



**CHALIMBANA UNIVERSITY**

**DIRECTORATE OF DISTANCE EDUCATION**

**BACHELOR OF EDUCATION PRIMARY DEGREE**

**LLE 1100: INTRODUCTION TO LANGUAGE, LINGUISTICS AND AFRICAN  
LITERATURE**

**CHALIMBANA UNIVERSITY**

**PRIVATE BAG E 1,**

**LUSAKA.**

**AUTHORS: WINA MUNGALA RUTH, NYIMBILI FRIDAY AND ZULU JOSHUA**

**Copyright:**

© 2018 Chalimbana University

**All rights reserved.**

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying or recording or otherwise without prior written permission of the copy right owner, Chalimbana University

## **Acknowledgements**

Directorate of Distance Education wishes to thank Wina Mungala, Zulu Joshua and Nyimbiri Friday for the contribution to this course.



## **INTRODUCTION TO LANGUAGE**

This part of the course tries to explore language and equip you with the various aspects of language in general and human language in particular. It discusses various definitions of language as defined by some scholars. It will also discuss the biological foundations of language. The question of the origins of language is a philosophical one. In this part of the course, you will be required to make your own assumptions on the origin of language or side with one of the earlier assumptions, justifying why you support that theory. You will also be required to examine to whether human language can be equated to animal language and whether animals can learn and understand human language. It is very important to be grounded in the kinds of animal languages:- whether they can be interchanged among various species. Language functions will help in the categorisation of language in general and forms of communication in particular. What has been considered language handicap tries to address the inadequacies by individuals to articulate or communicate in one way or another. We will also look at language and identity in various aspects.

### **Rational**

This course LLE 1100 is an introduction to Language, Linguistics and African Literature to the primary degree students. It discusses the various aspects of phonetics and phonology, grammar, aspects of syntax and lastly, it brings the literary concepts and studies related to African literature. Students will be equipped with the basic knowledge regarding language and linguistics which will act as a foundation in the learning of other literacy and language course. This will be the basis for teaching linguistic components in language and literacy in relation to the literature existing in the society. Self-evaluative activities have been presented at the end of each unit to enable student reflect on the unit they have read. With this, they will be able to select appropriate teaching and learning methods for their classes.

### **Aim:**

The course is designed to expose you to an overview of linguistics at the various levels of description of language.

## **Learning Outcomes**

- introduce you to the nature of human language
- enable you have a broad view and understanding of linguistics and its relation to language
- help you acquire theoretical linguistic and analytical skills for recognizing and describing the various levels of language;
- equip you knowledge and thorough practice, competence and skills in analyzing various linguistic structures.
- Enable you realise the need to teach literature in the primary schools.
- Help you be familiar with the terms in literature and how they are applied in the primary schools.

## Contents

<b>INTRODUCTION TO LANGUAGE.....</b>	<b>5</b>
<b>Rational.....</b>	<b>5</b>
<b>Aim:.....</b>	<b>5</b>
Summary.....	iv
Study Skills.....	iv
Time frame.....	iv
Course material.....	iv
Recommended readings.....	iv
<b>Assessment.....</b>	<b>v</b>
<b>UNIT 1: INTRODUCING LANGUAGE.....</b>	<b>1</b>
1.1 Defining Language.....	1
1.2 The biological foundations of language.....	2
1.3 Theories of the origin of human language.....	3
1.4 Monogenesis or Polygenesis.....	3
<b>THE NATURE OF HUMAN LANGUAGE.....</b>	<b>8</b>
The properties of language.....	8
Language Acquisition and Learning.....	14
Theories of Language Acquisition.....	15
Factors affecting language acquisition.....	15
2.3 Stages in language development.....	16
<b>UNIT 2: HUMAN AND ANIMAL LANGUAGE.....</b>	<b>21</b>
2.1 Do animals have a language?.....	21
2.2 Can animals learn human language?.....	21
2.4 Kinds of animal language.....	26
<b>LANGUAGE FUNCTIONS.....</b>	<b>27</b>
Dell's (1976) Traditional functions of language.....	27
Halliday's Macro-functions.....	27
Jakobson's functions of language.....	28
<b>UNIT 3: GRAMMAR.....</b>	<b>30</b>
3.2. The production of human sounds.....	32
3.2.1 The functions of Organs of Speech.....	34
3.3.1 Consonants.....	36
3.3.2 Place of articulation features.....	37
3.3.3 Manner of articulation features.....	38
<b>UNIT 4: MORPHOLOGY.....</b>	<b>43</b>
<b>UNIT 5: ELEMENTS OF THE WORD.....</b>	<b>59</b>
<b>UNIT 6: WORD FORMATION PROCESSES.....</b>	<b>62</b>
Introduction.....	62
6. 1 Affixation.....	62
6. 2 Inflection and Derivation.....	62

6. 2. 3 Derivational Productivity.....	65
6. 2. 4 Conversion.....	65
6. 2. 5 Compounding.....	67
6. 2. 6 Minor Ways of Word-formation in English.....	67
<b>UNIT 7: SOME ASPECTS OF SYNTAX .....</b>	<b>70</b>
7. 1. 2 Nouns .....	71
7. 1. 3 Adjectives .....	76
7. 1. 5 Adverbs .....	79
5.1.6 Conjunctions .....	89
7.1.7 Prepositions.....	93
7.1.8 Interjections.....	99
<b>UNIT 8: TENSE AND ASPECT.....</b>	<b>103</b>
<b>UNIT 9: THE SENTENCE .....</b>	<b>105</b>
<b>UNIT 10: TEACHING LITERATURE .....</b>	<b>108</b>
10.2 Purposes for Teaching Literature .....	110
10.3 Helping Children Learn Literature.....	111
10.5.10 Similarities and Differences in Oral and Written Literature.....	129
Trickster stories.....	132
Riddles .....	133





## **Summary**

This module LLE 1100 course will introduce you to the nature of human language, linguistics and its relation to language, theoretical linguistic and analytical skills for recognizing and describing the various levels of language, enable you achieve, thorough knowledge and practice, competence and skills in analyzing various linguistic structures. It further exposes you to the teaching of literature in the primary schools.

## **Study Skills**

### **Time frame**

This module will be covered in a period of one academic year

### **Course material**

Study units, text books and assignment file

**Need help:** For any help or guidance contact:

Mrs. Wina (0979358046), email: [mungala2010@gmail.com](mailto:mungala2010@gmail.com)

Mr. Zulu (0978176214), email: [jzulu3668@gmail.com](mailto:jzulu3668@gmail.com)

Mr. Nyimbili (0968848584), email: [nyimbili2012@gmail.com](mailto:nyimbili2012@gmail.com)

## **Recommended readings**

Chalker, S. (1984). *Current English Grammar*. Mac Millan Publishing Company

Chomsky, N. (1968) Linguistic Contribution to the study of Mind.

Clegg, J. (2007). Moving Towards Biligual Education in Africa. In Coleman, H.Ed. *Language and Development: Africa and Beyond*. Addis Ababa: British Council.

Crystal, D (2000) *Language Death*. Cambridge: Cambridge University press.

Crystal, D. (1987) *The Cambridge Encyclopedia of Language*. New York: Cambridge University Press

Lyons, J. (1981). *Language and Linguistics*. Cambridge: Cambridge University Press

## **Assessment**

Assessment for this course will comprise course work in form of two assignments, one presentation and one peer teaching, one test and final course examination. The course is a full year one.

<b>Assessment</b>	<b>Comments</b>	<b>Percentage</b>
Assignment 1	Written	20%
Assignment 2 (seminar)	Individual presentation/peer teaching	10%
Test	Individual	20%
Final examination	Individual	50%
Total		100%

## **UNIT 1: INTRODUCING LANGUAGE**

### **Introduction**

We are all familiar with the term ‘language’; we all speak a language. Although we are all users of language, whether native or not, there are various aspects of it that require close study for scholars to fully understand the forms and structure of a natural language.

### **Learning Outcomes**

As you work through the unit, you should be able to:

- analyse various scholarly definitions of language;
- distinguish between articulated and non-articulated languages
- discuss the biological foundations of language .

### **1.1 Defining Language**

Language is polysemous; it has more than one meaning. Here are a number of definitions of language from some scholars:

- a) Language is a system of communication uniquely associated with humans and distinguished by its capacity to express complex ideas.
- b) Language is purely human and non-restrictive method of communicating ideas, emotions and desires by means of voluntary produced symbols. (Sapir)
- c) Language is a system of arbitrary symbols by means of which a social group cooperates. (Bloch and Trager)
- d) It is a system of arbitrary vocal symbols by which thought is conveyed from one human being to another. (Lyons)
- e) Language is the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols (Hall)
- f) Language is a set (of finite and infinite) of sentences, each finite in length and constructed out of a finite set of elements, (Chomsky)
- g) It is “a system of communication used by the people of a particular country or profession.” (CALD3).

- h) Language is “a system of communication consisting of a set of small parts and a set of rules which decide the ways in which these parts can be combined to produce messages that have meaning,” (Proter; 1995).
- i) Language is a system of communication using speech sounds either oral or written. These sounds are related to meaning in an arbitrary manner... (Malande, 2010).
- j) Language might be described as the ability to take a finite set of elements (such as words), and using a set of rules (grammar and syntax) to create infinite combinations, each of which is comprehensible.

Language is natural, species-specific and species-uniform. To say, ‘language is species-specific’ means that each species has its own kind of language. By species-uniform means that all human beings have the ability to speak.

It is worthy however to state that human language does not necessarily need to be articulated for it can be made of signs or movements. Language can also be made by non-human beings such as animals, birds and bees.

## **1.2 The biological foundations of language**

(a) **The nature/ nurture controversy:** The argument between Chomsky and Skinner is based on the biological foundations of language. Noam Chomsky postulates that it is natural for a human being to learn a language because humans have an inborn (naturally) capacity to learn any human language. He argues that it is not possible to teach human language as a whole to any animal just as it is not possible for human beings to learn fully any animal language. Skinner postulates that humans learn a language through education or training (nurtured by environment).

### **(b) The relevance of biology to language**

- i. Anatomy and physiology: language is determined and limited by anatomy and physiology, e.g. Phonology (i.e. the shape of the speech organs).

- ii. The developmental schedule which follows the regular patterns dependent on child's physical development.
- iii. The difficulty in 'suppressing' language: the ability to learn a language is deeply rooted in human beings that children learn it even in the face of dramatic handicaps.

### **1.3 Theories of the origin of human language**

With the advancement in technology, is it possible for scientists, anthropologists and linguists to specifically determine the origin of human language? The question of 'when', 'how' and 'where' man first developed language has remained a puzzle to scholars in various fields of research because all attempts made have been unsuccessful. All that has prevailed are assumptions. To that, scholars who debated on the issue banned the discussions, (Malande, 2010). It is, therefore, assumed that human language draws back to the period of man's existence. Then immediately man came into existence, then language came into existence as well. Do you know some of the theories about the origin of language? Let us look at the following assumptions (theories):

#### **Monogenesis or Polygenesis**

The prefix 'mono' means one/ single, 'poly', several and 'genesis' the beginning/ origin/ creation. The monogenetic theory of language origin holds that all human articulated languages developed from a single ancestor language while according to the polygenetic theory of language origin states that some articulated languages developed from different sources and places. The controversy cannot be settled for lack of facts or records. Both assumptions may reflect what actually happened.

#### **The Divine Gift Theory**

The term is used to refer to all theories that suggest that human language was created by God or some divinity:

- a) In the book of Genesis 2:18-20, God gave Adam language. Language was passed on unchanged until at Tower of Babel experience (Genesis 11:1-9). Therefore, language was a gift from a divine source of some kind.

- b) In Egypt, god Thoth was a creator of language.
- c) With the Babylonians, god Nabu was the creator of languages.
- d) With the Hindus, god Brahma created language, together with his wife goddess Sarasvati gave language to mankind.

### **The Ding-Dong Theory or Mativistic Theory (M Muller 1860-19430)**

The theory states that there is intrinsic natural link between words and what they mean or refer to and language developed from primitive man's zeal to name objects. The theory is derived from onomatopoeic relation for it believes that language developed from words that had a natural link with their meanings, hence the term 'ding-dong' which represents the sound it naturally makes. However, we may ask ourselves of how many words in a natural language would form communicative stretches using onomatopoeia.

### **Sing-song Theory (Linguist, Otto Jespersen 1860-1943)**

The theory states that language developed from inarticulate chants of primitive man. It states that language was derived from song as an expression rather than a communicative need, with love being the greatest stimulus for language development. This theory relates speech to emotional songs.

### **Bow-Wow Theory**

The theory is derived from English onomatopoeia imitating the barking of dogs. This sound imitating theory holds that language developed from primitive man imitating natural sounds, such as cries or thunder. Hearing trees crash or dogs bark urged him to imitate these sounds as best as he could, eg. 'boom' and 'bow-wow.'

### **Pooh-Pooh Theory (LH Gray 1875-1955)**

This theory is also known as the exclamation theory or the interjection theory. The theorist believes language was derived from interjections expressing emotions.

### **Yo-He-Ho Theory**

The theory traces language back to cries uttered to co-ordinate collective work. The objection to the theory is that group work presupposes prior communication.

### **Ta-ta Theory (Johannesson and Piaget)**

The theorists believe that language developed from man's use of gestures. Primitive man supposedly first communicated by gesturing with arms and hands. Then, as he began using tools, he began gesturing with his mouth, lips, tongue, and teeth - the visible parts of the body that form the speech sounds of language. Perhaps, then, man first spoke because he had his hands full.

### **1.4 The Evolution Theory**

You may have met this theory of man's existence from history; the evolution theory. The linguist, Phillip Lieberman links the development of language with the evolutionary development of speech production and perception apparatus and subsequently the development of language. This development would be accompanied by changes in the brain and the nervous system toward greater complexity, (Malande, 2010).

### **1.4 Comments on the theories**

Apart from the first and second discussed theories, the rest of the theories can be merged as the invention theory. The invention theory emanated from the theory that the earliest manifestations of language were cries of nature (such as cries of pain, fear, surprise, anger, pleasure, and so on) that man shared with the animals.

### **1.5 Linguistics and the question of language origin**

Let us now look at what some domains attempt to review about language origins. Comparative Linguistics: comparative methods aim at establishing relationships between two or more genetically related languages by comparing cognate words. This has only yielded the history of only ten thousand years or less. The period is too brief to provide data on origins.

### **1.6 Archaeology and the question of language**

#### **1.6.1 Direct archaeological Evidence**

Direct archaeological evidence examined the language writings. The evidence does not go further than 5,000 years since the oldest writings system were invented. This does



not solve the problem of origin but instead proves the existence of human language since at least 5,000 years go.

### **1.6.2 Indirect Archaeological Evidence**

The deals in archaeological discovery of culture which are cumulative and are traditionally shows to have been in existence since at least one million years (we can infer that language has been in existence since one million years), since there is no culture without language to transmit it. Archaeological evidence offer no evidence from which we can reconstruct its evolutionary development or does it offer any evidence regarding where language begins.

### **1.7 Herder's view**

According to Malande (2010), Johann Herder-1769 refuted both the Divine-Gift Theory and the Invention theory of the origin of language. Herder is the one who paved way for free scientific investigation. His argument is on the notion that language was invented by man but not outside his reasoning power. Man invented language to exercise his power. Hence, apart from expressing emotions, he could name objects.

### **Reflection**

*Think about the debate on the origin of language. Do you think there would be other origins of language other than those provide?*

### **Summary**

In this unit, you have been given various definitions of 'language'. We have also discussed the biological foundations of language. Theories about the origin of language as advanced by different proponents have also been given. As you have seen, there are various assumptions about the origin of language and because there is no tangible evidence, all are subject to criticism.

### **Evaluation**

*Explain the strengths and weaknesses of:*

- a) *the monogenesis theory*

- b) *the Divine Gift theory*
- c) *the Nativist theory*
- d) *the Bow-Wow Theory*

## **Unit 2: THE NATURE OF HUMAN LANGUAGE**

### **1.0 Introduction**

This unit looks at the nature of human language. It is concerned with the theories of the origin of human language. It will also look at the design features of language as well as the theories of language acquisition.

### **Learning Outcomes**

By the end of this unit you should be able to;

- As you work through this unit, you should be able to:
- analyse some of the theories of the origin of human language;
- explain the design features of human language;
- state and explain the theories of language acquisition.

### **1.1 The properties or design features of language**

Properties of language are design features of human language. The various features of human language have been termed as ‘Design features’ of human language by the American linguist Charles Francis Hockett, (Matthews, 1997). These properties of human language may be regarded as linguistic universals. That is, properties which are shared by all individuals’ languages (Tonga, English, Kaonde, Spanish, Chinese, Lozi, Japanese etc). It is important to note that design features apply only to spoken language, although they are presented as design features of ‘human language.’

The following are the design features of language:

#### **Human language is rule-governed:**

All levels of language have restrictions on what is and what is not. Phonologically, for example, individual languages place restrictions on combination of sound segments that can be combined to form words in that language. In English, for instance, we can tell that ‘flour’ can be a possible word but not ‘wmosgev’. Morphologically, ‘floured’ is possible but not ‘roufled’. Further, at the syntactic aspect, we cannot say, ‘The has come boy’.

**Arbitrariness:**

Language is arbitrary in the sense that there is no inherent relation between the words of a language and their meanings or ideas they convey.

**Human language is creative**

Man's ability to produce and understand theoretical infinite number of sentences including those he has never produced or heard before as long as such sentences belong to the language he knows.

**Human language is systematic**

This means that language is a whole whose components stand in particular relation to each other and perform particular functions. The sounds of particular language do not combine anyhow but combine into syllables following certain rules that define permissible sequences of sounds in that language.

**Duality of patterning**

This is a design feature of human spoken language recognised by the French linguist A. Martinet.

- The first articulation refers to the fact that the continuum (continuous sequence) of speech is split up into meaningful units (units which have meaning) such as words and morphemes; for instance the word 'break' and 'fast' do have meaning.
- The second articulation is the splitting up the continuum of speech into meaningless units (units which have no meanings) e.g. individual sounds (morphemes); /s/, /p/, /f/, /tʃ/, /z/, /dʒ/ or syllables; bro. ther [brʌ. ðə] etc.

**Human language is dynamic**

Any human language changes in time and space and also according to context of use. It grows through assimilation and coinage. For instance, if we reflect back and analyse the type of English that which was used at that time we notice that it has changed over time. As Zambia came into contact with English speaking people many English words

have been adopted by Zambian languages. Such forms of dynamism are known in linguistics as:

- Loaning or borrowing: This is whereby a word or phrase or an idea is taken from one language and is used in another e.g. Swahili – Ndeke; Bemba – Ndeke; Tonga – Ndeke.
- Coining – which is inventing a new word or phrase that other people use then begin to use it.
- Corruption/ adulteration – which is the form of a word or phrase that has become changed from the original form in some way e.g. (sipuni from spoon).

### **Displacement**

Displacement also includes prevarication, which is the ability to lie or produce utterances which do not correspond with reality. Displacement refers to the idea that humans can talk about things that are not physically present or that do not even exist. Speakers can talk about the past and the future, and can express hopes and dreams. A human's speech is not limited to here and now. The ability to refer to future or past (ie, to persons, things or state of affairs which are removed in time) is termed temporal displacement. Man's ability to talk about something removed in space, that is, things that he/ she cannot see, is termed spatial displacement. The term displaced speech refers to both types of displacement. Displacement is one of the features that separate human language from other forms of primate communication.

### **Human language is innate but learned**

All normal human beings are born with the ability to learn a particular kind of language. It is inborn or innate (something one is born with). This is according to what the linguist Noam Chomsky who emphasised the role of nature in learning a language. However, the psychologist B.F. Skinner has also argued that knowing a language is merely a matter of nurture (Education/Training) i.e. a child has to be taught a language by adequately exposing it to him or her. Therefore, the two views simply mean that

while all normal human beings are born with the ability to acquire any human language s/he must learn it.

Therefore, human language is both innate or in born and learned. To say that human language is both a matter of nature and nurture is to say that human language is transmitted both genetically (ability to learn any human language) and culturally (Learning).

### **Semanticity**

Semanticity is a design feature that refers to the existence of associated ties between elements in the linguistic system and things in situations in the environment. Specific language signals represent specific meanings; the associations are 'relatively fixed'. An example is how a single object is represented by different language signals i.e. words in different languages. In Bemba, the word umucele represents a white, crystalline substance consisting of sodium and chlorine atoms. Yet in English, this same substance is represented by the word salt.

Likewise, the crying of baby may, depending on circumstance, convey to its parent that it requires milk, rest, weather adaptability or a change of clothes.

### **Traditional transmission**

Also called cultural transmission. While humans are born with innate language capabilities, language is learned after birth in a social setting. Children learn how to speak by interacting with experienced language users. Language and culture are woven together.

### **Vocal-auditory channel**

Refers to the idea that speaking/hearing is the mode humans use for language. This feature did not take sign language into account, which reflects the ideology of orality. This feature has since been modified to include other channels of language, such as tactile-visual or chemical-olfactory.

### **Broadcast transmission and directional reception**

When humans speak, sounds are transmitted in all directions; however, listeners perceive the direction from which the sounds are coming. Similarly, signers broadcast to potentially anyone within the line of sight, while those watching see who is signing. This is characteristic of most forms of human and animal communication.

### **Transitoriness**

Also called rapid fading, transitoriness refers to the idea of temporary quality of language. Language sounds exist for only a brief period of time, after which they are no longer perceived. Sound waves quickly disappear once a speaker stops speaking. This is also true of signs. In contrast, other forms of communication such as writing and Inkakhipus (knot-tying) are more permanent.

### **Interchangeability**

Refers to the idea that humans can give and receive identical linguistic signals; humans are not limited in the types of messages they can say/hear. One can say "I am a boy" even if one is a girl. This is not to be confused with lying (prevarication). The importance is that a speaker can physically create any and all messages regardless of their truth or relation to the speaker. In other words, anything that one can hear, one can also say.

Not all species possess this feature. For example, in order to communicate their status, queen ants produce chemical scents that no other ants can produce (see animal communication below).

### **Total feedback**

Speakers of a language can hear their own speech and can control and modify what they are saying as they say it. Similarly, signers see, feel, and control their signing.

### **Specialization**

The purpose of linguistic signals is communication and not some other biological function. When humans speak or sign, it is generally intentional.

An example of non-specialized communication is dog panting. When a dog pants, it often communicates to its owner that it is hot or thirsty; however, the dog pants in order to cool itself off. This is a biological function, and the communication is a secondary matter.

### **Discreteness**

Language is made up of meaningful distinct elements. These linguistic representations can be broken down into small basic units which combine with each other in rule-governed ways. They are perceived categorically, not continuously. For example, English marks number with the plural morpheme /s/, which can be added to the end of any noun. The plural morpheme is perceived categorically, not continuously: we cannot express smaller or larger quantities by varying how loudly we pronounce the /s/, (Malande; 2010).

### **Productivity**

Refers to the idea that language-users can create and understand novel utterances. Humans are able to produce an unlimited amount of utterances. Also related to productivity is the concept of grammatical patterning, which facilitates the use and comprehension of language. Language is not stagnant, but is constantly changing. New idioms are created all the time and the meaning of signals can vary depending on the context and situation, (Yule; 1997).

### **Prevarication**

the ability to lie or deceive. To tell a lie is a state where language does not represent the actual state of affairs or where the user of a language does not present the real state of affairs out of ignorance or misunderstanding. Hence, when using language, humans can make false or meaningless statements.



## **Reflexiveness**

Humans can use language to talk about language. The following terms are used in reference to this:

- Metalanguage: the language used to talk or write about language/ another language.
- Target language: language talked or written about.

