DYNAMIC VERBS IN *PEAKY BLINDERS SEASON 1*

REFERENCES

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of requirements for the undergraduate degree in English Literature Programme

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and the set of variations on the carpe diem motif in *The Rubáiyát of Omar Khayyám,* by the Victorian poet Edward FitzGerald. In 1747, Lady Mary Wortley Montagu wrote "The Lover: A Ballad," a brilliant counter to the carpe diem poems written by male poets, in which the woman explains to her importunate lover why she finds him utterly resistible.

Celtic Revival, also known as the **Irish Literary Renaissance,** identifies the remarkably creative period in Irish literature from about 1880 to the death of William Butler Yeats in 1939. The aim of Yeats and other early leaders of the movement was to create a distinctively national literature by going back to Irish history, legend, and folklore, as well as to native literary models. The major writers, however, wrote not in the native Irish (one of the Celtic languages) but in English, and under the influence of various non-Irish literary forms; a number of them also turned increasingly for their subject matter to modern Irish life rather than to the ancient past.

Notable poets in addition to Yeats were AE (George Russell) and Oliver St. John Gogarty. The dramatists included Yeats himself, as well as Lady Gregory (who was also an important patron and publicist for the movement), John Millington Synge, and later Sean O'Casey. Among the novelists were George Moore and James Stephens, as well as James Joyce, who, although he abandoned Ireland for Europe and ridiculed the excesses of the nationalist writers, adverted to Irish subject matter and characters in all his writings. As these names indicate, the Celtic Revival produced some of the greatest poetry, drama, and prose fiction written in English during the first four decades of the twentieth century.

See E. A. Boyd, *Ireland's Literary Renaissance* (1916; rev., 1922); Herbert Howarth, *The Irish Writers* (1958); Phillip L. Marcus, *Yeats and the Beginning of the Irish Renaissance* (1970), and "The Celtic Revival: Literature and the Theater," in *The Irish World: The History and Cultural Achievements of the Irish People* (1977).

Character and Characterization.

(1) **The character** is the name of a literary *genre;* it is a short, and usually witty, sketch in prose of a distinctive type of person. The genre was inaugurated by Theophrastus, a Greek author of the second century B.C., who wrote a lively book entitled *Characters.* The form had a great vogue in the earlier seventeenth century; the books of characters then written by Joseph Hall, Sir Thomas Overbury, and John Earle influenced later writers of essays, history, and fiction. The titles of some of Overbury's sketches will indicate the nature of the form: "A Courtier," "A Wise Man," "A Fair and Happy Milkmaid." See Richard Aldington's anthology *A Book of "Characters"* (1924).

(2) **Characters** are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the **dialogue**—

view of such lofty claims for the human Eros-impulse. "Oh Plato! Plato!" Byron sighed,

> you have paved the way,
> With your confounded fantasies, to more
> Immoral conduct by the fancied sway
> Your system feigns o'er the controlless core
> Of human hearts, than all the long array
> Of poets and romancers. . . .
>
> (*Don Juan,* I. cxvi.)

See Plato's *Symposium* and *Phaedrus,* and the exposition of Plato's doctrine of Eros, which Plato applied to homosexual as well as heterosexual love, in G. M. A. Grube, *Plato's Thought* (1935), chapter 3. Refer to J. S. Harrison, *Platonism in English Poetry of the Sixteenth and Seventeenth Centuries* (1903); Paul Shorey, *Platonism Ancient and Modern* (1938); George Santayana, "Platonic Love in Some Italian Poets," in *Selected Critical Writings,* ed. Norman Henfrey (2 vols., 1968), I, 41–59.

Plot. The plot (which Aristotle termed the **mythos**) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical concepts—as Henry James has said, "What is character but the determination of incident? What is incident but the illustration of character?" (See *character and characterization.*) Notice also that a plot is distinguishable from the *story*—that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that. . . . It is only when we specify how this is related to that, by causes and motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects, that a synopsis begins to be adequate to the plot. (On the distinction between story and plot see *narrative and narratology.*)

There are a great variety of plot forms. For example, some plots are designed to achieve tragic effects, and others to achieve the effects of comedy, romance, satire, or of some other *genre.* Each of these types in turn exhibits diverse plot-patterns, and may be represented in the mode either of drama or of narrative, and either in verse or in prose. The following terms, widely current in traditional criticism, are useful in distinguishing the component elements of plots and in helping to discriminate types of plots, and of the characters appropriate to them, in both narrative and dramatic literature.

The chief character in a plot, on whom our interest centers, is called the **protagonist** (or alternatively, the **hero** or **heroine**), and if the plot is such that he or she is pitted against an important opponent, that character is called the **antagonist.** Elizabeth Bennet is the protagonist, or heroine, of Jane Austen's *Pride and Prejudice* (1813); Hamlet is the protagonist and King Claudius

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MEANING AND SEMANTIC ROLES OF WORDS IN CONTEXT

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ABSTRACT: *It is quite imperative to note that meaning has a significant role to play in human communication. Consequent upon this fact, semantics as a field of study has become an issue of debate. Linguists are still in oblivion with regard to consensus on single and workable definition of semantics. This controversy has led to several unending attempts to define semantics. The emphasis of this study is centred on the semantic roles of words in a given context upholding extentionalist opinion as a background or theoretical framework. The theory states that language constitutes words put together in a context to enhance communication within those who live and share the linguistic bounds. In the light of the above, the study focuses basically on the roles words in communication in a given situation. Technical terms such as agent, theme, and instrument among others are for the benefit of analytical purposes. The study restates that every lexical word has meaning, but its social application has implication on our day to day communication.*

KEYWORDS: Words, Meaning, Semantics, Semantic Roles.

INTRODUCTION

The concept of meaning for ages as it relates to the study of Semantics has been an issue of debate. Obviously, Philosophers as well as Contemporary Linguists are still finding it difficult to reach consensus over the nature of meaning as it affects the human language. Lord (1966) opined that meaning is full of ambiguity, controversy and contradiction. Consequently, the difficulty posed in adopting a single and acceptable definition has opened window to several and frequent attempts aimed at redefinition. For convenience, a description of what Semantics represents might not be out of place as it would serve as a spring board to this study. Etymologically, semantics is traceable to ancient Greek semantikos, `significant' which means the linguistic and philosophical study of meaning. It deals with the relationship between signifiers like words, phrases, signs, and symbols and what they stand for their denotation. Simply put Agbedo (2015) refers to semantics as the study of meaning. He says it is the ways in which words and sentences of various grammatical constructions are used and understood by native or fluent speakers of a given language. In linguistics, semantics is concerned with the interpretation of signs employed in environment within a particular situation or context. Also semantics as a subfield deliberately attempts to explore the meaning of semiotics, and the study of relation between different linguistic units and compounds, homonymy, synonymy, antonymy, hypernymy, hyponymy, menomyny, metonymy, homonymy.

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THE IMPLEMENTATION OF TRANSPOSITION TRANSLATION PROCEDURES IN ENGLISH-INDONESIAN TRANSLATION OF EPIC MOVIE SUBTITLE

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Abstract

The topic of this research is The Implementation of Transposition Translation Procedures in English-Indonesian Translation of Epic Movie Subtitle. Movie or film can be considered as the most popular literary work yet brings out language aspects into broaden. As we know, a lot of popular movies are written in English which led translator produce a qualified translation of the movie in order to make the movie easier to understand by the audiences. There are many translation procedures implemented in a movie translation, one of them is transposition translation procedure. The goals of this final project are to reveal how many types and how the transposition translation procedure is implemented in translating the subtitle of Epic movie. This study used qualitative approach in describing the results of the analysis of transposition translation procedure implemented. In gathering data, the writer used two steps, they are watching and transcription. In analyzing data, the writer used several steps, they are identifying, classifying, reducing, and reporting. After analyzing the data, the results of this research were presented by using the qualitative-descriptive method. There are 108 out of 1551 parts of subtitles implemented four types of transposition translation procedure. The results of the analysis are described as follows: transposition translation procedure involving literary translation is 63.9%, transposition translation procedure involving change of words' position 27.7%, transposition translation procedure involving change of word class 4.6%, and transposition translation procedure involving adjustment and replacement of words 4.6%. It can be seen that the most frequently implemented procedure is transposition translation procedure involving literary translation. The translator implemented all types of transposition translation procedure in order to produce a good translation which high in naturalness and equivalency of meaning between SL and TL.

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Transposition translation procedure involving literal translation (automatic transposition), is caused by the difference of grammatical structure of a language and offers the translator no choice.

Transposition translation procedure involving the change of words' position is required when a SL grammatical structure does not exist in the TL. The change is also possible to occur when SL passive voice is not common to be translated in TL passive voice, so the words' position are changed and transform it into TL active voice with equal meaning, and also caused by unnatural meaning of literal translation.

Transposition translation procedure involving change of word class is grammatically possible when SL literal translation is not in a TL natural usage. For instance, SL noun phrase can be shifted into a TL verb phrase.

Transposition translation procedure involving adjustment and replacement of words can be considered as a semi or full change of a full-set SL sentence into a new composition of TL with equal meaning, required adjustment and replacement of some words in order to complete lexical gap in the translation.

A definition of movie stated by Hornby (1995: 434) defined film is a story, etc. recorded as a set of moving pictures to be shown on television or at the cinema. As stated in Microsoft Encarta 2008, movie or film is a series of images that are projected onto screen to create the illusion of motion. Motion pictures also called movies, films, or the cinema are one of the most popular forms of entertainment, enabling people to bring themselves in an imaginary world (Microsoft Encarta: 2008). While Coulson (1978: 622) states that film or movie is story, incident, etc. recorded on film on moving pictures. Furthermore, Lorimer (1995: 506) states that films can record culture, and they can treat social or political issues and other aspects of societies to capture relationship difficult to be communicated by other means.

Based on the definitions above, it can be concluded that movie is one of literature forms which contain story, play, history, culture, incidents, science, etc. that is recorded as video and shown in cinema, television, theaters, or other broadcast media which is as entertainment as the main purpose.

From the research conducted by Dries (1995) it is known that there are two major types of film translation: dubbing and subtitling; each of them interferes with the original text to a different extent.

Subtitling, as cited from Matviska (2014) can be explained as supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times. Therefore, the language of a subtitle should be a short, dense, and precise objectives and standards of good language use. Subtitle usually appear on the lower part of the screen and consist of the translated source language into target language.

Dubbing is oriented at the target audience that makes the translator adapt the source text which in the end has to meet the standards existing in the target language or country, as cited from Cintaz (2009). Labially synchronized dubbing which is also known as lip sync is the most widely-spread type of revoicing of feature films which are in mass distribution and mostly it is performed by professional actors. During selection of dubbing actors original voice, temperament of the character and voice age are taken into consideration.

RICHARD BARSAM DAVE MONAHAN

LOOKING AT MOVIES

AN INTRODUCTION TO FILM

FIFTH EDITION

W. W. Norton & Company has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The firm soon expanded its program beyond the Institute, publishing books by celebrated academics from America and abroad. By midcentury, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

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information of our "real life." This often imperceptible **cinematic language**, composed not of words but of myriad integrated techniques and concepts, connects us to the story while deliberately concealing the means by which it does so.

Yet behind this mask, all movies, even the most blatantly commercial ones, contain layers of complexity and meaning that can be studied, analyzed, and appreciated. This book is devoted to that task—to actively *looking at* movies rather than just passively watching them. It will teach you to recognize the many tools and principles that filmmakers employ to tell stories, convey information and meaning, and influence our emotions and ideas.

Once you learn to speak this cinematic language, you'll be equipped to understand the movies that pervade our world on multiple levels: as narrative, as artistic expression, and as a reflection of the cultures that produce and consume them.

What Is a Movie?

Now that we've established what we mean by looking at movies, the next step is to attempt to answer the deceptively simple question, What is a movie? As this book will repeatedly illustrate, when it comes to movies, nothing is as straightforward as it appears.

Let's start, for example, with the word *movies*. If the course that you are taking while reading this book is "Introduction to Film" or "Cinema Studies 101," does that mean that your course and this book focus on two different things? What's the difference between a movie and a *film*? And where does the word *cinema* fit in?

For whatever reason, the designation *film* is often applied to a motion picture that critics and scholars consider to be more serious or challenging than the *movies* that entertain the masses at the multiplex. The still loftier designation of *cinema* seems reserved for groups of films that are considered works of art (e.g., "French cinema"). The truth is, the three terms are essentially interchangeable. *Cinema*, from the Greek *kinesis* ("movement"), originates from the name that filmmaking pioneers Auguste and Louis Lumière coined for the hall where they exhibited their invention; *film* derives from the celluloid strip on which the images that make up motion pictures were originally captured, cut, and projected; and *movies* is simply short for motion pictures. Since we consider all cinema worthy of study, acknowledge that films are increasingly shot on formats other than film stock, and believe motion to be the essence of the movie medium, this book favors the term used in our title. That said, we'll mix all three terms into these pages (as evidenced in the preceding sentence) for the sake of variety, if nothing else.

To most people, a movie is a popular entertainment, a product produced and marketed by a large commercial studio. Regardless of the subject matter, this movie is pretty to look at—every image is well polished by an army of skilled artists and technicians. The finished product, which is about two hours long, screens initially in movie theaters; is eventually released to DVD and Blu-ray, streaming, download, or pay-per-view; and ultimately winds up on television. This common expectation is certainly understandable; most movies that reach most English-speaking audiences have followed a good part of this model for three-quarters of a century.

And almost all of these ubiquitous commercial, feature-length movies share another basic characteristic: narrative. When it comes to categorizing movies, the narrative designation simply means that these movies tell fictional (or at least fictionalized) stories. Of course, if you think of narrative in its broadest sense, *every* movie that selects and arranges subject matter in a cause-and-effect sequence of events is employing a narrative structure. For all their creative flexibility, movies by their very nature must travel a straight line. A conventional motion picture is essentially one very long strip of images. This linear quality makes movies perfectly suited to develop subject matter in a sequential progression. When a medium so compatible with narrative is introduced to a culture with an already well-established storytelling tradition, it's easy to understand how popular cinema came to be dominated by those movies devoted to telling fictional stories. Because these fiction films are so central to most readers' experience and so vital to the development of cinema as an art form and cultural force, we've made narrative movies the focus of this introductory textbook.

But keep in mind that commercial, feature-length narrative films represent only a fraction of the expressive potential of this versatile medium. Cinema and narrative are both very flexible concepts. Documentary films strive for objective, observed veracity, of course, but that doesn't mean they don't tell stories. These movies often arrange and present factual information and images in the form of a narrative, whether it be a predator's attempts to track and kill its prey, an activist's quest

Narrative in documentary

Just because a film is constructed from footage documenting actual events doesn't mean it can't tell a story. *The Imposter* (2012; director Bart Layton) tells the story of Frédéric Bourdin, a French con man who convinces an American family that he is their long-lost son. The film's interviews, reenactments, and archival footage are structured like a procedural crime thriller: once the impersonation seemingly succeeds, the imposter finds himself in over his head as increasingly skeptical investigators chip away at his masquerade and uncover troubling details about his adopted family.

to free a wrongfully convicted innocent, or a rookie athlete's struggle to make the big leagues. While virtually every movie, regardless of category, employs narrative in some form, cultural differences often affect exactly how these stories are presented. Narrative films made in Africa, Asia, and Latin America reflect storytelling traditions very different from the story structure we expect from films produced in North America and Western Europe. The unscripted, minimalist films by Iranian director Abbas Kiarostami, for example, often intentionally lack dramatic resolution, inviting viewers to imagine their own ending.[1] Sanskrit dramatic traditions have inspired "Bollywood" Indian cinema to feature staging that breaks the illusion of reality favored by Hollywood movies, such as actors that consistently face, and even directly address, the audience.[2]

Compared to North American and Western European films, Latin American films of the 1960s, like *Land in Anguish* (Glauber Rocha, 1967, Brazil) or *Memories of Underdevelopment* (Tomás Gutiérrez Alea, 1968, Cuba), are less concerned with individual character psychology and motivation. Instead, they present characters as social types or props in a political allegory.[3] The growing influence of these and other even less familiar approaches, combined with emerging technologies that make filmmaking more accessible and affordable, have made possible an ever-expanding range of independent movies created by crews as small as a single filmmaker and shot on any one of a variety of film and digital formats. The Irish director John Carney shot his musical love story *Once* (2006) on the streets of Dublin with a cast of mostly nonactors and a small crew using consumer-grade video cameras. American Oren Peli's homemade horror movie *Paranormal Activity* (2007) was produced on a miniscule $15,000 budget and was shot entirely from the point of view of its characters' camcorder. *Once* received critical acclaim and an Academy Award for best original song; *Paranormal Activity* eventually earned almost $200 million at the box office, making it one of the most profitable movies in the history of cinema. Even further out on the fringes of popular culture, an expanding universe of alternative cinematic creativity continues to flourish. These noncommercial movies innovate styles and aesthetics, can be of any length, and exploit an array of exhibition options—from independent theaters to cable television to film festivals to Netflix streaming to YouTube.

No matter what you call it, no matter the approach, no matter the format, every movie is a motion picture: a series of still images that, when viewed in rapid succession (usually 24 images per second), the human eye and brain see as fluid movement. In other words, movies *move*. That essential quality is what separates movies from all other two-dimensional pictorial art forms. Each image in every motion picture draws upon basic compositional principles developed by these older cousins (photography, painting, drawing, etc.), including the arrangement of visual elements and the interaction of light and shadow. But unlike photography or painting, films are constructed from individual **shots**—an unbroken span of action captured by an uninterrupted run of a motion-picture camera—that allow visual elements to rearrange themselves and the viewer's perspective itself to shift within any composition.

And this movie movement extends beyond any single shot because movies are constructed of multiple individual shots joined to one another in an extended sequence.

1. Laura Mulvey, "Kiarostami's Uncertainty Principle," *Sight and Sound* 8, no. 6 (June 1998): 24–27.
2. Philip Lutgendorf, "Is There an Indian Way of Filmmaking?" *International Journal of Hindu Studies* 10, no. 3 (December 2006): 227–256.
3. Many thanks to Dr. Mariana Johnson of the University of North Carolina Wilmington for some of the ideas in this analysis.

Cultural narrative traditions
The influence of Sanskrit dramatic traditions on Indian cinema can be seen in the prominence of staging that breaks the illusion of reality favored by Hollywood movies, such as actors that consistently face, and even directly address, the audience. In this image from the opening minutes of Rohit Shetty's *Chennai Express* (2013), the lonely bachelor Rahul (Shah Rukh Knan) interrupts his own voice-over narration to complain to viewers about attractive female customers who consider him only a "brother."

With each transition from one shot to another, a movie is able to move the viewer through time and space. This joining together of discrete shots, or **editing**, gives movies the power to choose what the viewer sees and how that viewer sees it at any given moment.

To understand better how movies control what audiences see, we can compare cinema to another, closely related medium: live theater. A stage play, which confines the viewer to a single wide-angle view of the action, might display a group of actors, one of whom holds a small object in her hand. The audience sees every cast member at once and continuously from the same angle and in the same relative size. The object in one performer's hand is too small to see clearly, even for those few viewers lucky enough to have front-row seats. The playwright, director, and actors have very few practical options to convey the object's physical properties, much less its narrative significance or its emotional meaning to the character. In contrast, a movie version of the same story can establish the dramatic situation and spatial relationships of its subjects from the same wide-angle viewpoint, then instantaneously jump to a composition isolating the actions of the character holding the object, then **cut** to a **close-up** view revealing the object to be a charm bracelet, move up to feature the character's face as she contemplates the bracelet, then leap thirty years into the past to a depiction of the character as a young girl receiving the jewelry as a gift. Editing's capacity to isolate details and juxtapose images and sounds within and between shots gives movies an expressive agility impossible in any other dramatic art or visual medium.

The Movie Director

Throughout this book, we give primary credit to the movie's director; you'll see references, for example, to James Gunn's *Guardians of the Galaxy* (2014) or *Zero Dark Thirty* (2012; director Kathryn Bigelow). You may not know anything about the directorial style of Mr. Gunn or Ms. Bigelow, but if you enjoy these movies, you might seek out their work in the future.

