Phones are then collected into phonemes by a function of the specific human language paradigm and become Adistinctive speech sounds.@ (Trask 1999:3)@ The English subset of phonemes or language building blocks range in number from 35 to 44 depending on one's dialect. AEnglish uses 24 consonant and about eleven vowel phonemes depending on the dialect.@(Hammond 1999:2-3) for a total of about 22. Human language starts with the abstraction of assembling phones into phonemes which in turn are assembled into syllables and words. Syllables then form another level of abstraction and provide an arbitrary collection of sound patterns with the vowel as the one essential element. Syllables are then used alone or combined into larger groups of words and phrases as abstract and arbitrary symbols that relate to or identify real, physical or abstract actions and states or phenomena perceived or imagined real or possible world .

AOur processing of language, especially at the level of sounds, syllables, and words, is automaticSthat is, fast and unconscious@ (Moats 2000: 7) The sound of the word usually has no relation to the object depicted. The first abstraction then are the strings of phones which are discerned by the human mind as a collection of phonemes that are segregated into syllables and words which are then assembled into strings of phrases and clauses that build into paragraphs and long descriptions of reality in narrations and expressions of fantasies to convey meaning to the hearer just as with the plastic or ephemeral arts. At this level, the consciousness of what is produced is under the conscious control of the speaker. Returning to the phonemic level, AWhen words begin with affricate, a liquid, a glide, or a nasal, the next sound must be a vowel.@ (Ibid. 51)

Vowels are the heart of syllables and in English can stand alone as a word. The Aa@ in Aa girl@ and AI@ in AI am@ are fully functioning words. English gets even more complicated. The syllable is defined in literature with four possible components: 1) the onset which may contain zero to three consonants. 2) the rhyme which is responsible for the rhyming elements in English poetry which also consists of 3) the nucleus with one or two vowels and 4) a coda of from zero to four consonants. The vowel can be thought of as an element that is most often encrusted on one or more sides with one or more consonants. The Musical allegory of the recorder can be used to describe how the vowel is produced. The figure above pictures the single syllable word Asplints@ and also illiterates that in English all onsets of more than two consonants must begin with /s/. (Fromkin 1998: 238) Each the 20 vowels in the rich English vowel paradigm (Rocha 1999:119) is differentiated by the sound quality Ain the same way the sounds given out by different-sized recorders.@ By varying the placement of the tongue, the Atube@ size of the recorder will produce the required different sound qualities for the vowel. (Ibid.116-7) In English the length of the vowel is also distinctive.(Ibid.:49) The key here is that the syllable vowel receives the most attention and is usually emphasized.

Many restrictions apply to each language. An example for English is given by Motes: AThe word *only* has to be divided between the /n/ and the /l/ because these two consonants cannot form a cluster within a syllable; they can only be adjacent across a syllable boundary similarly, *pumpkin* has to be divided between the /p/ and the /k/ because /pk/ is not an allowable consonant cluster.@ (Moats:51)

The author's name, Senf, is difficult for native speakers of English to say because the /n/ /f/ coda forms a syllable boundary in English: compare *infant* and *conflict*. Tonal languages such as Mandarin Chinese place different dependencies on the vowel. Note that A⁻@ indicates the absence of pitch change and that the English form follows the Chinese form. Amō@ >feel; Amó,@ >plan; Amò@ >end; and Am4@ >smear.' (Roca 1999:394)

One's internal lexicon works automatically at this stage providing distinctions between the language sound system. For example most speakers of English do not consciously recognize a difference between voicing for the *th* in *thread* /θ/ and that in *this* /ð/, because it has less value in distinguishing the two one finds little need to avoid ambiguity. A similar difference, again only in voicing, is also found between the /z/ of *zone* and the /s/ of *spell* but is much more pronounced and serves to distinguish between *sink* and *zinc* to avoid ambiguity. Out of all of the possible combinations listed in the International Phonetic Alphabet, only between forty and forty five (depending on dialect and recording author) are active in English. In addition, the combinations of phonemes has limits as well and forms another subset of what is usable in a language.

To complicate things, not only does each language possess an inventory of distinct sounds...but each sound can have a number of different realizations...contingent on environment conditions... The distinctive features of sounds are grounded in the gestures involved in their articulation, and thus in phonetics.@ (Roca 1999:1) like music, the authors compare speaking with the act of playing a recorder. Further on the authors define Aphonology [as] the study of significant sound patterns....Speaking can be ...usefully compared with the act of playing a recorder.@ (Roca 1999:3) Sound distinctions can be shown to be a very complex issue indeed.

Control of coherence or discernment at this stage is an unconscious and often emotional and automatically managed by one's mental lexicon. After centuries of word absorption and assimilation for English, a whole host of homophones, homonyms, and homographs have evolved to complicate matters and push the conscious *control* of coherence or its selected omission ambiguity to a higher logical level. Phonemes combine into syllables to form 162 to 23,638 possible useful combinations. (Crystal 1997a:166) One or more syllables are then combined into Awords@ that are arbitrary sound combinations used to identify elements from the real or abstract worlds. The task now is to relate each phoneme to a single graphic But the union of the graphic system and speech in English, for example, provide problems to ESL students with Spanish as their first language because of the English complex spelling system.