## **Learnability**

Language is teachable and learnable. In the same way as a speaker learns their first language, the speaker is able to learn other languages. It is worth noting that young children learn language with competence and ease; however, language acquisition is constrained by a critical period such that it becomes more difficult once children pass a certain age. Nevertheless, any human language is learnable by normal human beings.

### **Activity 2.1**

1. *What do you understand by the concept 'design feature' as used in the study of language?*
2. *State the design features of language and explain each of them.*
3. *With examples, explain what metalanguage and target language are.*

### ***Language Acquisition and Learning***

One may ask as to how a person gets a language that he/she uses. Language starts at birth. When a child is born the new child cries and complains about the unfavourable new environment and the pain of taking in the first breath using its own lungs. There are two ways on how a person can get language either by acquisition or learning.

Language Acquisition is the unconscious process by which human beings get and develop their first language. This is usually through peers, parents and social gathering. Language Acquisition: Is the process of learning the first language during infancy. When a child is born, it has no language apart from its own. After the speech organs are

slightly developed, the child starts acquiring the language found or spoken in the environment.

Language Learning is the conscious process of gaining knowledge, competence or skill in a particular language by studying or by being taught a second language. This is the learning of second language often the second language is learnt. It is also defined as the formal study of language rules and is a conscious process. Learning of language proceeds by the learners having the teacher who gives the graded work.

Acquisition comes first in infancy then learning comes as the second language.

### ***Theories of Language Acquisition***

There are three (commonly known theories of language acquisition. These are:

- The imitation theory
- The innateness theory
- The cognitive theory

**The Imitation Theory:** language acquisition is a long process of imitation whereby the child copies or imitates the utterances heard from adults.

**The Innateness Theory:** suggests that every child is born with a predisposition to learn a language because of an innate naturally occurring Language Acquisition Device (LAD).

### **The Cognitive Theory**

Suggests that a child has intellectual development, linguistic structures will emerge only if there is an already established cognitive foundation. Language acquisition in children is part and parcel of the intellectual development of a child. Cognitive strength refers to the ability of the brain to think and analyse situations to find answers to questions.

### **Factors affecting language acquisition**

Language acquisition can be affected by both positive and negative factors. Can you think of factors that help in the acquisition of language? Factors that positively affect language acquisition could include the following:

- Rich linguistic environment
- The child acquires language unconsciously
- There are many models to imitate

Factors that negatively affect language acquisition could include the following:

- The child's shyness interferes with his/her conscious of learning
- Health problems such as deafness
- The models are limited. This could mean the child's contact is limited to few sources of restricted linguistic expression. For example, a child could live far from others, with a deaf and mute person.

### **Evaluation**

1. *Which one of the three theories of language acquisition do you think is the most appropriate? Give reasons.*
2. *Discuss the positive factors to language acquisition.*
3. *What is the difference between acquiring a language and learning a language?*

### **2.3 Stages in language development**

Adult speakers of a language do not just gain proficiency in a language overnight. Language has to be developed. Children, it is believed, begin to develop their language between the age of about three weeks (just as the child develops the sense of hearing) and three months. You may have observed your own child pass through certain developmental stages. There are various scholars that have varying stages in a child's language development. Hartmann and Stork (1972; 124) distinguish six stages in a child's language development, as follows:

**Stage 1. (3-6 months) Babbling:** At this stage, the child begins babbling (which is also known as word play). There is understanding of facial expressions and tones of voice, exercising of organs of speech to produce a wide variety of sounds, although there is no coherent utterances.

**Stage 2. (6-9 months) Lallation:** reaction to gestures and single commands; continuation of self-stimulated combination of sounds;

**Stage 3. (12 months) Imitation:** active response to outside influences; first words [one word sentences] and repetitive verbal play;

**Stage 4. (15 months) Jargon:** incorporating elements of the talk of environment into flow of uncontrolled speech; vocabulary rises to over 20 words; communication through two-word phrases.

**Stage 5. (2 years) Talking:** This is the beginning of verbalisation of wants using phrases. There is full understanding of instructions.

**Stage 6. (4 years) Loquacity:** The child has full understanding of adult speech directed at him and almost complete mastery of the language patterns.

Babbling, lallation, imitation, jargon, talking, loquacity are used here to indicate the major characteristics of the six stages. Let us now look at each of these characteristics:

- Babbling: To babble means to speak quickly in a way that is difficult to understand or sounds silly (Longman Dictionary of English (1995:77); the word is used here to emphasize the fact that at 3-9 months the child produces a lot of sounds all of which are meaningless.
- Lallation is the production of more or less articulated sounds by the child in such a way that the child tends to combine repeated syllable-like combinations of sounds such as lalala, tatata, giigiigi, etc;
- Imitation is used here to emphasize the fact that the child struggles and manages to imitate not only the individual sounds but also sounds produced by adults. The kind of speech produced by the child during this period is called holophrastic speech. A holophrastic speech is speech in which single words express complex ideas which are normally expressed by more words especially full sentences (McNeil 1970).
- Jargon means technical words and expressions that are used mainly by people who belong to the same professional group and are difficult to understand (e.g. documents full off legal jargon) (Longman Dictionary of English, 1995:757);

here the term jargon is simply used metaphorically to emphasize that the child is able to produce (two-word) utterances but these utterances are difficult to understand. During this period, the child tends to produce two-word utterances which correspond in the child's speech to the full sentence from which some words have been omitted. For this reason, this kind of speech is termed telegraphic speech (McNeil 1970).

- Talking: At the age of 2 years, the child has gone beyond telegraphic speech and that speech it produces is closer to the adult language; hence the choice of the term 'talking' used to characterize this period.
- While the word loquacity literally means liking to talk a lot or too much, the term is used here not only to mean that the child likes to talk a lot or too much but also to mean that the child has mastered the language almost completely.

According to Wood, language acquisition takes place in six consecutive stages as indicated below:

### **The pre-linguistic stage**

During the first year of life the child is in a pre-speech stage. Developmental aspects related to speech would include the development of gestures, making adequate eye contact, sound repartee between infant and caregiver, cooing, babbling and crying. Examples of such pre-speech sounds would be dadadada, mamamama and waaaaah.

### **The holo-phrase or one-word sentence**

The child usually reaches this phase between the age of 10 and 13 months. Although the child tends to utter a single word at a time, its meaning is also supplemented by the context in which it takes place, as well as by non-verbal cues. An example of such a one-word sentence would be a child leaning over the edge of his cot and pointing to his bottle while laughing and saying "botty" in a commanding way. An adult in the situation could well interpret the child's holophrase as meaning, "Give me my bottle immediately (so that I can throw it over the edge of the cot again and you can pick it up)". Another example would be "Dada", which could mean "Daddy, please come to me."

### **The two-word sentence**

By 18 months the child reaches this stage. His or her “sentences” now usually comprise a noun or a verb plus a modifier. This enables the child to formulate a sentence which may be declarative, negative, imperative or interrogative. Examples of such “sentences” are:

“Doggy big” (declarative)

“Where ball” (interrogative)

“Not egg” (negative)

“More sugar!” (Imperative)

Once again, if the two-word sentence is supported by the situation as well as by non-verbal communication, it can have quite a complex meaning.

### **Multiple-word sentences**

The child reaches this stage between the age of two and two and a half. Grammatical morphemes in the form of prefixes or suffixes are used when changing meanings or tenses. Furthermore, the child can now form sentences with a subject and a predicate. Using the examples which were listed in the previous stage, the sentences could now be the following:

“Doggy is big”

“Where is ball?”

“That is not egg”

“I caught it”

“I falling”

Ironically, in the last two examples the linguistic errors are clear indications that the underlying grammatical principle was understood. The child’s sentences are still telegraphic although they may be quite long.

### **More complex grammatical structures**

Children reach this stage roughly between two and half or three years of age. They use more intricate and complex grammatical structures, elements are added (conjunction),

embedded and permuted within sentences and prepositions are used. Wood gives the following examples in this regard:

“Read it, my book” (conjunction)

“Where is Daddy?” (embedding)

“I can’t play” (permutation)

“Take me to the shop” (uses preposition of place)

### **Adult-like language structures**

The five to six-year-old child reaches this developmental level. Complex structural distinctions can now be made, such as by using the concepts “ask/tell” and “promise” and changing the word order in the sentence accordingly. Examples are:

“Ask her what time it is.”

“He promised to help her.”

“I would like to go home now.”

These language developmental levels can be reached at an earlier age or at a later age than indicated above. Some children will lag with the first three but may catch up in the fourth or fifth or even in the sixth stage. The extent and quality of the mediated language experience which the child receives are therefore of the utmost importance.

### **Reflection**

*Compare the six stages in child language development by Hartman and Stork with those given by Wood.*

### **Summary**

This unit has discussed the nature of human language. It has dealt with the properties of language, theories of language acquisition and the stages in language development. In the discussion of the properties of language, we have seen that human language is distinguished from other forms of language because of these species-specific features.

### **Evaluation**

*Why is it significant that you should study the language development in children?*

## **UNIT 2: HUMAN AND ANIMAL LANGUAGE**

### **2.0 Introduction**

By now, you are able to realise that there is a difference between humans and animals although science at various instances has categorised man as an animal. Can you state the differences between the two? Yes. There are a number of aspects that make humans possess that no other animal possess. Do animals reason? Can they remember their history? Well! We may be straying far. Keep on track.

### **Learning Outcomes**

As you work through this unit, you should be able to:

- have clear understanding of human and animal language.
- evaluate animal language.
- to compare and contrast animal and human language

### **2.1 Do animals have a language?**

It depends on the definition of language and what properties of language are considered. If language is communication, then animals have language. Animal languages are forms of non-human animal communication that show similarities to human language. How then do animals communicate? Well, animals communicate by using a variety of signs such as sounds or movements. In contrast, for example, humans routinely produce entirely new combinations of words. Animals use fixed language forms.

### **2.2 Can animals learn human language?**

The question is already set for us in the section heading: Is it possible to teach an animal human language? Which of the non-human creatures have you ever heard speaking human language? Have they learnt the language the way human beings learn and develop it? Some birds like a parrot can imitate human utterances although in a limited form. However, human language differs from animal languages or communication. Researchers say that animals, (non-human primates), do not have a



true language like humans. However, they do communicate with each other through sounds and gestures. Animals have a number of in-born qualities that they use to signal their feelings, but these are not like the formed words we see in the human language.

Pearce (1987: 252) cites a definition of animal communication by Slater (1983), which we will also use as a working definition here: Animal communication is "the transmission of a signal from one animal to another such that the sender benefits, on average, from the response of the recipient".

This loose definition permits the inclusion of many types of behaviour and allows "communication" to be applied to a very large range of animals, including some very simple animals and birds.

Natural animal communication can include:-

- Chemical signals (used by some very simple creatures, including protozoa)
- Smell (related to chemical signals, eg. pheromones attract, skunk secretions repel)
- Touch
- Movement
- Posture (eg. dogs, geese)
- Facial gestures (eg. dogs snarling)
- Visual signals (eg. feathers)
- Sound (eg. very many vertebrate and invertebrate calls)

Such signals have evolved to:-

- attract (especially mates)
- repel (especially competitors or enemies)
- signal aggression or submission
- advertise species
- warn of predators
- communicate about the environment or the availability of food

Such signals may be:-

- instinctive, that is genetically programmed
- learnt from others

Some linguists (eg Chomsky, 1957, Macphail, 1982, both cited in Pearce, 1987) have argued that language is a unique human behaviour and that animal communication falls short of human language in a number of important ways.

Chomsky (1957) claims that humans possess an innate universal grammar that is not possessed by other species. This can be readily demonstrated, he claims, by the universality of language in human society and by the similarity of their grammars. No natural non-human system of communication shares this common grammar.

Macphail (1982, cited by Pearce, 1987) made the claim that "humans acquire language (and non-humans do not) not because humans are (quantitatively) more intelligent, but because humans possess some species-specific mechanism (or mechanisms) which is a prerequisite of language-acquisition". Without the Language Acquisition Device (LAD), humans would not be able to learn any natural language.

Some researchers have provided lists of what they consider to be the criteria that animal communication must meet to be regarded as language. Let us consider the design features discussed in the foregoing unit. Are you able to recall all of them? Which ones can you explain very well? Try to do so before we proceed. Here, we will just provide a list devised by Hockett (1960). The list is considered particularly important in evaluating the question "can animals be taught language?"

Hockett's thirteen "design-features" for language are as follows:-

1. Vocal-auditory channel
2. Broadcast transmission and directional reception
3. Rapid fading (transitory nature)
4. Interchangeability

5. Total feedback
6. Specialisation
7. Semanticity
8. Arbitrariness
9. Discreteness
10. Displacement
11. Productivity
12. Traditional transmission
13. Duality of patterning

### ***2.3 Teaching Language to Apes(and other animals)***

It seems well established that no animal communication system fulfils all of the criteria outlined by Hockett (1960). This is certainly true for the apes. It is also true for most other species such as parrots and may also be true for animals such as dolphins, who have a complex communication system which involves a complex combination of various sounds. Researchers have tried to teach a human-like language to another species. The fact that a species doesnot have such a communication system in the world doesnot necessarily prove that they are incapable of using one. We may now ask to what kind of language should be taught to these animals. Researchers have avoided using features of human language that are physiologically difficult or impossible for the animal to manage. For example, spoken human language is extremely difficult or impossible for most animals because of the structure of their vocal organs. Apes, for instance, cannot produce a large proportion of the vowels and would have difficulty with some of the consonants. This may be due not only to the shapes of the vocal organs but also to the limitations of the motor centres in the brain that control these organs. Research might attempt, on the other hand, to teach apes language that involves them using their hands (eg. sign language or the manipulation of symbols).

Some birds, such as certain parrots and the Indian Hill Mynah, are able to mimic human speech with great clarity. We could, therefore, attempt to teach such animals spoken human language.

Dolphins cannot be taught either type of language but may be able to understand sounds or gestures and to respond by pressing specially designed levers. Animal communication systems generally lack one or (usually) more of the following features:-

- Semanticity
- Arbitrariness
- Discreteness
- Displacement
- Productivity

Most researchers attempting to teach language to animals attempted to test for the existence of these features in the 'language' use of their subjects. Let us look at some of the projects done with some animals.

### **Projects with Apes**

The ape species include gorilla, chimpanzee, bonobo (a distinct species of chimpanzee) and the orangutan. Apart from some very early attempts to teach spoken language to chimpanzees (generally resulting in the production of no more than 3-4 words) language production training has involved the use of the hands, either through the manipulation of symbols or through the use of sign language. Comprehension training has involved these types of language as well as training in the comprehension of spoken language.

### **Projects with Birds**

Projects with birds usually involve parrots or the Indian Hill Mynah. These birds are selected for their ability to mimic human speech. The African Grey Parrot and the Indian Hill Mynah are generally considered to be the birds with the greatest ability to mimic human speech patterns but a number of other species (mainly parrots such as the budgerigar) can be trained to "speak".

## **Projects with Cetaceans**

Cetaceans, such as whales and dolphins, have been shown to be readily trainable to respond to gestures and sometimes to verbal and other acoustic commands. Also, many species have very complex acoustic communication systems. It has been hypothesised that it may be possible to train them to understand language encoded in either gestures or appropriate acoustic signals. Appropriate acoustic signals are assumed to be sounds that are similar to the natural communicative sounds that these animals produce. ([http://clas.mq.edu.au/speech/animal\\_communication/](http://clas.mq.edu.au/speech/animal_communication/)) downloaded on 4.07.17

## **2.4 Kinds of animal language**

You might have realised in the discussion above that animal language can be in types. The two major types are:

- a) Acoustic languages – These use sounds, eg. human languages
- b) Gestural languages – use gesture, eg. spiders

## **Reflection**

*How does animal communication differ from that of human beings?*

## **Summary**

In this unit, we have realised that although there had been attempts to teach animals human language, all attempts had inadequacies. This is because animals do not possess the physiological structure that human beings use for articulation of the various sounds used for communication of meaning. Speech, therefore, is species-specific.

## **Evaluation**

1. *Justify earlier attempts to teach animals to talk.*
2. *Explain why the focus to teaching animals to use sign language changed later?*

## LANGUAGE FUNCTIONS

### Introduction

Using a language as a primary means of communicating our thoughts is so natural for many people that it is often difficult to realize what in fact language functions are. It must be noted that there is no agreed upon list of language functions in general. Different scholars have proposed different lists of these functions. Some of the roles of language are so mundane that they are hardly ever noticed, others are very elevated, or even abstract. Due to their diversity the functions of language might be divided into two categories: micro functions which refer to specific individual uses, and macro functions which serve more overall aims.

### Learning outcomes;

- discuss Dell Hymes traditional functions of language
- explain Halliday's macro functions of language
- discuss Jacobson's functions of language
- compare and contrast various language functions explained by various scholars

### *Dell's (1976) Traditional functions of language*

Dell's three language functions have been discussed based on the types of contents conveyed by language. The functions are as follows:

- (a) **The cognitive function:** This is what is recognised as the prime function of language. This function expresses ideas, concepts and thought.
- (b) **The evaluative function:** This function expresses attitudes and values.
- (c) **The affective function:** This expresses emotions and feelings.

### *Halliday's Macro-functions*

The following are Halliday's Macro-functions of language.

- (a) **The ideational function:** This function corresponds with Dell's cognitive function of language. The concerns of this function is to express phenomena of the external world and those of consciousness. It expresses facts as well as aspects of attitudes, values, emotions and feelings.
- (b) **The interpersonal function:** This function works in the same way as the interactional function of language. It aims at establishing and maintaining social relations.
- (c) **The textual function:** This function is concerned with the structuring of speech, the choice of grammatically and situationally appropriate sentences and ordering the content in a cohesive and logical manner suitable for interaction as a whole.

*Jakobson's functions of language*

Roman Jakobson defined six functions of language (or communication functions), according to which an effective act of verbal communication can be described. Each of the functions has an associated factor. For this work, Jakobson was influenced by Karl Bühler's Organon-Model, to which he added the poetic, phatic and metalingual functions. The following are the six functions of language according to Jacobson.

**(a) The Referential Function:**

This corresponds to the factor of Context and describes a situation, object or mental state. The descriptive statements of the referential function can consist of both definite descriptions and deictic words, e.g. "The autumn leaves have all fallen now."

**(b) The Poetic Function:**

This function focuses on "the message for its own sake (the code itself, and how it is used) and is the operative function in poetry as well as slogans.

**(c) The Emotive (alternatively called "Expressive" or "Affective") Function:**

This relates to the Addresser (sender) and is best exemplified by interjections and other sound changes that do not alter the denotative meaning of an utterance but do add information about the Addresser's (speaker's) internal state, e.g. "Wow, what a view!"

**(d) The Conative Function:**

This function engages the addressee (receiver) directly and is best illustrated by vocatives and imperatives, e.g. "Tom! Come inside and eat!"

**(e) The Phatic Function:**

This is language for the sake of interaction and is therefore associated with the Contact/Channel factor. The Phatic Function can be observed in greetings and casual discussions of the weather, particularly with strangers. It also provides the keys to open, maintain, verify or close the communication channel: "Hello?", "Ok?", "Hummm", "Bye".

**Summary**

This unit has discussed the various functions of language according to scholarly works. We realise that there are macro- and micro- functions. In this unit, only macro functions.

**Evaluation:**

*Explain Mark Halliday's functions of language*



## **UNIT 3: GRAMMAR**

### **3.0 INTRODUCTION**

The term ‘grammar’ is defined in relation to the type of linguistic elements you would like to deal with. In general terms, grammar means a description of the structure of a language and the way in which linguistic units such as words and phrases are combined to produce sentences in the language. It usually takes into account the meanings and functions these sentences have in the overall system of the language. It may or may not include the description of the sounds of a language.

Another definition focuses on another angle, generative grammar is a type of a grammar which describes the speaker’s knowledge of the language. It looks at language in relation to how it may be structured in the speaker’s mind, and which principles and parameters are available to the speaker when producing the linguistic items.

#### **Learning outcomes;**

- discuss articulatory, acoustic and auditory phonetics
- explain the production of human sounds
- discuss the functions of organs of speech
- describe the sounds produced by the organs of speech

### **3.1 PHONETICS**

Phonetics is defined as the study of speech sounds in a given language. There are three main areas of phonetic analysis. These are discussed below;

#### **3.1.1 Articulatory Phonetics**

This is your principle concern as a primary school teacher. At this stage you will be required to study the production of sounds. It is possible for you using to detect the articulatory movement of muscles, contraction of tongue and pressure of air in the lungs during the production of a particular phoneme. Try to produce /k/, then /g/.

Articulatory phonetics is interested in the movement of various parts of the vocal tract during speech. The vocal tract is the passages above the larynx where air passes in the

production of speech. In simpler terms, it looks at which bit of the mouth moves when we make a sound.

### **3.1.2 Acoustic Phonetics**

Transmission of sound in the air has been the business of acoustic analysts. Sound travels at great speed in the air that we are able to hear the sound barely at the same time it is produced. With improved machinery such as computers, we can study intonation and do pronunciation practice even when the producer of the speech is not available.

**Acoustic Phonetics, therefore, is** the study of the sound waves made by the human vocal organs for communication and how the sounds are transmitted. The sound travels through from the speaker's mouth through the air to the hearer's ear, through the form of vibrations in the air. Phoneticians can use equipment like Oscillographs and Spectographs in order to analyse the frequency and duration of the sound waves produced. Acoustic phonetics also looks at how articulatory and auditory phonetics link to the acoustic properties.

### **3.1.3 Auditory Phonetics**

This branch of phonetics deals with the study of how sound is perceived by the human ear. It also deals with how the brain and auditory nerves perceive the sounds. Synthetic speech has also become common that it is possible to test learners' ability to perceive important segmental and suprasegmental distinctions in the language they are learning. As a student on this course and a teacher who will use the phonics and syllabic methods, it is advisable that we practice producing the sounds as well as listening to recorded phonetic sounds.

We will not go into greater detail with the last two stages here. Rather, we will concentrate on the first – articulatory phonetics and deeply deal with phonology.

We can however, distinguish between phonetics and phonology; phonetics studies sound production and description. Examine what Matthews (1997:277) says about phonetics and phonology (Op cit: 278):

- *The study of the nature, production, and perception of sounds of speech in abstraction from the phonology of any specific language.*
- *The study of the sound systems of individual languages and the nature of such systems generally.*

What your conclusion about these two definitions? Phonetics studies speech sounds without any focus on a language. It looks at **phones** (any sound perceivable by the human ear) while phonology studies sounds of a particular language, making generalisation for the language systems. It looks at the **phoneme** (the smallest sound unit which can distinguish two words). Are you able to connect the phoneme with phonemic awareness that you looked at in PLP? Your knowledge of phonology will equip with the skills needed in handling phonics in early grades.

In studying sounds of a particular language, you will realise that you will be establishing how sound is produced; the manners as well as where in the vocal tract the sound is produced. Can you sound the phonemes /k/ and /g/ again? Do you think the two sounds are produced at the same place as /f/ and /v/? Certainly, they are not. You can clearly notice that your teeth come in contact with the lower lip in the production of the second set whereas the first set is produced far at the back of the mouth.

### **3.2. The production of human sounds**

In this part of the unit, we want you to think in great detail about how sounds are produced. It is important that you practice making sounds and it may also be helpful to find the differences between them. Use a mirror when practising if you are alone or look at your neighbour if you are studying with a colleague. You can even ask someone who is not on the course to produce the sounds while you observe how the speech organs move towards each other or from each other. Humans produce meaningful sound to communicate with each other. This is done through various organs of the body called **articulatory organs** or **organs of speech**. Their main purpose as the name suggests is to produce speech or sound. Where are these organs of speech located? Let us carefully examine figure 1.1.

