## A LINGUISTICS WORKBOOK

FOURTH EDITION

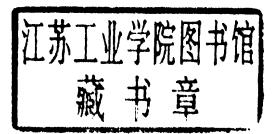
Ann K. FARMER

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# A Linguistics Workbook

Ann K. Farmer Richard A. Demers

Fourth Edition



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### Preface

Our goal in preparing the fourth edition of this workbook has remained essentially the same as in preparing the earlier editions: to offer students experience with a broader range of languages than is provided in *Linguistics: An Introduction to Language and Communication. Linguistics* focuses for the most part on the properties of English. As stated there, the main reason for this is that "it is essential that students be able to evaluate critically our factual claims at each step, for this encourages a healthy skepticism and an active approach toward the subject matter" (p. xii). Given that students have at least some command of English, we can assume that they are able to draw upon this knowledge to formulate, test, and revise linguistic hypotheses. Thus, they are introduced to the basic methodology of linguistics as a science.

Nevertheless, it is extremely important that students become familiar with the structural properties of languages other than English. In *A Linguistics Workbook*, therefore, we have provided exercises based on a wide variety of the world's languages. We have preserved most of the exercises from earlier editions, though we have dropped some and have added a few new ones. We have also revised several on the basis of our experience in using these exercises in the university classroom.

In general, we continue to work toward improving the clarity of the exercises and broadening the scope of the workbook in terms of languages covered. In several chapters we have selected material from particular languages because they illustrate a desired range of structural types. We invite students to look for similarities and common themes amid the structural diversity. In this way they begin to carry out one of the central goals of current linguistic theory: to discover the basic and shared organizing principles of human language.

As in the earlier editions, the chapters follow the order of presentation in *Linguistics*; thus, the chapter on morphology precedes the chapters on phonetics, phonology, and syntax. We prefer this order for two reasons. First, students have little difficulty relating to words, as opposed to perhaps less intuitively obvious units such as phonetic variants and distinctive features. Second, words encode not only morphological information but also phonological, syntactic, semantic, and pragmatic information; thus, the word can serve as an intelligible and unintimidating introduction to some of the basic concepts of linguistics.

This edition of the workbook also follows the earlier ones in that several of the exercises in the chapter on pragmatics would traditionally be placed in a syntax section. Even though these exercises require the student to recognize certain

syntactic properties and regularities, we have placed them in the chapter on pragmatics in order to illustrate the numerous ways in which the major moods can be marked in the world's languages. In our exercises on moods we have also included examples of sentence negation, since negation frequently patterns with mood marking.

The exercises in this workbook vary in difficulty. This range makes the workbook appropriate for use in intermediate linguistics courses as well as introductory ones. The more difficult exercises also serve another purpose. There are frequently students who become extremely interested in linguistics and wish to do extra work. We have found that many of these exercises are both challenging and stimulating for such students.

We should also call attention to the following point. When one is dealing with a large number of languages, the problem of consistency across writing systems becomes very complex. For example, the symbol a (print-a) is typically used in texts to represent a lax low back vowel. In phonetic writing systems, however, the symbol for a lax low back vowel is a (script-a). We have nevertheless represented almost all of the low back vowels as a, in conformity with standard (not phonetic) convention. Unless otherwise noted, the user of this workbook should assume that the symbol a represents a lax low back vowel. Where appropriate, we have used International Phonetic Alphabet (IPA) symbols in place of the Smith-Trager transcription system used in the earlier editions. This change in transcription is consistent with the adoption of the IPA transcription system in *Linguistics*.

Finally, linguists are fond of saying that the best way to learn about linguistics is to do linguistics. This workbook is intended to make doing linguistics possible at an introductory level. We hope that students will find the exercises both interesting and instructive.