Coherence in syntax

As suggested above, syllables do not all stand in isolation and the first element of discernment is stress. Even a sentence made up of one syllable words stress begins to play an increasing role. Still in the automatic mode, speech habits continue to develop from usage in each stage of one's development. A child's recitation of a poem will vary markedly from that of an adult and temperament. An illustration from Spike Milligan's poetry with stressed marked in capitals:

MAry PAUGH was NEARly TWO
when SHE went OUT of DOORS.
She WENT out STANding UP, she DID
and CAME back ON all FOURS (Rocia 1999: 312)

AWe know that, for some languages, such as Modern Greek, the stress pattern of a word is entirely arbitrary; there appear to be no generalizations concerning word stress patterns. We also know that

some languages have fixed stress: the stress always falls on a given syllable (in French, for instance, it always falls on the final syllable of the word). (Carr 1999:88) The point is that stress first is related to the syllable vowel and is modified as syllables and words are assembled into larger strings of phonemes. Stress patterns in English are used to identify different meanings of a single phrase or group of words. In English, the sentence *I love you* used as an example on page 17 illustrates the change in meaning that is available with word and sentence stress patterns. For example, when one says *A*photograph, the /Z/ (in each of the first two vowels *Ao* in *photograph*) is understandable as a distinct vowel sound. But when the stress is changed and the word becomes *photographer*, each of the first two vowels change to a schwa /β/ in most English dialects. A similar same thing occurs with *Catholic* and *Catholicism*. In addition, some consonants are aspirated or take on a small puff of air when spoken in word initial positions. Additional pairs are *Atelegraph-telegraphy*, *serene-serenity*, *duplicate-duplicity*, *resign-resignation*, [and] *deprived-deprivation*. (Stockwell 2001:74) In addition to stress patterns many languages have arbitrary grammatical gender found as found in some Indo European languages Grammatical gender works well at increasing coherence and reference by reducing discernment problems from word structure affixes up through syntax.

As stressed earlier, the salient point of the phoneme subset is the vowel: it is the center of interest of the syllable. For English most vowels are incrustated with consonants on one or both sides to complete the subset of the English sound system. It is similar to the brush strokes of the artist, the chips of stone for the sculptor, or the notes of the composer. In isolation one sees only a subset of sounds or sights that are expected. Each individual sound, paint stroke or note is assembled into meaningful combinations. Just as one sees the outline of a hat in Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*, one begins to recognize a theme as notes are collected into chords and an arm becomes perceptible as the chips are brushed aside. Chips, brush strokes and notes are part of the subset the artist has to work with. A similar concept is used in language as the subset of usable sounds and syllables are formed into morphemes : Asyllables have nothing to do with meaning. Syllables are units of pronunciation...A syllable is the smallest independently **pronounceable** unit into which a word can be divided. (Stockwell 2001:59-60) Morphology is the next higher level of abstraction and is defined as the smallest package of phonemes that identify the **meaning** structure of words and they span a range from one phoneme to one or more syllables.

7. Morpheme Structures

Morphemes are Apackaged with meaning,...can be recycled,...may be represented by any number of syllables, ...and morphemes >morph'...may have phonetically different shapes. Morphemes are of two types: one relates to word roots and involves a word-derivational process; the other is identified as inflectional. AThe basic meaning from which the rest of the sense of the word can be derived. (Stockwell 2001:61) Applications of inflectional morphemes are **inflexus** and **affixes**. ATheir meaning in many instances, is not clear and specific and many of them are almost completely meaningless. Compared to with the total number of roots, which is very large (thousands or tens of thousands in any language), the number of affixes is relatively small (a few hundred at most). (Stockwell 2001:63) Most of this class are:

called **inflectional**. Inflectional affixes, of which English has only a very small number compared to Latin or Greek or Old English are really part of syntax, though some inflectional affixes are the indicators of very broad semantic categories like tense ...or number. [fuzzy categories again]...The most typical inflectional affixes, in most languages, serve to indicate which word is subject of the sentence or which word is the object of the verb. (Stockwell 2001:66)

In Latin, affixes were so well defined that word order was not critical as it is in English. Inflectional affixes are nothing more than markers of sentence structure and organization. (Stochwell 2001:66)

But the affixes do not stand alone: they must be attached to a word which often changes the word's clarification. Classical English grammar divides the half million or so words into fuzzy classifications based largely on the paradigms used in highly inflected Greek and Latin. As mentioned, two classifications still make sense: that of *noun* and *verb*. Most languages have many more nouns than verbs. In English, there are approximately three times as many nouns as verbs, according to one count [another fuzzy category]! though this figure perhaps exaggerates the difference: verbs are more polysemous than nouns, that is each verb has on average approximately three meanings attached to it, but each noun only around two. But there is still an imbalance. (Moats 2000:110) Naming things that identifies them and then by attaching an arbitrary set of phonemes which are then assembled into syllables to produce a word. It is not a simple process. Allophones are at times attached and used as allomorphs (*name*±*names*) and others are used provide changes to the vowels used internally (*foot*±*feet*) to identify quantity. Both are allomorphs of the plural morpheme. The naming insight! narrowing a name down to a single object! takes time to develop. (Atchison 1996:95) Once the process has evolved and the ambiguities reduced between naming words, their phonemes are assembled and spoken as meaningful symbols of an item identified. Words are built up from syllables (specifying the sound to be used) but adjust their syntactical linkage to other sentence components with morphemes. It's a bit more complex than that because each morpheme has its own rule-driven subset of allomorphs used to provide the discernment of linkage to the awareness or knowledge of one's perception of one's own environment as well as the sentences generated.

Morphemes and allomorphs are to sentence structure what phonemes and allophones are to the sound subset structure for establishing distinctiveness. The examples of *name* to *names* and *feet* to *foot* are allomorphs of the plural morpheme. Unlike phonemes, words are helped into one's mental lexicon on a basis of the emotional environment in which they were first presented. Nouns and verbs interact with each other and other elements of language to provide coherence known in classical grammar as a normative-accusative has evolved in the western system. Another system has evolved a similar coherence or clarifying function known as the ergative-absolutive system. Case is an inflection used to identify a noun's relation to the rest of the a sequence of words. A[some] cases are **nominative, accusative, absolutive, ergative, dative, genitive,...and ablative.** (Trask 1993:35) English however, is confined largely to the location, with several acceptable variations within the clause or sentence for most of the clarifying functions of nouns.

Automatic coherence continues into what classical thinkers call syntax to include inflectional forms and grammatical gender. Grammatical gender parallels syntax when establishing forms of gender recognition and adds to the coherence of the statement. The relation of among sentence elements provides the necessary coherence so long as what is being said keeps things understood, as an agreed order (English), or element role (Latin). Additionally, reference or linkages then identify the relations of sentence elements to reality in real life is provided by one's lexicon. But at the point of syntax when relationships between words and phrases are not maintained by speaker or author, coherence is interrupted and ambiguity enters and confusion of one's expression prohibits clear communication.

An English speaking person gets the meaning without speculating about word class nuances but uses the arbitrary words, morphology, and syllable structure provided by his lexicon and common sense. The arbitrariness of each language subset can be viewed as a specific art form or the existence of many styles and manners of working within art should prove encouraging. (Shinnereller 1968:222) It is encouraging because arbitrariness gives us languages with a *diversity to learn*. Additionally, reference or linkages then identify the relations of sentence elements to reality in real life *understand and enjoy*.

Creoles tend to develop three basic appendages for discernment: grams for tense, mood and aspect. Tense specifies the time of an action, mood expresses an attitude towards an event, and aspect carries information about the contour of an action. (Aitchison 1996:136) But English exhibits a minimal tense system with a two-way contrast between past and non past forms...English lacks a distinctive future tense. (Trask 1993:276) The future is provided by auxiliary verbs (*shall, will*) and the phrasal verb (*going to*). In addition, verb modifiers project meaning into the future by adding *tomorrow, soon, anon*. What one is taught as the English *present tense* is not a tense as such in English but the citation or base form as found in a dictionary. For example: to say I *swim* does not mean that I'm dripping wet but that I have the ability to swim. When I am dripping wet I say that I am swimming with modification of an *auxiliary* verb. Verbs seldom exist alone; they require the presence in its sentence of a specified set of NP **arguments** each of which typically represents some particular **semantic role** and each of which may be required to appear in some grammatical form. (Trask 1993:297) The English verb phrase then provides alternative words to replace much of the inflectional forms attached to individual verbs in Classical Greek and Latin.

On a higher level of coherence verbs take charge providing linkages with other verbal elements by their semantic and logical demands for various nouns and modifiers to act as arguments. After teaching ESL to those with Spanish as a first language, one realizes how different English processes discernment control compared to other languages. In English, the verb is the starting point for the assembling of associated words into a sequence that involves semantics and provides discernment control by defining their relations. Trask continues with a definition of a verb phrase as a unit of sentence structure consisting of a **verb** and other elements closely linked to it. (Trask 1993:335) The verb is the head of a verb phrase that classical grammar defines as a *predicate*, which may use zero or up to four verb forms to make adjustments to the *aspect* of the main verb. In English aspect is much more functional than tense, which is defined here as morphological variation to the citation form of the verb.

The English verb phrase, then can use several additional *auxiliary* verbs that function more closely as tense and expand and define just how the main idea is to be construed in context and in its semantical relation to the rest of the cluster of words and linkage to one's emotional, physical, and conversational environments. Also, more adpositions [classical prepositions] may be included in the verb phrase to indicate a location or to show their relation to some other part of a clause and the intent and shade of meaning is modified to more accurately state one's intent. For example one could say the dinner may well be prepared by tomorrow's deadline using both auxiliaries and adpositions to link the speaker's feelings with elements in one's current and future environments.

In trying to make sense of what someone says, we never rely only on our knowledge of the basic meanings of words or our familiarity with grammatical construction they use. As listeners, we always access some additional, contextual information, using

any explicit guidance or hints provided by a speaker and drawing on any remembered past experience which seems relaxant. (Mercer 2000:44)

The arbitrariness of grammar can be likened to that of the arbitrariness of words indicated by Trask as the absence of any necessary connection between the form of a word and its meaning. Every language typically has a distinct word to denote every object, activity and concept its speakers want to talk about. (Trask 1999:19) This arbitrariness of grammar would form a small subset of the entire realm of the arbitrariness of the human vocabulary described by Crystal as about 31,500 to 76,250 words (Crystal 1997b:123). And according to Pinker, humans are capable of recognizing some 10,000 shape names. How do people recognize shapes? An average adult knows names for about ten thousand things, most of them distinguished by shape...When we recognize an object's shape, we are acting as pure geometers, surveying the distribution of matter in space and finding the closest match in memory. (Pinker 1997:268) Thus things recognized by ear normally exceed those recognized by eye for the average human by a three to one ratio.

So, what can we do while waiting for a scientific breakthrough? *Enjoy the diversity* found in our own art form and all other native tongue art forms. Language is not limited to the language acquisition process spaces of our mind or lexicon. Controlled coherence can be thought of as an analytical system that gives a reasonable explanation of the rules of language ranging from literature to the phoneme. Rather than using syntax as a pivotal point, an elementary logical system is in place that grows into a full fledged system of arbitrary rules classically defined as grammar. For example, a sign offering "a giant used car sale:" both *giant* and *used car* both modify *sale* and the classical grammar would require commas for the series of modifiers since all modify *sale*. But in "rock hard surface," *rock* modifies *hard*, not *surface*: and in classical grammar *rock* would be considered an adverb modifying the adjective *hard* or provide some rationalization. The sayings quoted can be considered as lexical compounds. Some compounds actually can mean what they appear to mean on the surface, but usually they mean more than that. *Sweetheart* is not just a 'sweet heart,' whatever that would be, but is an opaque compound that has been in the language since the thirteenth century. (Stochwell 2001: 14) The requirement that current active memory or the logical abilities of the mind be used to abstract the meaning of compound words or phrases. Also, rather than admitting English uses postpositions as well as prepositions, examples such as *take off*, *put down* and *give up* are identified as **phrasal verbs** and *call on* is a **prepositional verb**. (Trask 1993:208)

9. The Second Language Art

Primary processes that drive reading include our ability to associate print units (letters, letter combinations, letter sequences, words, and punctuation marks) with linguistic units (phonemes, **onsets**, **rimes**, **syllables**, morphemes, words and phrases). Linguistic units are neither auditory nor visual; they are abstract, mental phenomena and can be understood even by people who are hard of hearing. Because our attention is on meaning, we are not aware of the code translation process by which meaning is conveyed. (Moats 2000:7)

Graphemes

With forty four or so phonemes and only twenty six letters plus several digraphs, one can see an additional impact of fuzziness as English speech evolves and the grapheme system remains fixed. The impact of the written form is the second factor of the Language dualism and is defined here as the second language art created by scholars, not by children as is the spoken or first art form. The

graphical for representation of the spoken. Learning the system of writing for a language is far more laborious to acquire than *spoken*. Languages may >evolve [and] develop in a way that is free from willful human intervention, but writing systems are purposefully changed by human agents...over centuries and millennia, constant small changes will result in enormous differences in the scripts appearances and use.@ (Fischer 1999:88) It did not start out that way at least in English but writing settled into parasitic relation with the spoken that contributed to and expanded the definition of language. However, all writing systems, no matter how revered or innovative, are imperfect and conventional. Nearly all are an approximation, not an exact reproduction, of human speech. In Old English the first two consonants in words like *know*, *knee* were actually pronounced as [kn-], and there are words beginning with [hn-], [hl-], [hr-], which we now consider impossible word-initial consonant clusters.@ (Stockwell 2001:77) Now an English single letter can represent as many as six different sounds (depending on dialect): *am*, *was*, *paw*, *date*, *all*, and *hat*; or because of English spelling archaism, it stands for no sound at all, as in *bean*, *beau*, and *beauty*@ (Fischer 1999:110) The alphabetic system used in many societies is the result of millennia of human effort.

Most writers agree on three main writing systems roots. Egyptian hieroglyphs were employed, over a period of more than 3,000 years for writing before the Egyptian language before it fell into disuse.@ (Coulamas 1991:57) Of the kinds of signs were Determinatives, and are employed to specify the meaning of words that are spelled out phonetically.@ (Ibid 63) Unlike the Egyptian hieroglyphs, the cuneiform script was used to write more than one language ...over a period of some 3,000 years; Sumerian, Akkadian, Babylonian and Assyrian...Old Persian and Hittite.@ (Ibid 72) Determinatives were also used to specify the meaning of syllabically written words and later...for writing Akkadian, for pronunciation and grammatical ending of a word sign. (Ibid 78) Chinese writing system serves the longest uninterrupted literary tradition of living languages. (Ibid 91) most of the Chinese character formation, the *semantic-phonetic compound* principle...each character consists of a classifier and a phonic....@ (Ibid 99) Like cuneiform, the Chinese written form was adopted and modified to fit neighboring languages including Japanese, Annamese and Korean. The basis for Greek was quite another matter. Sir Arthur Evans distinguished [and named] three types of script used in Crete during the Bronze age. The latest of these, Linear B, has been deciphered [as an early dialect of Greek] ... Evans named these >pictograph or >hieroglyphic' from a superficial resemblance to the hieroglyphic script of Egypt and Linear A.@ (Chadwick 1987:44) Linear B has been deciphered and consists of a syllabary of 87 signs. (Ibid:22) The first two systems have yet to be fully deciphered. Unlike the cuneiform tablets, the three scripts found by Evans were recorded on clay that was not baked except for the fires that destroyed the structures that contained them. Although the Greek alphabet was devised, probably in the early eighth century BC,...the Cypriots resisted this innovation, until the spread of the Macedonian empire under Alexander the Great led to the adoption of the standard script of the Greek world.@ (Ibid: 52) In addition, Greeks in Asia Minor in Medieval times occasionally used the Arabic alphabet and even the Hebrew to write Greek.@ (Joseph 1987:415).

The decisive step in the development of writing is *phonetization*: that is, the transition from pictorial icon to phonetic symbol@ (Coulamas 1991:33) The alphabetic system widely used today evolved from Mesopotamia through Syria and Palestine which evolved from the cuneiform tradition. (Ibid: 137) The omission of vowels was perceived as a weakness of Semitic writing, even though it was economical and sufficient for most purposes.@ (Ibid:147) In the process, a system of at least 114 signs thought to be a syllabary@ (ibid:139) was used in the Byblos inscription under Egyptian influence. A syllabary is another approach to writing systems used today primarily in the Japanese

orthography along with a few Chinese characters as verbs. Coulmas defines two basic levels of script or writing systems. One he defines as *pleremic*: the level of sense-determination (meaningful elements) and *cenemic*: sense-discriminative (arbitrary elements). (ibid: 49) He then defines *Athe* alphabetic [system] is a *cenemic* writing system consisting of meaningless letters for the representation of meaningless sounds.@ (Ibid: 167) In most cases the number of vowels used in a language out number the number of symbols available to vowels. In most societies the graphical representation is taught to children at the same time and assumed to be part and parcel of the same language.

But *Aonce* written norms are established, they attract emotional attachment, and hence discussion about reform of a given orthography or script often resemble a religious war.@ (Ibid: 240) Each language modified their chosen orthography to better match their characteristics, but *Awriting ...not* only maps, but also imposes structure.@ (Ibid: 39) *AAs* of the tenth century, two other forms can be distinguished; *Canaanite* and *Aramaic*. The latter is of no less importance than the *Phoenician* because it gave rise to the most widely used modern Near Eastern scripts, *Hebrew* and *Arabic*.@ (Ibid:142) *AWith* the decline of *Hebrew* as a spoken tongue, the introduction of vowel symbols and other diacritics became necessary. In order not to alter the original sacred, consonantal texts, this was done with added symbols, dots or other reduced-sized designs placed under, above ...and the center of the consonantal letters.@ (Hetzron 1987:687-8) *Alt* is now generally agreed that the first writing system free of determinatives and logographic signs which could easily be transferred from one language to another was used by the *Phoenicians* in northern Syria where it was created in the second half of the second millennium.@ (Coulamas 1991: 138)