NC: Nasal Cavity

TR: Teeth Ridge (alveolum)

HP: Hard Palate

OC: Oral Cavity (mouth)

SP: Soft Palate (velum)

L: Lips

T: Teeth

F: Front of tongue

C: Centre of tongue

B: Back of tongue

U: Uvula

EG: Epiglottis

LJ: Lower jaw

P: Pharynx (throat)

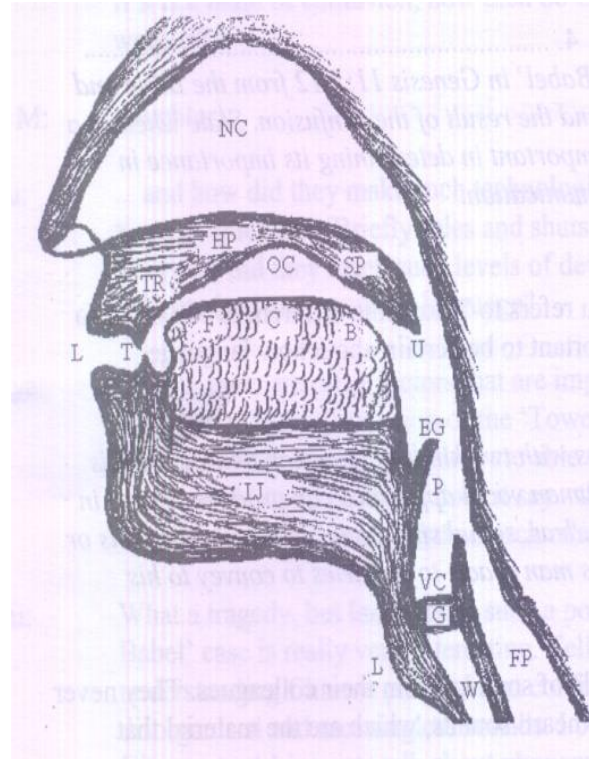
VC: Vocal Cords

G: Glottis

LX: Larynx

FP: Food passage

W: Windpipe (trachea)



**Figure 1.1**

A careful study of the diagram above gives us indications about the location of these organs of speech. The chart below gives us a list of the organs of speech and their specific functions. There are other parts of the mouth that are important in speech

production such as the teeth and the palate. They do not move but they form the place or the point of articulation. In the production of sound, the active articulators move towards the passive articulators. All the articulators located in the immovable jaw are passive articulators.

### 3.2.1 The functions of Organs of Speech

#### Lungs

- Controls volume and pitch.
- We use more air from the lungs when we shout.

**Voice box** (known as larynx or Adam's apple) contains the vocal cords - two cords of skin which vibrate and add voice to sounds.

- Controls pitch and voice

A man's voice box is bigger than that of a boy or woman. This is why his voice is deeper

A whisper is speech that is not affected at all by the voice box, or affected only by a kind of friction.

In some languages and in some dialects of English, there is a brief closure of the voice box known as glottal stop, e.g. in the pronunciation of 'wa'er' for 'water'.

#### Nose

- Affects nasality
- The consonants /n/, /m/, /ŋ/ and /ɲ/ are made through the nose.

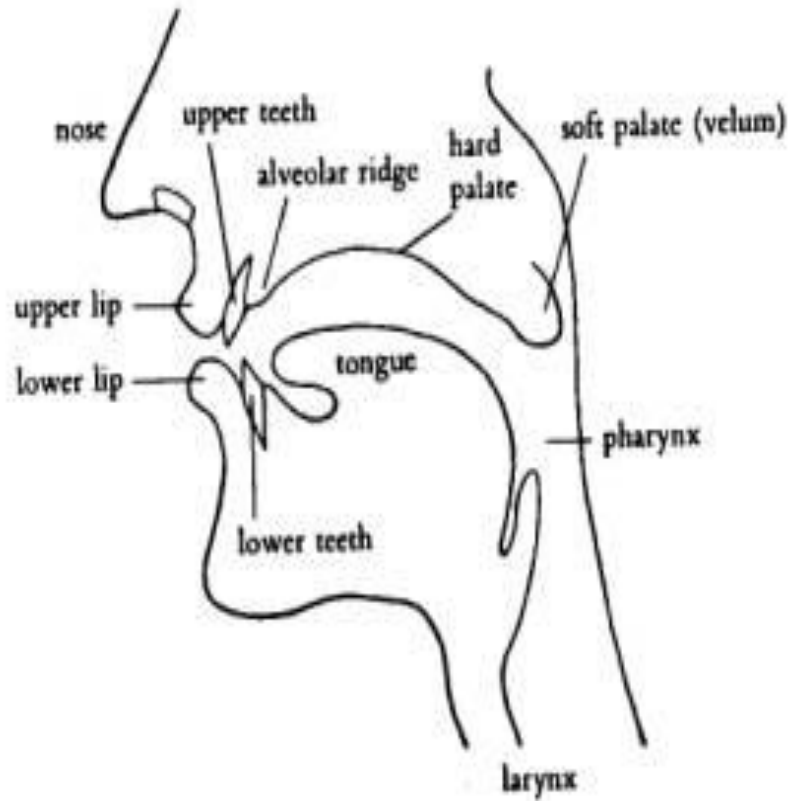
**Mouth** composed of different parts including the lips and tongue whose functions are explained below.

#### Tongue

- It is used to create differences between vowels.
- It produces many stop consonants

#### Lips

- They are used to shape certain ‘round’ vowels such as /o/ and /u/
- They are used to produce labial consonants: /b/, /m/, /p/, /f/, /v/.



**Figure 1.2: The organs of speech**

Draw figure 1.2 and after a week, insert the sounds produced at various locations.

The key word inherent in attaining correct and clear pronunciations of words in both English and Zambian languages is **practice**.

### **Evaluation**

1. *Try practising the activity below. Use a mirror or ask a colleague to help you with the sounds.*
2. *Use the chart below to record where the **sounds** of the letters of the English alphabet are produced.*
3. *Tick the appropriate box where the point of articulation originates.*

4. Compare the sounds of the English alphabet with the Zambian languages sounds. What differences do you notice? (The revised alphabet for the seven Zambian languages at the end of the topic will be very helpful at this stage)

### 3.3. PHONOLOGY

Refers to the way languages are patterned and organised in terms of sounds and prosodic features. In most Zambian languages there are also short and long vowels.

Look at the examples below:

#### Short vowel

**Bemba:** koka ‘be thin’

pepa ‘pray’

kula ‘pull’

**Tonga:** cela ‘graze’

kwela ‘pull’

tata ‘exclamation’

lula ‘bitter’

yuma ‘dry’

**Lozi:** bina ‘dance’

#### Long vowel

kooka ‘bend’

peepa ‘smoke’

kuula ‘build’

ceela ‘it is fitting’

kweela ‘caught up with’

taata ‘father’

luula ‘narrate’

yuuma ‘shake’

biina ‘big men’

Try listing short and long vowels in the other approved Zambian languages and compare them with English. What are your observations? Lozi, however, has no double vowels in the example. From the comparison, you might have noticed that both English and Zambian languages use length for distinguishing words from one another.

#### 4.3.1 Consonants

Earlier, we said that sounds of speech are divided into vowels and consonants. There are 24 **Consonant** sounds in English. There are also many more **consonant clusters**,

that is, two or more consonants together, each of which is pronounced separately. But what is a consonant? A consonant is a sound made when the airflow is interrupted or slowed down. Some consonants stop the air completely while others allow a certain amount of air to pass. A consonant can also be described by saying where in the mouth the air is stopped or slowed down and how this takes place. The chart below shows how consonants can be described by voice, manner and place features. Note that in a cell, the phoneme which is placed on the left is voiceless.

### 3.3.2 Place of articulation features

**Labial:** Labial place features are sound features articulated with the involvement of the lips. The phonemes possessing [+ lab] feature are bilabial and labial-dental sounds as well as the labial glide.

**Coronal:** The feature coronal is a sound feature used to describe sounds produced with the tip or blade of the tongue raised from its neutral position. All dentals, alveolars, palatal-alveolars and palatals are [+cor].

**Anterior:** This is a sub-category feature of coronal. It is a feature describing sounds articulated with the tip or blade of the tongue at or in front of the alveolar ridge. All labials, dentals, labio-dentals and alveolars possess the feature [+ ant].

**High:** This feature is used for phonemes that are produced by raising the body of the tongue towards the roof of the mouth. Palato-alveolars, palatals, velars, palatalised and velarised consonants, and the high vowels and glides possess the feature [+ high].

**Low:** The feature [+low] describes sounds produced with the tongue contracted below its neutral position. Segments possessing this feature include low vowels and glottals. English has one low vowel and one glottal sound. Can you name each of these?

**Back:** This feature refers to sounds that are produced with the body of the tongue retracted from its neutral position towards the pharynx.

**Tense:** This feature describes sound segments that are produced with a tongue body or root configuration involving greater degree of constriction, (Halle and Clements, 1983: 7). All vowels and aspirated consonants are [+ tense].



### 3.3.3 Manner of articulation features

**Consonantal:** This feature describes sounds that are produced with a constriction which blocks the flow of air through the vocal tract. These are said to be [+ cons]. All and only consonants are [+ cons].

**Vocalic:** sounds whose production the mouth cavity is narrowed. All vowels, nasals and laterals are [+ voc].

**Syllabic:** The feature syllabic is constituted in all vowels and some syllabic consonants. Syllabic segments may function as the nucleus of the syllable. This feature therefore is synonymous to vocalic. All vowels, liquids and nasals are [+ syll].

**Approximant:** The feature ‘approximant’ describes sounds produced with some narrowing in the vocal tract but no adequate obstruction that can cause friction. These include vowels, glides and liquids.

**Sonorant:** The feature sonorant describes the type of oral constriction that occurs in the vocal tract in the due course of sound production. Sonorant sounds are produced with a relatively free airflow and the vocal cords positioned in such a way that spontaneous voicing is possible. Sounds with this feature include vowels, liquids, glides and nasals.

**Nasal:** This feature describes sounds produced by lowering the velum such that air passes through the nasal tract. The main nasal sounds present among Zambian languages are [m, n, ɲ, ŋ]. English does not have [ɲ]. Other segments bearing this feature may be a result of nasal assimilation, nasal harmony and nasalisation. In many languages, “all consonant clusters are of the form NC,” (Bernd and Nurse; 2000: 126) where a consonant is preceded by a nasal.

**Strident:** The strident feature applies to obstruents only and refers to a type of friction that is quite prominent. Only fricatives and affricates are [+ strid].

**Lateral:** The feature lateral designates the shape and positioning of the tongue with respect to the oral tract. Segments with this feature are produced as the centre of the tongue rises to contact the roof of the mouth, thereby blocking air from flowing

centrally through the oral cavity and forcing more lateral flow along the lowered side[or both] of the tongue. Only the lateral sound is [+ lat).

**Delayed Release:** This feature describes sounds produced by closure in the vocal tract, and then the blocked air released slowly. Only affricates possess, the feature [+ del].

### 3.4 Tone

Tone is defined as height of pitch and change of pitch which is associated with the pronunciation of syllables or words and which affects the meaning of the word. A **tone language** is a language in which the meaning of a word depends on the tone used when pronouncing it.

In other words, tone is the use of pitch in language to distinguish lexical or grammatical meaning. Tone is used to distinguish words which would otherwise be homonyms (lexical use) as well as distinguishing sentence meaning (grammatical function). Zambian languages have tone systems which are inflected to indicate tense and mood, person, and polarity. Examine the following:

Note: The vowel that has no tone marking is a low tone.

Tonga: Cilúndu ‘hill’

cilundu ‘pillar’

tanáunka ‘he/she has not gone’

tanaunka ‘he/she has not yet gone’

Bemba: impánga ‘sheep’

impanga ‘forest’

What differentiates the expressions above is tone. Can you think of more lexical and grammatical expressions where tone plays a role in any Zambian language? Do not confuse tone with intonation to be discussed below.

***Which words in your Zambian language change meaning with tone?***

### 3.5 Intonation

Intonation is the change in pitch which affects the meaning and function of utterances in discourse. When speaking, people generally raise and lower the pitch of their voice, forming pitch patterns. They also give some syllables in their utterances a greater degree of loudness and change their speech rhythm. These phenomena are called intonation. Intonation does not happen at random but has definite patterns. Intonation is used to carry information over and above that which is expressed by the words in the sentence.

Intonation is very important in language: if a word is said with rising intonation, for instance, it will be likely heard as a question or an invitation to the speaker to continue while falling pitch is likely to be heard as confirmation or agreement. Here are other functions of intonation:

- Intonation enables us to express emotions and attitudes (attitudinal function)
- It helps to produce the effect of prominence on syllables that need to be perceived as stressed (accentual function)
- Helps the listener to recognise the grammar and syntactic structure of what is being said (grammatical function).
- Intonation can signal to the listener what is to be taken as 'new' and what is already 'given' information, including the indication to the listener what kind of response is expected (discourse function)
- Some stresses have to be revised with correct intonation so that the speakers can realise the sense the speaker is trying to communicate. For example;

***You came, right?***

Is one is for agreement with the speaker due to its rising intonation.

***You came right?***

This is asking for the direction because of the straight intonation.

### 3.6 Stress

Phonological stress is equally very important in English. When the word ‘import’ is said with the first syllable sounding stronger, it will be heard as a noun whereas when the second syllable is stronger, the word is heard as a verb. Stress can be determined within a word (word stress) or within a sentence (sentence stress). In a sentence stress, a particular word may be stressed to show focus. A good dictionary will help you in word stress where you are not sure. Stress is mostly realised with minimal pairs in English and this provides a distinction which has to be noticed with the practice of stressed vowels or consonants. Some practices can be made of the following words.

#### Activity

1. *Look at the following words and determine where the stress should be by underlining the stressed syllable on each:*

*present (noun)          present (verb)*

*release (noun)          release (verb)*

*photograph          photograph*

*refuse (garbage)      refuse (to object)*

2. *List ten pair of words with similar characteristics as these above and indicate the syllables that carry stress in your mother language.*

### 3.7 Length

Length is another feature present in both English and ZLs. In phonology, it is the duration taken in the phonation of a sound. This will however not be discussed at length because it has been discussed adequately in Unit 1. Length in both English and ZLs is used to distinguish one word from another. In ZLs, length can as well distinguish lexical items from grammatical ones, eg.

**Tonga:** buka [βuya] ‘(you) wake up’ – buuka [βu:ya] ‘insects’.

**Luvale:** hoola (salary)          hola (quiet)

## **Luvale: Kuunda (peace)**

Length, just as stress in English, should be well taught in primary schools to avoid miscommunication. Therefore, enhance your speech work by mastering the phonological aspects of the target language.

### **Reflection**

- 1. Distinguish the use of tone and intonation in a Zambian language of your choice.*
- 2. Make a list of pairs of words distinguished by tone in the language taught at your school.*

### **Summary**

In this unit, we have discussed the most important supra segmental features in English and Zambian languages. The discussion has indicated that English and ZLs use intonation for a similar effect while for distinctiveness of meaning, English uses stress while ZLs use tone.

### **Evaluation**

- 1. Make a list of pairs of words distinguished by tone in the language taught at your school.*
- 2. What do you understand by:*
  - a. Lexical tone*
  - b. Grammatical tone*

## UNIT 4: MORPHOLOGY

### Introduction

Morphology is the study of the internal structure of a words by dividing into meaningful segments. Morphology is a sub-branch of linguistics that deals specifically with the study of the internal structure of words and word formation. There are three central units of analysis in morphology; the morpheme, morph and allomorph. Other definitions have stated that morphology is the study of morphemes and their different forms and the way they combine to form words.

### Learning outcomes;

- discuss word formation processes formation
- explain various parts of a word
- discuss the types of morpheme
- distinguish the various parts of the word

### 4.1 Syntax

Deals with word order or internal structure of sentences e. g. Uyakucikolomusimbi and not *Kucikolouyamusimbi; Ayendakusukulumutsikana and not mutsikanakusukuluayenda,*

*The girl is going to school* and not *'to school going the girl.'*

### 4.2 The Morpheme

You may realise that the word **unfriendliness** when divided into parts, consists of four parts: **un-friend-li-ness** and that each of these parts has a meaning. The parts of a word are the elements we refer to as minimum meaningful grammatical units. Do you know what these parts are called? They are known as **morphemes**.

Let's go back to the term **morpheme**. Linguists sometimes distinguish between free and bound morphemes. Look at the following words in English and identify **free** and **bound** morphemes. **boy, quickly, unable, sadness, dogs, sad, rapidly** Free morphemes are those that can stand alone as independent words (e.g. **tie, sad; bwera,**

‘come’ in Nyanja and **ine**, ‘me’ in Bemba). All the others that cannot stand alone as independent words are said to be bound morphemes as is the case with the plural morpheme - **s** in dogs, the **-ness** of sadness, the **-ly** of rapidly (Langacker, 1967:75 - 77), and the prefix **a** - as well as infix or tense marker - **dza-** ‘will’ in **adzabwera**, ‘He/she will come’, in Nyanja. In the Bemba word **nkaya**, ‘I will go’, the personal pronoun - **n** - ‘I’ and the tense marker - **ka-**, ‘will’ are bound morphemes while - **ya**, ‘go’ is a free morpheme. Are you aware that morphology is linked to the concepts of **derivation** and **inflection**? What do these terms mean? Dixon (1991:4) provides the answer to this question:

If a morpheme is added to a word and yields a word of a different kind, this is called a **derivation**, e.g. the formation of adjective **beautiful** from the noun **beauty**, noun **decision** from verb **decide** ...

If a morpheme just adds some extra element of meaning to a word, which is required by the grammar of the language, then it is called an inflection, e.g. the verb **kill** inflects for past tense, becoming **killed**, and the noun **horse** inflects for plural number, becoming **horses**.

Does the above explanation help you to understand the difference between derivation and inflection? Can you give examples of derivation and inflection in your local language?

### **Activity**

1. *Look at each of the following examples and state whether it is a case of inflection or derivation:*

*Nyanja: manga, ‘arrest’, - mangidwa, ‘be arrested’.*

*Bemba: bomba, ‘work’, - umubomfi, ‘a worker’*

*butuka, ‘run’, - butukisha, ‘run hard’ (ie.faster).*

*konka, ‘follow’, - umukonshi, ‘a follower’ or ‘disciple’*

Lozi: *lata*, 'love', - *mulatiwa*, 'one who is loved'

Tonga: *yanda*, 'want', - *yandwa*, 'be wanted'

2. Explain and illustrate the difference between:

a. Free and bound morphemes

b. Inflection and derivation.

### 4.3 Types of Morpheme

#### 4.3.1 Bound morpheme

A bound morpheme is a linguistic form which is never used alone but must be used with another morpheme, e.g. as an affix or combining form. For example, the English suffix *-ing* must be used with a verb stem, e.g. *writing*, *loving*, *driving*. On its own it cannot make sense hence it is bound to a stem for it to be meaningful.

A form which can be used on its own is called a **free form**, e.g. *Betty*, *horse*, *red*, *write*, *love*, *drive*.

Bound morphemes can further be categorised as either inflectional or derivational.

**Inflectional morphemes** have to do with the grammar of a word. For instance, they change the tense, number and aspect amongst other characteristics of a word. Inflectional morphemes are always suffixes.

Inflectional affixes make different grammatical forms of the same word. English has only eight productive inflections:

3 for verbs: *-ed*, *-s*, *-ing*                      *work+ed*, *work+s*, *work+ing*

3 for nouns: *-s*, *- 's* - *'s*                      *boys*, *boy's*, *boys'*

2 for adjectives: *-er*, *-est*                      *smart+er*, *smart+est*

There are several unproductive inflections too, like the plural *-en* in *oxen*, and the participial *-en* in *given*, as we have already seen.



### 4.3.2 Derivational morphemes

These are morphemes which can be added to a root and to a lexeme to get another word as *-er* which can be added to ‘teach’ to get ‘teacher’. Here, we get a new word as well as a change of word class. A derivational morpheme can be a prefix or suffix. Most prefixes and suffixes are bound morphemes, (but *pro* and *con* are free prefixes). All English prefixes and most suffixes are derivational.

Note that in this course, the morpheme is indicated with a hyphen if it is a bound morpheme or a free morpheme to which a bound morpheme has been separated. This is a linguistic convention.

We can illustrate the different categories explained above using the following simple but useful diagram:

<b>Morphemes</b>	<b>Free</b>	<b>Lexical</b>
		<b>Functional</b>
	<b>Bound</b>	<b>Derivational</b>
		<b>Inflectional</b>

(From Yule, 1985)

### 4.3.3 Free morpheme:

A free morphemes that can meaningfully stand alone. Free morphemes can either be **lexical** e.g. ‘boy’, ‘walk’, ‘good’, ‘slowly’ (from a class of nouns, verbs, adjectives and adverbs) or **functional** e.g. ‘and’, ‘it’, ‘in’, ‘Ah!’ (from a class of conjunctions, pronouns, prepositions and interjections). Most roots in English are free morphemes (but ‘adept’ and ‘inept’ are bound roots).

#### 4.4 The morph

While a morpheme is an abstract element of analysis, a morph is a phonetic or orthographic form of a morpheme. It is a recurrent distinctive sound (the phoneme) or sequence of sounds (phonemes). The phonetic form /fi:/ is a morph of the morpheme 'fee' while the morpheme 'fun' has an orthographic form, fun, which is a morph in this case and it also produces the phonetic form /fʌn/. When there are orthographic or phonetic strings of the words which can be divided into morphemes, that is, into separate segments. These segments are called morphs. Let us look at the lexeme (word) 'undoubtedly'. This lexeme can be segmented into four parts, namely; un- + -doubt- +-ed- + -ly, and so one has:

{un-} + {-doubt-} + {-ed-} + {-ly}                      four morphemes being the same as

{un-} + {-doubt-} + {-ed-} + {-ly}                      four morphs

A simple definition of a morph therefore is **a segment of a word which represents a morpheme.**

As will have been realised the morph and the morpheme are two levels of structure which usually correspond. For example, in the word 'untouchables' there is a one to one correspondence of morpheme to morph. Thus one has;-

{un-} + {-touch-} + {-able-} + {-s}                      where one has four morphemes and

not            ( verb)            ability    plural

{un-} + {-touch-} + {-able-} + {-s}                      where    one    has    four    morphs  
(orthographic/phonetic forms)

But there is a difference between the morph and the morpheme as follows, bearing in mind the definitions of a morpheme given above:

Morphs are the smallest sequence of phonemes which correspond to some meaning, for example, /k/ + /a/ + /t/ is a sequence of phonemes which has meaning namely 'cat'. It can be stated that morphs are a realisation of a morpheme in speech or in writing, whereas 'cat' is a morpheme, ignoring the sequence of phonemes and just concentrating on the word itself. This can be found in the word 'untouchables' where *un-* is a sequence of two phonemes which correspond to some meaning, in this case the negative.

Morphemes, on the other hand, are an abstract concept but which are also meaningful units, as 'cat' is a meaningful unit and 'un-', '-touch-', '-able-' and '-s' are also meaningful units. 'Cat' is therefore a morpheme and morph while in 'untouchables' there are four meaningful morphemes and four morphs.

#### 4.5.1 Types of Morphs

##### **Portmanteau morphs**

Pause a while and think of the morph 'is'. How many morphemes can you deduce from the word? What notions or meanings are you able realise from it? If they are more than one, are you able to divide the morph according to the meanings that you have come up with? It was originally thought that there was a simple equivalence between a morph and a morpheme, that is, one morpheme equals to one morph as we have discussed above. This opinion, however, soon changed. For example, some morphs correspond to two or more morphemes simultaneously and there is no possibility of dividing the morph to suit these several morphemes. These are the **portmanteau morphs** and they are called *morphs* because when one says or writes the word, one is saying or writing two or three morphemes or even more.

If you consider the word form 'is', it will be seen that this word contains three morphemes; {BE}, {present} and {singular}. Here there is a word form which is not possible to divide into morphs. So there is 'is', a single morph and a word form which contains the morphemes {BE}, {present} and {singular}. Where one has one morph which realises more than one morpheme, one has a **portmanteau morph**. Can you

now define what a portmanteau morph is? Well, you should be getting there. That is good. Can you further look at the following:

‘Men’ is a morph but this morph corresponds to two morphemes, namely; {man} + {plural} and this can be compared to ‘were’ or ‘was’ which has three morphemes. Notice that the morphs ‘were’, ‘was’ and ‘men’ are the physical realisation either in spoken or written language of the abstract morphemes {BE} + {past} + {plural}, {BE} + {past} + {singular} and {man} + {plural} respectively.

### **Empty morph**

There are also those morphs which correspond to no morphemes, remembering that a morpheme is the smallest meaningful, grammatical unit of a word. These morphs are known as **empty morphs**. If one considers the word ‘regional’, one can identify two morphs {region-}, the root, and {-al}, a derivational suffix or morpheme which changes the word class of the noun ‘region’ to an adjective, ‘regional’. There is no problem here for their phonetic shape, their meaning and their grammatical role.

But if one considers the word ‘fraternal’, one sees that there is a root, frater-’, the Latin word for ‘brother’ but borrowed by English Language, and used primarily in formal English, although it is a little old-fashioned for today one would probably use ‘brotherly’. However, what we have here is a root {frater-} and a derivational morpheme/suffix {-al} – again changing a **noun** ‘frater’ to an adjective ‘fraternal’. But there is still the ‘-n-’ which in the word ‘fraternal’ is unaccounted for. It is not part of the root {\*fratern-} nor is it part of the derivational suffix {\*-nal}. Therefore, {-n-} is an empty morph: it has no meaning and does not perform any grammatical function and so cannot be a morpheme in the true sense. However, the ‘-n-’ does have a written and a pronounceable existence and so is a realization and is termed **empty morph**. For example, other lexemes with empty morphemes are ‘maternal’, ‘paternal’, ‘factual’, ‘sensual’ and ‘rivulet’.

### **Zero morph**

A third type of morph you should look at now, after the portmanteau morph and empty morph, is the **zero morph**. A zero morph has also been referred to as a null morph.

There is supposed to be a morph but it is not there. A zero morph in fact, represents an **invisible affix**. Most, if not all, zero morphs in English Language are invisible suffixes – that is, the absent string of a phonological or orthographic segment. In other words, the zero morph ‘appears’ when there is supposed to be an actual form but there is not one in place. Normally the zero morph is used to represent a few plural forms in English Language You might have realised that there is consistency in the formation of plural in English: the plural morpheme in English is normally ‘-s’ but with some lexemes there is no plural ‘-s’ morpheme, for example, ‘deer’, ‘sheep’, ‘eland’ and ‘buck’. One would not normally write or say \*deers, \*sheeps, \*elands and \*bucks and so there is no consistency here of the formation of plurals. Usually, when the plural is formed in English one has for instance:

(dog) root + (-s) plural inflectional morpheme = dogs (there are two morphemes here)

The boy is there, (singular) =>The boys are there, (plural)

But with ‘sheep’ one has;

sheep (root/ base) + -s (plural) = \*sheeps

‘The \*sheeps are there’, is incorrect English Language; one should have ‘The sheep are there’. Now, ‘sheep’ is only one morpheme, but consistency demands two morphemes. To keep some consistency therefore, we need to have a second morpheme to show the plural form. The answer to the problem is to introduce the concept of the zero morph and so one gets;

sheep + zero morph = sheep (plural morpheme); the zero morph is very often shown by the ‘empty set’ symbol of ‘ $\emptyset$ ’ and so we have;

sheep +  $\emptyset$  = sheep + plural which gives ‘sheep in plural form’.

\*‘Sheeps’ is ungrammatical, rather not acceptable, and so we a zero morph representing a plural morpheme. Words such as ‘sheep’ can take the singular and plurals (The sheep is here/ The sheep are here) so the word ‘sheep’ must have a singular and plural form and the plural form is shown by the zero morph. Similarly, ‘deer’, and ‘buck’ cannot be \*deers, \*bucks.

Note that words such as ‘furniture’ and ‘equipment’ do **not** take a zero morph because one can say ‘the furniture is here’ and ‘the equipment is lost’ but one cannot say \*‘the furniture are here’ and ‘the equipment are lost’. These words cannot take a plural verb and so there is no need for a zero morph.

Apart from using a zero morph to show the lack of a plural morpheme (as shown above), one can **also** use it, in what some linguists consider to be a more logical manner, that is, to show English Language form of singular nouns and the present tense of the verbs apart from the third person singular. The following illustrate these proposed uses of the zero morph:

Girl: Girl +  $\emptyset$       girl (stem) +       $\emptyset$  (morpheme showing the singular)

Boy: Boy + s      boy (stem) +      -s (plural morpheme)

(we) walk:      walk +  $\emptyset$  walk- (root)      +       $\emptyset$  (morpheme showing present 1<sup>st</sup> person plural)

(he) jumps:      jump + s jump- (root)      +      -s (present 3<sup>rd</sup> person singular morpheme)

(we) jump:      jump+  $\emptyset$  jump- (root)      +       $\emptyset$  (morpheme showing present 1<sup>st</sup> person plural)

Equally, some linguists argue that the zero morpheme should be used to change some adjectives into verbs amongst other patterns of conversion:

Clean +  $\emptyset$  = VB    as in ‘They clean shoes’.

Clean +  $\emptyset$  = ADJ    as in ‘The clean shoes are his’.

Slow +  $\emptyset$  = ADJ    as in ‘The slow bus eventually came’.

Slow +  $\emptyset$  = VB as in ‘He will slow the pace’.

These word classes are formed by **conversion**, a very common phenomenon in English. So the use of the zero morph could be common in English language. Most linguists, however, (and in academic writing) do not graphically use the  $\{\emptyset\}$  morpheme in these cases. It is invisible.

We can distinguish between a free morph and a bound morph. A free morph includes function words while a bound morph has an inherent meaning and these are content words. From what you have already studied about free morphemes you can recall that these can be lexical (content) or functional (grammatical). It is the lexical categories that are termed free morphs.

#### 4.5.2 The Allomorph

Any of the different forms of a morpheme. For example, in English the plural morpheme is often shown in writing by adding *-s* to the end of a word, e.g. *cat* /kæt/ – *cats* /kæts/. Sometimes this plural morpheme is pronounced /z/, e.g. *dog* /dɪg/ – *dogs* /dɪgz/, and sometimes it is pronounced /ɪz/, e.g. *class* /kleɪns/ – *classes* /ˈkleɪnsɪz/. /s/, /z/, and /ɪz/ all have the same grammatical function in these examples, they all show plural; they are all allomorphs of the plural morpheme.

The final morph to be considered is the **allomorph**. You should be able to recognise a morpheme as the same morpheme in whichever environment it appears. If you consider the following sentences:

(a) *The blue book was on the shelf.*

(b) *Young boys are running down the street.*

There are no morphemes which are repeated in these two sentences. However, in the following sentences there is some duplication with the first sentence above.

(c) *Blue cars were the most common nowadays.*

Here, we have the duplication of the morphemes ‘blue’ and ‘the’ (sentences (a) and (c)). Both morphemes have;

- The same phonetic shape
- The same meaning
- The same syntactic role

So whatever the morpheme, in whatever circumstances it occurs, it should have the same phonetic shape, the same meaning and be playing the same syntactic role. This is what the morpheme ‘blue’ does in the two sentences above: the pronunciation is the same in both sentences, /blew/, the meaning is the same; being that of a certain colour and the grammatical role that the morpheme ‘blue’ plays is the same and that is that ‘blue’ is an ADJ in both cases.

This is normally fairly clear: morphemes do have a constant meaning, for example, {un-} shows the negative when it is a morpheme as in words such as ‘uncertain’, ‘unlike’, ‘unclear’ and ‘unfortunate’. Note that in a word such as ‘uniform’, ‘un-’ is not a morpheme and so does not have a negative meaning because ‘un-’ is part of the derivational morpheme {uni-} as in ‘uniform’ and ‘universe’. It is important to ensure that the morpheme correctly depicts the meaning in that word. Remember also that in the word ‘under’ the element \*‘un-’ does not have the meaning of the negative. ‘Under’ is either a simple word on its own as in ‘hiding **under** the table’ or is a derivational prefix as in ‘underground’ and ‘underuse’.

When it comes to morphemes having the same meaning, there is the question of what ‘to’ and ‘do’ mean in the following sentences

I want **to** go

what **do** you want?

Both ‘to’ and ‘do’ are grammatically necessary in English, although for an **understanding** of the statements the two morphemes are not really necessary. One can easily understand.

\*I want go

\*what you want?

So what is the meaning of ‘to’ and ‘do’ in these sentences? Admitting that all morphemes must have meaning and that ‘to’ and ‘do’ are morphemes, what is/are the meaning(s) of these words? This shows one of the **flaws** in the morphological theory; an inability to explain what ‘to’ and ‘do’ are realizing in such situations.

Let us return to the morpheme and the fact that in whatever circumstances the morpheme occurs, it should have the same phonetic shape, the same meaning and be



playing the same grammatical role. We come across problems with regard to the pronunciation of a morpheme. If we consider the plural in English and its pronunciation we find that the plural morpheme {-s} has three **different** pronunciations:

in sticks, it is realised as /s/,

in dogs it is realised as /z/,

in houses it is realised as /ɪz/.

But a morpheme should have the same phonetic shape in any circumstances and yet in English, we can see that in the plural, there are three different pronunciations, namely; /s/, /z/, /ɪz/ as in the example shown above. All the three morphemes are interpretations of the morpheme ‘-s’;

- a) have the same meaning
- b) play the same syntactic role
- c) the phonetic differences are there only because of the influences of the proceeding sound(s)

As a teacher, you might have ever taught learners the sounds of the English language. How have you explained the differences in the pronunciations of the words above? The influence of the proceeding sounds can be detailed as follows:

- a) if a word ends in a sibilant (a consonant with a sharp, hissing sound for example ‘buzz’ and ‘bus’) then the /ɪz/ form is used,
- b) if a word ends in a voiceless non-sibilant (for example, /p/, /k/, /f/) then the /s/ form is used,
- c) if the word ends in the voiced non-sibilant (for example, /g/, /d/, /b/), then the form /z/ is used.

Thus the conclusion is reached that the change in the pronunciation of the morpheme has been forced upon the morpheme ‘-s’ because of the proceeding sounds and so because of this changed **phonological** representation of the morpheme ‘-s’, the result is called an **allomorph** (not an \*allomorpheme).

Another example along the line of plural morpheme is the three forms of the past participle (PP). Most PPs follow the pattern of ‘*play-*’ + ‘*-ed*’, although a few have the pattern of ‘*show-* + *-n*’ or an irregular pattern as in ‘sing’ and ‘sung’.

The ‘-ed’ morpheme can be phonologically considered in three different ways:

- a) if the preceding sound ends, for example, in /t/ or /d/ then the morpheme ‘-ed’ is pronounced as /-**ɪd**/ as in ‘waited, painted, mended, started’,
- b) if the preceding morpheme ends in a voiceless consonant other than /t/, for example, in /s/ and /k/ then the ‘-ed’ morpheme is pronounced as /t/ as in ‘kissed, missed, parked, walked’,
- c) if the preceding morpheme ends in a vowel or an /n/ ( or after a verb ending in any voiced sound except /d/), then the ‘-ed’ is pronounced as /**d**/ as in ‘booed, weighed, cleaned, caned’, (Katamba, 1999:25).

Both these examples, of the plural and the past, are basically the same and have led linguistics to come to the following decisions:

Whether the phonetic shape of a morpheme is altered because of the shape of the sounds around it, it is claimed that these changes have nothing to do with the morpheme itself which does keep its essential abstract identity. These morphemes are said to be **phonologically conditioned** and the results are **considered to be variants of the same basic morpheme**.

These variants are called **allomorphs of the same morpheme**. Their state of existence is what is called **allomorph**. **Allophone** or **allophonic** is any of the different variants of a phoneme. The different allophones of a phoneme are perceptibly different but similar to each other, do not change the meaning of a word, and occur in different phonetic environments that can be stated in terms of phonological rules. For example, the English phoneme /p/ is **aspirated** when it occurs at the beginning of a syllable (as in *pot*) but **aspirated** when it is preceded by /s/ (as in *spot*) and may be **unreleased** when it occurs at the end of an utterance (as in “he’s not her *type*”). These aspirated, aspirated, and unreleased sounds are all heard and identified as the phoneme /p/ and not as /b/; they are all allophones of /p/.

The influences of the phonetic realisation are called phonological conditioning rules. Analyse the following rules as well:

1. The plural, the third person singular and the possessive morphemes are realised as /s/ after a unvoiced consonant sound (except affricates and fricatives).
2. The plural, the third person singular and the possessive morphemes are realised as /z/ after voiced sound (both vowels and consonants)
3. The plural, the third person singular and the possessive morphemes are realised as /ɪz/ after affricates and fricatives.
4. The past tense morpheme is realised as /t/ after unvoiced consonant sounds.
5. The past tense morpheme is realised as /d/ after voiced sounds.
6. The past tense morpheme is realised as /ɪd/ after alveolar plosives.

On the other hand, one has the plural of the lexeme 'ox' which is 'oxen'. It is argued (at present) that 'ox' is the only lexeme in English that makes its plural by adding an '-en'. This variant of the plural morpheme '-s' is '-en' and it is claimed that its variant is conditioned by the lexeme itself; in other words, it is a **lexically conditioned allomorph** because the difference in pronunciation between '-en' and '-s' is too large for '-en' to be a phonologically conditioned allomorph.

It has been seen that an allomorph may be realized, as a morph, differently in different situations and the plural morpheme '-s' and the past participle morpheme '-ed' have been given as examples. The concept of allomorph can be stretched even further, according to other linguists, by considering past participles such as 'walked', 'eaten' and 'drunk' as allomorphs and the justification for this consideration is that 'walked' has the regular '-ed' allomorphs, while 'eaten' has the less common '-en' allomorph while 'drunk' is a problem because the past participle cannot be separated from the morpheme 'drink': the two appear to be fused; an instance of ablaut. We may regard the '-ed' and '-en' as allomorphs for the past participle morpheme.

With regard to lexically conditioned allomorphs, Crystal (1987) gives the following example: ‘send the boy’ said by the shopkeeper about a part-time assistant. This can be contrasted with ‘this is my boy’ said by the parent about a son. Are these two ‘boys’ the same morphemes/ Are they, in other words, allomorphs? They certainly satisfy the phonological requirements to be considered a single morpheme and they can be said to satisfy the syntactic requirements – both are nouns and; common and concrete nouns at that. However, they do not mean the same thing: boy in each of the sentences has a separate meaning. There are many words in English and other languages which operate along the same lines as ‘boy’ such as ‘bank’ and ‘mouth’, for instance. Such phenomenon will be dealt with later under semantics.

In circumstances where the phonological factors play no role in the selection of allomorphs may be **grammatically conditioned**. This means that the choice of an allomorph depends on the presence of a particular grammatical element, (Katamba, 1992:30). Can you give an example of a grammatically conditioned set of allomorph? Well. You may have thought of the lexemes; weep, sweep, creep and kneel. What do you think could have influenced the past forms; wept, swept, crept and knelt respectively? The other set that we can look at is the past forms of take and shake.

So an allomorph can be a phonetically, lexically or grammatically conditioned member of a set of morphs representing a particular morpheme. There are some morphemes whose allomorphs do not share any phonetic similarity, that is, they do not share a common root morpheme. This kind of allomorph where the allomorphs of a morpheme are phonetically unrelated is called **suppletion**, (Op cit:31). Examples include forms of good/better, bad/worse, go/went. It is very important for you to pay particular attention when dealing with rules by which each of these sets of morphemes operate. Avoid over-generalisation.

### ***Reflection***

1. *State the free and bound morphemes of the following words:*

- a) *cooking*
- b) *disagreement*

- c) *beautiful*
- d) *friendships*
- e) *derivationally*

2. *What is the difference between a morph and a morpheme?*
3. *Using a possessive morpheme, explain the three phonological conditioning rules of a morph.*
4. *Use the negative prefix to illustrate a lexically conditioned allomorph.*

### **Summary**

In this unit we have discussed the term ‘morphology’ and have seen that although there are various definitions in literature. The central sense about the discipline is on ‘the study of words’ and more cardinal their internal structure. The three central units of analysis in morphology; the morpheme, morph and allomorph have been discussed in detail as well.

### **Evaluation:**

1. *State whether the morphemes identified in 1 above are derivational or inflectional.*
2. *Explain and exemplify the concept of allomorph in English.*
3. *Explain and exemplify what a portmanteau morph is.*

## UNIT 5: ELEMENTS OF THE WORD

### Introduction

As already discussed, a word is made up of parts. These constituent parts are elements of the word and are the ones we have already studied as morphemes in the previous unit. Do you recall the terms ‘root’ and ‘stem’? What criteria would you use to identify a root and a stem? There are two elements

### Learning outcomes;

- discuss the various elements of a word
- explain the concept of affixation
- discuss the root, stem and base of a word

### 5.1 The Root

**Roots** are verbal morphemes that cannot be analysed any further into smaller units. In the verb **walking**, the constituent ‘walk’, cannot be analysed further. This is the core of a verb where all affixes are attached. When all the inflectional and derivational morphemes have been removed; when all prefixes and suffixes have been left out, what remains is the root.

A morpheme which is the basic part of a word and which may, in many languages, occur on its own (e.g. English *man, hold, cold, rhythm*). Roots may be joined to other roots (e.g. English *house \_ hold → household*) and/or take affixes (e.g. *manly, coldness*) or combining forms (e.g. *biorhythm*).

### 5.2 Stem

**Stems** are constituents that remain after all inflectional affixes have been removed. In other words; a stem is any word to which an inflectional morpheme can be added, eg. *girl*, where the inflectional morpheme *-s* can be added. That part of a word to which an inflectional affix is or can be added. For example, in English the inflectional affix *-s* can be added to the stem *work* to form the plural *works* in *the works of Shakespeare*. The stem of a word may be:

*aa* simple stem consisting of only one morpheme (root), e.g. *work*

*ba* root plus a derivational affix, e.g. *work -erworker*

### 5.3 Bases

**Base** is any form to which affixes of any kind can be attached. Most roots are bases because one can add both derivational and inflectional morphemes. A stem can also be a base because one can add inflectional morphemes to it, (Katamba, 1999: 41-45).

### 5.4 Affixes

These are words or letters which are added to the base of stem so that it can change its word class. They can be added either before the stem or after it.

The affix which is added before the stem is called prefix while those at the end of the stem is called suffix. For example the stem; human

**Inhuman** where *in* is the prefix and human is the stem

**Humanism:** where *human* is the stem and *ism* is the suffix

A stem can have both a prefix and a suffix like in faithful

**Unfaithfulness** *un* is the prefix while *ness* is the suffix

- **Suffixes** are attached to the end of the stem; eg. Look**ed**
- **Prefixes** are attached to the front of the stem; eg. **re**write.
- **Infixes** are put in the middle of the word; eg. Halle**bloody**luyah! (as used by emotionally aroused English speakers. Infixing is rare in English.
- **Ablaut** is a change in a vowel that carries extra meaning. Ablaut is common in English. For example, the past tense of *sing* is *sang*, and the past participle is *sung*. The plural of *tooth* is *teeth*.

These can also be realised in the different Zambian languages which are taught in Zambia. Using the words below, explain how the affixation is being realised in the sentences below;

**Kaonde:**      **banzoro**      **baisa** plural marker to the stem **nzoro**

Luvale:      **Jisapi** **ji** is a plural maker while **sapi** is a stem

Lunda: **mabwambu**      **ma** is a prefix and a plural marker

### Reflection

1. *With examples, discuss the three patterns of a word in English.*
2. *Present the following words diagrammatically, specifying the kind of each morpheme at every level:*
  - i. *friendships*
  - ii. *unhappiness*
  - iii. *disembarking*
  - iv. *unforgetables*

### Summary

This unit has given the characteristics of the syllable in English. Well, we have discussed that although the word 'word' is difficult to define it is very easy to identify. The other concepts discussed are root, stems, base and affixes.

### Evaluation

3. *State whether the following bolded elements is a stem, base, root, derivational prefix/ suffix or inflectional morpheme.*
  - i.      **disinfectant**
  - ii.     **backformation**
  - iii.    **prefixation**
  - iv.     **hyphenate**
  - v.      **encouragement**
4. *Explain the word 'ablaut'.*



## UNIT 6: WORD FORMATION PROCESSES

### Introduction

Under this topic, we introduce to you word-formation. We now discuss major ways of forming new words affixation (derivation and inflection), conversion and compounding. The discussion advances to other (minor) ways of word formation.

### Learning Outcomes

By the end of this unit, you should be able to:

- Define the term word-formation,
- Explain and exemplify various ways of forming new words.
- Distinguish between derivation of a new word and inflection of a word form.

### 6.1 Affixation

Let us begin by looking at the concept of affixation. You have already met the term affix from which the concept of affixation is derived. Affixation is a morphological process whereby an affix is attached to a morphological base. The base may be either a root or a stem. Affixation falls in the scope of morphology where bound morphemes are either roots or affixes. Prefixes (affixes that precede the root) and suffixes (affixes that follow the root) are the most common types of affixes cross-linguistically although suffixes are more productive as already stated. Affixation is the most common strategy that human languages employ for derivation of new words and word forms. However, languages vary in the ways they express the same semantics. In English, for instance, the noun *biolog-ist* is derived from *biology* through the addition of the suffix *-ist* to have the meaning ‘one who studies biology’ but we can use *-ist* to mean ‘one who practises’ as in *racist* (one who practises racism). All works on morphology are actually said to be general overviews of the topic of affixation.

### 6.2 Inflection and Derivation

We have already introduced the terms inflection and derivation except we were looking at morphemes. Under this subheading, we are discussing the concepts as processes.

### 6.2.1 Morphological Inflection

Morphological inflection is a process of change of form which distinguishes different grammatical forms of some lexical unit; for example, the plural ‘books’ is distinguished from the singular ‘book’ by the inflectional morpheme ‘-s’; and the past tense of the English language verb is distinguished from the other tenses because of the addition to the root of the inflectional morpheme ‘-ed’. The major inflectional classes are verbs and nouns. Verbs inflect for tense. A class of verbs will share a pattern of inflection, eg, addition of –ed in the past or internal vowel change. Nouns inflect for number (plural). Inflection in English is by suffixation (a process by which suffixes are attached to stems and roots). English language depends on the word order of a sentence to mark the object and has a very strict word order, basically, **SVO**.

### 6.2.2 Morphological derivation

Morphological derivation is the process of forming a new word on the basis of an existing word, e.g. *happiness* and *unhappy* from the root word *happy*, or *determination* from *determine*. It often involves the addition of a morpheme in the form of an affix, such as *-ness*, *un-*, and *-ation* in the preceding examples. From the above examples, it is evident that derivation involves both prefixation (a process by which prefixes are attached to roots) and suffixation (a processes of attaching suffixes to the root).

Derivation stands in contrast to the process of inflection, which means the formation of grammatical variants of the same word, as with *determine/ determines/ determining/ determined*.