Still, all moviegoers know—if only from seeing the seemingly endless credits at the end of most movies—that today's movies represent not the work of a single artist, but a collaboration between a group of creative contributors. In this collaboration, the director's role is basically that of a coordinating lead artist. He or she is the vital link between creative, production, and technical teams. The bigger the movie, the larger the crew, and the more complex and challenging the collaboration. Though different directors bring varying levels of foresight, pre-planning, and control to a project, every director must have a vision for the story and style to inform initial instructions to collaborators and to apply to the continuous decision-making process necessary in every stage of production. In short, the director must be a strong leader with a passion for filmmaking and a gift for collaboration.

The other primary collaborators on the creative team—screenwriter, actors, director of photography, production designer, editor, and sound designer—all work with the director to develop their contributions, and the director must approve their decisions as they progress. The director is at the top of the creative hierarchy, responsible for choosing (or at least approving) each of those primary collaborators. A possible exception is the screenwriter, though even then the director often contributes to revisions and assigns additional writers to provide revised or additional material.

The director's primary responsibilities are performance and camera—and the coordination of the two. The director selects actors for each role, works with those actors to develop their character, leads rehearsals, blocks performances in relationship with the camera on set, and modulates those performances from take to take and shot to shot as necessary throughout the shoot. He

performance, and production-design stylings that subvert audience expectations as only an experimental film can.

We've already discussed the importance of narrative to many documentary films. A growing number of narrative feature films that incorporate documentary techniques demonstrate that the borrowing works in both directions. Contemporary directors such as Jean-Pierre and Luc Dardenne (*Two Days, One Night*, 2014), Lance Hammer (*Ballast*, 2008), Benh Zeitlen (*Beasts of the Southern Wild*, 2012), Ryan Coogler (*Fruitvale Station*, 2013), and Kelly Reichardt (*Night Moves*, 2014) use small crews, natural lighting, handheld cameras, and nonactors (alongside deglamorized professionals) to lend their gritty narrative films the sense of authentic realism associated with documentary aesthetics and techniques.[3]

Cinema of ideas

All cinema is about ideas—many about the idea of cinema itself—and there are many ways to make a film. Some filmmakers find nothing more challenging than making a movie about an idea for its own sake. With *The Tree of Life* (2011), writer/director Terrence Malick gently deals with such abstract ideas as life and death, love, family, joy and sorrow, the flow of time, and whether eternity exists. Its visual impact, produced by vivid images of our natural world, creates an overlaying structure. Under that he gently tucks a beautifully realized account of one family's life in the 1950s American Southwest, thus letting us experience the universe and the individual. But its principal purpose, like that of all cinema, is to make us see and help us understand its ideas.

Genre

Our brief survey of documentary and experimental cinema demonstrates that both of these primary types of movies can be further divided into defined subcategories. These distinctions are both useful and inevitable. Any art form practiced by ambitious innovators and consumed by a diverse and evolving culture can't help developing in multiple directions. When filmmakers and their audiences recognize and value particular approaches to both form and content, these documentary or experimental subcategories are further differentiated and defined. And the moment such a distinction is accepted, filmmakers and viewers will begin again to refine, revise, and recombine the elements that defined the new categorization in the first place.

Genre refers to the categorization of narrative films by the stories they tell and the ways they tell them. Commonly recognized movie genres include the Western, horror, science fiction, musical, and gangster film. But this is far from a complete list. The film industry continues to make action movies, biographies (biopics), melodramas, thrillers, romances, romantic comedies, fantasy films, and many others that fall within some genre or subgenre category.

A long list like that may lead you to believe that all films are genre movies. Not so. A quick scan of the movies in theaters during a single week in 2014 reveals many narrative films that tell stories and employ styles that don't fit neatly into any existing genre template. The nongenre titles filling out the top fifteen box office leaders during the last weekend in 2014, for example, included *Night at the Museum: Secret of the Tomb* (Shawn Levy), *The Gambler* (Rupert Wyatt), *Wild* (Jean-Marc Vallée), and *Top Five* (Chris Rock), as well as *The Hunger Games: Mockingjay—Part 1* (Francis Lawrence), which borrows from a number of genres but doesn't land directly in any.

Genre is certainly not the only way that narrative movies are classified. The film industry breaks down films according to studio of origin, budget, target audience, and distribution patterns. Moviegoers often make viewing decisions according to the directors and/or stars of the films available. Film scholars may categorize and analyze a movie based on a wide range of criteria, including its specific aesthetic style, the artists who created it,

3. Many thanks to Dr. James Kruel and University of North Carolina Wilmington professors Shannon Silva, Andre Silva, and Dr. J. Carlos Kase for some of the ideas in this analysis.

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From the discussion of the previous paragraphs, it will be evident that aspect is not unconnected with time, and the reader may therefore wonder whether this does not vitiate the distinction insisted on above between aspect and tense. However, although both aspect and tense are concerned with time, they are concerned with time in very different ways. As noted above, tense is a deictic category, i.e. locates situations in time, usually with reference to the present moment, though also with reference to other situations. Aspect is not concerned with relating the time of the situation to any other time-point, but rather with the internal temporal constituency of the one situation; one could state the difference as one between situation-internal time (aspect) and situation-external time (tense). In a sentence like *John was reading when I entered* it might seem that the different forms do serve a deictic function of locating my entry internally to John's reading, but this apparent deictic function is only a secondary consequence of the different ways in which they view the internal constituency of the situations referred to: since *was reading* places us internally to the reading situation, therefore naturally when we are presented with another situation given to us as a unified whole without internal constituency, this new situation is located temporally at that point in time where we already are, namely internally to John's reading. Similarly, a sequence of forms with perfective meaning will normally be taken to indicate a sequence of events, e.g. *the wind tore off the roof, snapped the clothes-line, and brought down the apple-tree.* Since each of the three situations is presented without regard to its internal constituency, a natural interpretation is to take them as events that occurred in succession, each one complete in itself; moreover, they will normally be taken to have occurred in the order in which they are presented in the text. However, this is by no means a necessary interpretation. It is quite possible, even if unlikely, for all three events to have been simultaneous, and this possibility can be made explicit by adding an appropriate adverbial to the sentence: *the wind simultaneously . . .* Another possibility is that the speaker is not interested in the relative order of the three events, but is simply registering his observation of the overall result of the wind's damage, in which case he may not even know the actual order of events.

The precise differentiation of tense and aspect is particularly important in considering the perfect,[1] e.g. English *John has read the book* (as

[1] In this book the terms 'perfective' and 'perfect' are used in quite different senses from one another; see further section 0.3 below.

I

Perfective and imperfective

1.0. The distinction between perfectivity and imperfectivity has already been outlined, in section 0.1: perfectivity indicates the view of a situation as a single whole, without distinction of the various separate phases that make up that situation; while the imperfective pays essential attention to the internal structure of the situation. The present chapter will look at this distinction in further detail, with examples drawn from various languages.

1.1. Perfective

1.1.1. *Definition of perfectivity*

Before illustrating in more detail what is meant by perfectivity, it may be worth discussing briefly some frequently cited, but essentially inadequate characterisations of this notion: many of these are quite widespread in the general linguistic literature on aspect and in grammars of individual languages, and lead frequently to incorrect assessments of the role of aspect.[1]

It is sometimes claimed that perfective forms indicate situations of short duration, while imperfective forms indicate situations of long duration. It is easy to find examples from individual languages that contradict this assertion, perhaps the clearest being where both perfective and imperfective forms can be used in referring to the same length of time, without any necessary implication of the duration being

[1] Since we are not concerned with the history of theories of aspect, except incidentally, detailed references have not been given for each of the various characterisations discussed below. A first-rate summary of the historical development of accounts of perfectivity (and imperfectivity), with particular regard to Slavonic, is given by Dostál (1954: 10–18). Some of these earlier accounts, in particular those from the nineteenth century, though shown to be inadequate by later work, still played an important role in the development of the study of aspect.

2

Aspect and inherent meaning

2.0. In chapter 1, we considered oppositions between perfective and imperfective forms, and between habitual and continuous forms, largely irrespective of the particular lexical items exhibiting the contrasts. The main exceptions to this generalisation are the discussion in section 1.1.2 of combinations of perfectivity with lexical or other specification of the internal structure of a situation, and the discussion of the progressive in section 1.2.2 where it was noted that progressiveness is intimately bound up with the inherent nonstativity of the situation being described. In the present chapter we shall look in somewhat more detail at inherent aspectual (i.e. semantic aspectual) properties of various classes of lexical items, and see how these interact with other aspectual oppositions, either prohibiting certain combinations, or severely restricting their meaning.

2.1. Punctual and durative[1]

In section 1.1.2, we noted that it is quite possible to have perfective forms of verbs describing situations that must inherently last for a certain period of time, as in Russian *ja postojal* (Pfv.) *tam čas* 'I stood there for an hour'. We may therefore make a distinction between imperfectivity and durativity, where imperfectivity means viewing a situation with regard to its internal structure (duration, phasal sequences), and durativity simply refers to the fact that the given situation lasts for a certain period of time (or at least, is conceived of as lasting for a certain period of time); the verb *postojal* in the example quoted above is thus durative, although not imperfective. The opposite of durativity

[1] In some terminological systems, the terms 'punctual' and 'durative' are used in essentially the same sense as our terms 'perfective' and 'continuous', respectively. In the present work, the two sets of terms are not equivalent, as will become apparent in the discussion below.

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The Teacher's Grammar of English

A COURSE BOOK and REFERENCE GUIDE

Ron Cowan

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(2) a. He *helps* her.	*present tense*
b. He *helped* her.	*past tense regular verb*
c. He *went* to the game.	*past tense irregular verb*
d. He *will* help her.	*future time*
e. He *is going to* help her.	*future time*

In addition to verb form, time is also signaled by time adverbs, such as *yesterday, today, tomorrow, at noon*, and *three o'clock*, and by prepositional phrases, such as *for three years* and *since two o'clock*.

Aspect

Aspect expresses how the speaker views the action of the verb. For example, an action that is seen as bounded and complete is *perfect* in aspect. If the action is seen as incomplete, it is *imperfect* in aspect; if seen as repeated, it is *iterative*; if seen as occurring regularly, it is *habitual*.[1] All of these aspects are represented in the verbs of different languages.

In English, two aspects are expressed through auxiliary verbs and the form of main verbs: a *progressive*, or *continuous*, aspect represents ongoing action, and a *perfect* aspect represents action that is complete. The progressive aspect is indicated with *be* + present participle (*-ing*), and the perfect aspect is indicated with *have* + past participle (*-ed*). As we will see, these two forms in English encompass a range of aspectual meanings that in other languages may be expressed by distinct forms. For example, an action that occurs repeatedly (e.g., *The shutter was banging against the wall*) would have an iterative aspect marker attached to a verb in a language like Hausa,[2] but in English this meaning is encompassed within the progressive aspect.

Tense/time and aspect intersect in English. The examples in (3) illustrate how the progressive aspect describes ongoing action that happens at the time of speaking, in the past, and in the future.

	Tense/Time	*Aspect*
(3) a. She *is running* right now.	*present*	*progressive*
b. She *was running* an hour ago.	*past*	*progressive*
c. She *will be running* in about an hour.	*future*	*progressive*

More than one aspect may combine with tense/time. To signify a point in the future when a period of ongoing action will be complete requires both the perfect and progressive aspects along with the future time indicator *will*, as shown in (4).

	Time	*Aspect*
(4) She *will have been working.*	*future*	*perfect, progressive*

The intersection of tense/time and aspect explains much about verb forms but leaves us with questions. For example, why do native speakers interpret the act in a sentence like (5a) as complete but that in (5b), which has the same verb form (*have* + past participle), as extending to the present? To answer this, we need to look at one other concept – *lexical aspect*.

(5) a. John has written only one novel since 1998.
b. John has owned only one car since 1998.

Lexical Aspect

Verbs can be classified by the type of act they denote. That is, a verb can be classified based on answers to questions such as the following: Does the act have duration? Does it have an end point? Does it involve change? The resulting properties, called *semantic features*, make up the *lexical aspect* of verbs. The basic categories of English verbs from this standpoint of lexical aspect are *stative* and *dynamic*.[3]

Stative Verbs

Verbs such as *contain*, *hope*, *know*, *need*, *own*, *resemble*, and *understand* express states or situations rather than actions. These *stative verbs* can signify cognitive, emotional, and physical states. They have the following characteristics, which can serve as tests for stative verbs:

- The states expressed are continuous and unchanging while they last, which usually is for a long or indefinite time.
- They do not have an end point. Verbs expressing something that has no end point are referred to as *atelic verbs*.
- Thus, stative verbs occur with *start* and *stop* but not with *finish* (*He stopped loving Susan* but not **He finished loving Susan*).
- It is possible to ask the question *How long have/has . . . ?* (e.g., *How long have you known/needed/owned . . . ?*)
- They do not normally occur in progressive aspect forms (**She is having a car*).
- They cannot occur with most manner adverbs (**She understood methodically*).
- They usually cannot occur in pseudocleft sentences (e.g., **What Bill did was resemble his brother*; for more on pseudoclefts, see Chapter 22).

For convenience, in this chapter we refer to "the action" expressed by verbs rather than to "the action or state." The context clarifies whether states and statives are included.

Dynamic Verbs

Stative verbs contrast with *dynamic verbs* – verbs that require some input of action by the subject. Dynamic verbs can be further classified in terms of their lexical aspect features into three subcategories, each with its characteristics, or tests.

ACTIVITY VERBS

Activity verbs, which include *develop*, *grow*, *sit*, and *work*, are dynamic verbs with the following characteristics:

- The actions they express can go on for an indefinite period of time.
- Like stative verbs, they are *atelic*, lacking an end point. The actions expressed either are continuous – as is the case with, for example, *observe*, *pull*, *run*, *sit*, *stare*, *swim*, *walk*, and *work* – or changing – as, for example, with *decline*, *develop*, and *grow*.
- It is possible to ask the question *How long did . . . ?* (e.g., *How long did you work/stare at the wall? How long did it grow?*).
- Activity verbs can occur in the progressive aspect.

ACHIEVEMENT VERBS

Achievement verbs describe actions that occur instantaneously (e.g., *He solved the problem*, *She turned on the light*, *He spotted the airplane*). These verbs fall into two classes. Achievement verbs that are *punctual*, including *bounce*, *faint*, *hit*, and *kick*, express an action that is instantaneous, ending as soon as it begins. Achievement verbs

that are *change of state*, like *find* (*a solution*) and *cross* (*the finish line*), involve a preliminary activity that culminates in the act denoted by the verb. Thus, a person searches before finding the solution, and runs toward the finish line before crossing it. Other characteristics of achievement verbs include the following:

- Achievement verbs are *telic* verbs. In contrast to stative and activity verbs, they do have an end point. This is obviously true whether the verbs are instantaneous or change of state.
- They usually cannot occur with *stop* or *start* (e.g., **He stopped recognizing the thief*, **He started catching the kitten*).
- With these verbs, it is possible to ask the question *At what time did . . . ?* (e.g., *At what time did he faint?*) or *How long did it take to . . . ?* (e.g., *How long did it take to find a solution?*).

With punctual verbs, progressive aspect form is understood as meaning repeated (rather than ongoing) action (e.g., *He is kicking the tires*). With change of state verbs, progressive aspect may or may not be possible, depending on whether the activity leading up to the achievement is treated as being the same activity – for example, *His train is arriving at noon*, but not **She is recognizing the thief.*

ACCOMPLISHMENT VERBS

Accomplishment verbs terminate in an end point that is logical in terms of their action. Thus, in the sentence *He wrote a best seller*, the action has a logical end point when the writing of the best seller is completed. Examples of accomplishment verbs include *attend*, *build*, *draw*, *make*, *paint*, *recover* (*from an illness*), *solve*, and *write*. Accomplishment verbs are telic verbs. Other characteristics of accomplishment verbs include:

- Since their action goes on for a certain amount of time and ends with completion, with accomplishment verbs it is possible to ask the question *How long did it take to . . . ?* (e.g., *How long did it take him to write the best seller?*).
- The activity expressed by an accomplishment verb can occur with *start*, *stop*, and *finish*. However, with these verbs, stopping and finishing are different, and if the action is stopped, the accomplishment does not occur. For example, if a person stops painting a picture, then, of course it isn't finished, and the action has therefore not been accomplished.
- With accomplishment verbs, the subject performs the action of the verb *in* a certain amount of time, not *for* a certain amount of time (*They built the stadium in less than a year*, not **They built the stadium for less than a year*).

Expressing More Than One Type of Action

It is possible for some verbs to express more than one type of meaning. There are two reasons for this. First, some verbs can be seen as belonging to two semantic classes. For example, *know*, *see*, and *understand*, are basically stative verbs, since they denote conditions that do not change – for example, *I see poorly = I have poor vision*. However, they can also express a dynamic event that occurs instantaneously – for example, *I see a parking spot over there*. In this case, they are achievement verbs.

Second, certain verbs will express a different meaning when constituents are added to the sentence they appear in. Activity verbs, for example, can express accomplishments. Thus, *run* is an activity verb in the sentence *He ran*, but if the prepositional phrase *to the post office* is added (i.e., *He ran to the post office*), it expresses an accomplishment. Only some

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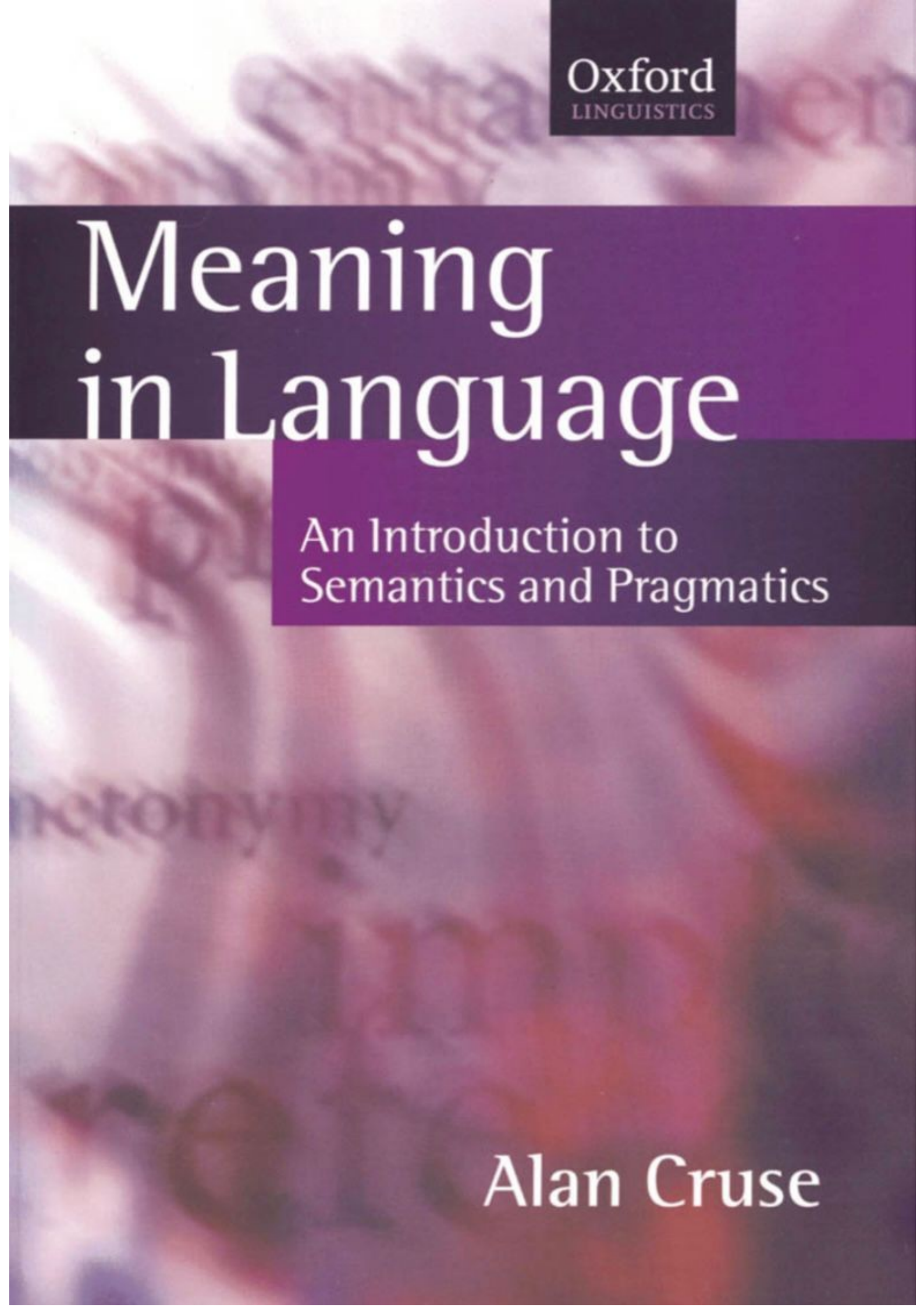
The Three Approaches to Research

In this book, three research approaches are advanced: (a) qualitative, (b) quantitative, and (c) mixed methods. Unquestionably, the three approaches are not as discrete as they first appear. Qualitative and quantitative approaches should not be viewed as rigid, distinct categories, polar opposites, or dichotomies. Instead, they represent different ends on a continuum (Creswell, 2015; Newman & Benz, 1998). A study *tends* to be more qualitative than quantitative or vice versa. **Mixed methods research** resides in the middle of this continuum because it incorporates elements of both qualitative and quantitative approaches.

Often the distinction between **qualitative research** and **quantitative research** is framed in terms of using words (qualitative) rather than numbers (quantitative), or better yet, using closed-ended questions and responses (quantitative hypotheses) or open-ended questions and responses (qualitative interview questions). A more complete way to view the gradations of differences between them is in the basic philosophical assumptions researchers bring to the study, the types of research strategies used in the research (e.g., quantitative experiments or qualitative **case studies**), and the specific methods employed in conducting these strategies (e.g., collecting data quantitatively on instruments versus collecting qualitative data through observing a setting). Moreover, there is a historical evolution to both approaches—with the quantitative approaches dominating the forms of research in the social sciences from the late 19th century up until the mid-20th century. During the latter half of the 20th century, interest in qualitative research increased and along with it, the development of mixed methods research. With this background, it should prove helpful to view definitions of these three key terms as used in this book:

- *Qualitative research* is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of reporting the complexity of a situation.
- *Quantitative research* is an approach for testing objective **theories** by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analyzed using statistical procedures. The final written report has a set structure consisting of introduction, literature and theory, methods, results, and discussion. Like qualitative researchers, those who engage in this form of inquiry have assumptions about testing theories deductively, building in protections against bias, controlling for alternative or counterfactual explanations, and being able to generalize and replicate the findings.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(25) John saw Bill.
(26) John sees Bill.
(27) John will see Bill.

In the case of secondary tenses, there are nine possibilities (in each of the following, the reference time is John's arrival, and the time of Bill's action is situated relative to that):

(28) At the time John arrived, Bill had switched on the lights.
(event prior to reference time; reference time in past)
(29) At the time John arrived, Bill switched on the lights.
(event coincident with reference time; reference time in past)
(30) At the time John arrived, Bill was about to/was going to switch on the lights.
(event subsequent to reference time; reference time in past)
(31) At the time John arrives, Bill has switched off the lights.
(event prior to reference time; reference time in present—can only receive a habitual interpretation)
(32) At the time John arrives, Bill switches off the lights.
(event coincident with reference time, reference time in present—can only receive a habitual interpretation)
(33) At the time John arrives, Bill is about to switch off the lights.
(event subsequent to reference time, reference time in present)
(34) At the time John arrives, Bill will have switched off the lights.
(event prior to reference time; reference time in future)
(35) At the time John arrives, Bill will switch on the lights.
(event coincident with reference time, reference time in future)
(36) At the time John arrives, Bill will be about to switch off the lights.
(event subsequent to reference time, reference time in future)

Presumably all languages can express all nine secondary tense relationships one way or another; however, no language with an inflectional tense system has distinct inflections for all nine.

14.4.2 Aspect

It is important to distinguish aspect clearly from tense. Tense serves to locate an event in time; aspect says nothing about when an event occurred (except by implication), but either encodes a particular way of conceptualizing an event, or conveys information about the way the event unrolls through time. It is also important to make a distinction between aspect as a semantic phenomenon, and aspect markers in a particular language, which may have a variety of semantic functions. To make things even more complicated, a lexical verb may encode aspectual information as part of lexical meaning; this may affect the way the meaning of the verb interacts with the meanings of aspectual markers with which it is associated.

14.4.2.1 Perfective/imperfective

One of the most widespread aspectual distinctions is that between imperfective and perfective. In many languages there is a formal distinction of some sort whose prototypical semantic function is to signal the perfective/imperfective contrast (e.g. Czech and Arabic). In English, there is no regular way of indicating the distinction, but it is often associated with the progressive/simple alternation and can be observed in the following:

(37) I saw the chicken cross the road. (perfective: the event was viewed in its entirety and is treated as unanalysable)

(38) I saw the chicken crossing the road. (imperfective: event is viewed as taking time, allowing other events to be temporally located within its boundaries. Makes no commitment as to whether the chicken successfully made it to the other side of the road, but sees the chicken's movement as part of a complete crossing)

The perfective aspect construes an event as completed, and as an unanalysable conceptual unit with no internal structure; it is sometimes described as viewing an event holistically, without any attention being directed to constituent parts. Notice that it does not say anything about the event itself, for example whether it is instantaneous, or takes time to happen (although, of course, events which take an appreciable time to be completed lend themselves to the imperfective aspect more readily than those which happen in an instant): what the perfective aspect does is to treat the event as if its time course was irrelevant. The imperfective aspect, on the other hand, opens up the internal temporal structure of the event, taking an inner rather than an outer viewpoint, and allowing intermediate stages between beginning and end to be relevant.

Although tense and aspect are to be rigorously distinguished, it is sometimes the case that information that is conveyed in one language by the tense system, is conveyed in another by the aspectual system. This occurs particularly with the perfective/imperfective contrast. It is arguable that Arabic, for instance, has no tense system. A sentence like *John killed* is translated into Arabic as *qatala Hanna*, whereas *John is killing* would be *yaqtala Hanna*. The verb *qatala* is not in the past tense, but in the perfective aspect; likewise, *yaqtala* is not strictly in the present tense, but the imperfective aspect. The connection between past tense and perfective aspect is that, prototypically, events that are complete are ones that happened in the past; similarly, there is a default assumption that an uncompleted event is currently in progress, hence the association between imperfective and present tense.

14.4.2.2 Perfect/prospective

The English **perfect** is a typical example. Consider the difference between the following:

4

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It is "implicated in the worst excesses of colonialism" (p. 1), with the ways in which "knowledge about indigenous peoples was collected, classified, and then represented back to the West" (Smith, 1999, p. 1). This dirty word stirs up anger, silence, distrust. "It is so powerful that indigenous people even write poetry about research " (Smith, 1999, p. 1). It is one of colonialism's most sordid legacies, she says.

Frederick Erickson's Chapter 3 of this volume charts many key features of this painful history. He notes with some irony that qualitative research in sociology and anthropology was born out of concern to understand the exotic, often dark-skinned "other." Of course, there were colonialists long before there were anthropologists and ethnographers. Nonetheless, there would be no colonial—and now no neo-colonial—history, were it not for this investigative mentality that turned the dark-skinned other into the object of the ethnographer's gaze. From the very beginning, qualitative research was implicated in a racist project.[4]

Definitional Issues

Qualitative research is a field of inquiry in its own right. It crosscuts disciplines, fields, and subject matter.[5] A complex, interconnected family of terms, concepts, and assumptions surrounds the term. These include the traditions associated with foundationalism, positivism, postfoundationalism, post-positivism, poststructuralism, postmodernism, post-humanism, and the many qualitative research perspectives and methods connected to cultural and interpretive studies (the chapters in Part II of this volume take up these paradigms).[6] There are separate and detailed literatures on the many methods and approaches that fall under the category of qualitative research, such as case study, politics and ethics, participatory inquiry, interviewing, participant observation, visual methods, and interpretive analysis.

In North America, qualitative research operates in a complex historical field that crosscuts at least eight historical moments. These moments overlap and simultaneously operate in the present.[7] We define them as the traditional (1900–1950), the modernist or golden age (1950–1970), blurred genres (1970–1986), the crisis of representation (1986–1990), the postmodern, a period of experimental and new ethnographies (1990–1995), postexperimental inquiry (1995–2000), the methodologically contested present (2000–2010), and the future (2010–), which is now. The future, the eighth moment, confronts the methodological backlash associated with the evidence-based social movement. It is concerned with moral discourse, with the development of sacred textualities. The eighth moment asks that the social sciences and the humanities become sites for critical conversations about democracy, race, gender, class, nation-states, globalization, freedom, and community.[8]

The postmodern and postexperimental moments were defined in part by a concern for literary and rhetorical tropes and the narrative turn, a concern for storytelling, for composing ethnographies in new ways (Ellis, 2009; and in this volume, Hamera, Chapter 18; Tedlock, Chapter 19; Spry, Chapter 30; Ellingson, Chapter 36; St.Pierre, Chapter 37; and Pelias, Chapter 40).

Successive waves of epistemological theorizing move across these eight moments. The traditional period is associated with the positivist, foundational paradigm. The modernist or golden age and blurred genres moments are connected to the appearance of postpositivist arguments. At the same time, a variety of new interpretive, qualitative perspectives were taken up, including hermeneutics, structuralism, semiotics, phenomenology, cultural studies, and feminism.[9] In the blurred genre phase, the humanities became central resources for critical, interpretive theory and the qualitative research project broadly conceived. The researcher became a *bricoleur* (as discussed later), learning how to borrow from many different disciplines.

The blurred genres phase produced the next stage, the crisis of representation. Here researchers struggled with how to locate themselves and their subjects in reflexive texts. A kind of methodological diaspora took place, a two-way exodus. Humanists migrated to the social sciences, searching for new social theory and new ways to study popular culture and its local ethnographic contexts. Social scientists turned to the humanities, hoping to learn how to do complex structural and poststructural readings of social texts. From the humanities, social scientists also learned how to produce texts that refused to be read in simplistic, linear, incontrovertible terms. The line between a text and a context blurred. In the postmodern experimental moment, researchers continued to move away from foundational and quasifoundational criteria (in this volume, see Altheide & Johnson, Chapter 35; St.Pierre, Chapter 37). Alternative evaluative criteria were sought, ones that might prove evocative, moral, critical, and rooted in local understandings.

Any definition of qualitative research must work within this complex historical field. Qualitative research means different things in each of these moments. Nonetheless, an initial, generic definition can be offered. *Qualitative research* is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including fieldnotes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them.[10]

Qualitative research involves the studied use and collection of a variety of empirical materials—case study, personal

An Introduction to LANGUAGE and LINGUISTICS

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CHAPTER

4 Meaning

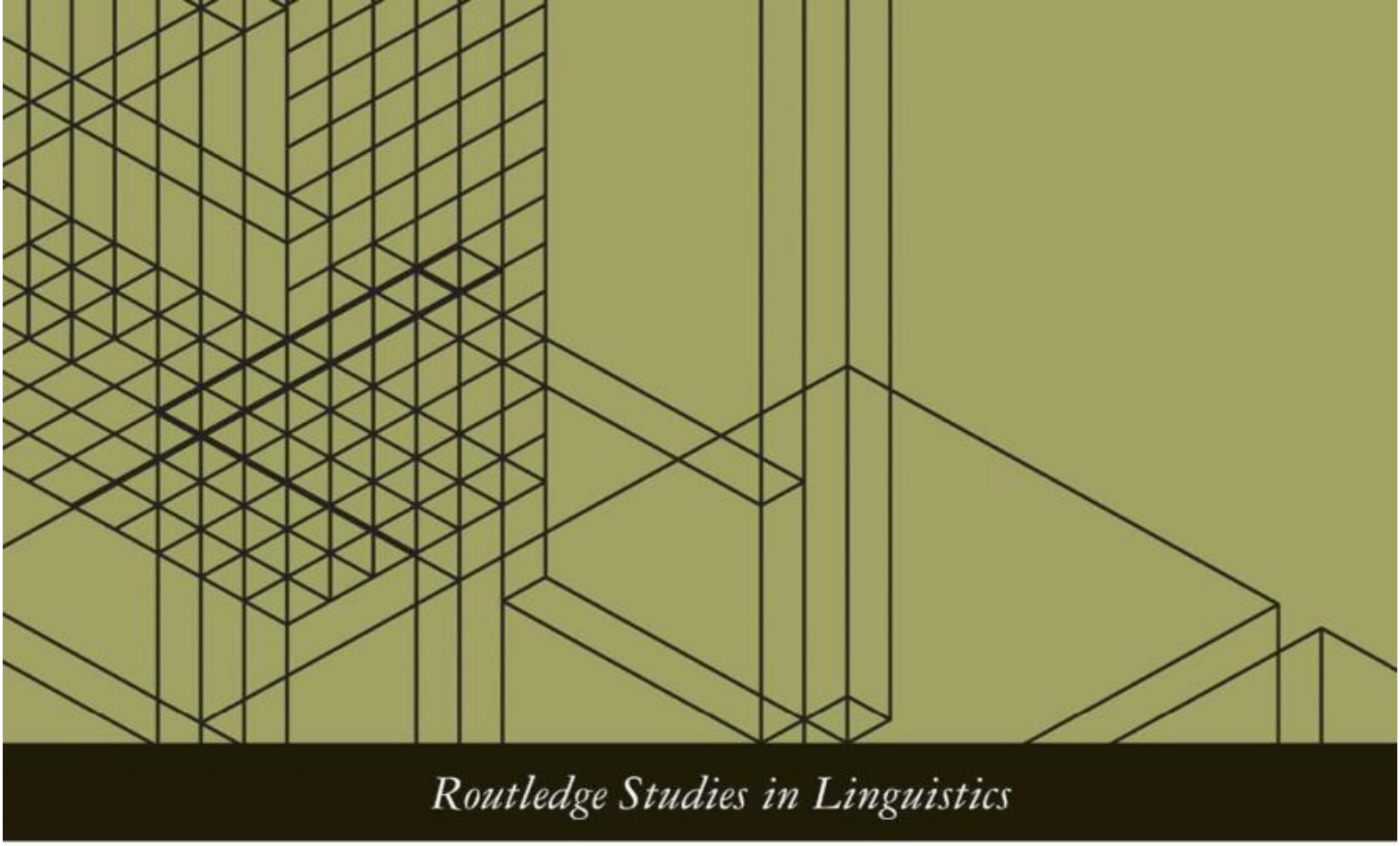
PAUL PORTNER

CHAPTER PREVIEW

KEY TERMS

anaphora
compositionality
context of use
implicature
indexicality
intensionality
lexical semantics
modifier
pragmatics
predicate
presupposition
proposition
quantifier
reference
semantic meaning
semantics
speaker's meaning
speech act
subject
thematic role

There are two main fields within linguistics that study meaning. **Semantics** focuses on the literal meanings of words, phrases, and sentences; it is concerned with how grammatical processes build complex meanings out of simpler ones. **Pragmatics** focuses on the use of language in particular situations; it aims to explain how factors outside of language contribute to both literal meaning and nonliteral meanings which speakers communicate using language. Most linguists who study meaning combine the study of semantics and pragmatics. While a semanticist is technically someone who studies semantics, in fact most semanticists investigate both semantics and pragmatics. In this chapter, we will first discuss semantics, and then pragmatics. To conclude the chapter, we will examine some foundational philosophical issues which are relevant to thinking about meaning and will discuss some of the different theoretical perspectives on meaning which are popular within linguistics today.



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Jim Feist

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It is also clear from the cross-linguistic literature that interpersonal functions are spread across many languages of the world. Long ago, Malinowski (1930) noted the phatic function among the Trobriand Islanders. Kulick and Stroud (1990: 214) report that code-switching in particular has the functions of increasing drama, scoring points, and giving rhetorical power (in Gapun, a language of Papua New Guinea). Old English had casting spells as a function, (since many words were thought to carry magical power), and also the function of establishing social identity and status (though "flyting", the ritual exchange of insults); see Hughes (1991). The traditional emphasis on conveying information as "the function" (i.e. the unique or main function) seems to be biased by the Western cultural tradition. Brash (1971) records that Melanesian pidgin, on its way to becoming the creole, Tok Pisin,[4] developed several varieties: an imaginative one, tok piksa ("talk picture"); a playful one, tok pilay ("talk play"); and a deliberately elaborate one for disguising what you were saying, tok bokis, ("talk bookish"). Each variety served a distinct function, and the functions became differentiated very early in the history of the language.

2.2 *Aspects of Meaning*

INTRODUCTION

The structure of a house is often represented from three points of view: from the front and from the side, as two elevations, and from the top as a plan. The views or "aspects" are complementary, all needed for a complete understanding. Similarly, meaning has three complementary aspects: the speaker aspect (the meaning that the speaker intends, consciously or unconsciously), the hearer aspect (the meaning as understood), and the aspect of the language system (the meaning defined by the conventions of how words and so on represent meaning). The system meaning mediates between speaker and hearer, since both rely on it; it conforms to the rules of the language used. The three aspects arise from the principle that language is necessarily a human activity of speaker and hearer.

SPEAKER ASPECT

Speaker aspect, or "speaker meaning", is generally the intended meaning, especially if it contrasts with what the hearer takes to be the meaning. That commonly applies with ambiguity, as when a speaker refers to "a rescue dog", intending 'a dog who has been rescued from abuse', but the hearer understands 'a dog used for rescuing people'. However, it also includes what the speaker expresses unintentionally. For example, a speaker trying to suppress irritation and speak calmly may speak calm

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in the ongoing diversification of qualitative research, of what is seen as data, and of what is seen as an adequate way to produce them.

DOING QUALITATIVE RESEARCH – SOME CORE ASSUMPTIONS

Before looking at this diversification in more detail in the chapters of this volume, it may be helpful to consider what can be seen as the core of qualitative research, going beyond just simply saying it is '*not* quantitative research'. Such a definition could demonstrate that qualitative research has developed an identity (or maybe multiple identities) of its own. However, is there an identity of qualitative research, which is accepted in the multiplicity of approaches to qualitative research, reaching from more traditional concepts of (post-positivist) research with qualitative methods to the 'new materialism' talking about post-qualitative research (e.g. St. Pierre, 2011)?

We can identify some common features of qualitative research despite the multiplicity of approaches to qualitative research. First of all, qualitative research is approaching the world(s) 'out there' (instead of doing studies in specialized research settings such as laboratories). It intends to understand, describe, and sometimes explain social phenomena 'from the inside' in a number of different ways: First, experiences of individuals or groups are analyzed. Experiences can be related to biographical life histories or to (everyday or professional) practices; they may be addressed by analyzing everyday knowledge, accounts, and stories. Second, interactions and communications are analyzed in the making. This can be based on observing or recording practices of interacting and communicating and analyzing this material. Third, documents (texts, images, film, or sounds, and more and more digital documents) or similar traces of experiences or interactions are analyzed.

Common to such approaches is that they seek to understand how people construct the world around them, what they are doing, how they are doing it or what is happening to them in terms that are meaningful and that offer rich insights. Interactions and documents are ways of constituting social processes and artifacts collaboratively (or conflictingly). All of these approaches represent ways of meaning-making, which can be reconstructed and analyzed with various qualitative methods that allow the researchers to develop (more or less generalizable) models, typologies and theories as ways of describing and explaining social (or psychological) issues. Given these aims of qualitative research, what characterizes the research practice in which they are pursued in rather general terms again? Is it possible to identify common ways of doing qualitative research if we take into account that there are different theoretical, epistemological, and methodological approaches to qualitative research and that the issues that are studied are also very diverse? At least some common features of how qualitative research is done can be mentioned (see Flick, 2018c, p. x): Qualitative researchers are interested in accessing experiences, interactions and documents in their natural context and in a way that gives room to the particularities of them and the materials in which they are studied. This means for data collection that qualitative researchers travel into the worlds they want to study and do not transfer these worlds into their scientific environments, such as laboratories. Qualitative researchers refrain from setting up a theoretically well-defined concept of what they study and from formulating hypotheses in the beginning in order to test them. Rather, they develop and refine concepts (or hypotheses, if they are used) in the process of research and of collecting data. Qualitative researchers start from the idea that their methods and theories should be appropriate to what they study. If the existing methods do not fit to a concrete issue or field, they are adapted or new methods or approaches are developed. Researchers themselves are an important part of the research process, either

An Introduction to English Semantics and Pragmatics

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participants, persons and other entities: *she*, *her*, *hers*, *he*, *him*, *his*, *they*, *it*, *this*, *that*
discourse itself: *this* sentence, the *next* paragraph, *that* was what they told me, I want you to remember *this* ...

