

Synchronic
Sym = together
Chronic = time

Diachronic
Dia = through
Chronos = time

ENGLISH LANGUAGE PAPER 19

Give a brief account of the more outstanding features in the development of the syntax of the parts of speech in English

In dealing with the important features in the development of the syntax of the parts of speech, a knowledge of its history is likely to be helpful. Attempting anything like a full treatment of the syntax of the English today, would mean, among other 'things', the writing of a descriptive English Grammar - though it is desirable that the student of the living language of today should be able to approach it both diachronically & synchronically, here we shall confine ourselves to the diachronic approach. The synchronic approach is left out here, as it is not likely to be so unfamiliar to the ordinary speakers of English as the diachronic.

Taking the parts of ^{speech} one by one, we see that in the Noun only two cases have now survived from four cases in Old English. The functions of the two other cases have to be carried out by means of such side as the wider use of preposition and the employing of more ^{and} more rigid word-order. In modern English we have a common case which expresses the functions of both the Old Nominative & Accusative cases. The very same form as one used for the Nominative and Accusative is used for the Dative case also. In expressing the dative sense a preposition is often called in to avoid the ambiguity which may arise in a language like English which has lost most of its inflections. In a sentence like "She gave the boy an apple". Old English would have employed a distinctive dative form for the 'boy' and the accusative form for 'apple'. Modern English, on the other hand, uses the same form for all the three cases - nominative, accusative & dative. However in the sentence "He kicked the man in the belly". Even modern English is compelled to resort to a means of indicating the dative case by means of a preposition like 'in'. The one case which has been preserved intact in modern English usage is the genitive or possessive case. But even here, we find one limitation. Though in the case of personal or animate nouns, we indicate the possessive case by the ending 's'. The possessive case is not used for inanimate nouns like table, chair, paper, room etc. In these examples, genitive case would be indicated by the use of the preposition 'of' as in 'the height of table', 'the size of the chair', 'the cost of the paper', or 'the length of the room'.

The adjective in modern English, we find that they have lost all their case endings as well as distinction between singular and plural which still retained in nouns. At present the function of an adjective in the sentence is indicated by the word order with the aid of prepositions at times. In old English, how much more complicated was the usage of adjective, there were not only the singular and plural forms but also four or five cases for the adjective. Modern English has the same form for the attributive adjective (the beautiful flower) and the predicative (the flower is beautiful).

The personal pronouns in English have changed much less than nouns and adjectives in the matter of case function since Anglo-Saxon days. In old English, the pronouns 'me', 'thee' had done duty for both accusative and dative cases, as in modern English. In second person plural we find that the accusative form you (from old English 'geow') has replaced the nominative 'Ye' (from old English 'ge'). Hence this pronoun has the same form 'you' for all three cases, nominative, accusative and dative.

Except in poetry and religious usage, this plural pronoun has now come to be used for the old singular 'thou' and 'thee'. It therefore, serves now the functions of the old thou, thee, and Ye.

In the syntax of the verb, we find that there is a notable change in Modern English. It was customary in old English to have the verb placed at the very end of a sentence. For example, 'oh. There said to his lord king Alfred that he of all North men north most lived'. But in modern English, the verb generally follows the normal order of words in a sentence is, subject, verb, object (SVO). The most important change in the form of the verb is the virtual loss of the subjunctive mood in modern English. It is true that the two functions of the subjunctive mood, namely, the expression of hypothesis and wish indicated by the endings - e and - en in old English.

The relative Pronouns, we find 'that' is the oldest relative pronoun in old English. At the Renaissance, the newer relative pronoun 'who' came to be used for the function of 'that' in written language. The development of the interrogative pronoun 'who' into a relative we also find the originally interrogative adjective 'which' being used as a parallel relative. By the 16th century 'who' and 'which' are both used alternative relative pronouns in literature. Dryden has made clear distinction between 'who' and 'which'. The first being used in relation to person and the second in relation to animals or inanimate things.

The present participle in " ___ ing " now remains to be dealt with, while considering the developments in syntax of the different parts of speech in Modern English. The Old English ending for the present participle was ___ ende.

XX NND

The epic :- The term epic or heroic poem is primarily a long tale in verse. It deals with lives of great men and employs the poetic devices to heighten its effect. Homer's Iliad and Aeneid are classical examples of the epic.

The epic is of two kinds, (a) Traditional and (b) Literary. Traditional epics are also called 'folk epics' and primary epics. They had been originally oral poems about a tribal or national hero during a warlike age. (the Iliad & Odyssey). In Homeric age, epics were read in public meetings. They were passed on to the posterity by the word of mouth. The society was an integral body. The people worked harmoniously for the wealth and welfare of the society. Everyone had his own contribution for the common wealth. Therefore people shared the fruits of the society equally. The style of the Homeric epic is simple and easy for they were intended to be read to the people in public meetings. Many words and phrases recur in Homer to catch the ears of the listeners.