The following are examples of English derivational patterns and their suffixes:

- adjective -to-noun: *-ness* (*slow* → *slowness*)
- adjective-to- verb: *-ise* (*modern* → *modernise*)
- adjective-to-adjective: *-ish* (*white* → *whitish*)
- adjective-to- adverb: *-ly* (*general* → *generally*)
- noun-to-adjective: *-al* (*recreation* → *recreational*)

- noun-to-verb: *-fy* (*glory* → *glorify*)
- verb-to-adjective: *-able* (*drink* → *drinkable*)
- verb-to-noun (abstract): *-ance* (*deliver* → *deliverance*)
- verb-to-noun (agent): *-er* (*write* → *writer*)

However, derivational affixes do not necessarily alter the lexical category; they may merely change the meaning of the base, while leaving the category unchanged. A prefix will rarely change lexical category in English, eg, *write* → *re-write*; *load* → *over-load*. The prefix *un-* applies to adjectives, eg, *healthy* → *unhealthy* and some verbs, eg, *do* → *undo*, but rarely to nouns. A few exceptions are the derivational prefixes *en-* and *be-*. ‘En-’ (*em-* before labials) is usually used as a transitive marker on verbs, but can also be applied to adjectives and nouns to form transitive verbs: *circle* (verb) → *encircle* (verb); but *rich* (adj) → *enrich* (verb), *large* (adj) → *enlarge* (verb), *slave* (noun) → *enslave* (verb), *courage* (n) *encourage* (v).

Derivation can also occur without any change of form, for example *telephone* (noun) and *to telephone* (noun). This is known as conversion, or zero derivation.

Derivation that results in a noun may be called nominalization. This may involve the use of an affix (as with *happy* → *happiness*, *employ* → *employee*), or may occur via conversion (as with the derivation of the noun *run* from the verb ‘to run’).

Derivation can be contrasted with inflection, in that derivation produces a new word (a distinct lexeme), whereas inflection produces grammatical variants of the same word. Generally speaking, inflection applies in more regular patterns to all members of a part of speech (for example, nearly every English verb adds *-s* for the third person singular present tense), while derivation follows less consistent patterns (for example, the nominalising suffix *-ity* can be used with the adjectives *modern* and *dense*, but not with *open* or *strong*). However, it is important to note that derivations and inflections can share homonyms, that being, morphemes that have the same sound, but not the same meaning. For example, when the affix *-er*, is added to an adjective, as in *tall-er*, it acts as an inflection, but when added to a verb, as in *teach-er*, it acts as a derivation.

The differences between inflection and derivation in English are summarised as follows:

**Inflections:**

- Encode grammatical meaning;
- Are syntactically relevant;
- Occur outside all derivations;
- Do not change the word class
- Radically change the meaning of the word to which they are attached;
- Are rarely semantic opaque;
- Are fully productive;
- Are always suffixational.

**Derivations:**

- Encode a lexical meaning;
- Are not syntactically relevant;
- Can occur inside other derivations;
- Often change the word class to which they are attached;
- Are semantically opaque;
- Are often restricted in their productivity;
- Are not restricted to suffixation.

**6.2.3 Derivational Productivity**

Productivity of morphemes refers to the chance of forming words by such morphemes, eg. The **-s** and **-er** morphemes are productive while the **-ive** morpheme is not. For instance, we can say ‘cook, cooks, cooker’ and not \* ‘cookive’.

Note that English, though an isolating language, is partly inflectional and to a lesser extent synthetic.

**6.2.4 Conversion**

The new word is not formed by affixation. The lexical item remains the same but has a different meaning, e.g.

- |                       |                   |
|-----------------------|-------------------|
| (a) 'present' (V)     | 'present' (N)     |
| (b) 'release' /s/ (N) | 'release' /z/ (V) |
| (c) 'refuse' (N)      | 'refuse' (V)      |
| (d) 'cook' (N)        | 'cook' (N)        |
| (e) 'teeth' (N)       | 'teethe' (V)      |

Here, the morphological form of the word does not help in telling whether the word is a noun or verb. Conversion is made possible in the following ways:

- (i) By stress shift as in (a) and (c) above,
- (ii) Consonant change as in (b) and
- (iii) Vowel addition as in (e).

Here are some of the words formed by conversion:

'cover, bore, coach, turn, attempt, house, prophesy, insult, rebel, love, cash, skin, humble, calm, lower, ship, telegraph, call'.

Can you try to use each of the above words in sentences to exercise the knowledge of conversion? Indicate the word class for each category.

### **Activity**

1. *Define the term word-formation.*
2. *Explain and exemplify various ways of forming new words.*
3. *With examples, distinguish between derivation of a new word and inflection of a word form.*
4. *State the meanings of the following morphemes and give an example for each:*
  - i. *in-*
  - ii. *dis-*
  - iii. *-ship*

- iv. *re-*
- v. *en-*
- vi. *-ment*

### 6.2.5 Compounding

Compounding is the process by which two root morphemes are put together to make a new word. Definitely, this is not new to you; two roots/ free morphemes/ lexemes are combined, eg. **blackbird**, **blacklist**, **courtyard**. This is also a very productive source of words in English. Compounds may be written:

- as a solid word, eg. *bedroom*,
- with a hyphen eg. *bed-room*,
- opened the *bedroom*.

Have you ever wondered why some compounded words are easy to interpret while others are not easy? Compounds are grouped into opaque and transparent. Opaque compounds are those whose meaning is not derivable from their constituents. We use the term **Semantic opacity** (the situation where the meaning of a compound word cannot be got from the meanings of the words it comprises, eg. ‘blacklist’ and ‘blackmail’). Transparent compounds are those whose meaning is derivable from the meaning of their constituents, eg. water pipe, cellphone, wastebasket.

### 6.2.6 Minor Ways of Word-formation in English

Let us look at other forms of word formation. We have separated them from these above in that they are of low productivity. These are:

**Clipping:** This is a word formation involving shortening of another word, eg. ‘phone’ (a clipping of ‘telephone’), cab (cabriolet), plane (aeroplane). Others are flu, gent, exam, lab, maths, and photo.

**Blending:** this is an element of reduction in the process of forming a new word. Like clipping, one has two or more clipped words that run together, eg. ‘brunch’ from the combination of ‘breakfast’ and ‘lunch’, telecast from ‘television’ and ‘broadcast’).

**Reduplication:** Formation of new words by repetition of the word or part of the word, eg. ‘small-small, goody-goody; sing song, wishy-washy’, dilly-dally, zig-zag and titbit. Most of these words are rhyming compounds. (Katamba, 1992: 292-293).

**Acronyms:** This is also similar to clipping. A word may be formed by combining the first letters of each word. Typically, acronyms are pronounced as single words eg. COMESA (Common Market for Eastern and Southern Africa), ZESCO (Zambia Electricity Supply Corporation), UNZA (UNiversity of ZAmbia).

**Borrowing:** This is one of the most common among the minor ways of forming words in English language. It is the taking of words from other languages. English has borrowed from other languages. The major contributors to the language are; Greek, French, Spanish, and Dutch. Most of the borrowed words in English do not agree with the rules of inflection and derivation.

**Onomatopoeia:** Another way of increasing the lexis of a language is by imitating the natural sound of a phenomenon, eg. ‘splash, crash, tinkle, bow-wow’. Examples are: *momo, tata, and papa*

**Coinage:** The least common of word-formation in English. This is the invention of totally new terms. The most typical sources are invented trade names for one’s company’s product and company names, eg. *dettol, aspirin, kleenol*.

## **Reflection**

1. *Explain the process by which each of the following words are formed:*

- a) *Disunity*
- b) *Teethe*
- c) *Geese*
- d) *Present*
- e) *Bedroom*
- f) *COMESA*
- g) *Syllabi*
- h) *bow-wow*
- i) *telex*

## **Summary**

In this unit, we have discussed ways of forming new words in English language. We have defined and illustrated affixation, conversion and compounding as major ways of word-formation. We have also defined and illustrated the minor ways of forming words in English and these are clipping, blending, reduplication, acronym, borrowing, onomatopoeia and coinage.

## **Evaluation**

1. *Distinguish between inflection and derivation.*



## UNIT 7: SOME ASPECTS OF SYNTAX

### 7.1 Syntax

It is a study of language and its word arrangement with regards to the rules of that given language which are prescribed and used. Syntax also deals with how words are arranged in a sentence for the purpose of conveying specific meaning to a given group of people. For instance, the syntax for a poem in a stanza is different from the syntax for a sentence in a narrative. Therefore, syntactic rules of a given discourse depends of the purpose and audience it is being presented to. We should also mention that the syntax of the Zambian language is different from the other languages. Even within the Zambian languages, there are different syntactical uses of parts of speech which is exclusive to that language.

We can demonstrate this idea with an example using two common languages to the sentence 'I am going to the field.

#### **Learning outcomes**

By the end of this unit you must be able to;

- discuss the aspects of syntax
- discuss the parts of speech
- discuss tense and aspect

**Luvale: Ngwakuyakumawande**

**Tonga: Ndiyakumuunda**

**Chokwe: Kumawandengwakuya**

**Bemba: Ndeyakumabala**

The three languages, Luvale, Tonga and Bemba have the same syntactical rule of word arrangement in the above sentence while Chokwe has unique syntax. This then confirms that languages have different syntactical rules. So it is these rules which have to be studied in the individual languages.

### 7.1.1 Nouns and Pronouns

In studying with syntax, we actually deal with the different parts of speech. The parts of speech are the different words classes which get organised and form a word under given rules. These include; nouns, pronouns, adjectives, verbs, adverbs, prepositions, interjectors and conjunctions.

### 7.1.2 Nouns

Are you aware that there are basically four kinds of nouns in English? Here are the four main groups (Burton, 1984:116; Thomson and Martinet, 1979:6; Freeborn, 1995:39).

**Common nouns** name members of a class of people or things who share the name in common with all the other members of their class, for example *woman, farmer, book, dog, table*.

**Proper nouns** name particular people, places, things, for example *Tom, Lubinda, France, Kasama, Africa, The United Nations*.

**Abstract nouns** name non-material things, i.e. qualities, states, concepts that exist only in our minds, e.g. *charity, beauty, fear, courage, joy, sorrow*.

**Collective nouns** name groups or collections of people or things, regarded as a whole, for example *swarm, team, crowd, flock, group, class*.

Do you know that there are two other terminologies used to refer to types of nouns? Have you heard of **count** and **mass nouns**? Read the following definitions:

**Count nouns:** nouns that refer to people and things that can be counted (i.e. those that can take plurals), e.g. *asses, houses, lambs, knives, skies*.

**Mass nouns:** those nouns that cannot take plurals, e.g. *sheep, deer, cattle, music*.

Note that most scholars prefer the term **mass** to **non-count** or **uncountable** which are ambiguous: they can refer to **mass** or may include words that are plurals only. Remember also that whereas abstract nouns tend to be mass nouns, concrete nouns tend to be count nouns (Freeborn, 1995:39).

### **Activity**

1. Pick out each noun, in each of the following sentences, and say what kind it is (Burton, 1984:23 - 25).
  - a. Helen wrote to Jean.
  - b. Justice need not exclude mercy.
  - c. A crowd gathered to watch the fleet sail.
  - d. His father bought him a bicycle.
  - e. When Mr. Banda was in the bush he saw a pride of lions chasing a herd of antelopes.
2. Write a short seminar paper in which you contrast and illustrate the four types of nouns in English and Zambian languages.

We hope that from the examples you have given in the exercise above you are now aware that the four types of nouns you studied in English exist in Zambian languages as well. Let us now look at the plural forms of nouns in English. First of all read what

Burton (1984:116) says:

A noun is either singular or plural, according to whether it names one or more than one person, place, idea or thing.

From the aforesaid we can conclude that number plays a big role in determining the form of the noun. However, before we cover this in more detail, let us look at the type of plurals that Freeborn (1995:40) refers to: *Most plural nouns in English are marked with the suffix - s. This is the **regular** form. There is a small number of other, mostly very familiar, **irregular** plurals, which have kept their form of old English...*

### **Activity**

- a. Explain and illustrate the concepts of singular and plural as well as regular and irregular in reference to nouns. At this level of education you are probably aware that in making the plural forms of nouns we follow certain rules. Look at the following examples of the singular and plural forms of nouns and then write down

*the rules followed in making the plurals in each case (Freeborn, 1995:40 - 41). (Thomson and Martinet, 1979:7 - 9).*

<i>(a) boy</i>	<i>boys</i>
<i>(b) tomato</i>	<i>tomatoes</i>
<i>(c) baby</i>	<i>babies</i>
<i>(d) fly</i>	<i>flies</i>
<i>(e) wife</i>	<i>wives</i>
<i>(f) foot</i>	<i>feet</i>
<i>(g) child</i>	<i>children</i>
<i>(h) oasis</i>	<i>oases</i>
<i>(i) sheep</i>	<i>sheep</i>

*From the examples given above there is a group of nouns that have what linguists call **zero plural**. Identify and list these nouns and then explain what linguists mean when they say such nouns have zero plural.*

*4. What learning difficulties are the pupils likely to face with the plural forms of nouns? Suggest remedies for these learning difficulties.*

*5. In your Teacher Groups examine the singular and plural forms of nouns in Zambian languages and English and then discuss similarities (if any) as well as differences. After this discussion, write a short report highlighting and illustrating your findings.*

*6. Prepare a thirty - minute lesson plan in which you teach pupils how to make plurals of nouns in the Zambian Language offered at your school.*

As a teacher of English you need to acquaint yourself with all the spelling rules you have studied in the plural forms of nouns. We hope you are also aware that whereas the plural form of a noun in English is obtained by adding ‘s’ to the singular form, the prefixes in Zambian languages indicate whether the noun is in singular or plural form. Look at the following

Examples:

Bemba: **umumana**, river; **imimana**, rivers

Kaonde: **muzhi**, village; **mizhi**, villages

Lozi: **mulikani**, friend; **balikani**, friends

Tonga: **musimbi**, girl; **basimbi**, girls.

Luvale: **Kalwiji**, river; **tulwiji**, rivers

There is another important thing you need to know about the concept of zero plural we talked about earlier on. This is that there is a very common zero plural which is used with nouns of measurement which follow numerals of determiners expressing quantity (Freeborn, 1995:41; Thomson and Martinet, 1979:8, 251, 253).

Look at the following examples.

1. He bought a ten-ton lorry.
2. She has just come back from her two-month holiday.
3. I met Mr Mundia's ten-year – old...

<i><b>Kinds of Pronouns</b></i>	<i><b>Examples</b></i>
<i>relative pronouns</i>	<i>Themselves, herself, ourselves...</i>
<i>reflexive pronouns</i>	<i>What, which,</i>
<i>Impersonal pronouns</i>	<i>Who, whose, whom</i>
<i>Interrogative pronouns</i>	<i>This, that, those, these</i>
<i>Demonstrative pronouns</i>	<i>One</i>
<i>Emphasizing pronouns</i>	<i>who, which...</i>

11. Answer the following questions:

(a) Explain the difference between

(i) *'this' and 'these'*

(ii) *'this' and 'that'*

(b) *Why are 'this', 'these' and 'those' called demonstrative pronouns?*

(c) *State and illustrate the similarities and differences between reflexive and emphasizing pronouns*

(d) *Illustrate the difference between interrogative and relative pronouns.*

(e) *Write relative pronouns that relate to*

(i) *Persons*

(ii) *Things*

(iii) *Either persons or things*

12. *Give examples of each of the following types of pronouns in the Zambian language offered to pupils at your school:*

(a) *Possessive pronouns.*

(b) *Independent objective personal pronouns.*

(c) *Demonstrative pronouns.*

(d) *Relative pronouns.*

(e) *Interrogative pronouns.*

(f) *Reflexive pronouns.*

(g) *Emphasizing pronouns.*

13. *Illustrate the influence of the noun class system on the form of the possessive, demonstrative as well as independent objective personal pronouns in any Zambian language.*

14. *Prepare a thirty -minute lesson plan in which you teach a Grade 3 class the form and function of demonstrative pronouns that are used with classes 1 and 2 nouns.*

### 7. 1. 3 Adjectives

Do you remember that when we were discussing possessive pronouns we also talked about possessive adjectives? Can you still recall that while ‘yours’ in ‘*These oranges are yours*’ is a possessive pronoun, ‘*your*’ in ‘*These are your oranges*’ is a possessive adjective? You should not confuse possessive adjectives with possessive pronouns. Possessive adjectives always qualify a noun or pronoun (i.e. they tell us more about a noun or pronoun). Possessive pronouns do not qualify; they stand for or in place of nouns (Burton, 1984:121, 122).

We have already identified one type of adjectives - **possessive adjectives**: my, your, his, her, its, our, your, their. Look at the other kinds of adjectives below.

**Descriptive adjectives** - These qualify nouns by describing some quality or attribute attached to the person or thing denoted by the noun (Burton, 1984:121). For example, *He gave me a **ripe** mango.*

#### **Activity**

1. *Why, do you think, the descriptive adjective ripe is also called an adjective of quality and an attributive adjective?*

### 7. 1. 4 Verbs

A verb is a word or phrase that denotes an action, a state or being. Its function in a sentence is to make a statement about the subject of that sentence. For example;The director **signed** the letter.

Burton (ibid) further says a verb may consist of more than one word, and other words may come in between the various components of the compound verb. Look at the following examples that Burton uses to illustrate this point.

*I was **watching** tennis.*

*Jones **has been offered** a new job.*

*They **will** soon **realize** their mistake.*

*The book **has** at last **been published**.*

We hope that from the reading you have done, in search of answers to the questions in the reading reference above, you are able to remember the following points:

- Lexical verbs are also known as full, content, main, primary or intransitive verbs.
- Whereas an intransitive verb can stand alone (i.e. it can be used as the only verb in a sentence and carry full meaning), a transitive verb requires a direct object or a subject complement in order to express a complete meaning.

### **Examples**

A black dog **appeared**. (Intransitive verb)

Mary's behaviour **annoyed me**. (Transitive verb)

The soup **tastes salty**. (Transitive verb)

- Auxiliary verbs are also called helping or secondary verbs
- The auxiliary verbs come before the main verbs.

### **Examples**

I **am** writing

We **have** eaten

She **doesn't** know

Unlike other auxiliary verbs the primary auxiliary verbs in the examples that come immediately before this bullet, can be used as main verbs as well as auxiliaries.

### **Examples**

Mary **is** my sister (main verb)

She **is** sleeping (Auxiliary)

- Modal auxiliary verbs such as can, may, shall, will, must, ought to, used to indicate the mood (i.e. they are used to refer not to facts, but to the possibility or impossibility of something happening. Its necessity, probability or certainty, whether an action is permitted, and so on – (Freeborn, 1995:163).



- While full infinitive verbs are verbs preceded by ‘to’, bare infinitive verbs are infinitives without ‘to’.

**Examples** (Freeborn, 1995:45)

I saw them **come**. I wanted them **to come**.

We watched the team **win**. We urged the team **to win**.

She let it **go**. She allowed it **to go**.

(N.B. Study the verbs followed by the bare and full infinitives).

- Whereas the main or lexical verbs are inflected (i.e. have -ing and -ed participles), have the infinitive and imperative forms, the modal auxiliary verbs don’t have.
- Many verbs can be used either transitively or intransitively.

**Examples** (Burton, 1984:125)

He **hit** his opponent hard in the second round. (‘hit’ is used transitively)

He **hit** hard in the second round. (‘hit’ is used intransitively).

- Some intransitive verbs are often used with a prepositional phrase, an adverb or an adverbial particle. Examples:

He doesn’t **care about** other people’s feelings.

Well done, you **guessed right!**

**Sit down** and tell me all about it.

- Like intransitive verbs, some transitive verbs are often used with a prepositional phrase, an adverb or an adverbial particle that is closely connected with the verb.

**Examples**

Peter **drove me to** the airport.

That skirt **fits you** very well.

He **gathered up his papers** and left.

- Some transitive verbs can be used with two objects, as in the following examples:

I sold Jim a car.

I bought Mary a book.

(N.B. Indicate the direct and indirect objects in the above examples).

You can often express the same idea in the bullet above by using the verb as an ordinary transitive verb and adding a prepositional phrase starting with *to* or *for* (Burton, 1984:125):

I **sold** a car **to** Jim.

I **bought** a book **for** Mary.

- A verb agrees with its subject in person and in number (Burton, 1984:124 - 125).

#### **Examples**

I **drive** to the station.

She **drives** to the station.

They **drive** to the station.

I **was driving** to the station.

We **were driving** to the station.

There are regular and irregular forms of verbs

(N.B. Study the various forms of regular and irregular verbs, in relation to the concepts of tense and aspect, in Freeborn, 1995:46 and other grammar books.

### **7. 1. 5 Adverbs**

Do you still remember the concept of minor and major word classes? Can you recall that the adverb belongs to major word classes that comprise content or lexical words?

Well, we would like to remind you that the fourth category of lexical words we are going to discuss in this unit is the adverb. Can you remember the other three categories of lexical words, which we have already discussed? Well, these are: nouns, adjectives and verbs.

What is the main function of adverbs? Freeborn (1995:56) says that like adjectives, adverbs are 'modifying' words. We know that adjectives modify nouns, but what do adverbs modify? Both Burton (1984:137) and Freeborn (1995:56, 58) say that an adverb modifies a verb, an adjective, another adverb, a sentence or a clause.

### ***Activity***

*1. Identify and underline the adverbs in each of the sentences below and then state what they are modifying.*

*a) Mr. Banda arrived early.*

*b) These flowers are almost dead.*

*c) John talks so fast that I cannot understand him.*

*d) Indeed, he was so bright he made us uncomfortable.*

*e) They often come here.*

*2. There are eight kinds of adverbs (Thomson and Martinet, 1979:38; Burton,*

*1984:137 - 138):*

*a) of manner b) of place c) of time d) of frequency e) of degree f) of duration*

*g) Interrogative, h) relative*

*Now, identify the adverbs in the following sentences, and then classify them.*

*a) The plane landed late.*

*b) It touched down there.*

*c) It came in slowly.*

*d) The weather was extremely bad.*

We hope the exercise you have been doing has helped you to understand the adverbs better. We shall give you more information about this category of lexical words.

### **The form of Adverbs**

We want to draw your attention to the following points:

- Most adverbs of manner and some adverbs of degree are formed by adding **-ly** to the corresponding adjectives (Thomson and Martinet, 1979:38; Freeborn, 1995:60):

**grave, gravely**

**slow, slowly**

**immediate, immediately**

**certain, certainly**

**happy, happily**

**sure, surely, etc**

Note that with the exception of **leisurely** and **kindly**, adjectives ending in **-ly** (e.g. friendly, lovely, lonely, likely, lowly, have no adverb form.

- Some adverbs are created from **-en/-ed** and **-ing** participles:

**supposed, supposedly**

**admitted, admittedly**

**surprising, surprisingly**

**annoying, annoyingly**

- Another less common adverb - forming suffix (i.e. besides **-ly**) is **-wards**. For example:

**backwards from back (adverb)**

**downwards from down (adverb)**

**seawards from sea (noun)**

### **heavenwards from heaven (noun)**

Many adverbs have no marker in their structure by which they can be identified, including some of the most common e.g.

**almost, always, down, fast, perhaps, rather, then, too, very, yet, etc.**

Like adjectives, most adverbs are gradable and form comparative and superlative forms with **-er** and **-est**, or **more** and **most** (Freeborn, 1995:59; Burton, 1984:138). With adverbs of two or more syllables the comparative is formed by putting **more** before the adverbs, and the superlative by putting **most** before the adverb (Thomson and Martinent, 1979:39) e.g. quick, more quickly, most quickly

Single - syllable adverbs, however, and the adverb **early**, add *-er, -est*(ibid) e.g.