Our semantic knowledge of the meanings of deictic expressions guides us on how, pragmatically, to interpret them in context. Thus we have *yesterday* 'the day before the day of utterance', *this* 'the obvious-in-context thing near the speaker or coming soon', *she* 'the female individual' and so on. As always in pragmatics, the interpretations will be guesses rather than certainties: when you infer that the speaker is using the word *this* to refer to the water jug he seems to be pointing at, you could be wrong; perhaps he is showing you the ring on his index finger.

Deixis features in the account of metaphor presented in Chapter 5. Tense (for instance, past tense *told*, in contrast to *tell*) is deictic too and forms one of the two topics in Chapter 6. More will be said about reference in most chapters, but especially in Chapter 9.

1.3 Semantics

Semantics, the study of word meaning and sentence meaning, abstracted away from contexts of use, is a descriptive subject. It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing the language. It is not a prescriptive enterprise with an interest in advising or pressuring speakers or writers into abandoning some meanings and adopting others (though pedants can certainly benefit from studying the semantics of a language they want to lay down rules about, to become clear on what aspects of conventional meaning they dislike and which they favour). A related point is that one can know a language perfectly well without knowing its history. While it is fascinating to find out about the historical currents and changes that explain why there are similarities in the pronunciations or spellings of words that share similarities in meaning – for example: $arms_{\text{body parts}}$, $arms_{\text{weapons}}$, *army*, *armada* and *armadillo* – this kind of knowledge is not essential for using present-day English, so it is not covered in this book. Historical linguists investigating language change over time sometimes concern themselves with semantic (and pragmatic) matters. They are then doing historical (linguistic) semantics (and/or pragmatics).

Semantic description of language knowledge is different from the encyclopedia maker's task of cataloguing general knowledge. The words *tangerine* and *clementine* illustrate distinctions that are not part of our

entailments shown. For instance, if *lived* or *been* were substituted for *arrived,* the entailments would be different. If someone not fully proficient in English asks what *arrive,* means, a sentence like (1.20a) could be given as an example, explaining that it means that Moira journeyed from somewhere else (Birmingham perhaps) and is now in Edinburgh. (The construction with *has* in (1.20a), called present perfect in grammar books, is crucial to the entailment in (1.20c); see Chapter 6.)

If (1.20a) is understood and accepted as true, then none of the entailments in (1.20c) and (1.21a, b) needs to be put into words. They follow if (1.20a) is true; they can be inferred from it; they derive from the meaning of *arrive.* It would be fair to say that the main point of choosing which words to use when talking or writing is to select among entailments. The **sense** of a word can now be defined in terms of the particular entailment possibilities that sentences get from containing that word: whatever aspects of the word's meaning are responsible for the sentences having those entailments are its sense. (Chapters 2, 3 and 4 explore the senses of different kinds of word. The notion of entailment will appear again in all chapters.)

Summary

Listeners and readers have the task of guessing what the sender of an utterance intends to communicate. As soon as a satisfactory guess has been made, the sender has succeeded in conveying the meaning. Pragmatics is about how we interpret utterances and produce interpretable utterances, either way taking account of context and background knowledge. Such interpretations are informed guesses. They can be mistaken. Explicature is the basic stage of pragmatic interpretation, involving disambiguation and working out what is being referred to. Referring and understanding other people's acts of reference usually require us to use and pragmatically interpret deictic words, ones that have meanings tied to the situation of utterance. A further stage of pragmatic elaboration yields implicatures, guesses as to what the point of an utterance is.

Semantics is the study of context-independent knowledge that users of a language have of word and sentence meaning. The meanings of constructions are compositionally assembled out of the meanings of smaller units, and what comes into the scope of which operations can influence the meaning of a construction.

Semantics is descriptive, and not centrally concerned with how words came historically to have the meanings they do. Nor do semanticists aim to write encyclopedic summaries of all human knowledge. An explicated utterance (based on a declarative sentence) expresses a proposition,

which can be true or false. The central kind of inference in semantics is entailment. Entailments are propositions guaranteed to be true when a given proposition is true, though we can, loosely, think of entailing as a connection between sentences.

The sense of a word determines what it denotes (how it relates to the world outside of language) and the entailment possibilities that the word gives to sentences. In this book, sense will be approached through meaning relations that hold within a language, between the senses of expressions, in ways that should become clearer in later chapters.

Exercises

1. Here are two sets of words: {*arrive*, *be in/at*, *leave*} and {*learn*, *know*, *forget*}. There is an overall similarity in meaning – a parallel – between them. Can you see it? Here is a start: someone who is not at a place gets to be there by arriving; what if the person then leaves? Once you have found the similarities between the two sets, answer this subsidiary question: was this a semantic or a pragmatic task?

2. Student: "How did I do in the exam?" Tutor: "You didn't fail." What the tutor opted to say allows the student to guess at the sort of grade achieved. Do you think the grade was high or low? Briefly justify your answer. In doing this, were you doing semantics or pragmatics?

3. *Pick the right lock* is an ambiguous sentence. State at least two meanings it can have. How many different propositions could be involved?

4. The word *dishonest* means 'not honest'. The following five words also all have 'not' as part of their meaning: *distrust*, *disregard*, *disprove*, *dislike*, *dissuade*. Write a two-word gloss for the meaning of each, similar to the one given for *dishonest*. Thinking of sentences for the words will probably help. There are two different patterns. Use the term scope (which was introduced in 1.3.2) to describe the difference.

5. Here is an unsatisfactory attempt to explain the meaning of *not good enough*:

> *not good* means 'bad or average'; *enough* means 'sufficient(ly)'; so *not good enough* means 'sufficiently bad-or-average'.

With the aid of brackets, explain why the phrase actually means 'inadequate'.

an unaccusative verb, for example **Mort carefully died.* With an unaccusative verb, the subject is affected by the action but does not count as responsible for it.

The last two lines of Table 4.2 show causatives entailing unaccusatives with the same verb form: *Gardeners grow vines* ⇒ *Vines grow*, *He chipped a tooth* ⇒ *A tooth chipped.* Fellbaum, who has done extensive studies of English vocabulary, says there are thousands of such pairs (2000: 54). Some more are listed in (4.6).

(4.6) bend, break, dry, hang, hurt, lean, pop, spill, split, turn

With the verbs in (4.6) a systematic semantic connection – causative-to-unaccusative entailment – is paralleled by a morphological link, in this case no change (also called **conversion** or **zero derivation**), as in *He spilt the coffee* ⇒ *The coffee spilt.* Regular patterns like this prompt the search for similar semantic ties even when the word forms are unrelated, as with *kill* and *die* in Table 4.2.

4.2 Situation types

The historical starting point for this section is an article by Zeno Vendler (1967) called 'Verbs and times'. Much of his discussion concerned verb phrases, rather than verbs in isolation. He classified verb phrases into four kinds, differing according to how the denoted states or actions are distributed in time: almost instantaneous switches between states (as with *notice a mistake*), simple existence of a state (for example, *hate hypocrisy*), ongoing actions (like *ring handbells*) and goal-directed actions that culminate (*cook dinner*, for example). It is worth extending the domain from verb phrases to clauses, because the subject of the clause can be important too: for instance, while *Jo cooked dinner* describes a culminating activity, if *First one home cooked dinner* was the rule for a household, then the latter sentence denotes a state rather than an activity.

Vendler's (1967) paper is a classic, the basis for a substantial field of research on the interface between syntax and semantics. Vendler's labels and much of his framework continue to be used, but no attempt is made here to distinguish the original version from subsequent changes. Instead, a sketch will be given of the semantic side of this work as it was around the turn of the century. (My account owes quite a lot to Levin and Rappaport 1998, Tenny and Pustejovsky 2000, and Huddleston and Pullum 2002).

The four sentences in (4.7) illustrate Vendler's four kinds of situation. His labels are given in parentheses. They are technical terms that are going to be explained here. Though *achievement* and *accomplishment* have

(6.10) a. Mark Lawson is here in forty-five minutes. (BBC Radio 4 continuity announcer, saying who can be heard three-quarters of an hour later.)
b. She lectures in Milton Keynes tomorrow.
c. He's visiting Scotland next year.

Some deictic adverbials are compatible with all three times, exemplified in Table 6.2 by *today*, *this week* and *this year*. This kind of adverbial motivates part of the definition given earlier for basic present tense: 'in a period of time that includes the time of utterance'. It cannot be just 'at the time of utterance' because *today*, *this week* and *this year* denote periods too long to count as 'the time of utterance'. *Last year*, *next year* and the other items from the past-only and future-only cells of Table 6.2 exclude the time of utterance, but the versatile adverbials of the *today* set include not only the time of utterance but also either times prior to the moment of utterance or times after the moment of utterance, or both.

6.2 Aspect

Tense is about inflectional pointers to the position of events relative to the time of utterance. Tense is deictic; aspect is not deictic. Once you have thought yourself into the present, past or future: **aspect** is about grammatical resources for encoding the time profiles of states and events within an interval of time. Some examples will indicate what is meant by time profiles: even if it takes time to play out, an event can be imagined as compressed into an instant (and then it could be one-off or repeated); or we can mentally stretch events and concern ourselves only with their middle stages; or we can concentrate on culminations; and there are many other possibilities in the languages of the world. Section 6.2.1 examines the distinction between habitual aspect and "single-event" aspect. The two subsections after that are on two kinds of aspect explicitly marked in the grammar of English: progressive in 6.2.2 and perfect in 6.2.3.

6.2.1 Habituality and simple aspect

The adverb *nowadays* triggers **habitual** interpretations of present tense clauses, as in (6.11). The situation types of the clauses are given in parentheses, according to the scheme set out in Chapter 4.

(6.11) a. She loves music nowadays. (state)
b. He drinks decaffeinated coffee nowadays. (activity)

Introducing English Semantics

Charles W. Kreidler

"For Jim and Cynthia, Julie and Mike"

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Introducing English Semantics is a comprehensive and accessible introduction to semantics, the study of meaning.

Focusing on the English Language, Charles W.Kreidler presents the basic principles of semantics. He explores how languages organize and express meanings through words, parts of words and sentences.

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- deals with relations of words to other words, and sentences to other sentences
- illustrates the importance of 'tone of voice' and 'body language' in face-to-face exchanges, and the role of context in any communication
- makes random comparisons of features in other languages
- explores the knowledge speakers of a language must have in common to enable them to communicate
- discusses the nature of language; the structure of discourse; the distinction between lexical and grammatical meaning
- examines such relations as synonymy, antonymy, and hyponymy; ambiguity; implication; factivity; aspect; and modality
- has a wealth of exercises
- includes a glossary of terms

Written in a clear, accessible style, *Introducing English Semantics* will be an essential text for any student following an introductory course in semantics.

Charles W.Kreidler is Emeritus Professor of Linguistics at Georgetown University. His previous publications include *The Pronunciation of English* (1989) and *Describing Spoken English* (1997).

other possible facts—what must be antecedent (a presupposition) to that fact and what is a likely consequence, or entailment of it; what statements are mutually contradictory, which sentences express the same meaning in different words, and which are unrelated. (There is more about presupposition and entailment later in this chapter.)

Linguists want to understand how language works. Just what common knowledge do two people possess when they share a language—English, Swahili, Korean or whatever—that makes it possible for them to give and get information, to express their feelings and their intentions to one another, and to be understood with a fair degree of success? Linguistics is concerned with identifying the meaningful elements of specific languages, for example, English words like *paint* and *happy* and affixes like the *-er* of *painter* and the *un-* of *unhappy*. It is concerned with describing how such elements go together to express more complex meanings—in phrases like *the unhappy painter* and sentences like *The painter is unhappy*—and telling how these are related to each other. Linguistics also deals with the meanings expressed by modulations of a speaker's voice and the processes by which hearers and readers relate new information to the information they already have.

Semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings. Linguistic semantics is the topic of this book, but we need to limit ourselves to the expression of meanings in a single language, English. Here and there throughout the book we make comparisons with other languages, but these are meant to be illustrative of language differences, not full accounts of what differences exist.

1.2 The nature of language

All animals have some system for communicating with other members of their species, but only humans have a language which allows them to produce and understand ever-new messages and to do so without any outside stimulus. Bees, birds, dolphins and chimpanzees, among other animals, transmit and interpret a fixed number of messages that signal friendliness or hostility, the presence of food or of danger, or have to do with mating and care of offspring. But human language differs from these animal communication systems in two crucial ways (Hockett 1957:574–85; Bickerton 1990:

We experience events and situations from various points of view and these points of view are often incorporated into our description of the events and situations. We look back on events and situations we have experienced and look forward to events and situations that may exist in the future. Some things that are true seem to be always so, others true just temporarily. We see some events just beginning and situations just coming into existence and other events and situations coming to an end. Some events are viewed as over and done with at some particular time, others as still continuing, and the continuity may be a matter of constant status or constant change. The expression of all these viewpoints is called **aspect**. Aspect is both grammatical and lexical; it is expressed in predicates, especially in verb inflections and collocations of verbs; cf. *It's beginning to break, it's breaking, it broke, it's broken*. However, the expression of aspect may also appear in certain temporal adverbs and in the choice of referring expressions. *He is not here yet* and *He is no longer here* both communicate that he is not here but they incorporate different viewpoints. *Diane arrived* tells of a single event; *People arrived* may relate one event or a number of events.

Along with the viewpoint that we express, aspect also depends on the nature of the predicate used, a lexical matter: differences of aspect are communicated in the semantic features of different predicates; cf. *She learned it* vs. *She knew it*. *She learned it* communicates the change from one status to another, from not-knowing to knowing, presented as a simple event, though of course the process of learning may go on over a period of time and consist of various parts. *She knew it* describes a situation or state without commenting on its boundaries although 'knowing' must have a beginning. Or compare *He threw the ball* and *He bounced the ball;* the latter is likely to be a repetitive action, the former may be a single event or may not. There is no good English name to designate all the intrinsic temporal features of different predicates. The German word **Aktionsart** 'kind of action' is widely used in semantics. At any rate, we cannot divorce the nature

3a Gregory arrived here.
3b I recovered from my headache.
3c The company started manufacturing silicon chips.
3d Stella lost her tired look.

A stative predicate, according to Comrie (1976:49), reports a state that requires no expenditure of energy and that continues until energy is expended to change that state; a dynamic predicate reports a situation that will only continue if there is a continual input of energy, but it ceases when energy is no longer expended. Thus the following sentences are stative and have stative predicates:

4a We waited.
4b The children were hungry.
4c Snow lay on the ground.
4d Ellen needed a dictionary.

The following are activity sentences and have dynamic predicates.

5a Something moved.
5b The sun came up.
5c The boat drifted along.
5d They discussed the plan.

A stative predicate is typically **durative** in aspect. For each of the sentences 4a–d we can ask 'How long?', 'How long did we wait?' 'How long were the children hungry?,' and so on. And we can add expressions that tell the length of time: *for an hour, all day, from Christmas till New Year's Day, all during the parade, as long as she was studying*.

A stative predication relates a situation that does not change during the time when the predication is valid. Thus, if the sentence *Jesse had a headache all morning* is true, then at every instant during that morning the sentence *Jesse has a headache* was true. To say this in another way, a stative predication relates a situation that consists of homogeneous parts.

Here are other such stative verbs. They suggest a continuing and unchanging state—but some of them, as we will see, can express change of state—can be activity predicates in certain contexts.

Verbs that express feeling: abhor, adore, desire, enjoy, envy, fear, hate, like, long for, mind, prefer, regret, want, wish.

Verbs that express other mental states: believe, doubt, expect, intend, interest, know, suppose, suspect, think, understand.
Verbs that express a relation between two entities: belong, consist, contain, cost, deserve, equal, fit, include, involve, keep, lack, matter, mean, need, owe, own, remain, require, resemble.
Verbs that express a physical stance or position: kneel, lean, lie, sit, stand.
Verbs that express non-action: remain, stay, wait.

Dynamic verbs include those that express some form of physical movement: come, drift, float, go, hop, jump, pound, rotate, run, swim, turn, vibrate, walk.
Verbs of communication: argue, complain, discuss, explain, invite, question, report, say, shout, talk, translate, whisper, write.
Verbs of perception that involve doing something: feel, listen, look at, look for, smell, sniff, taste, watch.

Consider these sentences:

6a Fred and Ethel argue from morning till night.
6b The basketball team practiced from September till November.

Does Sentence 6a tell us that Fred and Ethel argue at every moment from morning till night? In Sentence 6b, if it is true that the basketball team practiced from September till November, does that mean that the sentence "The basketball team is practicing" was true at every moment from the first of September until the end of November? Certainly not. 'Duration' is not the same for an activity as for a state. Action is constant but not necessarily continuous.

Some dynamic verbs designate a change occurring over a period of time:

change deteriorate dwindle improve worsen

In *Grandmother's health deteriorated during the next few months,* the verb indicates a constant change but not necessarily a continuous change nor a constant rate of change.

10.3 Durative and punctual

7 Albert kicked a ball and the ball struck a post.

true that Sandra wrote (an activity) but not that she wrote a letter (an accomplishment). Similarly, the fact that George was cutting a rope does not necessarily lead to the fact that he cut it.

Accomplishments (14d) are like achievements (14c) in having an end result, in being telic. Accomplishments differ from achievements in not having an instantaneous result. We can ask "How long does/did it take Sandra to write a letter?" and we can say, for example, "It took George several minutes to cut the rope."

To summarize:

States are non-dynamic, durative and atelic.
Activities are dynamic, durative and atelic.
Achievements are dynamic, instantaneous and telic.
Accomplishments are dynamic, durative and telic.

(Obviously, the terms 'achievement' and 'accomplishment' are used with a sense somewhat different from their everyday meanings.)

PRACTICE 10.3

The following are telic. Which are achievements and which are accomplishments?

(a) He awoke.
(b) I ran a race.
(c) We arrived at home.
(d) The child grew up.
(e) The child stood up.

Activities and accomplishments are both dynamic and durative, and duration means the passage of a period of time. But there is a difference: activities occur throughout a period of time, in English most commonly introduced by the preposition *for*.

15 Lucy wrote for half an hour/all afternoon.

Accomplishments require expenditure of effort during a period leading to the result accomplished. The period is most often introduced by the preposition *in*.

Geoffrey Leech

SEMANTICS

The Study of Meaning
Second edition – revised and updated

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Introduction

Why study semantics? Semantics (as the study of meaning) is central to the study of communication; and as communication becomes more and more a crucial factor in social organization, the need to understand it becomes more and more pressing. Semantics is also at the centre of the study of the human mind – thought processes, cognition, conceptualization – all these are intricately bound up with the way in which we classify and convey our experience of the world through language.

Because it is, in these two ways, a focal point in man's study of man, semantics has been the meeting place of various cross-currents of thinking, and various disciplines of study. Philosophy, psychology, and linguistics all claim a deep interest in the subject. But their interests tend to differ because of their different starting points: psychology the understanding of the mind; linguistics the understanding of language and languages; philosophy the understanding of how we know what we know, of the rules of right thinking, and the evaluation of truth and falsehood. Semantics has often seemed baffling because there are many different approaches to it, and the ways in which they are related to one another are rarely clear, even to writers on the subject. It has also seemed baffling because it is 'cognition turning in upon itself': an activity which may seem to have much in common with a dog chasing its own tail.

For these reasons, or simply because it is a fascinating subject, semantics has provided material for many books. But this does not mean that each new book venturing on the subject is a waste of time, or a duplication of previous effort. Each new book is its author's unique attempt to shed new light on a subject whose problems and obscurities have seemed inexhaustible.