One of the widest graphical systems used is that of the *Romans*. By far the most important adaption of the *Greek* alphabet was by the *Romans* who, around 600 BC, encountered *Greek* writing... [they] hardly changed the *Greek* original. (Fischer 1999:100). *The* *Greeks* borrowed their alphabet about 1000 B.C. from *Athe* *Phoenician* consonantal alphabet.@ (Victoria 1998:504) *AThe* *Phoenician* words were borrowed into *Greek* stripped of their original meanings, indicating to the *Greeks* nothing but their own initials. Whether the *Greeks* adopted the *acrophonic* principle together with the names of the *Phoenician* letters is not quite clear, but they were employed in any event, and by so doing arrived at the sound values of their letters....While *Phoenician* words have initial consonants, many *Greek* words began with vowels. Moreover, some *Phoenician* consonants are not phonemic in *Greek* and therefor not readily perceived by native speakers of *Greek*.@(Coulamas 1991: 164)

The major advancement of the *Greeks* is that many of the *Phoenician* signs were not needed for *Greek* so they added them to the alphabet as vowels. *Greek* was the first graphic system that did not require a duality to more fully convey some aspects of the spoken form it was designed to convey. *AOur* brains are not as fully evolved for the processing of written language as they are for the process of spoken language, and, therefor, learning to read and write are for the processing of spoken language, and, therefor, learning to read and write are much more challenging for most of us than learning to speak.@ (Moats 2000:) As with the *cuneiform* and *Chinese* systems before them, the *Roman* version of the alphabet has been applied to many other tongues. Another adoption of the *Greek* system is the *Cyrillic* alphabet used for the *Russian* language and others.

Adoption of the *Roman* letter system to *English* is an example of what occurs when an alphabet is applied to a new language. The last of the *Roman* troops left *Celtic* Britain about 410 AD but the *Latin* language did not take hold to overthrow the *Celtic* language as it did in what became to be known as *France*. (Baugh 1978:14) *AOld* *English* texts were written on parchment or vellum. The

first manuscripts were written in the Roman alphabet...brought over by Irish missionaries.@ (Crystal 1997b:16) Since the Roman alphabet did not make an adequate match with the old English sounds, some characters were borrowed from the Germanic runic alphabet. *Aþ* was called a >thorn' ...[and] represented either of the >th' sounds.@ (Crystal 1997b:17) The >th' sound has two realizations, one voiced /*θ*/ as in *through* and unvoiced /*ð*/ as in *other*. *ð* was also used to form the same sounds as the thorn and latter dubbed the >eth.' *w* was written using the runic symbol >wynn,' *P*. The *ð* >ash' borrowed from the runic was eventually replaced with the Latin *ae*. Other changes evolved over the centuries until the advent of printing when William Caxton (1422-1491) brought the Roman system from Cologne after an 18 month learning session and returned to England in 1473. (Crystal 1997b:56) The first English printer, established the first printing press in England (1477) and printed over 100 books, including *The Canterbury Tales*.@ (Soukhanov 1999:292) The fonts used by Caxton used only the Roman form so further adjustments had to be made. The most salient was the use of a lower case >y' with an even smaller lower case >e' positioned just above and to the right for *y^e* the now banished thorn or eth from printing. It should be noted that the English *ye* has always been a personal pronoun. The current fad for distorting the *y^e* into *AYe* old flower shopp@ has no basis in English.

On the basis of graphic systems being used for languages that they were not designed for, and the mistaken presumption that spoken and written form are somehow synchronous that humans have always attempted to revamp the totality of language by various means. As mentioned earlier, much of the effort has been emotional with national pride or personal opinions large contributors. Languages *do* and are in a constant state of flux. The relation between the graphic systems and phonological realities of languages form >slippages' reminiscent of the earth's continental plates. The >fixed' plate is usually the graphic system with the >slippage' occurring in the phonological plates. And these >movements are caused as Athe empirical evidence indicates, that linguistic selection is governed largely if not exclusively by social forces that have little or nothing to do with functional adaptiveness for communication.@ (Croft 2000:39) The child does not change the language during the window of language acquisition. Athe child grammar and/or lexicon tend more and more to conform to the conventions (norms) of the speech of the speech community in language acquisition.@ (Croft 2000:47) For Croft, linguistic units including words and constructions have at least three forms 1) form or signifier, 2) meaning or signified, and 3) the social domain/community that provides the diversity. (Croft 2000:91)

Transcription Systems

AWriting systems that transcribe words incompletely or inconsistently (English is an example of the latter) may as basically mnemonic devices rather than truly efficient scripts. (Hetzron 1987:687-8) The question now becomes how well do the various script fit wither spoken counterpart? Not at all well as in English: quite well as in Spanish. Changes in the spoken form shown by Aempirical evidence indicates that linguistic selection is governed largely if not exclusively by social forces that have little or nothing to do with functional adaptiveness for communication.@ (Croft 2000:39) changes do not depend on variations in the oral acquisition process. AIt is difficult to describe the language learning process as a replication of the grammar of the parent by the child. The replication is very indirect.@ (Croft 2000:45) in other words the process is not fully understood as described previously. But Athe child's grammar and/or lexicon tend more and more to conform to the conventions (norms) of the speech community in language acquisition...the child [does] >unlearn' the novel forms of speech... produce[d] without explicit correction.@ (Croft 2000:47-8) change in languages is unavoidable and a Aconsequence of...change in definition is that a code has social

meaning, determined by the context in which it is used as well as a referential meaning....In other words...words or constructions have not only a form (signifier) and meaning (signified) but a third dimension, the social/community in which they are used.@ (Croft 2000:91) The mismatch between the spoken and written has then become a war of words in attempts to fix the problem.