*hard, harder, hardest*

*high, higher, highest*

The chief irregular forms of comparisons are:

*Bad(ly)          worse          worst*

*Far                farther        farthest (of distance only)*

*Further        furthest (used of distance, time and in an abstract sense)*

*Late             later          last*

*Little          less          least*

*Much          more         most*

*Well            better        best*

### **The position of adverbs**

Now, we would like you to pay special attention to the positions that various categories of adverbs may take.

### **Adverbs of place, time and duration**

These usually come at the end of a sentence or clause (Forrest, 1979:104):

*He met with an accident **at the crossroads**.*

*She joined our class **last week***

*We listened to the radio **for half an hour***

Adverbs of time and duration may be placed at the beginning of a sentence or clause, or immediately after a link word:

**Last week** he joined our class.

My sister, who **got married last year**, now lives in Lagos.

**For half an hour** we listened to the radio.

Adverbs of place occasionally come at the beginning of a sentence or clause. This is especially the case with **here** and **there** (Forrest, 1979:104):

***Here** is the book you are looking for.*

*I opened the door and **there** was my brother.*

### **Adverbs of Frequency**

Like the adverbs of time, the frequency adverbs are normally placed at the very beginning or at the very end of a clause or sentence, the end position being the more usual (Thomson and Martinet, 1979:41):

*I have been there **three times**.*

***Rarely** do pupils eat good meals.*

For further information on the position of frequency adverbs read Forrest, 1979:105 - 106; Thomson and Martinet, 1979:41 - 42.

### **Adverbs of Manner**

These answer the question 'How?' They are usually placed after the direct object if there is one, otherwise after the verb (Thomson and Martinet, 1979:66)

He spoke English **well**.

They walk **quickly**.

Adverbs of manner must never be placed between a verb and its direct object (ibid). In a sentence with the verb in the active form an adverb of manner comes at the end (Forrest, 1979:107):

He painted the house **very badly**

She made the curtains **very well**

We have packed the goods **carefully**

If the verb is in the passive form, it is more usual to put the adverb of manner before the participle (Forrest, 1979:107):

The house was **very badly** painted

The curtains were **very well** made

The goods have been **carefully** packed

### **Adverbs of Degree**

An adverb of degree modifies an adjective or another adverb. It is placed before the adjective or adverb (Thomson and Martinet, 1979:70).

*It was **too** hot to work.*

*I know him **quite** well.*

*The film was **fairly** good.*

*They played **extremely** badly.*

The following adverbs of degree can also modify verbs: **almost, nearly, quite, hardly, scarcely, barely, and just**. They are placed before the main verb (Thomson and Martinet, 1979:70):

*I **quite** understand.*

*He can **nearly** swim.*

*I am **just** going*

The adverb **enough** follows its adjective or adverb (*ibid*):

*He didn't work quickly **enough**.*

*The box isn't big **enough***

*He didn't come early **enough***

The adverb **only** is supposed to be placed next to the word to which it applies, preceding verbs, adjectives, and adverbs and preceding or following nouns and pronouns (Thomson and Martinet, 1979:70):

*He had **only** six apples (i.e. not more than six).*

*He **only** lent the car (i.e. he didn't give it).*

*He lent the car to me **only** (i.e. not to anyone else).*

*He is **only** good to me*

It is important for you to remember that certain adverbs and adverbial phrases, mostly with a restrictive or negative sense, can for emphasis be placed first in a sentence and are then followed by the inverted (i.e. interrogative or question order - auxiliary + subject + verb) form of the verb (Thomson and Martinet, 1979:43; Forrest, 1979:106):

***Never** have I met such a foolish person (= I have **never** met such a foolish person)*

***On no account** must this switch be touched (= This switch must not be touched **on any account**).*

***Only** by shouting at the top of his voice was he able to make himself heard (= He was **only** able to make himself heard by shouting at the top of his voice).*

***Scarcely** had she entered the room when the phone rang (= She had **scarcely** entered the room when the phone rang).*

Note also that the other adverbs and adverbial phrases that can be placed first in a sentence are as follows:

*Seldom, ever, hardly/scarcely ... when, no sooner ... than, nowhere, in no circumstances, only by, only then, only when, only in this way, not only, so, neither, nor.*



Perhaps you have been wondering whether adverbs do exist in Zambian languages. Well, they do. Note, however, that although the English adverbs cannot be translated into Zambian languages in the same ways, there are few adverbs in these languages that can be classified like the English ones. As the following examples of Bemba adverbs show, it is also possible in Zambian languages to come up with the eight categories of English adverbs we have discussed.

### **Adverbs of time**

*Elyotwasangaumumana* ‘**Now** we found (i.e. came to) a river.’

*Umunoobealeekwitanomba* ‘Your friend is calling you **now**.’

(N.B. If the verbal form is in the past, for example, **mailo** can mean **yesterday**, and **tomorrow** if the verbal form refers to a future action).

*Kale abantubaaleefwalaimpapashanama* ‘**Long ago** people used to wear hides (i.e. skins of animals).’

*Bakeesaicungulo–bushiku* ‘They will come at **nightfall/dusk**’.

*Imfulaileelokaileelo* ‘It will rain **today**’

### **Adverbs of duration**

*Twabombele, umweshiumo* ‘We worked **for one month**’

*Naendeleinsashibili* ‘I walked **for two hours**’

Note that you need a noun and a numerical adjective to form a phrase that will express duration as is the case in **umweshi** ‘month’, **umo** ‘one’ and **insa** ‘hour’ **shibili** ‘two’, in the examples given above.

### **Interrogative adverbs**

*Ni liilalibaishile?* ‘**When** did they come?’

*Baishileliilali?* ‘**When** did they come? (or literally: They came when?)’

*Ndililinobakaboolede (Tonga)* ‘when did they come)?’

## Relative adverbs

*Ku Lusaka ukobailebaalicuulilenganshi 'Lusaka, **where** they went/had gone, they suffered a lot'.*

*Ku Lusaka **nkobakainkidebakapengakapati** (Tonga)*

*Pa mushiapobaaleikalabaalifumapo 'The village, **where** they used to live, they have left (i.e. They have left the village where they used to live).*

*Aminzi **mpo** bakali kukali bakazwa (Tonga)*

Having looked at the above examples of adverbs in a Zambian language, you should be able to think of examples in other local languages. You should bear in mind, however, that *English adverbs are translated into Zambian languages in other ways*, as the following examples drawn from Bemba again indicate:

### By the verb extensions:

*Kaba 'be hot' kabisha 'be very hot' as in ileelokwakaba 'Today it is hot' and ileelokwakabisha 'Today it is **very** hot'.*

### By the use of verb phrases

*Naalyafyafula 'I have eaten **enough**,*

*Tacaaseeka 'That doesn't **often** happen'.*

### By the use of nouns

*Aandoleesheluse-luse 'He looked at me **sympathetically**' (from **uluse** 'mercy', 'pity', compassion 'kindness' or 'sympathy').*

### By the use of a verb and an enclitic

*Aandoleeshefye 'He/she **only/just** looked at me' (from Aandoleeshe 'he/she looked at me').*

*Ameenshinaayakabako 'The water is **slightly/a little** warm' (from naayakaba 'it is warm')*

### **By the use of a verb, an enclitic and an adverb**

*Umukashiwakwealifyebwino. His wife is **just fine**' (from alibwino 'She is fine').*

*Abalumendobalifyemupeepi 'The boys are **very near/just near** (from balimupeepi 'they are near').*

### **By the use of a verb, an enclitic and infinitive**

*Aishibafyeukwangala 'She/he **just/only** knows **to play** (i.e. 'She/he knows nothing else but play') from 'aishibauku - angala 'she/he knows to play')*

### **By the use of a verb, an enclitic and an adjective**

*Tulifyeabeengi 'We are **very numerous/many** (i.e. there are many of us') (from tuli aba - ingi', literally: 'We are many').*

### **By the use of a verb and an adverb**

*Ameenshinaayakabapanoono 'The water is **slightly/a little** warm' (from Kabapanoono 'be slightly/a little warm').*

### **By the use of a noun, an enclitic and a numerical adjective**

*Ubushikufyebumo 'literally: day only/just one; i.e. **one day only** or **only/just one day**' (from ubushibumo 'day one' or 'one day').*

We are certain that the form or structure of the expressions used to render the English adverbs into Zambian languages is quite apparent from the examples under **English adverbs are translated into Zambian languages in other ways**. When you compare the English adverbs we discussed earlier with their Zambian languages equivalents you will notice that almost all the latter (i.e. Zambian languages adverbs) have no marker in their structure by which they can be identified. For example, while it is easy to tell that it is the addition of the suffix **-ly** to the adjective **slow** which changes it (i.e. slow) to an adverb **slowly**, there is no marker in the structure of **panoonoorpaniiniby** which they can be identified as adverbs of manner.

You also need to know that the comparative and superlative forms of the English adverbs are rendered by either verbal extension and verbal or other forms of word reduplication in Zambian languages. For example: *Run faster*

(From Butuka ‘run’ ‘Butuk**isha**’ and ‘-**sha**’ ‘very much’ or ‘fast’)

(Tonga: **seka** ‘laugh’ sekes**ya** and -sya ‘very much’)

*Mary is the fastest runner*

‘Maliyaeubutuk**isha**

### 5.1.6 Conjunctions

Have you thought about the meaning of *conjunctions*? We know you use conjunctions quite often in your written and spoken English or Zambian languages. Before we discuss this sub-topic we would like you to begin with *same*. *Read them carefully and then:*

1. *Identify the passage in which ideas flow more smoothly*
2. *Explain why they do not read the same*
3. *Identify and list features that make one passage different from the other.*

*A. I woke up at mid-night. I realized that it was raining heavily. I stretched my arm. I tried to lift the curtain of my bedroom window. It was not within my reach. I jumped out of bed. I lifted the curtain. I wanted to see what it looked like outside. It was very dark. I didn't see anything. I stood near the window. I wondered what had happened to the security lights I had switched on. I heard a loud bang on the living-room door. I was terrified. I didn't panic. I didn't shout for help. I crept quietly into my bed. I covered myself from toes to my head. I lay there. I was thinking about what that noise could be. I fell asleep.*

We hope you have noticed that the difference between these two passages does not only lie in the style or variety of sentences but also in the absence or presence of certain words in either passage. You must have seen that there are types of function words in passage B that are not in the other passage. You must also have seen that it is these

words (i.e. these which are not found in passage A) which link and relate words within phrases, phrases within clauses, clauses within sentences and sentences with other sentences in passage B (Freeborn, 1995:85). These words are called conjunctions because they join words, phrases or sentences. Did you identify examples of these words in passage B? Check your answers and see if you had identified *when, and, but, so, because, as, before, although, neither, nor, however* and *while*. Can you give other examples of conjunctions?

Now look at Burton's explanation and illustration of these 'joining' words (1984:140):

- They link single words together: *A parent **and** child can travel on one ticket.*
- They link phrases together: *A bad journey by rail **or** road.*
- They link two main clauses together to form a double sentence: *I have written **but** I have not had a reply.*
- They link more than two main clauses together to form a multiple sentence: ***As** I was walking along Cairo road, I met a blind man who was asking for alms **but** I **neither** gave him anything nor paid attention to him **because** I had very little money.*
- A co-ordinating conjunction links co-ordinate clauses: that is, clauses of equal rank. It may link two or more main clauses, as in the example just given. It may link two or more subordinate clauses of equal rank and identical function: for example, two coordinate adjective - clauses.
- A subordinating conjunction links a subordinate clause to a main clause: ***When** the orchestra stopped, the audience was silent. The crowd grew restless **as** the speaker droned on.*

You need to read more on conjunctions. Check the following list of examples and ensure that you study them carefully in order to understand the way they are used:

or, *though/although, nevertheless, however, like, as, for, because, both, either, neither, so, nor, when, while*, etc. You should remember that these conjunctions have different functions. In other words, they do not always

convey the same meaning. For example (Thomson and Martinet, 1979:53 - 56):

Whereas **though, although, nevertheless, however, but** and the phrase **in spite of** can be used to combine two opposing or contrasting statements, **as** can be used when the second action occurs before the first is finished:

*He was angry, **but** he listened to me patiently.*

***Although** he was angry, he listened to me.*

*As I left the house I remembered the key.*

Although **as** can also be used with a noun alone, in the same way as **like**, there is some difference in meaning:

*I worked **as** a slave (i.e. I was a slave)*

*I worked **like** a slave (i.e. I worked very hard (but I was a free man))*

Note, however, that sometimes some conjunctions can convey the same meaning:

*We had to walk all the way **as/because/since** we had no money for fares.*

Now think of examples of conjunctions used in the *Zambian* language you speak. Do you know that even *Zambian* languages conjunctions function like the English ones have looked at? Look at the following examples

***Bemba:***

- *Abalumendon**abakashaanabalebomba*** ‘The boys **and** girls are working’
- *Akatutuminaulupiy**anangu**ifyakufwala* ‘He/she will send us money **or** clothes’
- *Akeesakunon**angu**akayakuChingola* ‘He/she will **either** come here **or** go toChingola’
- *Naalibatuminaulupiy**anombatabaisa*** ‘I sent them money **but** they haven’t come.’
- ***Nga** wafikapamasansaueupaasukilekukabanga* ‘**When**you arrive at the crossroads you should turn to the east’.

*Ilyo* Chishimba *Kasongo* were going they saw a male lion **and** a female lion cross the road **but** they were not frightened at all **because** they were very brave young men'.  
**As/while**

Chishimba and Kasongo were going they saw a male lion **and** a female lion cross the road **but** they were not frightened at all **because** they were very brave young men'.

The other examples of conjunctions in Bemba are:

**Lintu**, when; **kanshi**, but/therefore; **na**, both; **neelyo**, or; **apo**, since/as/because; **awe**, and so; **aatemwa**, perhaps/or/either; **eico/ecalenga**, therefore.

Can you think of examples of conjunctions in other Zambian languages? Look at the following:

*Kaonde:* *ne*, and, even

*nangwa*, either ... or

*ponkapo*, thereon, thereupon

*kabiji*, and so, as well as

*Luvale:* *na*, with, and

*shikaho*, so

*oloze*, but

*mwomwo*, because.

*Lozi:* *ni*, and, with

*kabakala*, because of

*nihakulicwalo*, nevertheless

*kabakaleo*, wherefore, therefore.

We hope the examples of conjunctions given above will help you to think of more conjunctions used in the local language you speak.

### **Activity**

1. What is a conjunction?

2. *With the help of examples from both English and Zambian languages, explain how conjunctions link:*
  - a) *Single words together*
  - b) *Phrases together*
  - c) *Two main clauses together or form a double sentence*
  - d) *And relate words both within a sentence and one sentence with another*
  - e) *The two main clauses together to form a multiple sentence.*
3. *Illustrate:*
  - a) *The use of two different conjunctions to convey the same meaning in both English and Zambian languages.*
  - b) *The use of one conjunction to convey different meanings in both English and Zambian languages.*
4. *Prepare two lesson plans, one in English and the other one in the Zambian language offered to pupils at your school, in which you teach conjunctions.*
5. *Write a two-page seminar paper in which you discuss the significance of conjunctions in maintaining coherence and smooth flow of ideas in written work.*

### **7.1.7 Prepositions**

We hope you still remember that while nouns, adjectives, verbs and adverbs are content or lexical words, prepositions, like pronouns, conjunctions and interjections, are structure or function words. Now, what do you think a preposition is? Look at Burton's definition of a preposition (1984:139):

*A preposition is a 'relating' word. It relates either a noun or a pronoun or a noun equivalent to another word. That other word may be: (i) a noun; (ii) a verb; (iii) an adjective.*

Burton (ibid) gives the following examples:

*We had a room at the old hotel. (Preposition **at** relates noun **room** to noun **hotel**)*

*We stayed there for a week. (Preposition **for** relates verb **stayed** to noun **week**)*



*The place was full of visitors. (Preposition **of** relates adjective **full** to noun **visitors**)*

*Everyone was very kind to us. (Preposition **to** relate adjective **kind** to pronoun **us**)*

You will notice, as Burton indicates (ibid), that the noun, pronoun or noun equivalent 'governed by' a preposition is the object of that preposition. Are you aware that prepositions can be **simple** or **complex**? What is the difference between simple and complex prepositions? Well, simple prepositions are single words such as **at, in, on, under, over, to, off, by, from, for, since, onto** and **into**. Complex prepositions consist of more than one word (Freeborn, 1995:66). For example, **out of, away from, because of, instead of, in common with, by means of, on behalf of, with regard to** and **in spite of**.

You should pay particular attention to the way a preposition or prepositional phrase has been used in a sentence in order for you to know whether it implies place, time or movement.

### **Activity**

*1. Identify and underline the prepositions in each of the sentences below and then state whether they refer to place, time or movement.*

*a) I didn't see the teacher enter into the classroom.*

*b) The students are in the library.*

*c) She folded the letter and put it into an envelope.*

*d) Some money dropped out of your pocket when you stood up.*

*e) The teacher found pupils standing outside the classroom.*

We hope you were able to identify and put the prepositions into the three categories: place or position, time and date, travel and movement. We shall come to this later. As a teacher of English as a second language (ESL) you are probably aware of the difficulties associated with learning prepositions. Some of these problems are as follows:

Some prepositions can be used in two or three categories. For example, **at, in, on** can indicate both time and place while **over** and **across** can denote either place or

movement, thus: *The museum will be closed **in** August.* (Preposition **in** refers to period of time). *The plates are **in** the cupboard.* (Preposition **in** suggests ‘within the shape of something’, ‘enclosed by’; can also denote ‘at a point within the area or space of something’).

*The bell rang **at** 14.00 hours.* (Preposition **at** refers to an exact point in time).

*We shall meet **at** the station.* (Preposition **at** denotes a point in space).

*They are arriving **on** Sunday.* (Preposition **on** indicates ‘a time when something happens’, ‘used with days and with dates which include the day’) *Leave the glasses **on** the table.* (Preposition **on** suggests in or into a position covering, touching or forming part of a surface’).

*My house is just **across** the street* (i.e. ‘on the other side of the street’, thus indicating a point in space). *He walked **across** the street* (i.e. ‘from one side to the other side of the street’. Preposition **across** ‘used with words of motion to indicate the process of moving’).

*She held a large umbrella **over** her sick child.* (Preposition **over** denotes position or place’)

*The boy jumped **over** the table.* (The preposition **over** ‘suggest movement’).

We can have two or more prepositions denoting time or place but giving different meanings. For example:

*Mary is **at** the swimming - pool.* (Preposition **at** indicates place and it suggests that Mary is sitting or standing ‘beside’ the swimming - pool).

*Mary is **in** the swimming - pool.* (Preposition **in** also indicates place but suggests that Mary is ‘actually in the water’).

Some words can be used as either prepositions or adverbs. For example: *He climbed **up** the rope* (Preposition)

*He went **up** in the lift* (adverb)

*Don't leave the toothpaste with the top **off**.* (adverb)

*You should keep **off** the grass.* (preposition).

Can you come up with guidelines or clues from the examples above, to help you determine whether a word has been used as an adverb or a preposition? Look at the examples again. You should remember that a preposition is followed by a noun phrase (NP) to form a prepositional phrase (Prep) (Freeborn, 1995:66). In other words, a preposition can be followed immediately by a noun, pronoun or gerund while adverbs can even be used alone (Thomson and Martinet, 1979:52). In the prepositional phrase the NP is the complement of the preposition - it completes the phrase (Freeborn, 1995:66).

A preposition can sometimes come at the end of a phrase, clause or sentence (Burton, 1984:139).

You probably know that *preposition* means 'placed before'. This is so because a preposition often precedes the noun, pronoun or noun equivalent that is its object. However, when a preposition has as its object an 'understood' relative pronoun, the preposition can come at the end of a phrase, clause or sentence, hereby breaking the 'general rule'. For example:

*That is the room we stayed **in**.* (That is the room in which we stayed). Therefore, we say *This is the desk which he invariably wrote **at*** or *this is the desk **at** which he invariably wrote*. Each of these sentences is correctly constructed. The only difference is that the first version is less formal than the second (Burton, 1984:139).

When a verb is placed immediately after a preposition the gerund form is used: *I am **tired of** waiting*

Note, however, that **but** and **except** are followed by the infinitive without **to**:

*They did nothing **but complain**. I would do anything for her **except eat** what she cooks.*

### **Activity**

1. *Classify the prepositions used in the following sentences under the sub-headings place or position, time and date, travel and movement.*

- a) *The boy swam across the river.*
- b) *The shops put prices up at Christmas*
- c) *We arrived at the village early.*
- d) *The conductor told me to get out of the bus.*
- e) *I will see you on 3rd July*

2. Use appropriate prepositions to fill in the blanks in the following passage:

*Mungala walked ..... the bridge and sat down  
 ..... a large stone. Munsaka was swimming .....  
 the river. When he saw Mungala he got ..... the water and  
 ran .....her. Mungala got ..... the stone and  
 walked .....Munsaka because she was angry with him.  
 Munsaka stopped and watched Mungalawalking .....the  
 field, then he smiled, jumped ..... a fallen tree and dived back into the  
 river.*

(Adapted from: **English Through situations book 1** by Ellis and Tomlinson, 1974).

3. What is the difference between the use of the word **off** in the following two sentences

- a) *Ndovi got on his bike and rode **off***
- b) *He got **off** his bike and padlocked it*

4. *The bus usually leaves at 08.30 hours. We reached the bus stop before 08.30 hours. Therefore, we were..... for the bus.*

- a) *At time*      b) *on time*      c) *for time*      d) *in time.*

5. The expression **got off** in the sentence *He **got off** his bike and padlocked it* means:

- a) *rode away*      b) *dismounted f*      c) *mounted*      d) *entered*

6. *Did you say you have difficulties starting your new car? Well, you will get used to it **in time.***

*The expression ‘**in time**’ means*

- a) *forever*      b) *eventually*      c) *before long*      d) *in the beginning*

7. The main post office is..... Cairo Road.

a) along    b) in    c) at    d) on

8. This is the book for which I paid K50,000. Rewrite this sentence so that the preposition comes at the end.

9. Identify the words in bold type as either adverbs or prepositions.

- a) Chisola ran **along** the passage
- b) Come **along**; we're late already
- c) The radio is **off**
- d) The ship sank **off** Siavonga harbour
- e) Money for famine relief keeps coming **in**.
- f) Makwelele fell **off** a ladder
- g) His village is **across** the river
- h) Mwiinga helped the blind man **across**.

We would now like you to think about prepositions in Zambian languages. As you reflect upon this, you should note that most of the English prepositions may be translated by the nouns in the locative classes 16, 17 and 18, which we discussed under *Nouns*. They appear in *class 16* as **pa-** in Bemba, Kaonde and Nyanja; **fa-** in Lozi; **ha-** in Lunda and Luvale and **a-** in Tonga and generally mean **at** or **on**. In class 17 these locative prefixes appear as **Ku-** in all but one language, Lozi, where the variant **Kwa-** is used. Both **Ku-** and **kwa-** convey the meaning at, to, from or towards. The **mwa-** of class 18 in Lozi and **mu-** in the other six languages carry the meaning **in**, **within**, **inside** and **into**. You should remember that although most scholars regard the above forms as locative prefixes, some prefer to call them prepositions because they perform the work of English prepositions.

In some languages these locative prefixes have variants. For example

**paa-**, **pali-**, **kwa-**, **kuli-**, **mwa-**, in Bemba;

**kuli-**, **ali-** in Tonga; and

**hadi**, **kudi**, **mudi** in Lunda.

In most of these languages these locative prefixes which function as prepositions, are joined to common nouns but separated from proper nouns, thus:

Tonga: *mucikolo* ‘inside the school’

*kumunzi* ‘at home’

*amunzi* ‘at the village’

*muKalomo* ‘inKalomo’

*kuliChimuka* ‘toChimuka’

*kwaHaakamata*

### 7.1.8 Interjections

As we come to the end of our discussion on word classes, we would like to look at interjections. We hope you still remember that interjections belong to minor word classes. But what are interjections?