A book of this kind cannot attempt an overall survey of the field of semantics – or at least, if it does, it will end up as a superficial compendium of what others have thought about meaning. The only sensible course is to follow one's own path through the wilderness, using the well-tried routes where they exist, but not hesitating to beat one's own trail, where necessary, into little-known territory. This is the spirit in which I write this book. I see semantics as one branch of linguistics,

The distinction between language (including 'logic') on the one hand, and factual or 'real world' knowledge on the other, will be explored further in Chapter 2 (pp. 12–13), and in Chapter 11 we shall also investigate the notion of transfer of meaning, and see in what sense it amounts to a 'tampering with language'. At this stage, let us simply note that such a distinction is felt to exist, but that it is not easy for a linguist or a philosopher to justify it, or to prescribe how to draw a line in individual cases. Nevertheless, practical considerations, if no others, compel us to make such a distinction, for to do otherwise would be to enlarge the domain of semantics (as Bloomfield by implication enlarged it) into the impossibly vast study of everything that is to be known about the universe in which we live. We shall look at this distinction more critically in Chapter 5 (pp. 82–6).

Summary

In this chapter I have tried to make three main points about the study of meaning:

1. That it is mistaken to try to define meaning by reducing it to the terms of sciences other than the science of language: e.g. to the terms of psychology or chemistry.

2. That meaning can best be studied as a linguistic phenomenon in its own right, not as something 'outside language'. This means we investigate what it is to 'know a language' semantically, e.g. to know what is involved in recognizing relations of meaning between sentences, and in recognizing which sentences are meaningful and which are not.

3. That point (2) rests on a distinction between 'knowledge of language' and 'knowledge of the "real world" '.

2. Seven Types of Meaning

Some people would like semantics to pursue the study of meaning in a wide sense of 'all that is communicated by language'; others (among them many modern writers within the framework of general linguistics) limit it in practice to the study of logical or conceptual meaning in the sense discussed in Chapter 1. Semantics in the former, wider sense can lead us once again into the void from which Bloomfield retreated with understandable misgivings – the description of all that may be the object of human knowledge or belief. On the other hand, we can, by carefully distinguishing types of meaning, show how they all fit into the total composite effect of linguistic communication, and show how methods of study appropriate to one type may not be appropriate to another.

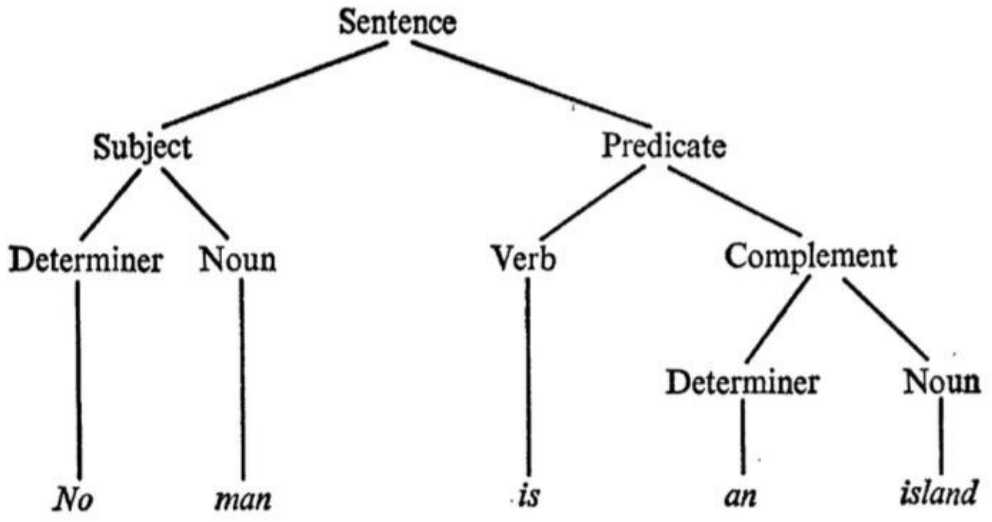
On this basis, I shall break down 'meaning' in its widest sense into seven different ingredients, giving primary importance to logical meaning or (as I shall prefer to call it) CONCEPTUAL MEANING, the type of meaning I was discussing earlier in connection with 'semantic competence'. The six other types I shall consider are connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

Conceptual Meaning

CONCEPTUAL MEANING (sometimes called 'denotative' or 'cognitive' meaning) is widely assumed to be the central factor in linguistic communication, and I think it can be shown to be integral to the essential functioning of language in a way that other types of meaning are not (which is not to say that conceptual meaning is the most important element of every act of linguistic communication). My chief reason for assigning priority to conceptual meaning is that it has a complex and sophisticated organization of a kind which may be compared with, and cross-related to, similar organization on the syntactic and phonological levels of language. In particular, I would like to point to two structural principles that seem to lie at the basis of all linguistic patterning: the principle of CONTRASTIVENESS and the principle of STRUCTURE. Contrastive features underlie the classification of sounds in phonology,

for example, in that any label we apply to a sound defines it *positively*, by what features it possesses, and also by implication *negatively*, by what features it does not possess. Thus the phonetic symbol /b/ may be explicated as representing a bundle of contrastive features + bilabial, + voice, + stop, − nasal; the assumption being that the distinctive sounds or phonemes of a language are identifiable in terms of binary, or largely binary, contrasts. In a similar way, the conceptual meanings of a language can be studied in terms of contrastive features, so that (for example) the meaning of the word *woman* could be specified as + HUMAN, − MALE, + ADULT, as distinct from, say, *boy*, which could be 'defined' + HUMAN, + MALE, − ADULT (see p. 90).

The second principle, that of structure, is the principle by which larger linguistic units are built up out of smaller units; or (looking at it from the opposite point of view) by which we are able to analyse a sentence syntactically into its constituent parts, moving from its *immediate constituents* through a hierarchy of sub-division to its *ultimate constituents* or smallest syntactic elements. This aspect of the organization of language is often given visual display in a tree-diagram:



Or it can be represented by bracketing:

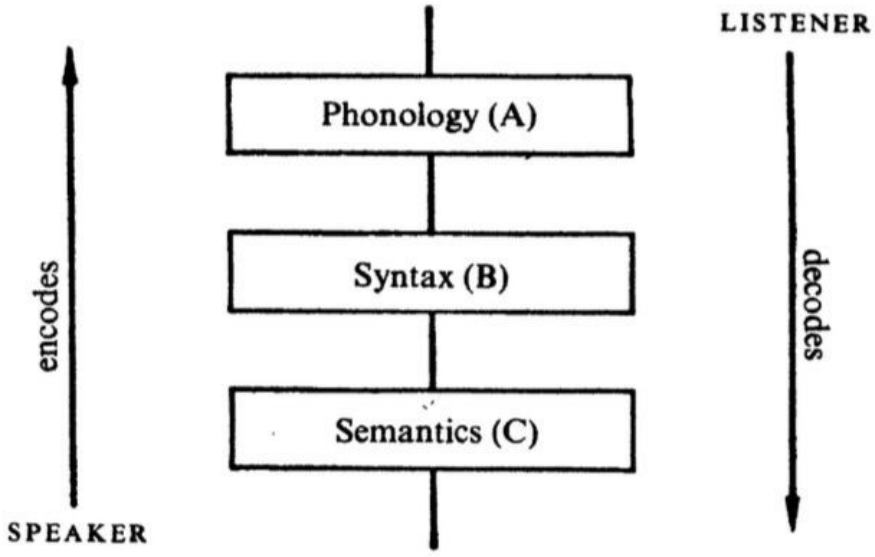
{(No) (man)}{[(is)][(an) (island)]}

It has long been taken for granted that the syntax of a language is to be handled in such terms. But it is now also widely accepted that the semantics of natural language has its own counterpart of syntactic structure, or (to use in many ways a closer analogy) of the systems of symbolic logic devised by mathematicians and philosophers (see Chapters 8 and 9).

The two principles of contrastiveness and constituent structure represent the way language is organized respectively on what linguists have

termed the PARADIGMATIC (or selectional) and SYNTAGMATIC (or combinatory) axes of linguistic structure. It will be my main aim in the latter part of this book (Chapters 6–17) to explore as fully as I can the application of these principles to semantic analysis, and so to show how methods of study devised for other levels of language can bring precision and insight to conceptual semantics.

In this discussion, I have taken for granted a third generally acknowledged principle of linguistic organization, which is that any given piece of language is structured simultaneously on more than one 'level'. At least the three following levels, in the pictured order, seem to be necessary for a full account of the linguistic competence by which we are able to generate or understand linguistic utterances:



And this means that for the analysis of any sentence, we need to establish a 'phonological representation', a 'syntactic representation' and a 'semantic representation', and the stages by which one level of representation can be derived from another. The aim of conceptual semantics is to provide, for any given interpretation of a sentence, a configuration of abstract symbols which is its 'semantic representation', and which shows exactly what we need to know if we are to distinguish that meaning from all other possible sentence meanings in the language, and to match that meaning with the right syntactic and phonological expression. The ability to match levels operates in one direction (A→B→C on the diagram) if we are DECODING, i.e. listening to a sentence and interpreting it; and in the opposite direction (C→B→A) if we are ENCODING, i.e. composing and speaking a sentence. From this account it will be clear that conceptual meaning is an inextricable and essential part of what language is, such that one can scarcely define

language without referring to it. A 'language' which communicated by other means than by conceptual meaning (e.g. a 'language' which communicated solely by means of expletive words like *Oh! Ah! Oho! Alas!* and *Tally ho!*) would not be a language at all in the sense in which we apply that term to the tongues of men.

Connotative Meaning

More of what is distinctive about conceptual meaning will appear when we contrast it with CONNOTATIVE MEANING. Connotative meaning is the communicative value an expression has by virtue of what it *refers to*, over and above its purely conceptual content. To a large extent, the notion of 'reference' overlaps with conceptual meaning. If the word *woman* is defined conceptually by three features (+ HUMAN, − MALE, + ADULT), then the three properties 'human', 'adult', and 'female' must provide a criterion of the correct use of that word. These contrastive features, translated into 'real world' terms, become attributes of the referent (that which the word refers to). But there is a multitude of additional, non-criterial properties that we have learnt to expect a referent of *woman* to possess. They include not only physical characteristics ('biped', 'having a womb'), but also psychological and social properties ('gregarious', 'subject to maternal instinct'), and may extend to features which are merely *typical* rather than *invariable* concomitants of womanhood ('capable of speech', 'experienced in cookery', 'skirt-or-dress-wearing'). Still further, connotative meaning can embrace the 'putative properties' of the referent, due to the viewpoint adopted by an individual, or a group of people or a whole society. So in the past woman has been burdened with such attributes ('frail', 'prone to tears', 'cowardly', 'emotional', 'irrational', 'inconstant') as the dominant male has been pleased to impose on her, as well as with more becoming qualities such as 'gentle', 'compassionate', 'sensitive', 'hard-working'. Obviously, connotations are apt to vary from age to age and from society to society. A hundred years ago, 'non-trouser-wearing' must have seemed a thoroughly definitive connotation of the word *woman* and its translation equivalents in European languages, just as in many non-western societies today womankind is associated with attributes foreign to our own way of thinking. It is equally obvious that connotations will vary, to some extent, from individual to individual within the same speech community: to an English-speaking misogynist *woman* will have many uncomplimentary associations not present in the minds of speakers of a more feminist persuasion.

It will be clear that in talking about connotation, I am in fact talking

about the 'real world' experience one associates with an expression when one uses or hears it. Therefore the boundary between conceptual and connotative meaning is coincident with that nebulous but crucial distinction, discussed in Chapter 1, between 'language' and the 'real world'. This accounts for the feeling that connotation is somehow incidental to language rather than an essential part of it, and we may notice, in confirmation, that connotative meaning is not specific to language, but is shared by other communicative systems, such as visual art and music. Whatever connotations the word *baby* has can be conjured up (more effectively, because the medium is directly representational) by a drawing of a baby, or an imitation of a baby's cry. The overlap between linguistic and visual connotations is particularly noticeable in advertising, where words are often the lesser partners of illustrations in the task of conferring on a product a halo of favourable associations.

A second fact which indicates that connotative meaning is peripheral compared with conceptual meaning is that connotations are relatively unstable: that is, they vary considerably, as we have seen, according to culture, historical period, and the experience of the individual. Although it is too simple to suggest that all speakers of a particular language speak exactly 'the same language', it can be assumed, as a principle without which communication through that language would not be possible, that on the whole they share the same conceptual framework, just as they share approximately the same syntax. In fact, some recent semanticists have assumed that the same basic conceptual framework is common to all languages, and is a universal property of the human mind (see pp. 26–30).

Thirdly, connotative meaning is indeterminate and open-ended in a sense in which conceptual meaning is not. Connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe are open-ended: any characteristic of the referent, identified subjectively or objectively, may contribute to the connotative meaning of the expression which denotes it. In contrast, it is generally taken as fundamental to semantic theory that the conceptual meaning of a word or sentence can be codified in terms of a limited set of symbols (e.g. in the form of a finite set of discrete features of meaning), and that the semantic representation of a sentence can be specified by means of a finite number of rules. This postulate of the finiteness and determinateness of conceptual content is modelled on the assumptions that linguists generally make when analysing other aspects of linguistic structure. Such assumptions are to some extent over-simplified, but without them it would be difficult to uphold the view of language as a finite and coherent system.

Social and Affective Meaning

We turn now to two aspects of communication which have to do with the situation in which an utterance takes place. SOCIAL MEANING is that which a piece of language conveys about the social circumstances of its use. In part, we 'decode' the social meaning of a text through our recognition of different dimensions and levels of style within the same language. We recognize some words or pronunciations as being dialectal, i.e. as telling us something of the geographical or social origin of the speaker; other features of language tell us something of the social relationship between the speaker and hearer: we have a scale of 'status' usage, for example, descending from formal and literary English at one end to colloquial, familiar, and eventually slang English at the other.

One account (Crystal and Davy, *Investigating English Style*) has recognized, among others, the following dimensions of socio-stylistic variation (I have added examples of the categories of usage one would distinguish on each dimension):

Variation according to:

DIALECT (The language of a geographical region or of a social class)
TIME (The language of the eighteenth century, etc.)
PROVINCE (Language of law, of science, of advertising, etc.)
STATUS (Polite, colloquial, slang, etc., language)
MODALITY (Language of memoranda, lectures, jokes, etc.)
SINGULARITY (The style of Dickens, of Hemingway, etc.)

Although not exhaustive, this list indicates something of the range of style differentiation possible within a single language. It is not surprising, perhaps, that we rarely find words which have both the same conceptual meaning and the same stylistic meaning. This observation has frequently led people to declare that 'true synonyms do not exist'. If we understand synonymy as complete equivalence of communicative effect, it is indeed hard to find an example that will disprove this statement. But there is much convenience in restricting the term 'synonymy' to equivalence of conceptual meaning, so that we may then contrast conceptual synonyms with respect to their varying stylistic overtones:

steed (poetic)	domicile (very formal, official)
horse (general)	residence (formal)
nag (slang)	abode (poetic)
gee-gee (baby language)	home (general)

cast (literary, biblical)	diminutive (very formal)
throw (general)	tiny (colloquial)
chuck (casual, slang)	wee (colloquial, dialectal)

The style dimension of 'status' is particularly important in distinguishing synonymous expressions. Here is an example in which the difference of status is maintained through a whole sentence, and is reflected in syntax as well as in vocabulary:

(1) They chucked a stone at the cops, and then did a bunk with the loot.
(2) After casting a stone at the police, they absconded with the money.

Sentence (1) could be said by two criminals, talking casually about the crime afterwards; sentence (2) might be said by the chief inspector in making his official report. Both could be describing the same happening, and their common ground of conceptual meaning is evident in the difficulty anyone would have in assenting to the truth of one of these sentences, and denying the truth of the other.

In a more local sense, social meaning can include what has been called the ILLOCUTIONARY FORCE of an utterance (see pp. 321–3): for example, whether it is to be interpreted as a request, an assertion, an apology, a threat, etc. The function an utterance performs in this respect may be only indirectly related to its conceptual meaning. The sentence *I haven't got a knife* has the form and meaning of an assertion, and yet in social reality (e.g. if said to the waiter in a restaurant) it can readily take on the force of a request such as 'Please bring me a knife'.

From this it is only a small step to the consideration of how language reflects the personal feelings of the speaker, including his attitude to the listener, or his attitude to something he is talking about. AFFECTIVE MEANING, as this sort of meaning can be called, is often explicitly conveyed through the conceptual or connotative content of the words used. Someone who is addressed: 'You're a vicious tyrant and a villainous reprobate, and I hate you for it!' is left in little doubt as to the feelings of the speaker towards him. But there are less direct ways of disclosing our attitude than this: for example, by scaling our remarks according to politeness. With the object of getting people to be quiet, we might say either:

(3) I'm terribly sorry to interrupt, but I wonder if you would be so kind as to lower your voices a little.

or:

(4) Will you belt up.

Factors such as intonation and voice-timbre – what we often refer to as 'tone of voice' – are also important here. The impression of politeness in (3) can be reversed by a tone of biting sarcasm; sentence (4) can be turned into a playful remark between intimates if delivered with the intonation of a mild request.

Affective meaning is largely a parasitic category in the sense that to express our emotions we rely upon the mediation of other categories of meaning – conceptual, connotative, or stylistic. Emotional expression through style comes about, for instance, when we adopt an impolite tone to express displeasure (as in (4) above), or when we adopt a casual tone to express friendliness. On the other hand, there are elements of language (chiefly interjections, like *Aha!* and *Yippee!*) whose chief function is to express emotion. When we use these, we communicate feelings and attitudes without the mediation of any other kind of semantic function.

Reflected and Collocative Meaning

Two further, though less important types of meaning involve an interconnection on the lexical level of language.

First, REFLECTED MEANING is the meaning which arises in cases of multiple conceptual meaning, when one sense of a word forms part of our response to another sense. On hearing, in a church service, the synonymous expressions *The Comforter* and *The Holy Ghost*, both referring to the Third Person of the Trinity, I find my reactions to these terms conditioned by the everyday non-religious meanings of *comfort* and *ghost*. *The Comforter* sounds warm and 'comforting' (although in the religious context, it means 'the strengthener or supporter'), while *The Holy Ghost* sounds awesome.

One sense of a word seems to 'rub off' on another sense in this way only when it has a dominant suggestive power either through relative frequency and familiarity (as in the case of *The Holy Ghost*) or through the strength of its associations. Only in poetry, which invites a heightened sensitivity to language in all respects, do we find reflected meaning operating in less obviously favourable circumstances:

> Are limbs, so *dear*-achieved, are sides,
> Full-nerved – still warm – too hard to stir?

In these lines from *Futility*, a poem on a dead soldier, Wilfred Owen overtly uses the word *dear* in the sense 'expensive(ly)', but also alludes, one feels in the context of the poem, to the sense 'beloved'.

The case where reflected meaning intrudes through the sheer strength of emotive suggestion is most strikingly illustrated by words which have

a taboo meaning. Since their popularization in senses connected with the physiology of sex, it has become increasingly difficult to use terms like *intercourse*, *ejaculation*, and *erection* in 'innocent' senses without conjuring up their sexual associations. This process of taboo contamination has accounted in the past for the dying-out of the non-taboo sense of a word: Bloomfield explained the replacement of *cock* in its farmyard sense by *rooster* as due to the influence of the taboo use of the former word, and one wonders if *intercourse* is now following a similar path.

COLLOCATIVE MEANING consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment. *Pretty* and *handsome* share common ground in the meaning 'good-looking', but may be distinguished by the range of nouns with which they are likely to co-occur or (to use the linguist's term) collocate:

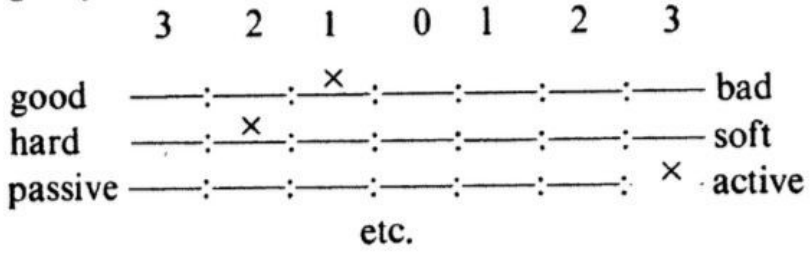
pretty	handsome
girl	boy
boy	man
woman	car
flower	vessel
garden	overcoat
colour	airliner
village	typewriter
etc.	etc.

The ranges may well, of course, overlap: *handsome woman* and *pretty woman* are both acceptable, although they suggest a different kind of attractiveness because of the collocative associations of the two adjectives. Further examples are quasi-synonymous verbs such as *wander* and *stroll* (*cows* may *wander*, but may not *stroll*) or *tremble* and *quiver* (one *trembles* with *fear*, but *quivers* with *excitement*). Not all differences in potential co-occurrence need to be explained as collocative meaning: some may be due to stylistic differences, others to conceptual differences. It is the incongruity of combining unlike styles that makes 'He *mounted* his *gee-gee*' or 'He *got on* his *steed*' an improbable combination. On the other hand, the acceptability of 'The donkey *ate hay*', as opposed to 'The donkey *ate silence*', is a matter of compatibility on the level of conceptual semantics (on such 'selection restrictions', see pp. 137–42). Only when explanation in terms of other categories of meaning does not apply do we need to invoke the special category of collocative meaning: on the other levels, generalizations can be made, while collocative meaning is simply an idiosyncratic property of individual words.

Associative Meaning: a Summary Term

Reflected meaning and collocative meaning, affective meaning and social meaning: all these have more in common with connotative meaning than with conceptual meaning; they all have the same open-ended, variable character, and lend themselves to analysis in terms of scales or ranges, rather than in discrete either-this-or-that terms. They can all be brought together under the heading of ASSOCIATIVE MEANING, and to explain communication on these levels, we need employ nothing more sophisticated than an elementary 'associationist' theory of mental connections based upon contiguities of experience. We contrast them all with conceptual meaning, because conceptual meaning seems to require the postulation of intricate mental structures which are specific to language and to the human species.

Associative meaning contains so many imponderable factors that it can be studied systematically only by approximative statistical techniques. In effect, Osgood, Suci and Tannenbaum proposed a method for a partial analysis of associative meaning when they published their ambitiously titled book *The Measurement of Meaning* in 1957. Osgood and his co-authors devised a technique (involving a statistical measurement device, the Semantic Differential) for plotting meaning in terms of a multi-dimensional semantic space, using as data speakers' judgements recorded in terms of seven-point scales. The scales are labelled by contrasting adjective pairs, such as *happy–sad*, *hard–soft*, *slow–fast*, so that a person may, for example, record his impression of the word *bagpipe* on a form in the following way:



Statistically, the investigators found that particular significance seemed to lie in three major dimensions, those of evaluation (*good–bad*), potency (*hard–soft*), and activity (*active–passive*). It is clear, even from this very brief sketch, that the method can provide no more than a *partial* and *approximate* account of associative meaning: *partial* because it entails a selection from indefinitely many possible scales, which in any case would only provide for associative meaning in so far as it is explicable in scalar terms; *approximate* because of the statistical sampling, and because a seven-point scale constitutes a cutting-up of a continuous scale

into seven segments within which no differentiation is made – a process similar in its crudity to that of cutting up the spectrum into seven primary colours. This is not to disparage the Semantic Differential technique as a means of quantifying associative meaning: the lesson to be learned is, in fact, that it is only by such relatively insensitive tools as this that associative meaning can be systematically studied: it does not lend itself to determinate analyses involving yes–no choices and structures of uniquely segmentable elements.

Another important observation about the Semantic Differential is that it has been found useful in psychological fields such as personality studies, 'attitude measurement', and psychotherapy, where differences in the reactions of individuals are under scrutiny, rather than the common core of reactions that they share. This upholds what I said earlier in particular reference to connotative meaning: that whereas conceptual meaning is substantially part of the 'common system' of language shared by members of a speech community, associative meaning is less stable, and varies with the individual's experience.

Thematic Meaning

The final category of meaning I shall attempt to distinguish is THEMATIC MEANING, or what is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus, and emphasis. It is often felt, for example, that an active sentence such as (1) has a different meaning from its passive equivalent (2), although in conceptual content they seem to be the same:

(1) Mrs Bessie Smith donated the first prize.
(2) The first prize was donated by Mrs Bessie Smith.

Certainly these have different communicative values in that they suggest different contexts: the active sentence seems to answer an implicit question 'What did Mrs Bessie Smith donate?', while the passive sentence seems to answer an implicit question 'Who was the first prize donated by?' or (more simply) 'Who donated the first prize?'. That is, (1), in contrast to (2), suggests that we know who Mrs Bessie Smith is (perhaps through a previous mention). The same truth conditions, however, apply to each: it would be impossible to find a situation of which (1) was an accurate report while (2) was not, or vice versa.

Thematic meaning is mainly a matter of choice between alternative grammatical construction, as in:

(3) A man is waiting in the hall.
(4) There's a man waiting in the hall.

(5) They stopped at the end of the corridor.
(6) At the end of the corridor, they stopped

(7) I like Danish cheese best.
(8) Danish cheese I like best.
(9) It's Danish cheese that I like best.

But the kind of contrast by ordering and emphasis illustrated by (1) and (2) can also be contrived by lexical means: by substituting (for example) *belongs to* for *owns*:

(10) My brother owns the largest betting-shop in London.
(11) The largest betting-shop in London belongs to my brother.

In other cases, it is stress and intonation rather than grammatical construction that highlights information in one part of a sentence. If the word *electric* is given contrastive stress in (12):

(12) Bill uses an *electric* razor.
(13) The kind of razor that Bill uses is an electric one.

the effect is to focus attention on that word as containing new information, against a background of what is already assumed to be known (viz. that Bill uses a razor). This kind of emphasis could have been equally achieved in English by the different syntactic construction of (13). The sentences bracketed together above obviously have, in a sense, 'the same meaning'; but all the same, we need to acknowledge that their communicative value may be somewhat different; they will not each be equally appropriate within the same context.

Demarcation Problems

I have now dealt with the seven types of meaning promised at the beginning of the chapter, but I do not wish to give the impression that this is a complete catalogue, accounting for all that a piece of language may communicate. One might, for example, have added a category for the physiological information conveyed by an act of speech or writing: information about the sex of the speaker, his age, the state of his sinuses, and so on.

A further caveat about the seven types of meaning: there are always problems of 'demarcation', and more especially, problems of separating conceptual meaning from the more peripheral categories. The difficulty of delimiting conceptual from connotative meaning, noted earlier, is paralleled in other borderline areas, such as that between conceptual meaning and socio-stylistic meaning:

ANNE LOBECK and KRISTIN DENHAM

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A Guide to Analyzing Real Language

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McWhorter (2012) offers examples of expressions from the nineteenth century that speakers considered "mistakes unworthy of polite company." But these expressions seem just fine to us today. You were to say *the two first people*, not *the first two people*; *a well-lighted street*, not *well-lit*; and *the house is building*, not *the house is being built*. And although many took Johnson's dictionary as a definitive authority on English of the day, many modern dictionaries and grammar guides embrace language change (though many still do not). The *Oxford English Dictionary* is constantly adding new words and documenting changes in meaning of existing words.

Indeed, there is little consensus on exactly what Standard English is, and we will certainly not try to define it here. (We offer you the opportunity to explore some of the proposed definitions and descriptions of Standard English in the Exercises.) What we do know is what Standard English is *not*, namely it is not a single fixed and uniform variety of natural language. We also know that the labels "standard" and "non-standard" are based on social rather than linguistic criteria, and that we stigmatize the speech of groups we stigmatize, and value the speech of groups we accept and respect, just as people did centuries ago in England.

We return now to a more in depth investigation of *descriptive* grammar, which, unlike prescriptive grammar, is not based on rules we consciously learn in school or from studying grammar books, but rather on the unconscious rules we use to produce and understand language.

The Components of Grammar

As we mentioned above, our knowledge of grammar includes knowledge of how to arrange words in sentences in patterns that we recognize as English. In other words, you know the rules of English *syntax*. But there is much more to syntax than word order, and syntax also interacts with other components of our linguistic system, as we'll see below.

Syntax

One of the things you may have encountered in school are "parts of speech," the different categories that words fall into, such as Noun, Verb, or Adjective. You might have learned that "a noun is a person, place, or thing," and "a verb is an action or a state." But these definitions don't capture what we actually know about syntactic categories or parts of speech (nor do they provide us with tools of analysis to study language in more depth, as we discuss in a later section). To illustrate, consider the following nonsense sentence:

The flonkish warziles blorked six yerkons.

Are there any nouns or verbs in this sentence? If so, what are they? You may have identified *warziles* and *yerkons* as nouns, even though you don't know what these words mean (and whether each is a "person, place, or thing"). You may also have identified *blorked* as the verb, again, even though you don't know whether it is an action or state. How did you do that? Though you may never have (consciously) learned what nouns and verbs are, as a speaker of a language you already know about syntactic categories

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Sebastian Löbner

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Meaning and semantics

1

Semantics is the part of linguistics that is concerned with meaning. While this is the kind of definition which may satisfy, say, your friend who happens to see you with this book in your hands and asks what it is about, the author is of course faced with the task of explaining to you more precisely what the object of semantic study is. 'Meaning' is a notion with a wide range of applications, some of which belong to the field of semantics while others lie beyond it. Meaning is always the meaning *of* something. Words have meanings, as do phrases and sentences. But deeds may have meaning too. If a government pursues a certain policy, we may ask what the meaning is of doing so. The 'meaning' of an action or a policy is what sense it makes or what purpose it serves or what it is good for. More generally, we apply the notion of meaning to all sorts of phenomena that we try to make sense of, asking what is the 'meaning' of it all.

The first thing to be stated is that semantics is exclusively concerned with the meanings of linguistic entities such as words, phrases, grammatical forms and sentences, but not with the meanings of actions or phenomena. Given that semantics is treated here as a part of linguistics, this is a trivial restriction. One exception to the exclusion of actions is verbal actions, i.e. utterances of linguistic material, ranging from phrases and sentences to dialogues and texts. The meanings of words and sentences cannot be studied independently of how they are actually used in speech.[1] After all, it is language use that provides the data for semantics. Therefore the meanings of linguistic utterances also matter to semantics.

1.1 Levels of meaning

Even if we restrict the study of meaning to words and sentences, the notion of meaning has to be further broken down into different levels at which we interpret words and sentences.

grammatical **sentence type**. (1) is a so-called declarative sentence. Declarative sentences in English have a certain word order: the finite verb is in the second position of the sentence, usually after the subject. (3) is an interrogative sentence of the yes–no question type: the finite verb is in the initial position and has to be an auxiliary verb.

The semantic contribution of the grammatical sentence type is not part of the proposition. For declarative sentences it consists in presenting the situation expressed as actually pertaining. This sentence type is therefore used for making assertions, communicating information, etc. The interrogative sentence type, by contrast, leaves open whether or not the situation pertains. It is therefore the standard option to be chosen for asking questions.

The meaning contribution of grammatical sentence type is a first example of non-descriptive meaning. We will now consider two more types: social meaning and expressive meaning. The meaning of sentence type belongs to neither of them.

2.3 Meaning and social interaction: social meaning

Talking to others is social interaction, i.e. an activity exerted in coordination with others. Any verbal utterance will receive an interpretation as a communicative act (1.1.3) in the current social network, and in this sense it always has a *social function*. Language as such can be said to serve first and foremost social functions. (This does not contradict the view that language is primarily a means of communication: communication, in particular the communication of information, *is* of course a very important type of social interaction.)

2.3.1 Expressions with social meaning

The term **social meaning** does not refer to this general aspect of verbal interaction, and is thereby not to be confused with the communicative meaning of a verbal act. Rather, social meaning is on a par with descriptive meaning: it is part of the lexical meaning of certain words, phrases or grammatical forms. If an expression has social meaning, it has so independently of the particular CoU. Like descriptive meaning, social meaning is an invariable part of the expression meaning. Most expressions and grammatical forms do not have social meaning, but some do. Let us consider an example. Sheila is on the train in Germany and is addressed by the ticket inspector:

(4) a. *Ihre Fahrkarte, bitte! – Danke.* (German)
b. *Deine Fahrkarte, bitte! – Danke.* (German)
c. 'Your ticket, please! – Thank you.'

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variant *n, adj*

see VARIABLE[1]

variation *n*

also **language variation**

differences in pronunciation, grammar, or word choice within a language. Variation in a language may be related to region (see DIALECT, REGIONAL VARIATION), to social class and/or educational background (see SOCIOLECT) or to the degree of formality of a situation in which language is used (see STYLE).

see also FREE VARIATION

variety *n*

see SPEECH VARIETY

velar *adj*

describes a speech sound (a CONSONANT) which is produced by the back of the tongue touching the soft palate (the **velum**) at the back of the mouth.

For example, in English the /k/ in /kin/ *kɪn* and the /g/ in /get/ *get* are velars, or, more precisely, velar STOPS.

Because the back of the tongue is called the **dorsum,** these sounds are sometimes called **dorsal.**

see also PLACE OF ARTICULATION, MANNER OF ARTICULATION

velarization *n*

in phonology, a SECONDARY ARTICULATION in which the back of the tongue is raised towards the soft palate. In many forms of English syllable final /l/ as in *hill* is strongly velarized.

velum *n*

also **soft palate**

see PLACE OF ARTICULATION, VELAR

Venn diagram *n*

in teaching, a type of graphic organizer that is used to show how concepts are interrelated as well as how they are different. For example Venn diagrams might be used to compare two short stories and to show how they are alike and how they are different in plot, character, style, etc.

verb *n*

(in English) a word which, (a) occurs as part of the PREDICATE of a

sentence (b) carries markers of grammatical categories such as TENSE, ASPECT, PERSON, NUMBER[1] and MOOD, and (c) refers to an action or state.
For example:
He opened the door.
Jane loves Tom.
see also AUXILIARY VERB, FINITE VERB, INCHOATIVE VERB, MODAL, PHRASAL VERB, REGULAR VERB, STATIVE VERB, TRANSITIVE VERB, VERB GROUP, VERB PHRASE

verb group *n*
a VERB, together with an associated MODAL VERB or AUXILIARY VERB(s). For example:
He didn't come.
She can't have been there.

verb phrase[1] *n*
also **VP**
(in TRANSFORMATIONAL GENERATIVE GRAMMAR) the part of a SENTENCE which contains the main verb and also any OBJECT[2](s), COMPLEMENT(s) and ADVERBIAL(s).
For example, in:
Tom gave a watch to his daughter.
all the sentence except *Tom* is the verb phrase.
see also NOUN PHRASE

verb phrase[2] *n*
in traditional grammar, the auxiliary and main verbs in a sentence that function together as in *have been studying English* in "I have been studying English for 10 years".

verbal *n*
(in GENERATIVE GRAMMAR) a WORD CLASS including VERBs and ADJECTIVEs. The reason for considering verbs and adjectives as belonging to one class is that they have many properties in common. For example, some verbs and adjectives in English can occur in IMPERATIVE SENTENCEs: *Throw the ball! Be quiet!* while other verbs and adjectives normally cannot: **Resemble me! *Be tall!*

verbal association *n*
see VERBAL LEARNING
see also WORD ASSOCIATION

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many consonants formed towards the back of the oral cavity, producing an overall "heavier" velarized or pharyngealized sound (see VELARIZATION, PHARYNGEALIZATION).

artificial intelligence *n*

also **AI**

the ability of machines to carry out functions that are normally associated with human intelligence, such as reasoning, correcting, making self-improvements and learning through experience. Computer programmers try to create programs which have this capacity.

artificial language[1] *n*

also **auxiliary language**

a language which has been invented for a particular purpose, and which has no NATIVE SPEAKERS.

For example, Esperanto was invented by L. L. Zamenhof and was intended to be learned as a second language and used for international communication.

Artificial languages are also invented for experiments on aspects of natural language use.

see also NATURAL LANGUAGE

artificial language[2] *n*

in computer programming, a code system made up of symbols, numbers or signs, such as the programming language COBOL.

ASCII *n*

An abbreviation for **American Standard Code for Information Interchange**

aspect *n*

a term used to denote the activity, event, or state described by a verb, for example whether the activity is ongoing or completed. Two types of aspect are commonly recognized:

lexical aspect (or **inherent lexical aspect**) refers to the internal semantics of verbs, which can be grouped into a number of categories:

1 **states**, verbs that refer to unchanging conditions (see STATIVE VERB), for example *be*, *have*, *want*
2 **activities**, verbs referring to processes with no inherent beginning or end point, for example *play*, *walk*, *breathe*
3 **accomplishments**, which are **durative** (last for a period of time) but have an inherent end point, for example *read a book*, *write a novel*

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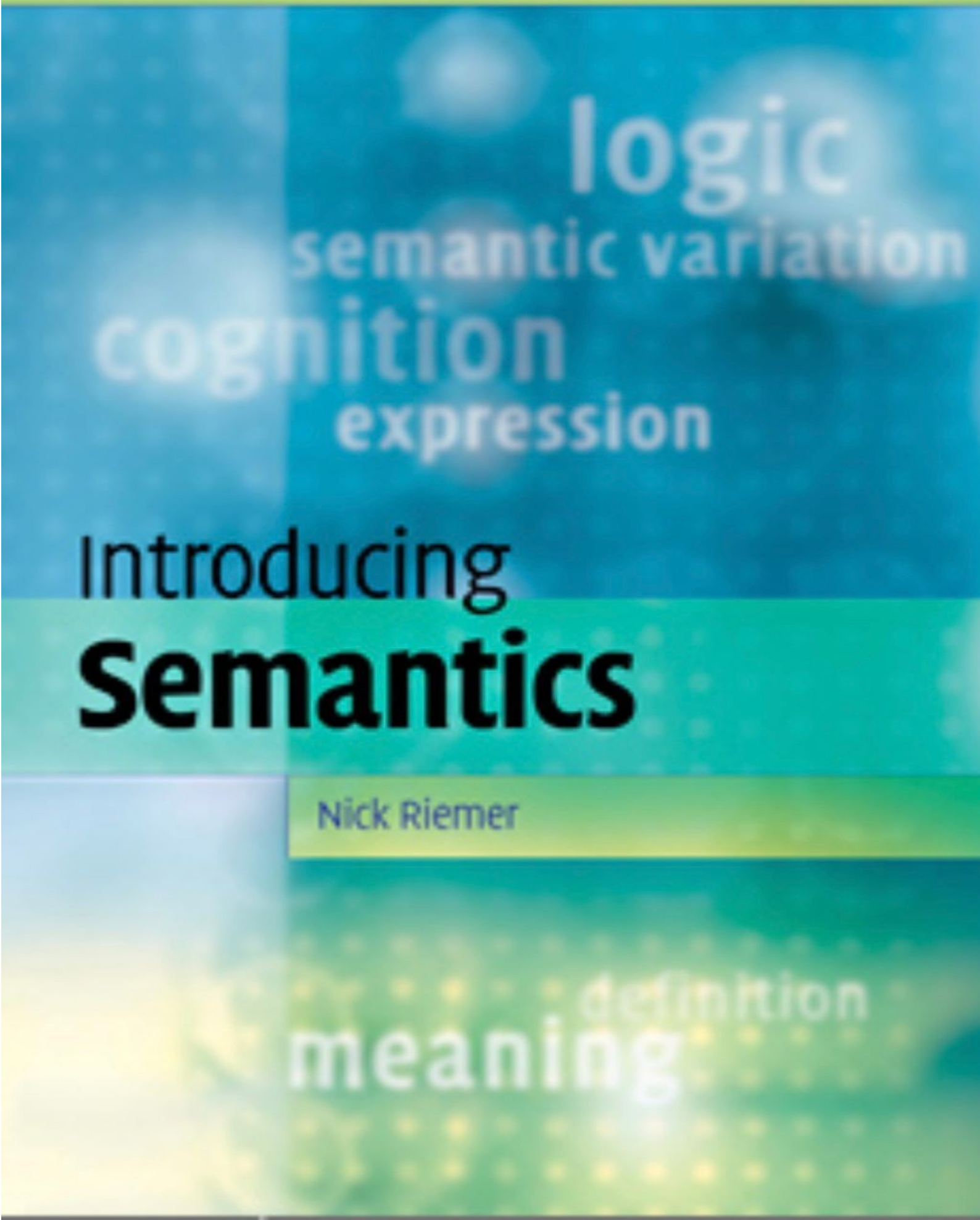

Introducing Semantics

Nick Riemer

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1.0 What is semantics?