A War of Words

Since evidence points to social and environmental circumstances for the change in language, rather than the language acquisition process, then in order to change the mistakes a person makes in their own language, the graphical system is used to address the supposed problems at the grammar school level. It is much easier to tamper with the written than the spoken language. The history of English is littered with attempts made by well-meaning individuals to improve the way writing reflects speech.@ (Crystal 1997b:265). For example, Stockwell, et al. claim that Spanish has forty-five to forty-eight verb forms (Stockwell 1965:122). This is evidence of tweaking a language to establish neat paradigms or categories by an educated elite using its grapheme system to increase regularity and impose them on the educational system of the time. Waterman (1976), in discussing the history of German notes that Luther, although he did not 'create' the modern German language, he nevertheless did contribute enormously to its development and refinement as a literary instrument.@ (Stockman 1976:128) Changes are made by persons of influence and respect. Some are not even logical such as where in one 1762 influential grammar *A short Introduction to English Grammar with Critical notes*,...written by Bishop Robert Lowth who was influenced by Latin grammar and personal preference, prescribed a number of new rules for English.....[He] decided that '>Two negatives make a positive'...[even though] both Italian and French did use double negatives at that time.@ (Fromkin 1993:14-5)

Chaucer contributed to English as the first major writer of the 14th century. Chaucer, who makes no direct value judgements on the varieties of English he was acquainted with, introduced into English literature the first comic characters who are funny in the first instance because they speak a non-standard, indeed, specifically northern dialect.@ (Strang 1989:160) Caxton, even though Caxton set up his press as early as 1473 (Crystal 1997b:56), the process did little to standardize English spelling. Spellings varied from writer to writer, and even within the work of one writer: Shakespeare...uses two different spellings of his own surname (*Shakspere* and *Shakspeare*)@ (Barber 1993:208). Although it is not always clear how much of their spelling is to be credited to them and how much to the printer. Most printers probably took advantage of the variability of English spelling to '>justify' a line, with as little scruple about optional letters as about spaces.....one...Robert Greene is noted for spelling *coney* with nine variations in his pamphlet *A Noticable Discovery of Coosnage* (1591).@ (Buegh 1978:208)

English as a language began to rid itself of some of its chaotic spelling with the publication of Johnson's *Dictionary* [which] was certainly the most important linguistic event of the eighteenth century, not to say the entire period under discussion [modern English Period to 1800]@ (Pyles 1993:74) Additional interactions between *spoken* and the English grapheme system are illustrated when a knowledge of spelling has been responsible for changing the pronunciation of certain words whose written forms for one reason or another do not indicate pronunciation which had become traditional. For instance, simply because it occurs in writing, the *to* of *often* has come to be pronounced once again, as it was...up until...the seventeenth century.@ (Pyles 1993:74)_ The question now becomes: How do the investigators separate the influence of centuries in the cycles of

interventions, changes and distortions inserted by using a writing system into text books to impact the native ability of language acquisition?

Language so adjusted is taught in the class room as a writing exercise with a text open or as required reading in a concealed form of *prescription* instruction, or how one should speak or write properly describes often as *descriptive* but with subtle nuances of the author and teacher's prejudices. Prescriptivism is defined as "An approach to grammatical characterization one of whose primary objectives is the identification of forms and usage which are considered by the analysis to be 'correct' and the proscribing of forms and usages to be 'incorrect.'" (Trask 1993:215) The written form is the key ingredient in teaching a language after various adjustments have been made in the text to accomplish the thrust of the author's biases. To an extent some *prescription* is necessary to instruct the young in the contemporary speech patterns in the regional dialect. The child who is on par with adults in speech and understanding must spend several years to become competent in the graphical system of their native language. The alphabetic grapheme system were ideally designed to match the phonemes in a language at one time. Each alphabetical letter is intended to replicate the phoneme system in the language. But in English spelling, several hundred **graphemes** (letter and letter combinations) to represent 40 or so speech sounds: in fact, most spellings for sounds consist of more than one letter. (Moats 2000:24-5) To add to the complication, each phoneme has a set of one or more allophones or rule driven phonic realizations or variations as actual sounds. In each case, the vowel that reduces to schwa is in an unstressed syllable....Substitute [ɪ] for vowels in unstressed syllables. (Milekic 2000:55)

Writing systems are a good example of the evolutionary process. Like beauty, evolution is in the mind of the beholder. Once the specific formulation is established it is used as the explanation or rationalization of how a social or physical entity came to be into its present state. From that point the theory is sent to the classroom as fact. Given the events of Medieval Europe, and the philosophical paradigms put in place by the church, plus all of the scientific structures used such as evolution, just when and what will the next philosophical paradigm be defined. *Speech*, defined as the oral segment of language, is created almost automatically by the normal human brain/mind for each new edition or human being. The writing system or graphical representation of *speech* has evolved over the millennia. Writing systems have been used to control spoken form for millennia. Formal institutions created and maintained official organizations such as the Académie Française for French and a parallel organization in French Canada with their own web site. Spanish has had an academy: "Since 1714, when it received a royal charter, the Real Academia de la Lengua has had normative authority over the language. Unlike its French counterpart, the Spanish Academy is composed of linguists and philologists, with the result that its decisions, through invariably conservative, command some respect." (Green 1990:237) English, however followed the procedure of using the dictionary showing how words were used in the past and even dating them. A good work written in the manner of a mystery novel that gives an insight into the early days of the Oxford English Dictionary by Simon Winchester in 1999.