#### Read Reference

Read the passage below and answer the questions that follow.

*As Mrs. Elizabeth Chishala was busy knitting in the livingroom, she heard a loud sound of a dropping tray and other kitchen utensils. She sprang to her feet and rushed to the kitchen. Lo and behold, a tray, spoons, forks, cups and plates - some of them broken - were on the floor. Kalangila, Mrs. Chishala’s daughter, stood astride the scattered utensils motionless, but terrified.*

*“Oh dear! You have broken more plates and cups again?” gasped Mrs. Chishala.*

*“My! Look at her! Why are you so careless?” continued Mrs. Chishala.*

*“Hm! Well ...,” Kalangila tried to speak.*

*“Damn it! Have you suddenly become dumb?” Her mother screamed. “Poor thing! What happened?” She snarled at her daughter.*

*“But mum, it was just an accident. I was just trying to ...”*

*“Stop it, I say! Start tidying up the kitchen,” shrieked Mrs.Chishala.*

*Upon hearing his wife scolding the dumbfounded girl, Mr.KapeepaChishala came to see what had happened.*

*“What a sight!” He exclaimed. “Now ... Gosh! You have broken my favourite teacups!” He roared.*

*“Dad, I ... you know ...,” Kalangila mumbled.*

*“Shut up!” her father shouted, “You are such a careless girl!”*

- 1. What was Mrs. Chishala doing in the living - room?*
- 2. What was Kalangila doing while her mother was in the living room?*
- 3. How many people are mentioned in this story?*
- 4. Explain each person’s reaction to what had happened in this story.*
- 5. Identify and write down the words or phrases that depict the kind of emotion each person expressed.*
- 6. State the function of each word or phrase used to express each emotion in the above passage.*

What kind of ideas were passing through your mind when you were reading the passage about Mrs. Chishala and her daughter? Did you realize that you were actually looking at the way some interjections are used? Did you identify the interjections used? Did you identify the interjections in the passage when you read it for the first time or after answering questions 5 and 6 above? We hope you identified the following interjections:

lo, oh dear, hm, well, my, look at her, damn it, poor thing, I say, what a sight, gosh, you know.

You must have seen from the passage that interjections express feelings or attitudes. They do not play any part in the grammar of a sentence (Burton, 1984:140). They may take the form of sounds (‘Hm!’); of single words (‘well!’); of phrases (‘Oh dear!’); of sentences (‘I say!’; ‘you know’) (ibid).

Perhaps you can now answer the question: *What is an interjection?* Explain this to your fellow teacher. The dictionary defines it as a word or phrase used to express sudden surprise, pleasure, annoyance, etc. What do you think is expressed in: *oh! Hurry! Damn! Ah! Aha! Hello! Hey! Phew! Okay, Oh! Oh well..* We hope you have seen that interjections can be used to show surprise, pleasure, annoyance, frustration, etc. However, you should bear in mind that sometimes an interjection can be used to express more than one meaning. For example:

***Oh yes I will*** (used for emphasis or when reacting to something that has been said).

***Oh well, never mind*** (as above)

***Oh look!*** (expressing surprise or fear)

***Oh, how horrible!*** (expressing surprise or disgust)

***Oh John, can you come over here for a minute?*** (Used to attract somebody's attention)

(Source: Hornby, 1995:804 - 805 *Oxford Advanced Learner's Dictionary*).

Are you aware that there are similar interjections in Zambian languages? Look at the following examples:

*Nyanja: Ha! Apita? Ah! Is he gone? Oo! Wagwa! Alas! He has fallen?*

*Tonga: Akaka!* (Exclamation of surprise)

**Aa! Ncili?** (Exclamation expressing disapproval)

*Bemba: Yaba! Ndeefwayaukulya! 'Gosh! I want to eat!'* (Expressing impatience)

**Ata see!** Eenkondewampeela ii? **Rubbish!** Is this the banana you have given me?' (Expressing disgust or disapproval).

**Yangu!** Naabafwa? **Oh dear!** Are they dead?' (Expressing great surprise, grief, or wonder)

*Kalulubaabiikeeneicibusanacisongo. Awe bushikubumo...* 'Mr. Hare was on friendly terms with Mr. Bushbuck. **Well,** one day ...' (used to gain time for thought).



Since you have had time to look at examples of interjections in both English and some Zambian languages, you should be able to think of your own examples. It is important for you to identify both the words and phrases used as interjections in any language and the various functions each interjection performs.

### **Reflection**

- 1. With the help of examples from both English and any Zambian language, explain what an interjection is.*
- 2. Give examples of interjections used to express **pleasure, annoyance, disapproval, impatience, admiration, satisfaction** and **disagreement** in both English and a Zambian language.*
- 3. Using examples, one from English and the other from the Zambian language you speak, show how an interjection can be used to express more than one meaning.*

### **Summary**

In this Unit, we have discussed what language students need to learn about grammar. In our bid to help you understand what grammar is in both English language and Zambian languages, we have taken time to discuss with you **morphology** which is the study of the structure of words. We tried to cover this topic in detail in both English language and the seven Zambian languages.

We also shared with you the need for students to teach the eight word classes which exist in every language spoken in the world. These have been covered in detail in both English language and Zambian languages.

### **Evaluation**

- 3. Prepare two lesson plans, one in English and the other one in the Zambian language offered to pupils at your school, in which you teach a Grade 4 class a simpler function of interjections that they can easily understand*
- 4.*

## UNIT 8: TENSE AND ASPECT

### Introduction

Tense is the time changer in a sentence. It that part of speech in which time is reflected and realised. When the part of speech which is holding time changes from present to past or future, the teacher of English will then say the tense has changed.

### Learning outcomes

By the end of this unit you should be able to;

- Explain the concepts of tense and aspect
- Explain the difference between tense and aspect

### Tense

Basically, tenses are realised in the verbs being used in a sentence. It then important for student to acknowledge that verbs are the only syntactical lexemes which changes the speaker's time of reference. Take the below example;

I **am** going to study linguistics at Chalimbana University

I **was** going to study linguistics at Chalimbana University

I **will** be going to study linguistics at Chalimbana University

The verb which is changing is the modal verb '**be**', the realisation is in the modal auxiliaries which are being explained in line with time being expressed. You may ask how **be** is changing to am, was and will. We may take you back to the previous lesson and give you the modal auxiliaries for the modal verb be: **be, being, been, is, was, will, am** and **were**. These changes according to the tense being reflected in a sentence and its function in a sentence.

### 8.2 Aspect

Aspect is the manner in which a verbal action is experienced or regarded. The action may be regarded as complete or still in progress. Aspect takes any of the two forms; the perfective and the progressive. The perfective is used for actions regarded as complete

while the progressive is used for actions regarded as still in progress. It is also called the continuous aspect.

Examples of the perfective aspect are:-

- He had come
- He has come
- He will have come

Examples of the progressive aspect are:

- He was coming
- He is coming
- He will be coming

Examples of the perfective and the progressive combined

- He had been eating
- He has been eating
- He will have been eating

### **Summary**

In this unit we have looked at the concept of Tense and Aspect. We have defined each of these concepts and have given the various forms in which they are realised. We have also shown that the concept of future tense is misleading since there is no correspondence in the form of the verb for future time. The next unit looks at Transformational Generative Grammar.

## **UNIT 9: THE SENTENCE**

### **9.0 Introduction**

In this unit, we shall discuss the Sentence. We shall look at four types of sentence from the structural point of view. These include: simple, the compound and the complex. Each of these is defined exemplified. We will also look at co-ordinators and three conjunctions (and, but, or) by which it is achieved.

#### **Learning Outcomes**

As you study this unit, you should be able to:

- state each type of a sentence;
- demonstrate understanding of each type of a sentence; and
- explain each of the three coordinators

### **9.1 Sentence Types**

There are three main types of sentence; the simple, the compound and the complex.

#### **9.1.1 The Simple Sentence**

The simple sentence contains only one subject and one predicate as in:

- i. A thing of beauty is a joy forever.
- ii. Man is a social animal.

#### **9.1.2 The Compound Sentence**

This type of sentence consists of two independent clauses of equal status joined by a coordinating conjunction as in:

- i. The movie ended and the audience went way.
- ii. He tried hard but failed the exam.
- iii. You can use a pencil or a pen.

#### **9.1.3 The Complex Sentence**

The complex sentence consists of one main clause and one or more subordinate clauses as in:

- i. When I went there, I found that Beauty was cooking.

- ii. She got a job after she had completed her studies.
- iii. If you know about it, please tell me.

#### **9.1.4 The Compound Complex Sentence**

This kind of sentence consists of two or more main clauses and at least one subordinate clause as in:

- i. While the guest of honour went on speaking, the audience laughed and threw stones at him.
- ii. My friend says he can do anything if he has a lot of money, but I do not agree with him.

### **9.2 Co-ordination**

This is the joining of two or more clauses of equal status. It is achieved through co-ordinating conjunctions such as *an*, *but*, *or*.

#### **9.2.1 Co-ordinating Conjunction (*and*)**

*And* as a co-ordinating conjunction denotes a relationship between the contents of the clauses as in:

- i. He heard an explosion *and* phoned the police
- ii. The night is dark *and* I far from home.
- iii. He put on his hat *and* went outside.

#### **9.2.2 Co-ordinating Conjunction *but*.**

*But* as a co-ordinating conjunction is used to express contrast as in:

- i. Mutinta is poor *but* is contented.
- ii. She is very agreeable *but* I don't like her.

#### **9.2.3 Co-ordinating Conjunction *or*.**

*Or* as a co-ordinating conjunction can be inclusive or exclusive as in:

- i. You can boil an egg, make tea *or* do both (inclusive).
- ii. You can sleep here *or* you can go away (exclusive)
- i. Give me the money *or* I'll kill you (negative condition).

## **Summary**

In this unit, we have discussed the four types of sentences: the simple sentence, the compound sentence the complex and the compound complex sentence. Each of these sentence types has been illustrated. We have also looked at co-ordination and how it is achieved through co-ordinating conjunctions *and*, *but* and *or*. The next unit will deal with Tense and Aspect.

## **UNIT 10: TEACHING LITERATURE**

### **10.0 Introduction**

This section is about literature and how it can be used in the classroom with young children. In units 1 and 7 we discussed extensive reading. Refer to these unit for a recap before continuing with this section. In this section we will discuss among other things the exploitation of children's language and experiences to increase their literary knowledge as well as enhance their appreciation of different forms of literature. The unit discusses what literature is; the genres of literature; Oral and written literature; purposes of teaching literature and how to plan a literature lesson.

### **Learning Outcomes**

As you work through this unit you should be able to:

- Define Literature
- Expose learners to various forms of literature
- Demonstrate ability to analyse and understand elementary aspects of literature in both English and Zambian Languages.
- Identify genres of literature.
- Use different types of genres to teach literature.
- Comprehend the elements of fiction
- Demonstrate understanding of the various types of poetry
- Compare and contrast oral and written literature
- Comprehend the functions of oral literature

### **10.1 Defining Literature**

As a teacher and student, you must have had a lot of experience with various forms of literature both as a child and as a teacher.

Think back of your days as a child and as a student. What images of literature immediately come to your mind?

What, in your understanding, is the meaning of literature?

Write your answer down because we will be referring to it later.

Now look at your answer and compare it with what other authors think literature is.

Hucks, et al, in their book, *Children's literature in the Elementary School*, say that "Literature varies from time to time, culture to culture, from critic to critic and from reader to reader". They go on to say that literature is the imaginative shaping of life and thought into forms and structures of language.

Literature illuminates life by shaping our insights. W H Auden (1990:24) differentiates between first-rate literature and second-rate literature, writing that the reader responds to second-rate literature by "That's just the way I always felt." But first-rate literature makes one say "Until now, I never knew how I felt. Thanks to this experience, I shall never feel the same again."

In helping learners appreciate literature and its various forms we should relate it to their everyday experiences.

### **Activity**

*You have now looked at different definitions of literature. Answer the questions below:*

- 1. How did you experience literature as a child, student and as a teacher? Draw up a list of your experiences*
- 2. Are there any specific works of literature that you have enjoyed? What are your reasons for having said this?*
- 3. Have you ever found literature enjoyable, easy or difficult? Give reasons*
- 4. Is there any benefit in studying literature? Why/not?*

Let us leave the issue of the definition of literature, we shall come to it later. As we progress in the study we might find further insights into literature.



May be the question that we need to ask ourselves, is why teach literature? You may already be asking yourself the same question. It is obvious that very little attention is given to literature teaching in most of our Primary Schools. The reasons are very easy to find. Most of the teachers do not have the necessary expertise nor do they have the knowledge and competence to deal with this issue effectively. You obviously fall in the same category. It is indeed true that literature at Primary level is not given the importance it deserves.

Before we think of teaching literature, we should consider the age of the children, the language, the books and illustrations that will accompany the text. These ideas will make the work quite interesting and motivating to the children. Let's now go back to the reasons that you gave for teaching literature. Try and compare your answers with these below:

### **10.2 Purposes for Teaching Literature**

- Literature provides vivid and deeper insights into one's experiences of other cultures, philosophies and attitudes and so helps one to perceive and appreciate the world around one. It also helps widen one's Cosmo-vision.
- It helps to improve your passive knowledge of both English and Zambian Languages
- It helps you choose and discriminate what to read
- It offers you an opportunity to compare your society with that of others
- It makes you aware of the possibilities of language and of implications of various styles and ways of using words
- It provides insights into the nature and potential of human beings. It also offers one a chance to introspect and then compare themselves with the characters being read out.
- It stimulates critical thinking about issues and ideas
- It develops the skill of creative writing.

Literature should be valued in our homes and schools for the enrichment it gives to our personal lives and that of children.

### 10.3 Helping Children Learn Literature

We have already established the fact that literature serves many purposes and it is important that children are guided to appreciate works of literature. You should give them an opportunity to use a variety of cues and demonstrate how they can get the best from the printed word. It has been said that what makes children ‘readers for life’ is the way they engage the text and interact with the authors.

From your reasons of teaching literature, you have by now realised that literature plays many roles. Apart from the personal, educational, entertainment and enjoyment, reinforcement of the narrative, development of the imagination, it also helps in appreciating one’s culture. You should emphasize on sharing literature with children. Some of the techniques that we can use at the lowest level are:

- Picture books
- Shared reading
- Group reading
- Asking children to tell each other about what they have read and why they enjoyed it.
- Choosing exciting /interesting or ‘short appetite-whetting’ extracts
- Reading to children by the teacher
- Story telling

#### ***Activity***

*Look again at the techniques that you can use to share literature with children. Choose three of them and write briefly on how you would use them in your classroom situation. It has been proved that children, who have shared books with their parents and peers for a long time, learn quite a lot. The children do not only learn about books themselves, but they also enjoy them. Children must be made to realise that books are part of their lives.*

- 1. In your class invite a number of learners to talk about the favourite books they have read as a way of encouraging others to read. Let them state why they enjoyed the books.*
- 2. If you were to be given an opportunity of choosing books for literature to be used especially for Grades 1 – 7, what criteria would you use in choosing them? Write brief notes.*

As the children share their experiences, note: Ways in which they describe the books that they have read. In particular take note of the words used. Go further by asking them to tell the class what points they consider in good books.

Now conduct a survey among your fellow teachers in your school. Find out how to organise reading sessions and the activities that they use. Find out how much time they spend on each activity. Go through the information you have gathered and then prepare a reading lesson plan using the guidelines and ideas borrowed from your observations. How useful have these ideas been and how best can they be improved so that children cannot only benefit from reading sessions, but also help to make them 'readers for life'?

### **Selection of Books**

The choice of books you and your learners will read depends on a number of factors. Remember to select a wide range of books that are pegged at the children's reading level. Try to balance your selection to include an anthology of short stories, a collection of poems, praises, songs, plays as well as some works that can be acted out by your children.

Now look at what others think are good indicators of literature

- Literature should be illuminating (enlightening)
- The language is artistic – it is symbolic
- Literature is used as response to deeply felt personal and social needs
- Literature should be timeless and universal - It goes beyond enjoyment and the reader gets deeply engrossed in the text

- It is the multi-dimensional study of human kind. We are studied in all our guise; cultural, political, social, psychological and philosophical being (*Module 3 Literacy and Language p 34, ZATEC*)

Let's now discuss some of the ideas that we briefly mentioned in sharing literature with children.

#### a) **Shared Reading**

In the earlier grades when the children's reading proficiency has not been fully attained, you can interest children in books by reading to them frequently. At this stage children's storybooks, picture books and big books are very handy. You can also solicit the help of parents or indeed older children to read to them. Remember, however, that children's attention span is very short. Therefore, books chosen for this purpose should have good story lines and be well illustrated, preferably in colour. As the children grow older the shared reading can be done among themselves, i.e. in groups or in pairs (see Unit 8).

#### b) **Group Reading**

For group reading you will be required to arrange your class in smaller groups. The children will then share what they have read with the rest of the class.

#### c) **Asking Children to tell what they have read**

From Grades 1-7 children will have acquired the basic skills in reading in a Zambian Language. Exploit this opportunity to hear as many of your children as possible read. Another way in which this approach can be used is by asking members of your class to 'hot - sit' and let the other children ask questions about what the 'hot sitter' read.

#### d) **Choosing interesting/exciting 'appetite-whetting' extracts**

In this type of approach, children will be required to isolate an interesting or exciting part of the story and then explain their choice and why they found it interesting. To help children complete this task successfully; they could be asked to:

- predict what is coming next

- fill in the words that ‘fit’, because they are repeated often
- look at their predictions and say whether they are right or wrong

#### e) **Reading stories**

Introduce a variety of books which tend to broaden their appreciation. To do this effectively, you will need to put yourself in the shoes of the children. Be aware of their interests, their background and experiences. “There is no such thing as a book for 4 year olds or 10 year olds”. Very popular books are enjoyed by both children and adults and can be read over and over.

#### **Activity**

*Since there is a large amount of reading aloud in Grade 1 and 2 and progressively less in Grades 3 and 7, prepare a lesson plan then invite a friend to observe how you are conducting your reading aloud sessions. Share your friend’s observations with your study partner. Did you follow any set pattern?*

We hope that your guidelines will agree with some of the points below.

- Select a story appropriate to the development age of the children and their previous exposure to literature.
- Determine whether you will share the book with the whole class, a small group, or an individual child.
- Select books that will stretch the children’s’ imagination, extend their interests, and expose them to fine art and writing.
- At Primary level favourite stories should be read over and over.
- Select a story that you like so you can communicate your enthusiasm.
- Choose a paragraph or chapter that can be read in one session.
- Communicate the mood and meaning of the story and characteristics with your voice.
- Consider the pupils’ background, sex, age and interests.
- Introduce books in various ways:
  - Through classroom displays

- By a brief discussion about the author or illustration
  - By asking children to predict what the story will be about through looking at the cover and interpreting the title
  - By linking the theme, author and illustrator to other books the children know
- Encourage children to discuss the progress of the story and predict the outcome of the paragraph or chapter.
  - Help children to link the story with their own experiences of literature.
  - Keep a list of books read and pass it on to the next teacher (Huck, et al, 1993:723)

### ***Activity***

*Using the above guidelines, choose a book suitable for the level of the learners' in the grade level that you are teaching. Read it together with the learners. How far do you think it helped them to reflect on what they read? Finally try some of these ideas with fellow teachers and comment on their reactions.*

You will have realised by now that most of the ideas that we are discussing concern children in the lower and upper Primary schools, that is Grades 1 – 7 but this need not stop you from adapting or increasing the level of difficulty and then use them with older children. Here are some of the ideas that you can use with Grades 1 –7.

### **Talk about**

- The vocabulary
- The level of difficulty
- When and where the story is taking place
- The characters involved
- The incidents
- The development of the story
- The writer's main message

## 10.4 Genres of Literature

In this section we will discuss genres of literature and how they can be applied in a classroom situation. A genre is a particular kind of written, visual or oral text, which can be characterised by features of language, structure, purpose and audience. Here is an extract from *The African Child*, for you to try out. Read it carefully.

### A strict teacher

*Once in school, we went straight to our seats, boys and girls sitting side by side, our quarrels over; and, as soon as we sat down, we became all ears, and sat absolutely still, so that the teacher used to give his lessons in an impressive silence. I should just like to have seen what would have happened if we had so much as stirred in our seats. Our teacher moved like quicksilver; he never remained long in the same place; he was here, there and everywhere. His flow of talk would have bewildered less attentive pupils. But we were remarkably attentive, and we found it no strain to be so. Young though we were, we all regarded our schoolwork as something deadly serious. Everything we learned was strange and unexpected; it was as if we were learning about life on another planet; and we never grew tired of listening. Even if it had been otherwise, the silence could not have been more absolute under the strict discipline of a master who seemed to be everywhere at once and who would never have given us an opportunity to let our attention wander or to interrupt. But as I have said, an interruption was out of the question: it simply did not occur to us. And so we tried to attract the teacher's attention as little as possible: for we lived in constant dread of being sent out to the blackboard.*

*This blackboard was our nightmare. Its dark, blank mirror was the exact reflection of the amount of our knowledge. We knew very little, and the little we knew was very shaky: the slightest thing could upset it. Now if we did not want to be the recipients of several strokes of the cane, we had to go to the blackboard and take the chalk in our hands and pay our debt in kind. Here the tiniest detail was of the utmost importance: the wretched blackboard magnified every mistake. If we made one of the downward strokes not exactly of the same height as the others, we were required either to do an extra lesson on Sunday, or we had to go to the teacher during break, and receive, in the*

*class that was always known as the infants', an unforgettable beating, on our bare backsides. Irregular downward strokes used to horrify our teacher; he would examine our exercise books under a magnifying glass, and for each irregularity he discovered we got a stroke. I remember him well, a man like quicksilver; and he wielded his stick with joyous abandon! (CamaraLaye, p.65)*

### **Reflect on your experience as a learner**

'For we lived in constant dread of being sent out to the blackboard.'

Did you ever feel like this during your school days? If you did write a description of a very strict teacher you have known.

### **Activity**

*Explain the relationship that exists between literature and language teaching in the classroom. Use the following headings to help explain the relationship:*

*a) Teaching language through literature*

*b) Teaching the language of literature*

*c) What are the implications of the two statements above?*

- The various forms of literature are what we call **genres**. The novel, the fable, the short story, the play and the poem.
- A novel is a collection of fictitious or imaginary forms that may not reflect true or real life situations in society.
- The fable includes aetiological tales, parables, dilemma tales, myths and legendary or fairy tales
- The short story
- The play – that which can be read or acted
- The poem - a composition in verse – can be dramatized and is metrical

### **10.5 Fiction**

What is fiction? Broadly defined, fiction does not only refer to the novel or short story as most of us think but to any narrative, in prose or in verse that is wholly or in part the



product of imagination. Therefore plays and narrative poems can be classified as fiction as can folk tales, parables, fables, legends, allegories, satires and romances.