Any attempt to understand the nature of language must try to describe and explain the ways in which linguistic expressions have meaning. This book introduces some of the aspects of meaning studied in linguistic semantics, the branch of linguistics which, along with pragmatics, has responsibility for this task. Semantics is one of the richest and most fascinating parts of linguistics. Among the kinds of questions semanticists ask are the following:

- What are meanings — definitions? ideas in our heads? sets of objects in the world?
- Can all meanings be precisely defined?
- What explains relations between meanings, like synonymy, antonymy (oppositeness), and so on?
- How do the meanings of words combine to create the meanings of sentences?
- What is the difference between literal and non-literal meaning?
- How do meanings relate to the minds of language users, and to the things words refer to?
- What is the connection between what a word means, and the contexts in which it is used?
- How do the meanings of words interact with syntactic rules and principles?
- Do all languages express the same meanings?
- How do meanings change?

Clearly, semantics is a vast subject, and in this book we will only be able to introduce the most important parts of it. 'Meaning', however, is a very vague term. In ordinary English, the word 'meaning' is used to refer to such different things as the *idea* or *intention* lying behind a piece of language, as in (1), the *thing referred to* by a piece of language (2), and the translations of words between languages (3).

(1) *'I don't quite understand what you're getting at by saying "meat is murder": do you mean that everyone should be a vegetarian?'*

(2) *'I meant the second street on the left, not the first one.'*

(3) 'Seiketsu *means "clean" in Japanese.*'

As we will see, an important initial task of linguistic semantics is to distinguish between these different types of meaning, and to make it clear exactly what place each of them has within a principled theory of language (see Sections 1.4 and 1.6).

Each of the chapters of this book introduces some essential concepts for understanding the ways in which meaning can be analysed in linguistics. This first chapter is an introduction to the issues and concepts studied in linguistic semantics. In Chapter 2 we consider the relation between

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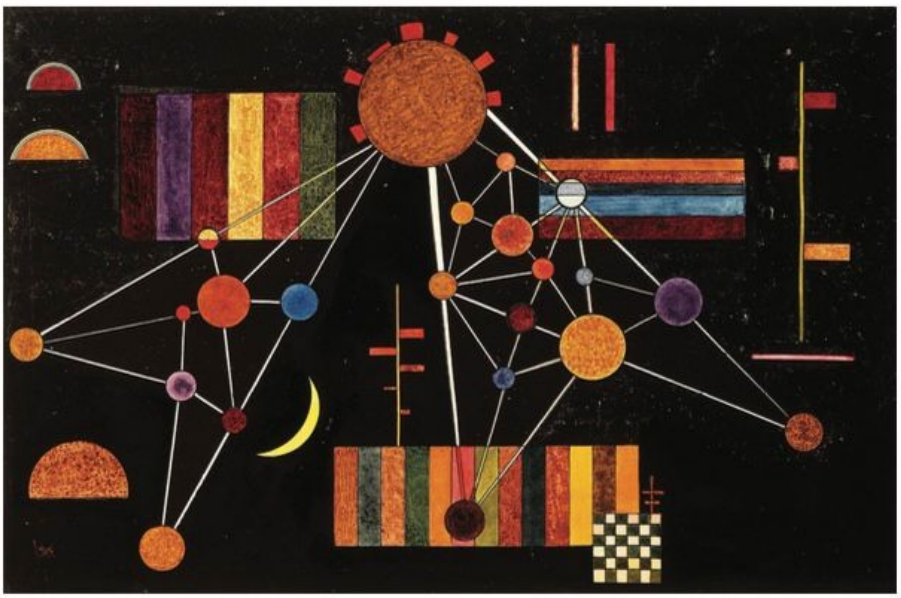

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chapter 1

Semantics in Linguistics

1.1 Introduction

Semantics is the study of meaning communicated through language. This book is an introduction to the theory and practice of semantics in modern linguistics. Although this is not an introduction to any single theory, we begin with a basic assumption: that a person's linguistic abilities are based on knowledge that they have. It is this knowledge that we are seeking to investigate. One of the insights of modern linguistics is that speakers of a language have different types of linguistic knowledge, including how to pronounce words, how to construct sentences, and about the meaning of individual words and sentences. To reflect this, linguistic description has different **levels of analysis**. So **phonology** is the study of what sounds a language has and how these sounds combine to form words; **syntax** is the study of how words can be combined into sentences; and **semantics** is the study of the meanings of words and sentences.

The division into levels of analysis seems to make sense intuitively: if you are learning a foreign language you might learn a word from a book, know what it means but not know how to pronounce it. Or you might hear a word, pronounce

Semantics, Fourth Edition. John I. Saeed.

Here the verb *yǒu* "has/have" does not change form: the time reference is given by the time words, *xiànzài* "now," *zuótian* "yesterday," and *míngtian* "tomorrow." We can compare this with the English translations where the verb *have* changes for tense to give the forms, *have*, *had*, and *will have*.

However it is marked, the location in time identified by tense belongs not to a single word but to the whole sentence. Take for example the English sentence 5.2 below:

5.2 Hannibal and his armies brought elephants across the Alps.

Though it is the verb *bring* which carries the morphological marker of tense, it seems sensible to say that the whole event described belongs in the past. In this chapter we will look at a number of semantic categories which, like tense, belong at the sentence level and which can be seen as ways that languages allow speakers to construct different views of situations. We begin by looking in section 5.2 at how languages allow speakers to classify situations by using semantic distinctions of **situation type**, **tense**, and **aspect**. Then in section 5.3 we look at how the system of **mood** allows speakers to adopt differing attitudes toward the factuality of their sentences; and how **evidentiality** systems allow them to identify the source of their belief. Each of these are sentence-level semantic systems which enable speakers to organize descriptions of situations.

5.2 Classifying Situations

5.2.1 Introduction

We can identify three important dimensions to the task of classifying a situation in order to talk about it. These dimensions are **situation type**, **tense**, and **aspect**. Situation type, as we shall see in section 5.2.2, is a label for the typology of situations encoded in the semantics of a language. For example, languages commonly allow speakers to describe a situation as static or unchanging for its duration. Such **states** are described in the following examples:

5.3 Robert loves pizza.

5.4 Mary knows the way to San Jose.

In describing states the speaker gives no information about the internal structure of the state: it just holds for a certain time, unspecified in the above examples. We can contrast this with viewing a situation as involving change, for example:

5.5 Robert grew very quickly.

5.6 Mary is driving to San Jose.

These sentences describe **dynamic** situations. They imply that the action has subparts: Robert passed through several sizes and Mary is driving through various places on the way to San Jose.

completed event, as in 5.16 below, or as an ongoing process, perhaps unfinished, as in 5.17?

5.16 David wrote a crime novel.

5.17 David was writing a crime novel.

This is a difference of aspect, usually marked, like tense, by grammatical devices. Tense and aspect are discussed in sections 5.2.3–6 and we discuss the problems of comparing the aspectual systems of different languages in 5.2.7. Finally section 5.2.8 is a brief look at how these dimensions combine to allow speakers to portray different situations.

5.2.2 Verbs and situation types

We saw in the last section that certain lexical categories, in particular verbs, inherently describe different situation types. Some describe states, others are dynamic and describe processes and events. In this section we describe elements of the meaning of verbs, which correlate to differences of situation type.

Stative verbs

In the last section we saw examples of inherently stative verbs like *be*, *have*, *know*, and *love*. These verbs allow the speaker to view a situation as a steady state, with no internal phases or changes. Moreover the speaker does not overtly focus on the beginning or end of the state. Even if the speaker uses a stative in the past, for example:

5.18 Mary loved to drive sports cars.

no attention is directed to the end of the state. We do not know from 5.18 if or how the state ended: whether Mary's tastes changed, or she herself is no longer around. All we are told is that the relationship described between Mary and sports cars existed for a while. We can contrast this with a sentence like 5.19 below, containing a dynamic verb like *learn*:

5.19 Mary learned to drive sports cars.

Here the speaker is describing a process and focusing on the end point: at the beginning Mary didn't know how to drive sports cars, and at the end she has learned. The process has a conclusion.

Stative verbs display some grammatical differences from dynamic verbs. For example in English progressive forms can be used of dynamic situations like 5.20a below but not states like 5.20b:

5.20 a. I am learning Swahili.
b. *I am knowing Swahili.

As noted by Vlach (1981) this is because the progressive aspect, marked by *-ing* above, has connotations of dynamism and change which suits an activity like *learn* but is incompatible with a stative verb like *know*. We discuss the English progressive in sections 5.2.4 and 5.2.6 below.

Similarly it usually sounds odd to use the imperative with statives; we can compare the following:

5.21 a. Learn Swahili!
b. ?Know Swahili!

Once again, we can speculate that imperatives imply action and dynamism, and are therefore incompatible with stative verbs.

It may be, however, that the distinction between state and dynamic situations is not always as clear-cut. Some verbs may be more strongly stative than others; *remain* for example, patterns like other stative verbs in not taking the progressive, as in 5.22 b below, but it does allow the imperative, as in 5.22c:

5.22 a. The answer remains the same: no!
b. *The answer is remaining the same: no!
c. Remain at your posts!

It is important too to remember that verbs may have a range of meanings, some of which may be more stative than others. We can contrast the stative and non-stative uses of *have*, for example, by looking at how they interact with the progressive:[3]

5.23 a. I have a car.
b. *I am having a car.
c. I am having second thoughts about this.

5.24 a. She has a sister in New York.
b. *She is having a sister in New York.
c. She is having a baby.

Dynamic verbs

Dynamic verbs can be classified into a number of types, based on the semantic distinctions **durative/punctual** and **telic/atelic**, which we will discuss below.

The first distinction is between **durative** and **punctual**: **durative** is applied to verbs that describe a situation or process which lasts for a period of time, while **punctual** describes an event that seems so instantaneous that it involves virtually no time. A typical comparison would be between the punctual 5.25 and the durative 5.26:

5.25 John coughed.

5.26 John slept.

What matters of course is not how much time an actual cough takes but that the typical cough is so short that conventionally speakers do not focus on the internal structure of the event.

In Slavic linguistics the equivalent of verbs like *cough* are called **semelfactive** verbs, after the Latin word *semel*, "once." This term is adopted for general use by C. S. Smith (1991), Verkuyl (1993), and other writers. Other semelfactive verbs in English would include *flash*, *shoot*, *knock*, *sneeze* and *blink*. One interesting fact is that in English a clash between a semelfactive verb and a durative adverbial can trigger an **iterative** interpretation, that is where the event is assumed to be repeated for the period described, for example:

5.27 Fred coughed all night.

5.28 The drunk knocked for ten minutes.

5.29 The cursor flashed until the battery ran down.

In each of these examples the action is interpreted as being iterative: 5.27 is not understood to mean that Fred spent all night uttering a single drawn-out cough!

The second distinction is between **telic** and **atelic**. **Telic** refers to those processes that are seen as having a natural completion. Compare for example:

5.30 a. Harry was building a raft.
b. Harry was gazing at the sea.

If we interrupt these processes at any point then we can correctly say:

5.31 Harry gazed at the sea.

but we cannot necessarily say:

5.32 Harry built a raft.

Another way of looking at this distinction is to say that *gaze* being atelic can continue indefinitely, while *build* has an implied boundary when the process will be over. Alternative terms are **bounded** for telic and **unbounded** for atelic.

It is important to recognize that while verbs may be inherently telic or atelic, combining them with other elements in a sentence can result in a different aspect for the whole, as below:

5.33 a. Fred was running. (atelic)
b. Fred was running in the London Marathon. (telic)

5.34 a. Harry was singing songs. (atelic)
b. Harry was singing a song. (telic)

This telic/atelic distinction interacts with aspectual distinctions: for example a combination of either the English perfect or simple past with a telic verb will produce an implication of completion. Thus, as we have seen, both 5.35 and 5.36 entail 5.37:

5.35 Mary painted my portrait.

5.36 Mary has painted my portrait.

5.37 The portrait is finished.

However, the combination of a progressive aspect and a telic verb, as in 5.38 below does not produce this implication: 5.38 does not entail 5.36 above:

5.38 Mary was painting my portrait.

Comrie (1976) gives examples of derivational processes that can create telic verbs from atelic verbs, for example the German pairs in 5.39:

5.39 a. *essen* "eat," *aufessen* "eat up"
b. *kämpfen* "fight," *erkämpfen* "achieve by fighting"

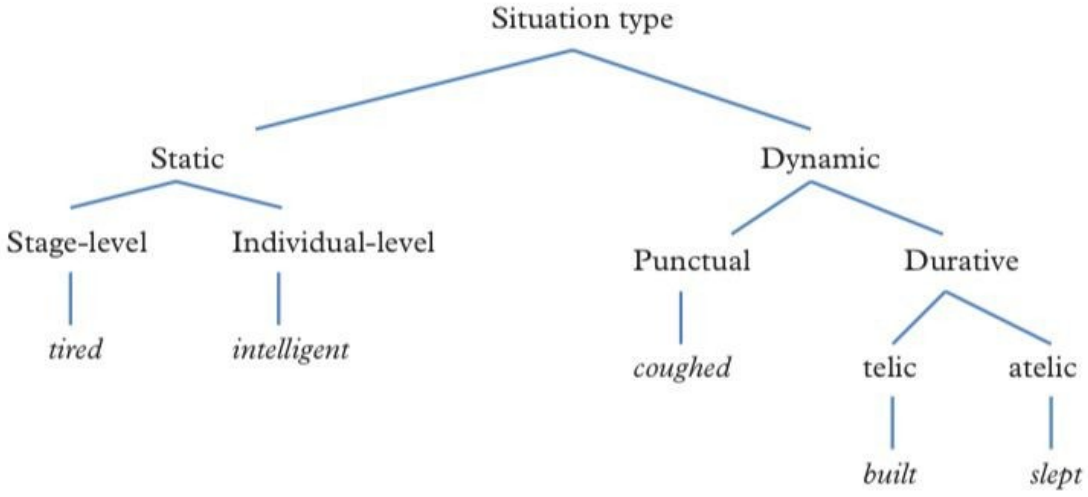
He contrasts the following sentences:

5.40 a. Die Partisanen haben für die Freiheit ihres Landes gekämpft.
b. Die Partisanen haben die Freiheit ihres Landes erkämpft.
"The partisans have fought for the freedom of their country."
(Comrie 1976: 46–47)

where 5.40b implies that their fight was successful while 5.40a does not.

We can draw together some of the main semantic distinctions among situation types into the diagram below, where we include a single example of adjectives and verbs for each:

5.41 Semantic distinctions among situation types

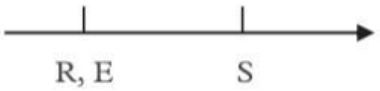


5.2.3 A system of situation types

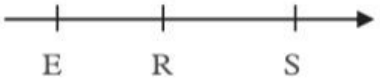
Speakers use their knowledge of these semantic distinctions – stative/dynamic, durative/punctual, telic/atelic – to draw distinctions of situation type. We have seen that some verbs, like *paint*, *draw*, and *build*, are inherently telic while others like *talk*,

the relations (i) between reference time and speech time, and (ii) between event and reference time. We can show this with the examples in (5.74–6):

5.74 "I saw Helen"
(R=E<S)



5.75 "I had seen Helen"
(E<R<S)



5.76 "I will see Helen"
(S<R=E)

In 5.74 the vantage point and the event are situated before the act of speaking, the speech time, which then corresponds to the simple past tense in the sentence "I saw Helen." In 5.75, as in example 5.69 above, the reference time is in the past of the speech time, setting up a secondary past, corresponding to the past perfect form. In 5.76 the vantage point and event are in the future of the speech time, giving the simple future "I will see Helen."

It is difficult to go much further than these brief remarks about tense without discussing aspect. This is because in many languages, including English, aspect and tense interact in subtle ways and are marked on verbs in similar ways, often sharing composite endings. We discuss aspect in the next section.

5.2.6 Aspect

Aspect systems allow speakers to relate situations and time, but instead of fixing situations in time relative to the act of speaking, like tense does, aspect allows speakers to view an event in various ways: as complete, or incomplete, as so short as to involve almost no time, as something stretched over a perceptible period, or as something repeated over a period. As Charles Hockett (1958: 237) describes it:

5.77 *Aspects* have to do, not with the location of an event in time, but with its temporal distribution or contour.

We can compare the sentences 5.78 and 5.79 below for example:

5.78 Ralph was building a fire escape last week.

5.79 Ralph built a fire escape last week.

Both sentences describe a situation in the past but they differ: 5.79 views the fire escape as completed, while 5.78 gives no information about whether the fire escape ever got finished. The difference arises, of course, because the verb forms are each at a different intersection of the tense and aspect systems of English: *was building*

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AN ANALYSIS OF PLOT IN *FILM THE THEORY OF EVERYTHING* BY JAMES MARSH

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ABSTRACT

Plot is one of the important elements contained in narrative literary works. Plots in literary works, films, stories, or other narratives are sequences of several events, and each of these events influences subsequent events. Now, the film is considered as a powerful communication medium for the masses that are being targeted, because of its audio-visual nature, that is, vivid images and sounds. With pictures and sound, movies can tell a lot in a short time. This study focuses on the analysis of how the plot is used in the film The Theory of Everything. Thus, the aim is to describe the plot in the film The Theory of Everything.This research used a descriptive qualitative method. First, the writer categorizes several fragments of a sentence, dialogue, and scene. Next, look for, analysis, and interpret it to obtain the plot structure in accordance with the theory. From the results of the analysis obtained the answer that the film is told in its entirety starting from exposition, rising action, climax, and falling action. And the film closes with a closed ending. So the film goes forward or progressive plot. The authors hope that the results of this study will benefit future researchers who are interested in the work of literature in the form of films, especially in the plot.

Keywords: *Film, plot*

INTRODUCTION

Sumardjo and Saini (1997: 3-4) states that literature is a human personal expression in the form of experiences, thoughts, feelings, ideas, enthusiasm, and belief in a form of concrete images that evoke enchantment with language tools. Literature can be classified as fiction and non-fiction. Novel, short story, drama (also known as film or movie), and tales are included in the fiction works. On the contrary, the nonfiction works are essays, history, autobiography, and diary. In this skripsi drama (also known as film or movie) is used as discussion material, where the drama itself belongs to literary works.

According to Dr. Phil Astrid S. Susanto (1982: 58), the essence of film is movement or more precisely moving images. In the Indonesian language, the term life picture was known, and indeed the movement was the element that gave "life" to a picture. The film is an audiovisual

communication media that functions to convey certain messages to other people or groups of people. You need to know that the film message as a means of mass communication can indeed be packaged in any form by the mission of making the film. The film itself can send messages for many purposes, some are just for entertainment, moral messages, education, information, and so forth. The film is much loved by all groups, especially Indonesian teenagers. The film is considered able to accommodate the course of the story so that the film can explain in detail the whole of what happened to the story. The stories contained in the film also varied. There are stories of romance, social, religion, innuendo, economy, and others. At this time, a director mostly make stories in the film with the theme of love. Daily events that can be used as inspiration by a director. Even self-experience can be an inspiration for a director. When a director makes his work, the director tries to make a story that is interesting and can bring up a picture of the story as if it were real that happened in the audience's imagination. The building elements of a narrative element in a film are usually the most important things in the work of a film, the most important elements usually include:

1) Story, a novel is adapted into a film, not all of the novel's contents (stories) appear in the film. In a novel, a bright morning atmosphere can be described so in detail to several hundred words, but in the film only presented in a single shot.

2) Plot, in general, the plot is a series of events in a story. Staton (2007:26) said that plot is a series of the event in a story. How a certain event affecting another event that cannot be ignored, since the event will be effecting for all story. How a certain event affecting another event that cannot be ignored, since the event will be effecting for all story. The plot is the sequence of events in a story from the beginning, middle, until the end. With plot, the audiences know how

Prof. Dr. Sugiyono

BEST SELLER

METODE PENELITIAN KUANTITATIF KUALITATIF DAN R&D

ALFABETA

PERHATIAN

KECELAKAAN BAGI ORANG-ORANG YANG CURANG
(QS 83 Al-Muthaffifin Ayat 1)

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(Pesan dari Penerbit ALFABETA)

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Anggota Ikatan Penerbit Indonesia (IKAPI)

Berdasarkan jenis-jenis penelitian seperti tersebut di atas, maka dapat dikemukakan di sini bahwa, yang termasuk dalam metode kuantitatif adalah metode penelitian eksperimen dan survey, sedangkan yang termasuk dalam metode kualitatif yaitu metode naturalistik. Penelitian untuk *basic research* pada umumnya menggunakan metode eksperimen dan kualitatif, *applied research* menggunakan eksperimen dan survey, dan R&D dapat menggunakan survey, kualitatif dan eksperimen

C. Pengertian Metode Penelitian Kuantitatif dan Kualitatif

Terdapat beberapa istilah pada kedua metode tersebut. Borg and Gall (1989) menyatakan sebagai berikut.

> *Many labels have been used to distinguish between traditional research methods and these new methods: positivistic versus postpostivistic research; scientivic versus artistic research; confirmatory versus discovery–oriented research; quantitative versus interpretive research; quantitative versus qualitative research. The quantitative-qualitative distinction seem most widely used. Both quantitative researchers and qualitative researcher go about inquiry in different ways.*

Metode kuantitatif dan kualitatif sering dipasangkan dengan nama metode yang tradisional, dan metode baru; metode positivistik dan metode postpositivistik; metode scientific dan metode artistik, metode konfirmasi dan temuan; serta kuantitatif dan interpretif. Jadi metode kuantitatif sering dinamakan metode tradisional, positivistik, scientific dan metode discovery. Selanjutnya metode kualitatif sering dinamakan sebagai metode baru, postpositivistik; *artistik; dan interpretive research.*

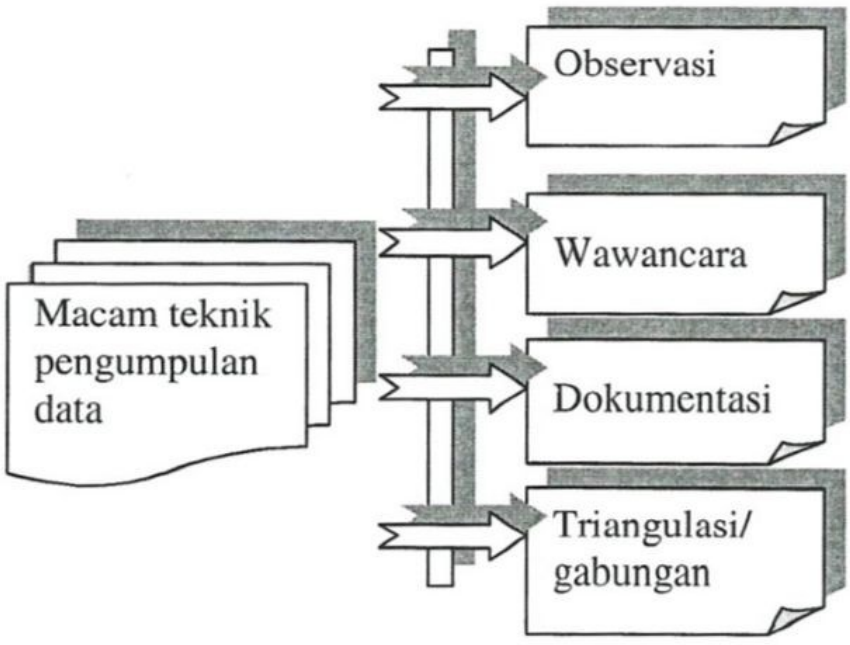
Metode kuantitatif dinamakan metode tradisional, karena metode ini sudah cukup lama digunakan sehingga sudah mentradisi sebagai metode untuk penelitian. Metode ini disebut sebagai metode positivistik karena berlandaskan pada filsafat positivisme. Metode ini sebagai metode ilmiah/scientific karena telah memenuhi kaidah-kaidah ilmiah yaitu konkrit/empiris, obyektif, terukur, rasional, dan sistematis. Metode ini juga disebut metode discovery, karena dengan metode ini dapat ditemukan dan dikembangkan berbagai iptek baru. Metode ini disebut metode kuantitatif karena data penelitian berupa angka-angka dan analisis menggunakan statistik.

Metode penelitian kualitatif dinamakan sebagai metode baru, karena popularitasnya belum lama, dinamakan metode postpositivistik karena berlandaskan pada filsafat postpositivisme. Metode ini disebut juga sebagai metode artistik, karena proses penelitian lebih bersifat seni (kurang terpola), dan disebut sebagai metode interpretive karena

dikumpulkan pada setting alamiah (*natural setting*), pada laboratorium dengan metode eksperimen, di rumah dengan berbagai responden, pada suatu seminar, diskusi, di jalan dan lain-lain. Bila di lihat dari sumber datanya, maka pengumpulan data dapat menggunakan *sumber primer*, dan *sumber sekunder*. Sumber primer adalah sumber data yang *langsung memberikan* data kepada pengumpul data, dan sumber sekunder merupakan sumber yang *tidak langsung memberikan* data kepada pengumpul data, misalnya lewat orang lain atau lewat dokumen. Selanjutnya bila dilihat dari *segi cara* atau teknik pengumpulan data, maka teknik pengumpulan data dapat dilakukan dengan observasi (pengamatan) interview (wawancara), kuesioner (angket), dokumentasi dan gabungan keempatnya.

Bermacam-macam teknik pengumpulan data ditunjukkan pada gambar 12.1 berikut. Berdasarkan gambar tersebut terlihat bahwa secara umum terdapat empat macam teknik pengumpulan data, yaitu observasi, wawancara, dokumentasi, dan gabungan/triangulasi.

Dalam penelitian kualitatif, pengumpulan data dilakukan pada *natural setting* (kondisi yang alamiah), sumber data primer, dan teknik pengumpulan data lebih banyak pada observasi berperan serta (*participan observation*), wawancara mendalam (*in depth interiview*) dan dokumentasi. Catherine Marshall, Gretchen B. Rossman, menyatakan bahwa "*the fundamental methods relied on by qualitative researchers for gathering information are, participation in the setting, direct observation, in-depth interviewing, document review* "



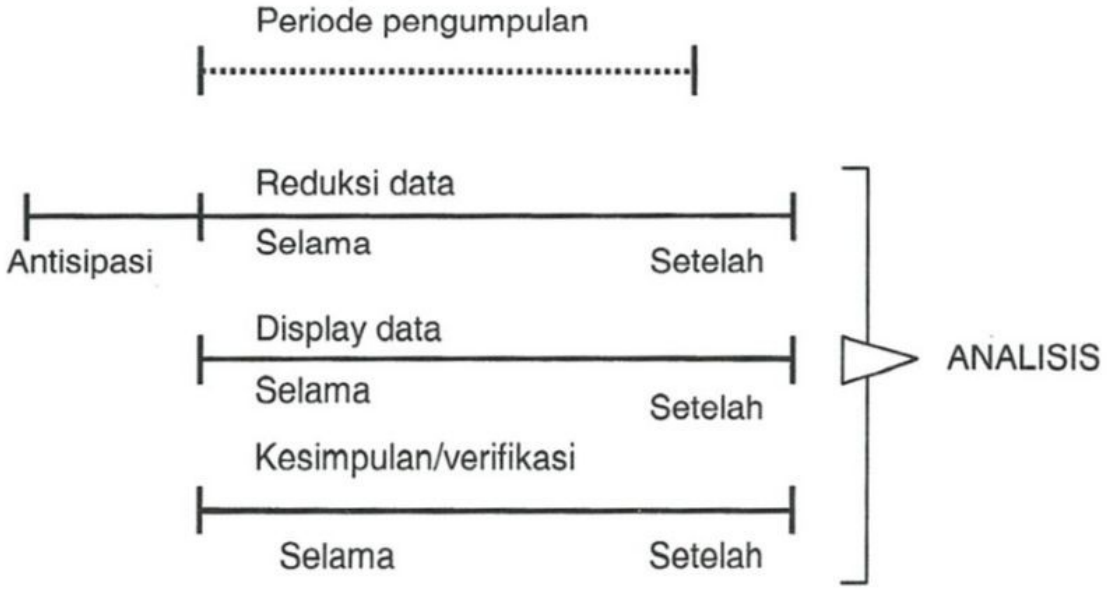
Gambar 12.1 Macam-macam Teknik Pengumpulan data

pohoh-pohon yang lain, bahkan juga mengamati binatang yang ada di hutan tersebut.

2. Analisis Data di lapangan Model Miles and Huberman

Analisis data dalam penelitian kualitatif, dilakukan pada saat pengumpulan data berlangsung, dan setelah selesai pengumpulan data dalam periode tertentu. Pada saat wawancara, peneliti sudah melakukan analisis terhadap jawaban yang diwawancarai. Bila jawaban yang diwawancarai setelah dianalisis terasa belum memuaskan, maka peneliti akan melanjutkan pertanyaan lagi, sampai tahap tertentu, diperoleh data yang dianggap kredibel. Miles and Huberman (1984), mengemukakan bahwa aktivitas dalam analisis data kualitatif dilakukan secara interaktif dan berlangsung secara terus menerus sampai tuntas, sehingga datanya sudah jenuh. Aktivitas dalam analisis data, yaitu *data reduction, data display*, dan *conclusion drawing/verification*. Langkah-langkah analisis ditunjukkan pada gambar 13.1a berikut.

Berdasarkan gambar tersebut terlihat bahwa, setelah peneliti melakukan pengumpulan data, maka peneliti melakukan antisipatory sebelum melakukan reduksi data. *Anticipatory data reduction is occurring as the research decides (often without full awareness) which conceptual frame work, which sites, which research question, which data collection approaches to choose*. Selanjutnya model interaktif dalam analisis data ditunjukkan pada gambar 13.1b berikut.



Gambar 13.1a. Komponen dalam analisis data (*flow model*)

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THE ANALYSIS OF SEMANTICS MEANING FOUND IN COMMENTS OF INSTAGRAM ACCOUNT OF *INFO DENPASAR*

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Abstrak

Tujuan dilakukannya penelitian ini adalah untuk mengidentifikasi jenis-jenis makna dalam semantik yang terdapat pada komentar di media sosial khususnya di akun instagram. Data dalam penelitian ini adalah frasa, klausa, dan kalimat yang terdapat pada komentar di akun instagram Info Denpasar. Penelitian ini terutama membahas tujuh jenis makna dalam Semantik berdasarkan teori dari Leech. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Metode pengumpulan data yang digunakan dalam penelitian ini adalah metode observasi. Berdasarkan analisis, ditemukan lima jenis makna dalam semantik pada komentar di akun Instagram Info Denpasar. Yaitu makna konseptual, makna konotatif, makna sosial, makna afektif, dan makna tematik. Jenis makna yang paling banyak ditemukan adalah makna konotatif (45,8%). Pengguna Akun Instagram mengungkapkan pendapat mereka tentang suatu masalah secara implisit. Hal ini dilakukan untuk menghindari adanya ketersinggungan dari pihak-pihak tertentu mengenai kata-kata yang digunakan dalam mengungkapkan pendapat.

Kata kunci: semantik, makna, komunikasi, teori Leech

Introduction

The most important and well known tool for communication was language. Bloomfield state, that the study of language plays a great part in our life (Bloomfield, 1993). When we talk about language forms, we mean words, phrases, clauses, sentences, paragraphs, etc., which are spoken and written (Swarniti, 2019). The internal differentiation of human societies was reflected in their languages. Linguistics plays a vital role for the development of a language. There are four different branches of linguistics, and they are, phonology, morphology, semantics, and syntax and each of them have their own function for the development of a language (Umagandhi et al., 2017). Linguistics was defined as scientific study of language which consists of four branches. Semantics is one of linguistics branches. Semantics is the study about the meaning of the written or spoken text. This study is very important to learn because every written and spoken text needs a meaning to deliver. Leech states that meaning is an idea or concept that can be transferred from the mind of the speaker in the mind of the hearer by embodying them in the form of one language or another (G. Leech, 1974).

Discussing meaning, there are some researchers have done their research in analyzing meaning. According to Djajasudarma, the meaning is the association that exists between the elements of the language itself (especially the words) (Djajasudarma, 2012), while according

English Sentence Analysis

An introductory course

by Marjolijn Verspoor
and Kim Sauter

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5.3 Verbs

As you saw in Chapter 4, *verbs* usually denote processes, actions, or states: *walk, run, be, become, think, believe*, and so on that may take place or occur over time. The referents of lexical verbs may range from very concrete to very abstract processes. For example, *walk* and *run* have concrete meanings because they stand for actions that can be clearly visualized. On the other hand, *have* or *become*, which refer to a state of possession or a change of state, *believe* and *think*, which refer to mental processes or states, and *be*, which refers to a vague state that takes place over time, have more abstract meanings referring to states that occur over time. And as you saw in Chapter 3, the auxiliary verbs like *be, will, can, may*, and so on also have rather vague, abstract meanings.

In some cases it is difficult to determine whether a word is used as noun or verb as nouns may be used as verbs and vice versa. For example, a non-finite verb form like *to study* or *studying* can keep a lot of its 'verb quality' but is used as a subject, as in *To study is necessary*. In this case, *to study* is still regarded as a verb because it still has a lot of 'verbal' characteristics. It can be followed by a direct object as in *To study English syntax is necessary* or be modified by an adverb as in *To study hard is necessary*. *To study, to study hard*, and *to study English Syntax* are all non-finite clauses functioning as subject, which will be studied in more detail in Chapter 7.

In case of an *-ing* form the 'verb' may lose all of its 'verb' properties and then it should be regarded as a noun. Compare the following sentences:

Painting the room is difficult.

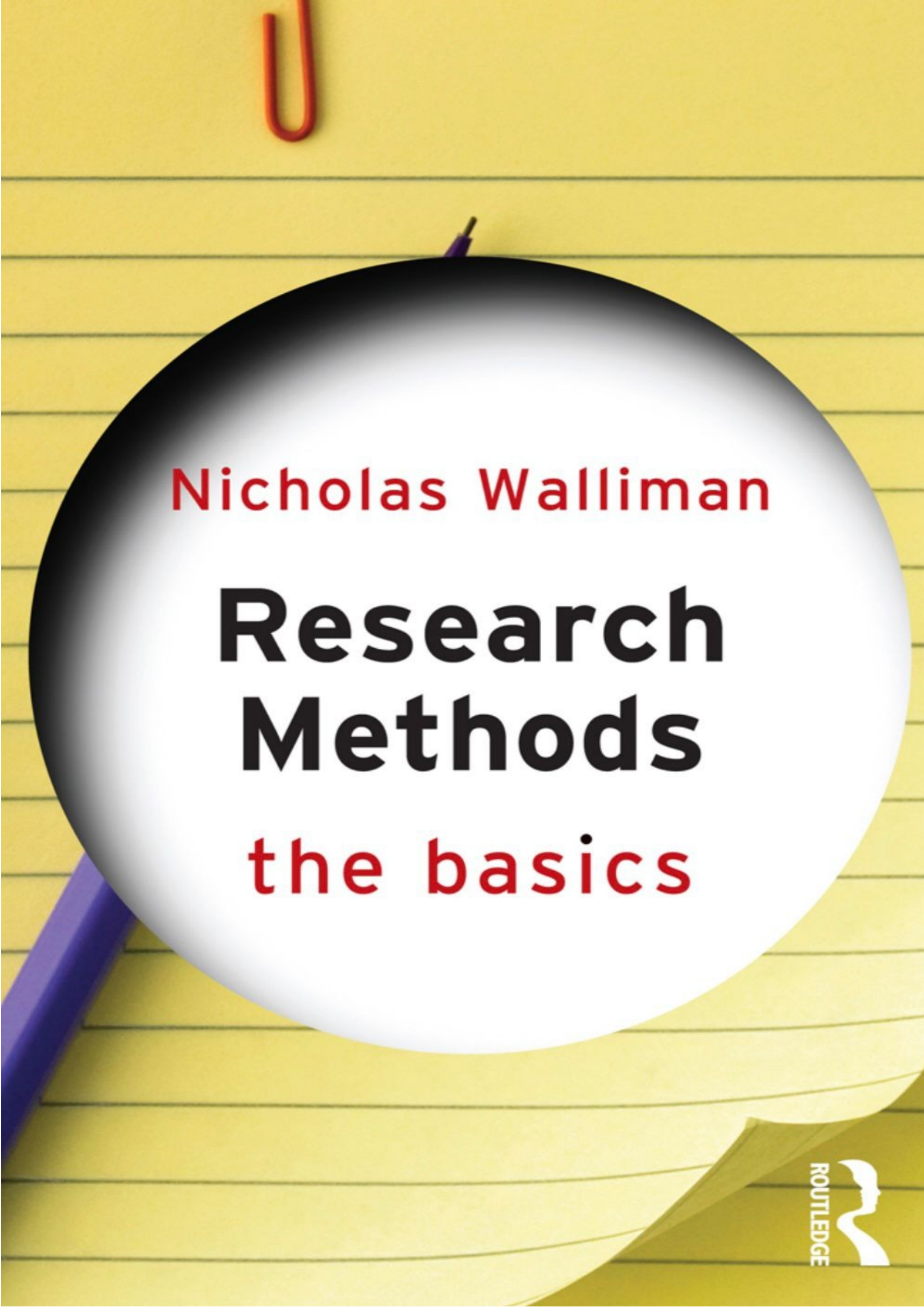
Painting still has verbal qualities because it is followed by a direct object, *the room*; *painting the room* as a whole is a non-finite clause, functioning as subject. In this dependent clause *painting* is the verb phrase.

The painting of the room was the most difficult chore.

Painting now has more noun qualities because it is preceded and followed by noun modifiers, *the* and *of the room*. *The painting of the room* is a noun phrase, functioning as subject.

The painting in the room is by a famous artist.

Painting has lost all of its verb qualities and is a full noun; it could even be made plural. *The painting in the room* is a noun phrase, functioning as subject.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Order The condition that things are constituted in an organized fashion that can be revealed through observation.

Ordinal level (of quantification) Ordering data by rank without reference to specific measurement, i.e. more or less than, bigger or smaller than.

Paradigm The overall effect of the acceptance of a particular general theoretical approach, and the influence it has on the scientists' view of the world. According to Kuhn, normal scientific activity is carried out within the terms of the paradigm.

Parameter A measurable characteristic or feature that is shared in different populations.

Parsimony Economy of explanation of phenomena, especially in formulating theories.

Participant Someone who takes part in a research project as a subject of study. This term implies that the person takes an active role in the research by performing actions or providing information.

Pilot study A pre-test of a questionnaire or other type of survey on a small number of cases in order to test the procedures and quality of responses.

Plagiarism The taking and use of other people's thoughts or writing as your own. This is sometimes done by students who copy out chunks of text from publications or the Internet and include it in their writing without any acknowledgement to its source.

Population A collective term used to describe the total quantity of cases of the type which are the subject of the study. It can consist of objects, people and even events.

Positivism An epistemological stance that maintains that all phenomena, including social, can be analysed using scientific method. Everything can be measured and, if only one knew enough, the causes and effects of all phenomena could be uncovered.

Postmodernism A movement that reacts against the all embracing theories of the Modern Movement and insists on the inseparable links between knowledge and power.

Prediction One of the common objectives of research.

Primary data Sources from which researchers can gain data by direct, detached observation or measurement of phenomena in the real world, undisturbed by any intermediary interpreter. It is a matter of philosophical debate as to what extent the detachment and undisturbed state are possible or even desirable.

The Study of Language

Fourth Edition

George Yule

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The words *Fire Department* make it sound like they're the ones who are starting fires, doesn't it? It should be called the "Extinguishing Department." We don't call the police the "Crime Department." Also, the "Bomb Squad" sounds like a terrorist gang. The same is true of *wrinkle cream*. Doesn't it sound like it causes wrinkles? And why would a doctor prescribe pain pills? I already *have* pain! I need relief pills!

Carlin (1997)

Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker (like George Carlin) might want them to mean on a particular occasion. This approach is concerned with objective or general meaning and avoids trying to account for subjective or local meaning. Doing semantics is attempting to spell out what it is we all know when we behave as if we share knowledge of the meaning of a word, a phrase, or a sentence in a language.