The dual systems of *speech* and graphemes or *literacy* have been long used by scholars to interact with each other in both proactive and reactive ways: graphology has been used to adjust *spoken*, by tweaking the entire abstract system of a language illustrated by the Greek logic pattern of rhetoric and philology. If one can accept that human language acquisition (*spoken*) is quite different from the grapheme acquisition, one can visualize a reaction between the two produce the total language or *literacy*. Crystal states that grapheme forms started with cuneiform or hieroglyph

symbols and evolved over the centuries into syllabaries and eventually to the alphabetic forms in the Western World from the Phoenician and into Greek alphabet with extra Phoenician symbols taken as vowels in Greek. (Crystal1999: 200-5) One citation that states the importance of language control by controlling the writing system is from the history of Chinese writing. AInspired by the success in promoting a standard language in Japan, several scholars, mostly students returned from Japan, proposed the idea of *guóyǔ* >national language' which they argued should be promoted as the modern standard Chinese in China.@ (Chin 1999:14)

AConcurrent with the early twentieth-century efforts to establish a standard Modern Chinese, administrative measures were put in place to promote *guóyǔ*, particularly in primary schools across the country. Prompted by a few high-profile language reform activists, the Ministry of Education decreed in 1920 that starting from that year, the subject of Chinese taught in Year 1 and Year 2 of primary school should switch its main content from texts in *guówén* >national written language'.@ (Chin 1999:22)

Thus continued the precedence set several centuries earlier:

After the emperor Qin Shihuang unified China for the first time in 221 BC, among the first things he did was to unify the writing system using the *xiǎozhuàn* small seal' style, burning books written in other writing systems, and executing scholars who disagreed with the harsh measures. This laid the foundations for the standardization of the written language across the country. In the early period of the Han dynasty, the teachings of the Confucianist school were established as the orthodox school of thought, and incentives were instituted to promote it across the land. (Chin 1999:67)

The process continued to modify and simplify the language but Athe general public found it difficult to accept so many unfamiliar simplified characters.@ (Chin 1999:160)

Diversity

Some languages have overlaps such as cognates and paradigms but Awhat is done by morphology in one language may be achieved through syntax in another. Latin (a language with fairly free word order) marks subject and object by nominative and accusative cases, respectively. English puts the subject before the verb and the object after it.@ (Dixon 1991:87). Within English, diversity is well established in some cases because English is a sponge and absorbs words and ideas from a variety of other language sources with the largest influence, at one time, from Latin and vulgar Latin tongues. English speakers attempt to Anglicize new forms and fit them into established paradigms that have also been Aadjusted@ by previous attempts. AGrammatical changes may be explained, in part, as **analogic** changes, which are simplifications or generalization. External borrowing from other languages also affects the grammar.@ (Fromkin 1993:87) But AWriting systems that transcribe words incompletely or inconsistently (English is an example of the latter) may as basically mnemonic devices rather than truly efficient scripts. (Hetzron 1987:687-8)

10 Control of Coherence; Ambiguity

The purpose of coherence in communication is to control or to minimize ambiguity. What are the controlling factors one should evaluate as the level of ambiguity control emerges from that which is preconditioned by one's lexicon and proceeds up through syntax, paragraph, essay, thesis and on to

fiction? Recognize that few languages are like the Greek/Latin model and define each element in phrase and clause in the context of the immediate or deictic (depending on context for meaning). (Soutkhanov 1999:476) aspect for each element in a phrase or clause.

The functional approach emphasizes the idea of range and domain of elements external to the conversation or text. Pronouns can refer to persons both speaker and hearer know and do not require a proper noun to identify. AHurry, she'll be here any moment now.@ The same is true of anaphoras. AIt took long enough to get the street paved.@ The street pavers can be contractors or a crew from a municipality. Metaphors are Afigures of speech that achieve their effect through association, comparison and resemblance.@ (McArther 1992:635) One of the most functional tools for any language, A metaphors are a common way of extending a the expressive resources of a language.@ (Trask 1999:185) The metaphor is another device to control and minimize ambiguity because it is grounded in something already well known.

In lower division English writing courses, the emphasis must be on the students need to *logically* systematize the material to be presented: to maintain coherence, continuity, cohesiveness and unity. These objectives are paramount the organization of and structure of sentences. ASentences may be ambiguous because they contain one or more ambiguous words [or are improperly linked]. This is called **lexical ambiguity**. Other examples of lexically ambiguous sentences are:

- (A) the Rabbi married my sister.
- (B) Do you smoke after sex? A (FROMKIN 1998;130)

As an exercise, an Instructor can provide a sentence such as AShe chased the man with an axe.@ Then ask Awho had the axe?@ If the final phrase is a misplaced modifier, Ashe@ had the axe. If Athe man@ had the axe, one would suggest that he had some reason not to defend himself. What is amazing is the variety of answers one received in response to the instructor's inquiry. Either one or the other is perfectly obvious to each respondent. As the complexity increases through the level of word, phrase and sentence, the amount of ambiguity increases until at the top most level or highest form of a language: literature. Ambiguity it can be used for dramatic effect such as in Shakespear's *Macbeth* (Craig 1973) has the foretelling Third Apparition say;

Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Brinam wood to high Dunsinane hill
Shall come against him. (Act IV: Sc I, ll 99-103)

After Macbeth and allies become locked in mortal combat, he sees quite clearly how a Awood...shall come against him@

>That lies like truth: Fear not till Birnam wood
Do come to Dunsinane:' and now a wood
Comes toward Dunsinane. Arm, arm and out!
If this which he avouches does appear,
There is no flying hence nor tarrying here.
...
At last we'll die with harness on our back (Act V: Sc.
V, ll 44-52)

Macbeth's enemies have simply used the trees as camouflage and disguised themselves with foliage. The ambiguity is used as an element foretelling and added suspense

On the other hand, the Bible acts to avoid ambiguity wherein a few Psalms are duplicated to establish a kind of refrain in different thematic settings: Psalm 14 is duplicated nearly verbatim as Psalm 53. Psalm 18 is a copy of the ASong of David@ from 2 Samuel 22:1 just prior to AThe Last Words of David.@ in Chapter 23 1:7. Psalm 70 is also found as part of Psalm 40: 13-17 and Psalm 108: 1-5 is an echo of Psalm 57: 7-11. The New Testament uses four accounts of the Gospel from four points of view. Fiction allows the use of more literary devices through the actions of heros, antiheroes and tragic characters. The characters interactions with others eventually, if done properly, will convey the authors intentions, beliefs and social or political agenda. Some of these concepts are illustrated by *The Glass Bead Game* by Hermann Hesse, *The Confessions of Felix Krull* by Thomas Mann, and *Catch-22* by Joseph Heller. Controlled ambiguity is also used to provide anticipation of how a mastery will be solved.

11. CODA

Language can be a fascinating study. It is difficult to picture a human society or culture without human language ability. Obviously there would be no set of codified laws that tend to most imperfectly regulate human behavior. Even with legal constraints; various social elements are conceived, encoded and practiced as a set of phonic values are the ones to which all humans within a speech community subscribe . But without the ability to communicate, the consequences would

conceivably be much more dire. On one hand there is the pecking order noticed about farm and pack animals. On the other hand one could conceive of roaming packs like some of the African wild life, turning from one foraging area to another with great effort as seen on a PBS wildlife series. Even a means of communication such as some animals display with long training and prompts from their trainers do not demonstrate the loss of natural instincts. The normal human is born with, a torso, two arms and legs but not all humans are superb athletes. However, most humans acquire normal functions such as walking, running and one or more forms of manual dexterity. Additionally, the normal human acquires one or more languages at a young age, but few are aware of their built in language ability as far as how it works but each can make effective use of the communication system praxis in the human's environments. Some take upon themselves the task to setup procedures to teach others what most humans do automatically; they analyze and define the built in systems system used by the human and teach their analyzed paradigms as grammar.

How is Language Information Used

Since prescriptive grammar is a thing of the past, is it still used? Yes, in some elementary schools. This usage is needed to complete the last elements of a child's education in communication skills for further grades.. Most High School and lower division college students who are required to pursue further courses of study, are required to discover the proper writing of sentences, paragraphs and term papers. The use of description, narration, exposition and argumentation are combined with a smattering of grammatical instruction. Required texts for English Composition courses focus on the writing process with a few salient points of grammar; other texts invest a larger focus in the grammatical aspects of composition derived from Latin and Greek models. Text selection is usually left to the discretion of the teacher who must work with a wide range of abilities and interests including his own. Some students find the grammatical aspect a pain in the neck. Texts that focus more directly on grammar like that of one text book (Klammer 1992:207) which uses a wide study of grammar and also combines the classical sentence diagramming of Reed-Kellogg with Tree diagrams. The under graduate level of instruction in English Composition is biased toward the prescriptive grammar with the objective of giving the student a proficiency in English that the well educated graduate would be expected to attain.

The number and variety of lower division texts available is wide and an expanding market. Teachers are offered free examination copies so they can select the mix of grammatical focuses that fit the teachers leanings and the expected biases of the current student population. When the in-depth study of Linguistic systems is not the main issue, there is little danger of a student encountering many difficulties with ill formed or fuzzy grammatical categories and classifications used in the English and other languages. For the average student any number of gross generalizations are used for the sake of simplicity. For example English verbs are usually defined as strong and weak. The strong verb is defined as one that changes its root vowel when changing its tense. (Crystal 1997b:459) Strong verbs were in the minority in English and the total number has decreased further over the centuries. One author list seven classes of Irregular verbs i.e. strong verbs. (Crystal 1997b :204) yet when one attempts to list them one may find some overlaps in Crystal's definition. Another finds six classes but that Naturally, thematic criteria must be subordinated to the inflectional, which means that members of the Regular and Mixed types and their inflectional classes shall be further subdivided unto subclasses with reference to their thematic properties. (Juilland 1973: 70) When semantics or meaning are included into the verb paradigm, one can find forty eight divisions with many subclasses. The examples described...are representative of a wide range of phenomena that suggest that a speaker's knowledge of the properties of a verb goes well beyond the awareness of the simple expression of its

arguments...@ (Levine 1993:4) The student is usually spared the details of weak verbs especially when one finds the weak verbs are defined by their spelling and not their phonics. For example *cooked* is pronounced as if it contained a /t/ as its final consonant speech sound; *loved* spelled with the obligatory *-ed* is pronounced in many dialects as /d/. When one finds a verb such as *founded* does the /χd/ stand on its own. Even more subtle descriptions are used to the relations between phones used that defy the spelling. It's no wonder the amount of grammar is limited to simplified descriptions. It may be easier to refer to English verb classes as strong, weak and irregular (*be* and *go* both made up of more than one Old English word).

In summary, it is seen that each human language is an art form created as a matrix of a subset of all human generated elements slowly evolving and bound together with a unifying coherence that is automatic at the level of the phone through much of syntax but begins to involve conscious human logic from elements of syntax to paragraph and normal discourses. Both aspects of language are a product of human invention, with the oral much more creative than the graphical and by different mental attributes. Most systems of language study designed for the initial stage for the average college student are quite adequate. But the scientific objectives for understanding human's language acquisition abilities have resulted in categories with fuzzy edges or mind boggling complexity. The method of evaluating language's elements has been complicated by actual speech that has been impacted by the writing system used to record it for study, control and posterity. It has been proposed here that languages be considered as the primordial human art form that has a simple underlying concept of an automatic learning process that uses cohesion up to the inflectional and grammatical aspects of syntax. But beyond that point, control of coherence defaults to the user some for the most part to avoid or control discernment/ambiguities, to provide clarity, so that the relation between words, phrases and other utterances become clear given the meaning or semantics ascribed by one's mental lexicon.

Coherence then ties together elements of language from the phoneme as the lowest level of abstraction with automatic control through the linkage of internal and external references and a hierarchy of elements in one's mental lexicon plus experience forms a unity of one's language mastery. Literature wherein ambiguity is in the control of the author may be used as foreshadowing to produce a dramatic effect. The idea of ambiguity control is so powerful that it is challenged at every point in English by *ellipsis* which is a wide range of phenomena in which some part of a sentence or utterance appears to be '>missing' or '>understood'.@ (Trask 1999:88) Thus without the prevalence of ambiguity control, a persuasive elliptical practice would not be allowed.

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