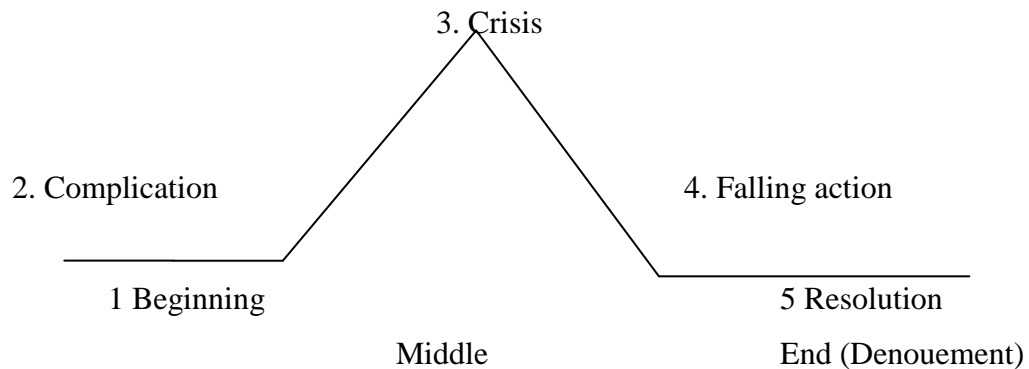
### **10.5.1 Elements of fiction**

You must be familiar with the classic story of the tortoise and the proud hare in which the two went on a race and instead of the hare who is a very fast runner winning, it was the tortoise who won because hare relaxed. After seeing that he had left the tortoise behind, he lay under a tree and took a nap. He overslept and when he woke up tortoise was just crossing the finishing line.

You must have noticed that this story contains some elements of fiction. One of these is the **plot** which is the story line or the events of the story. Hare and Tortoise are the **characters**. **Themes** in the story include vanity (on the part of the Hare) perseverance or determination on the part of tortoise. The **setting** of the story is in the jungle and the jungle in this case could be seen as **symbolising** a place where there are no rules. The story is told from the **omniscient point of view**. Thus whenever we are looking at fiction, we are dealing with the elements of fiction. Let us look these elements more closely.

### **10.5.2Plot**

The plot is the deliberately arranged sequence of interrelated events that constitute the basic structure of a novel or short story (sequence of events in a literary work). Since events of any kind involve people, it is impossible to discuss plot without involving people or characters. The plot basically begins with an exposition that introduces the setting, the characters, and the basic situation. This is followed by the inciting incident which introduces the central conflict. The conflict then increases during the development until it reaches a high point of interest or suspense, called the climax. The climax is followed by the end or resolution of the central conflict. It engages the reader, builds the suspense or mystery of the work and arouses expectation for the events that are to follow. Any events that occur after the resolution make up the denouement. Thus the plot of a story is said to move through 5 distinctive stages which can be diagrammed roughly as follows:-



**(a) Character:** A character is a person or animal who takes part in the action of a story, novel poem or play. The main/central character is called the protagonist. What happens to the protagonist is usually the focus of the literary work. Other characters in the work may be major or minor depending on how big their role is. In some works, the protagonist struggles against another major character who is called the antagonist. It is usually easy to identify the protagonist because he or she is the essential character; without whom there would be no plot. It is the protagonist's fate, conflict or problem on which the attention of the reader is focused. Often the title of the work identifies the protagonist (i.e. sometimes it is in the name of the protagonist).

The terms protagonist and antagonist do not have anything to do with the morals of either because they both have positive and negative qualities, just like in real life. Thus they are more suitable terms than hero, heroin, and villain. The antagonist is sometimes more difficult to identify especially if he is not a human being. The antagonist may not be a living creature but the hostile, social or natural environment the protagonist has to struggle with.

**Flat characters:** These are characters who represent a single characteristic, trait or idea or a very limited number of such qualities. They are also referred to as type characters or **one dimensional** characters. When they are used in a humorous manner as in comedies, they are referred to as caricatures. Flat characters are easy to recognise because they are somehow incomplete or odd in appearance, mannerism, speech etc.

They do not change. Usually flat characters are minor characters but there are some cases where they are the protagonists or antagonists.

**Round characters:** These are the opposite of flat characters. They display a number of qualities and traits as well as emotional intellectual depth. They have the ability to grow and change. Characters in fiction are also distinguished on the basis of whether they have the capacity to change or develop. Hence **Dynamic characters:** exhibit a capacity to change while **static characters** do not. They leave the plot as they entered it.

### **Methods of characterisation:**

Characterisation is a process of showing what a character is really like.

#### **(a) Direct characterisation:**

In D.C. the writer tells the reader what the character is like. This relies on exposition or direct commentary by the author. This is common in older forms of writing.

#### **(b) Indirect characterisation: (Dramatic)**

The author shows what the character is like by describing what the character says or does, how he looks or what other characters say about him or her. Here the author steps aside and allows the characters to reveal themselves through their dialogue and action. With this method, much of the burden of character analysis is shifted to the reader who has to infer the character from the evidence provided in the story. Most modern works make use of the indirect method of characterisation but many writers combine the two methods.

### **Direct methods of revealing character**

#### **(i) Characterisation through the use of names:-**

Names sometimes provide important clues that assist in characterisation. Some characters are given names that suggest their character traits or their physical appearance. Sometimes characters are the exact opposite of what the name suggests. Names also contain historical or literary allusions that assist in characterisation by means of association e.g. Shaka, Caesar, Napoleon, Romeo etc.

**(ii) Characterisation through appearance:-**

What a character wears and how he looks provides clues as to what type of character he or she is.

**(iii) Characterisation by author:-**

In this case, the author interrupts the narrative and tells the reader directly, the nature and personalities of the characters including their thoughts and feelings. This way the reader is not left much room for imagination as far as the characters are concerned.

**(iv) Characterisation** through dialogue or speech. The author uses dialogue to reveal, establish and reinforce character. This is not always easy because some characters are careful and guarded in what they say while others tend to exaggerate things and yet others make understatements. This means the reader must analyse dialogue in the following ways:-

- (a) What is being said. e.g. A speaker who talks about himself is an egotist or a bore. One who talks about others is a gossip or busybody.
- (b) The identity of the speaker i.e. main character's speech is more important than minor characters.
- (c) The occasion; e.g. bedroom, in private, at night, in the street etc.
- (d) The identity of the person or persons the speaker is addressing e.g. dialogue between friends is more open than between strangers. When a character addresses no one in particular or when others are not present this speech is a monologue.
- (e) The quality of exchange: The way a conversation flows is important when there is an exchange of ideas in a discussion (give and take) characters are open minded. **The speaker's tone of voice, stress, dialect, and vocabulary** reveals whether s/he is shy, confident, friendly or unfriendly to those s/he is speaking to etc.

**(v) Characterisation through action.**

What a given character is, is revealed by what he does - Therefore action is the most important and effective way of revealing character. To determine character through

action, it is necessary to examine several events of the plot and see what they seem to reveal about the characters' emotional and psychological states, attitudes and values.

### **10.5.3 Setting**

This refers to the time and place in which a literary work unfolds or the time and place of a story. In some stories setting is just part of the background information while in others it is of central importance and it is connected to the meaning and total unit of the work. Setting answers the questions when? And where? It is a story's landscape or atmosphere often affects the characters e.g. castaways adrift on pacific prison. Setting puts us there. It gives us the readers a feeling of being in the situation with the characters.

Broadly defined setting refers to the physical location in which the action takes place, the time of day or year, the climatic conditions and the historical period in which the actions take place. E.g. Night time, autumn, carnival or celebration.

#### **Purpose of setting (main purpose)**

Setting helps the reader visualise the action of the work and thus add credibility and an air of authenticity to the characters. It gives the story verisimilitude (believability) and thus makes it more real or believable. To understand the purpose and meaning of the setting, attention must be paid to the descriptive passages in which the details of setting are introduced. Usually the greater the attention given to the setting, the greater its importance to the total work. However there are some stories that use setting merely as a decoration. Setting usually occurs at the beginning of a story to orient the reader and support the action that is to follow. Sometimes the author keeps referring to the setting from time to time. This may be an indication of its importance to the work. The quality of language also gives an indication of the purpose of the setting.

### **10.5.4. Theme**

Broadly speaking, the theme is the central idea (main idea) or statement about life that unifies and controls the total work (the central idea that the writer communicates). Thus the theme is not the issue, problem or subject the work deals with but the comment or

statement the author makes about that subject. The theme is the author's way of communicating and sharing ideas, perceptions and feelings with his readers, or of probing and exploring with them, the puzzling questions of human existence.

#### **10.5.5. Symbol and allegory**

A symbol is something that stands for or suggests something else by reason of relationship, association, convention or accidental resemblance.... It is a visible sign of something invisible. Most words or objects evoke a wide range of associated meanings, feelings of warmth and security, personal associations of family, friends and neighbourhood e.g. Zambian flag suggests? Thus human beings by virtue of their capacity of language are symbol making creatures. In literature, symbols in the form of words, images, objects, settings, events and characters are often used deliberately to suggest and reinforce meanings to provide enrichment by enlarging and clarifying the experience of the work and to help organise and unify the whole.

#### **10.5.6 Figures of Speech**

##### **(i) Simile (seeing likeness)**

A simile is a figure of speech that uses the words like as, than or resembles, to compare things that seem to have little or nothing in common. In a good simile, the connection between one thing and another must be unexpected, but entirely reasonable. Consider this example:

His face was **as** red **as** a desert sunset

I wondered lonely **as** a cloud.

In the latter, the simile helps us see at once how a wonderer has no more sense of direction than does a cloud driven by the winds.

##### **(ii) Metaphor (making identifications)**

Like simile, a metaphor is a comparison between unlike things in which some reasonable connection is instantly revealed. But a metaphor is a more forceful version of simile because the connective like, as, resembles, or than is dropped. A metaphor says that something is something else. Instead of saying 'I wondered lonely as a

cloud', you would say, 'I was a lonely cloud'. Metaphor allows us to express ourselves in a kind of imaginative shorthand. Metaphors are implied comparisons.

**(iii) Personification (humanizing the world).**

Personification is the attribution of human qualities to a non-human thing or to an abstract idea. Personification is a special kind of metaphor e.g. 'a computer is user friendly'.

Personification is widely used by cartoonists, especially political cartoonists e.g. justice can be personified.

**Activity**

Having looked at the figures of speech, what have you deduced about figurative language?

**10.5.7. Style and tone**

The style of a text is the way it is written; the language it uses. Studying the style of a text enriches understanding because the style creates the meaning. Style is the collective impression left by the way an author writes. An author's style is usually individual-his literary fingerprint. We all have style though some have bad style. e.g. a good humorous story can be spoiled by a bad story teller. This is due to faults of style, - i.e. bad arrangement, wordiness or lack of clarity. A story told in a clear, straight forward way is not always considered to be in a good style though. Style is the book's form – i.e. Narrative techniques, use of imagery and symbolism as well as other technical matters. A literary symbol can be likened to a metaphor, one half of which remains unstated and indefinite. Although symbols may be literal and concrete within the work itself, they can bring to mind a wide range of intellectual and emotional associations that go beyond the literal and concrete and extend their meaning. Thus style has to do with the language we use or words we choose to use and how we arrange them. We can all interpret correctly the tone of voice a person is using to us. We can tell if s/he is friendly, sarcastic or rude. In writing it is not so easy, but if you

pay particular attention to the words selected, you will be able to tell whether the writer is angry, happy, sad, mocking etc.

### **Point of view**

What do you think point of view is?

Point of view is the position from which a writer tells a story. Often a writer will describe the sequence of events as they are seen by a particular person or group of people.

### ***Activity***

*From a story you are familiar with, identify some elements of fiction.*

## **10.5.8 Types of Poetry**

### **(a) Panegyric (praise)**

This poetry has two forms:

(i) **Royal praise poetry** – this kind of poetry deals with rulers and noble men. It is very common in Africa. It is associated with courts, palaces and houses of Kings. The theme in this poetry is praise for the rulers, notables and nobles. The role of the poet is to uphold the authority of state religion. They are also used to offer criticism and advice to the ruler.

(ii) **Private praise poetry** – this kind of poetry is one that deals with ordinary people. An example is the Kuyabila or Kweema of the Tonga. Examples of these are:

- Praise poetry for animals among the Tonga and Ila.
- Praise poetry for rivers among the Lozi.
- Praise poetry for oneself – for excelling in life.
- Praise poetry to show the feelings one has for others.
- Praise poetry for the rich Zambezi west by the Luvale.
- Praise poetry for the Chewa for King GawaUndi.



**(b) Elegiac (funeral dirges)**

These constitute poetry of lamentation. They are used for sad occasions such as funerals and memorial rites. They are a philosophical expression of what death is. They bring out the fact that death is inevitable.

**(c) Work songs (e.g. pounding song)**

These are occupational songs and can be environmentally dictated e.g. tree cutting, pounding, fishing, digging, ploughing etc. Their purpose is to lighten the burden of heavy work.

**(d) Lullabies (used to lull baby to sleep)**

These are poems composed by adults for children. They are aimed at comforting babies and putting them to rest. These poems in song form, may be concerned about the baby e.g. wishing the baby good luck or reprimanding the baby.

**(e) Lyric**

These are short poems and are traditionally meant to be sung. They are common among the young people and are used for light-hearted occasions. The most popular occasions in the traditional setting where these are performed are weddings and initiations.

Now, let's look at what young children can do with words. Ask them to imagine what it will be like when they are old, and what they will do. Once they have done this, ask them to write a series of sentences beginning "When I am old I shall...". Let the children work in groups of three or five. Let them share their ideas, pick out the best ones and arrange them as a poem. Here is an example:

**When I am Old**

*I'll read a lot less and learn a lot more.  
I'll picket against corruption and sleep on the floor  
In crowds of the dead I'll learn to be alone  
I'll let it ring – never answer the phone.*

*I'll remember faces, never misplace my glasses.*

This activity can be done in English or Zambian Languages.

### **10.5.9 Aspects of Literature**

Literature in the classroom, especially for the Lower and Upper Primary School need not be complex. Build up from the children's own experiences. Start with stories that children are familiar with. You can also begin by asking children to sing familiar songs, recite rhymes, poems or narrate stories that they hear their parents tell.

You may also wish to use some of the genres below in your classroom:

- Fairy tales
- The fable
- Folktale
- The parable
- Trickster stories
- The historical tale
- The legend
- Allegory
- The dilemma
- Tale
- Myth

Let us look at one example of genres that you may wish to use in your class. This is the folktale. Folktales may be defined as "all forms of narratives, written or oral, which have come to be handed down through the years". This definition includes epic tales, ballads, legends, folk songs, myths and fables. There are several types of folktales. Some of the common ones that you may be familiar with are:

- Cumulative folktales
- "Why folktales"
- "Beast tales"
- Wonder tales
- Realistic tales

Children, no matter from which culture and background they come, are always fascinated by folktales because of their repetitive nature. You must have had the same experience as well.

To help remind you of the cumulative folktales, here is an example from West Africa called “Why Mosquitoes Buzz in People’s Ears” ‘In this story the mosquito tells the *iguana* a story that sets off a chain reaction which ends in disaster for a baby owl. No one rests until the person responsible for owl’s death is found. Due to this Mother Owl refused to wake up the sun. The story went like this:

*So it was the mosquito?  
Who annoyed the iguana?  
Who frightened the python?  
Who scared the rabbit?  
Who startled the cow?  
Who alarmed the monkey?  
Who killed the owlet?  
And now Mother Owl won’t wake the sun  
So that day can come.*

You may wish to collect samples of cumulative folktales that you can use in your class.

### **Activity**

*Work with your study partner in collecting different types of literature. Use the anthology to cater for the learning needs of all the children. With learners establish the setting, character and theme of the chosen story. Begin with a Zambian Language and then English.*

I felt like rain

I felt like wind rushing through the leaves

I felt like a train chugging along

I felt happy

I felt sad

I felt like crying

There are a number of ways that you can employ in order to help children engage and interact with the text. One of these ways is asking children to look at their own writing

and make them understand that books are written by people. Help them understand the fact that writers of books reflect their values and attitudes that may not necessarily agree with theirs. Another approach is to ask the children to review their own work. In doing so they should be able to explain to their friends how they achieved the effect. Similarly, the same technique can be used to discuss the work of other children in the class. From the anthology that you had prepared choose one book. This could either be in English or a Zambian Language. Make sure that the book you have chosen matches the ability of the children in terms of language and experience.

### **Reflect on the above work**

Do a character study aimed at bringing out the following:

- (i) The events
- (ii) People
- (iii) Setting of the story
- (iv) How the story developed?
- (v) Who plays a prominent part in the story?
- (vi) Where does much of the story unfold or where do important events occur?

(Hindmarsh, 1972:32)

You may use the following guidelines to make sure that the character study is successful:

Who is the main character or central person/thing in the story? This would be the story's hero; the character who stands out prominently at the end of the first reading. This is the character who has the most effect on us. What is the aim of the character? Invariably, this character (protagonist) has a mission or something s/he wishes to achieve (it could be status, wealth, marriage, etc).

### **10.5.10 Similarities and Differences in Oral and Written Literature**

So far we have looked at both written and oral literature. Let us compare and contrast the two.

### **Similarities**

Both involve the learner in the study of language. Whether oral or written one can derive satisfaction by either reading or listening. Both are a form of communication. Both Oral and Written literature are a manifestation of language as an expressive art. Both are a medium or vehicle of expressing culture.

### **Differences**

Manner of presentation: In oral literature there is repetition to aid memory and in written repetition is avoided. Reading literature provides a permanent record whereas oral literature is impromptu. Oral literature is usually associated with live performances e.g. court poetry, reciting praises to the chief. In written literature someone must study the script before it can be performed. Oral literature is prone to distortions because of the manner in which it is presented i.e. literary versions of the same story, told by the some people.

### **Importance of Literature**

Oral and Written literature reflect and shape the lives of people. It offers people insights into the values of different communities. In the Zambian context oral literature is used as a medium for the transmission of culture. It would be very difficult to uphold the Zambian national philosophy without it.

### **Activity**

*The diversity of oral literature varies in its genres and use of language. Conduct a research in your local community on the various genres of literature that are suitable for use in Grades 1-7.*

### **10.5.11 Functions of Literature**

Oral literature reflects the philosophy of the society that produces it.

### **Oral narratives**

Think of the days when you were young. You will realise that what we are trying to say is not divorced from reality. You must have at one time or the other sat round a fire

listening to stories told by mother, father, grandmother or grandfather. The most common narratives that should have come to your mind are the myth, legend, aetiological (or why story), stories about communal life, trickster stories and many others that we will look at later.

### **Myths**

Myths are the mysteries that surround the community. Often times these may reflect a community's existence, historical origin e.g. the myth about 'MumbiMukasa', 'Nyambe' among the Bemba and the Lozi people respectively or indeed mysteries that affect the environment. In Zambia strange phenomena such as death is explained by myth.

### **Legends**

What in your opinion, would be the functions of legends in the community in which you are serving? Got the answer? Read the following extract from (Ikpewo, 1990) and it reads:

*Although legends share the fact of imaginative creativity with myths, most legends have some grain of historicity around them. Legends have social functions to serve the community where they are told and are sometimes used to warn people against arrogance.*

### **Etiological (or Why stories)**

#### ***Activity***

*Briefly state what you understand by etiological stories. Write a story that would explain this and share it with fellow teachers in your study group. You might by now have started realising that peoples' culture and language cannot be separated because it works towards the maintenance of a healthy social order in the community. This is done to avoid the disruption of social cohesion.*

Etiological stories warn people about why things are the way they are, e.g why zebra has no horns, why tortoise has a cracked shell, etc.

### **Trickster stories**

This is the most popular of narratives in the various Zambian communities. They are based on the basis of deception and are used to warn people against gullibility. Trickster stories are usually centred on one character/personality to fool others e.g. the stories of 'Kalulu'. These stories often culminate in the culprit being caught and at the end suffering great punishment.

### **Ogre stories**

This type of story symbolises evil and power of destruction, which lurks in the world. These stories are used to warn people against the existence of evil and danger. Almost all end with the victim being saved no matter how serious the torture.

### **Songs**

Songs are a type of music expressed in melodious words. Songs with dances are very common in African societies. There is almost no communal activity that is not accompanied by song or by song and dance. These are used to educate the youth and adults in the norms of the society.

### **Proverbs**

A proverb is a saying in more or less fixed form marked by shortness, sense and distinguished by popular acceptance of the truth tensely expressed in it.

Proverbs are very important in a community's life since they assist people cope with the demands of life and also help them to be aware that struggle is inevitable.

#### ***Activity***

*Now, look at the following examples. For each example, write a proverb that you would use to teach the underlying principle;*

- *Initiative*
- *Courage*
- *Determination and perseverance*

- *Proverbs warning people against pride*

### **Riddles**

One genre that children love to hear is the riddle. Riddles are essentially metaphors, questions, puzzles and are used in brain storming. They involve analogy, whether of meaning, sound, rhythm or tone. Riddles help children to be analytical and critical thinkers.

### **Activity**

*Prepare a lesson on riddles. Divide the class into two and make it a competition. In your Teachers' Group, discuss the social and educational value of riddles.*

### **10.5.12 Analysis of Approved Literature books and plays in Zambian Languages and English**

In order to carry out a systematic study or analysis of a book, play or poetry, whether in English or a local language, you need to be equipped with the appropriate tools. The tools of analysis referred to here are the elements of fiction and literary techniques which you have covered already in this unit. For example as you read a book you will be able to indicate whether a particular writer has used imagery, similes, metaphors, irony, personification, satire etc. You will also be able to note which point of view the story is told from and its setting. In addition, you will be able to discuss characters, themes, aspects of the plot, style and tone or language used etc.

There is no prescribed way of studying a book and the method chosen may vary according to the type of book or plot, and the purpose for studying the book. Here is one of the recommended ways:-

- Read the book slowly paying attention to detail. If you can, read it twice. You may look up difficult words in a dictionary but you are advised to interpret meaning contextually or in a context.
- Underline or highlight words that seem important.
- Check for literary techniques or devices and recurring themes. You can write some notes in the margin to mark where they occur.



- Choose a topic to address such as a character or characters, theme(s), irony, satire, allegory etc. Please note that it is not possible to address all topics at once.
- Develop an argument and collect evidence from the book to support your claim. The evidence will be in the form of specific passages, conversations or quotes that support this idea.
- Put together the information you have gathered and arrange it in a logical order.

### **Reflection**

1. *Select one of the books you have read in English or in a Zambian Language of your choice, and go through the above steps.*

### **Summary**

Literature varies from time to time, culture to culture, from critic to critic and from reader to reader. Literature illuminates life by shaping our insights. It helps you choose and discriminate what to read. It stimulates critical thinking about issues and ideas. Children will only appreciate literature if it relates to their day to day lives.

Careful consideration of which books to use is important. Shared, group reading and asking children about what they have read helps them to get started in literature work. The activities, if well used will help the teacher in his/her classroom practice. If literature is taught well, it can help learners become broad-minded, perceptive, creative, analytical and capable of interpreting literary works and constructing criticism. Oral literature is very important to the Zambian community because the past is embodied in the present and the present is embodied in the past.

### **Evaluation**

1. *Explain how learners can be helped to learn literature at primary level*

## REFERENCES

- Gleason, H.E. (1978). *An Introduction to Descriptive Linguistics*. Holt  
Grade 10 literature book. CDC: Lusaka
- Seligmann J.(1995). *Language Methodology*. Promat: Waterkloof, S.A.
- Sesnan, B. (1997). *How to Teach English*. Oxford: Oxford University Press.
- The Bullock Report: A Language for Life. The Resource Book, CDC, Lusaka.
- Thomson, A.J. & Martinet, A.V. (1986) *A Practical English Grammar, 4<sup>th</sup> ed.* Oxford:  
Oxford University Press
- Widdowson. H. G. (2003) *Linguistics*. (7<sup>th</sup> Imp) Oxford: Oxford University Press
- Wolf M. (2007). *Proust and the squid: The Story and Science of the Reading Brain*.  
New York: Harper.

### Recommended Readings

- Allen, J.P.B & Corder.S. Pit. (eds.) *The Edinburgh Course in Applied Linguistics*.  
(Vols.1, 2, 3) Oxford: Oxford University Press
- Halliday, M.K.A. (1975). *The Linguistic Sciences and Language Teaching*. London:  
Longman