### Acknowledgments

Many people have been involved in the preparation of this workbook. First, we would like to thank those who contributed the basic ideas for our preliminary versions of exercises: Jonathan Beck (French, 3.9, 3.10); Lee Bickmore (Korean, 3.2); Kathy Budway (Spanish, 2.3); Ken Hale, who helped us with the Dyirbal (4.13), Irish (4.16), and Navajo (8.12) exercises; Barbara Hollenbach (Copala Trique, 8.10); and Adrienne Lehrer, who suggested the idea behind the Indo-European exercises (7.1, 7.2).

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Finally, we thank the many students who worked on various versions of these exercises. We have continued to improve the exercises, and to add new ones (and even delete some), based on our students' invaluable input. We would like to think that they learned positive things about linguistics in spite of the fact that the preliminary drafts of virtually all of the exercises needed subsequent refining.

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# 1 Morphology

### 1.1 A Clockwork Orange: Meaning and Form in Context

The passage below is taken from Anthony Burgess's novel A Clockwork Orange. Many of the vocabulary items are borrowed (loosely) from Russian. First read the passage, trying to match the "new" words (underlined) with the definitions given in question A. Both structural (syntactic and morphological) clues and context will be helpful in figuring out what the words mean. Then answer questions A and B.

There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim, Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening,.... The Korova Milkbar was a milkplus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else. They had no licence for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drencrom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels And Saints in your left shoe with lights bursting all over your mozg. Or you could peet milk with knives in it, as we used to say, and this would sharpen you up ... and that was what we were peeting this evening I'm starting off the story with.

### Questions

A. Match each underlined word in the text with one of the definitions on the right, as shown in the first example. (Note: N = noun, V = verb, Adv = adverb)

Word	Definition	
1. <u>droog</u>	friend (N)	
2	God (N)	
3	a drug* (N)	

4	thing (N)
5	quickly (Adv)
6	mind (N)
7	place (N)
8	milk (N)
9	to produce (V)
0	to drink (V)
11.	brain (N)

- B. Provide morphological evidence (and syntactic evidence as well, if you can) to support your choices in question A. The first space is filled in as an example.
  - 1. droog. Evidence that droog is a noun: (Morphological) The plural -s is attached to droog. (Syntactic) Droog occurs in the phrase my three droogs. Nouns combine with possessive pronouns (my, his) and adjectives (three, red, happy) to form noun phrases.

Context suggests that *droog* refers to Alex's companions. The definition most compatible with *droog*, then, is "friend."

2.

3.

<sup>\*</sup>These three words are probably not borrowed from Russian.

4.

5.

6.

7.

8.

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10.

11.

### 1.2 Open- and Closed-Class Words

Read the following passage. For each underlined word, answer questions A-E. (A review of pages 19-23 and 42-46 of *Linguistics* will be helpful.) The answers to the questions for the word *meaning* are given as an example.

... almost self-evidently, a style is specific: its meaning is part and parcel of its period, and cannot be transposed innocently. To see other *periods* as mirrors of our own is to turn history into narcissism; to see other *styles* as open to our own style is to turn history into a dream. But such, really, is the dream of the pluralist: he seems to sleepwalk in the museum. (Foster 1982)

#### Questions

- A. Is the word an open-class or closed-class word?
- B. Is the word *simple* or *complex*?
- C. For each complex word, identify its pieces. That is, does it have a prefix or a suffix? If it has a suffix, is the suffix inflectional or derivational?
- D. What category (part of speech) does the word belong to?
- E. What morphological evidence can you provide to support your answer to question D?
  - 1. meaning. (A) open-class word; (B) complex; (C) mean + ing (stem + suffix), -ing is derivational; (D) meaning is a noun; (E) -ing attaches to verbs to create nouns. Note that an -ing morpheme does attach to verbs to create verbs (e.g., walk + ing as in John was walking the dog). We know, however, that the -ing in meaning is a noun-forming suffix rather than a verb-forming suffix because the plural morpheme -s can be attached to it: its meanings are part and parcel of its period. The plural morpheme cannot be attached to walking: \*John was walkings the dog.

2. self-evidently

3. its

4. transposed

5. narcissism

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