The literary epic is artificial in its composition. The poet consciously adopts a theory in order to teach or preach certain morals. Therefore, the events need not necessarily be true in everyday life. The poet selects an important events from the past and gives new vigour and new life to it with a view to introducing new incidents and new characters. Milton's epics are literary. In Paradise Lost, he chooses a Biblical plot which deals with heaven, earth, chaos & his own personality.

The Indian great epics, the Ramayana and the Mahabharata are literary. In the Ramayana times, chastity and monogamy are considered the highest values in life. In the age of the Mahabharata, people attached less importance to moral values and monogamy.

The literary epic follows the tradition set by Homer. The theme is national importance. The characters are great personalities.

Literary epics are highly conventional compositions. They usually share the following features derived from the traditional epics of Homer.

(a) The hero is a figure of great national or even cosmic importance. For example, the Greek warrior Achilles in Iliad by Homer.

(b) The setting of the poem is ample in scale for e.g. the setting in Paradise Lost covers the entire universe.

(c) The action involves superhuman deeds in battle. For example Achilles feat in the Trojan war.

✦ **Absurd** :- This term is applicable to a number of works in drama and prose fiction. In such literature one thing is common i.e The human condition is essentially absurd. This condition can be adequately represented only in works of literature that are themselves absurd. This literature is generally post-war literature where the insecurity, search for identity of human being is shown. The literature has its roots also in the movements of expressionism and surrealism as well as in the fiction, written in the 1920's of Franz Kafka (The Trial, Metamorphosis). This literature emerged against in France after the horrors of world war II (1939-45) as a rebellion against essential beliefs and values in traditional culture and literature. After 1940's, the essential philosophy can be found in men of letters such as Jean Paul Sartre and Albert Camus. They view a human being as an isolated existent who is thrown into an alien universe, to conceive the human world as possessing no inherent truth, value or meaning and to represent human life – in fruitless search for purpose & significance as it moves from the nothingness whence it came toward the nothingness where it must end.

Samuel Beckett (1906 – 89) was an eminent & influential writer in this mode, both in drama and in prose fiction. His plays such as ' Waiting for Godot (1954) and Endgame (1958) project irrationalism and absurdity of life.

Q!ue. 2 Write an essay on the relation between spelling and pronunciation and show how pronunciation can accurately be recorded in writing.

In speaking a language, we are making use of certain groups of sounds which form the words of the language. The words are arranged and form a sentence. A sentence is a group of words which express a complete idea. The sounds of speech are thus made to be the symbols of our ideas and letters of the alphabet are the symbols by which we record these sounds in writing. In other words, the spelling of words in alphabetical writing are the symbols we make use of in representing the sounds of the spoken language, which serve as the symbols of our thoughts and ideas. Now it happens that spellings may or may not adequately represent the sounds of speech. In languages like English, the same letter of the alphabet may be used to express more than one sound and the same sound may be recorded in

writing by a variety of spellings. The kind of spelling in which the same sound is consistently represented by the same letter of the alphabet, is known as phonetic spelling. A spelling in which the sounds of one word are represented by a group of letters irrespective of the phonetic values which may be given to each of these letters elsewhere is called ideographic spelling. In ideographic spelling it is the idea, thought or thing that is represented by the spelling and there is no indication of the pronunciation in such a spelling. This spelling has the advantage of being unaffected by changes in pronunciation. A third kind of spelling is known as mixed spelling. It is partly phonetic and partly ideographic. English is the example of a mixed spelling.

In some words English spelling is phonetic such as milk, sit, let etc. while in some other words the spelling is ideographic. Words like psychology, knowledge, buoy provide examples of ideographic spelling. Because of the changing nature of pronunciation a spelling which starts with being phonetic cannot long continue to be so. If a spelling is to continue to be phonetic, it will have to be continually revised in accordance with the changing pronunciation. A phonetic spelling is based on the assumption that language is static. Pronunciation which depends partly on physical characteristics and partly on psychological factors which are continually changing individuals, groups of people and nations, can never be stationary. This is seen from the fact that English spelling is becoming more and more ideographic as time passes. The idea conveyed by a group of letters seen on a page is conveyed direct to our minds without the intermediary of sound. It is significant that modern books for children who are beginning to read, often say, "Look and Say", referring to the groups of letters on the printed page.

The fixation of English spelling was completed by the printers in the 17th century and confirmed by the rise of dictionaries in the following century, has made English spelling to be largely ideographic and independent of pronunciation. In the science of phonetics, the sounds we make in speech are treated independently of the way we set them down in alphabetical writing. To satisfy a universally-felt need it has been found necessary to invent a 'phonetic' writing where fixed symbols are made use of in recording the actual sounds of speech without regard to the established conventions of spelling. With the help of such phonetic symbols, it is possible for any man to write down a foreign language as he hears it, without any understanding of the meaning of its words. This phonetic transcript can be translated by anyone who knows the language. The International Phonetic Association (IPA) has universally accepted this phonetic writing.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX