

Standard Languages and Language Standards

Gramley, WS 2008-09

Orthography

Selecting a writing system

- a syllabary
- rebus-supported system
- an ideogram / logogram system of characters
- an alphabet

The Cherokee Syllabary

D _a	R _e	T _i	Ꭰ _o	Ꭱ _u	i _v
Ꭶ _{ga} Ꭰ _{ka}	Ꭲ _{ge}	Ꭳ _{gi}	Ꭲ _{go}	Ꭳ _{gu}	Ꭴ _{gv}
Ꭵ _{ha}	Ꭶ _{he}	Ꭷ _{hi}	Ꭶ _{ho}	Ꭷ _{hu}	Ꭸ _{hv}
Ꭹ _{la}	Ꭹ _{le}	Ꭸ _{li}	Ꭸ _{lo}	Ꭹ _{lu}	Ꭺ _{lv}
Ꭻ _{ma}	Ꭺ _{me}	Ꭹ _{mi}	Ꭹ _{mo}	Ꭻ _{mu}	
Ꭼ _{na} Ꭽ _{hna} Ꭾ _{nah}	Ꭾ _{ne}	Ꭺ _{ni}	Ꭾ _{no}	Ꭼ _{nu}	Ꭿ _{nv}
Ꭿ _{qua}	Ꭿ _{que}	Ꭽ _{qui}	Ꭽ _{quo}	Ꭿ _{quu}	Ꮀ _{quv}
Ꮁ _{sa} Ꮂ _s	Ꮀ _{se}	Ꭾ _{si}	Ꭾ _{so}	Ꮁ _{su}	Ꮁ _{sv}
Ꮃ _{da} Ꮄ _{ta}	Ꮄ _{de} Ꮅ _{te}	Ꭾ _{di} Ꭿ _{ti}	Ꮄ _{do}	Ꮃ _{du}	Ꮂ _{dv}
Ꮅ _{dla} Ꮆ _{tla}	Ꮅ _{tle}	Ꮄ _{tli}	Ꮅ _{tlo}	Ꮅ _{tlu}	Ꮃ _{tlv}
Ꮇ _{tsa}	Ꮆ _{tse}	Ꮄ _{tsi}	Ꮇ _{tso}	Ꮇ _{tsu}	Ꮇ _{tsv}
Ꮈ _{wa}	Ꮇ _{we}	Ꮅ _{wi}	Ꮈ _{wo}	Ꮈ _{wu}	Ꮈ _{wv}
Ꮉ _{ya}	Ꮈ _{ye}	Ꮅ _{yi}	Ꮈ _{yo}	Ꮈ _{yu}	Ꮈ _{yv}

Chinese characters

王茹

In our case, an alphabet, but which one?

α β γ δ ε





































a b c d e

а б в г д е

א ב ג ד ה

or:

The runic alphabet (the futhork)

								
feoh - f "wealth"	ur - u "cattle"	þorn - þ "thorn"	os - o "mouth"	rad - r "ride"	cen - c "torch"	ziefu - z "gift"	pynn - p "joy"	hæzl - h "hail"
								
nyd - n "need"	is - i "ice"	jeaer - j "year"	eeoh - eo "yew"	peorð - p "game"	eolxecz - x "elk-sedge"	si3el - s "sun"	tyr - t "Tyr"	beorc - b "birch"
								
eoh - e "horse"	man - m "man"	lagu - l "lake"	ing - ŋ "Ing"	œðel - œ "estate"	dæ3 - d "day"	ac - a "oak"	æsc - æ "ash"	æsc - æ "ash"
								
yr - y "bow"	ear - ea "earth"	iar - ia "serpent"	kalc - k "chalice"	kalc - kk "chalice"	gar - g "spear"	cpeorð - cp "fire"	stan - st "stone"	stan - st "stone"

English originally (in Anglo-Saxon or in Middle English) combined the Roman alphabet (a b c d e f g h i k l m n o p q r s t v x y z) with a number of additional symbols:

Runic wynn (ƿ/ƿ) for /w/; later replaced by <w>

Runic thorn (þ/þ) for /θ / or /ð; later replaced by <th>

Irish eth (Ð/ð) as an alternative to thorn

the ligature ash æ for /æ /; now written as <a>

Irish or insular <g> aka yogh (ȝ/ȝ) (Middle English) for /g/ or /x/ or /j/; later replaced by <gh>

Furthermore, <u> and <v> were interchangeable, as were <i> and <j>

Spelling conventions

Anglo-Saxon (AS)

The vowels had their "continental" values

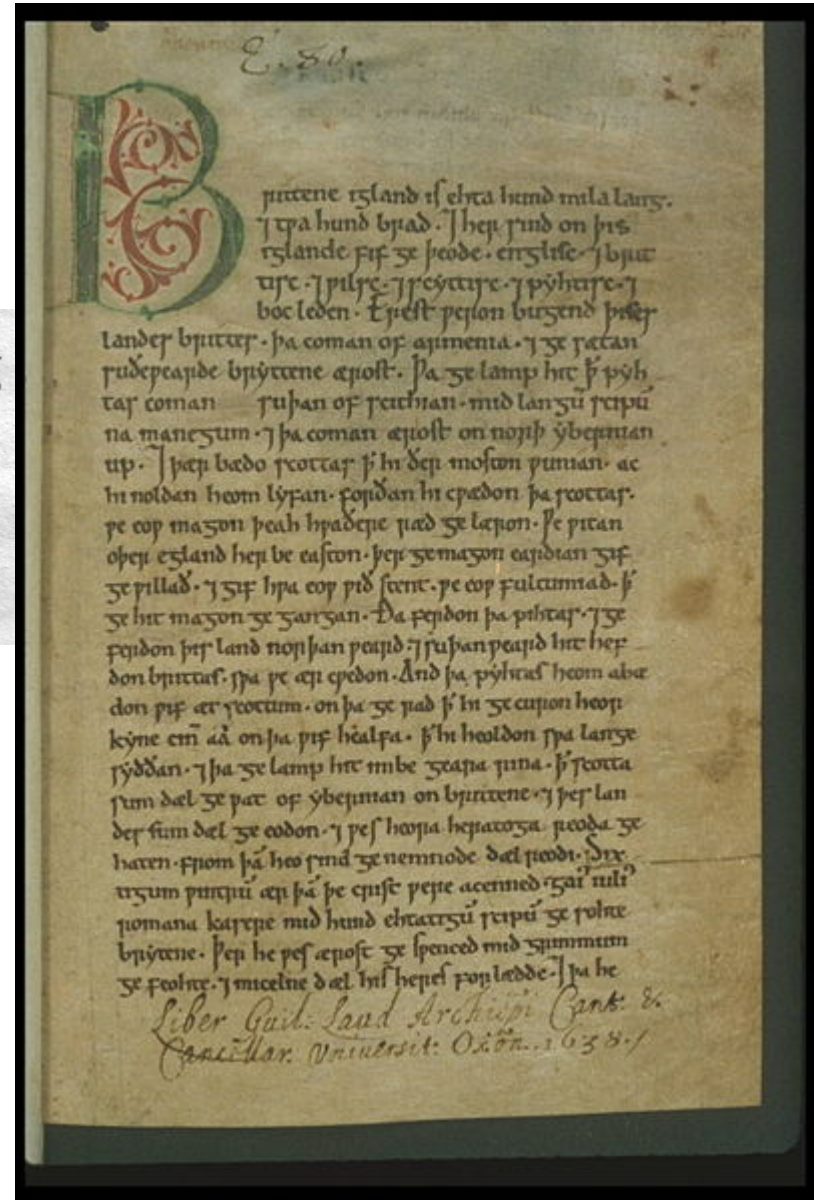
"Special" consonants or consonant combinations:

/ʃ/	was	<sc>	(cf. <i>scep</i>)	"sheep"
/dʒ/		<cg>	(<i>ecg</i>)	"edge"
/w/		<p>	(<i>tpa</i>)	"two"
/g/ or /x) or /j/		<ʒ>	(<i>lanʒ</i>)	"long"
/r/		<ʀ>	(<i>Bʀittene</i>)	"Britain"
/s/		<ʃ>	(<i>iʃ</i>)	"is"

Holistic symbols included <τ> ("and")

From the Prolog to the *Anglo-Saxon Chronicle* (Wessex, late 9th century)

Brittene izland is ehta hund mila lang
Brittene i(g)land is ehta hund mila lang
Britain island is eight hundred miles long



ἡ ἑκατὸν βρᾶδ . ἡ ἑκεῖ σὺν ἐν τῷ
& t(w)a hund brad & her sind on (th)is
& two hundred broad & here are on this

ἑκτὸν πέντε γλῶσσαι . ἑαγγλῖς . ἡ βρεῖτ
i(g)lande fif (g)e(th)eode englisc & brit
island five languages English & Brit-

τῖς . ἡ πῦλς . ἡ σκωτῖς . ἡ πῦκτῖς . ἡ
tisc & (w)ilsc & scyttisc & pyhtisc &
tish & Welsh & Scottish & Pictish &

βουκλῆδεν . Ἐρεστὸν πρῶτον βουκλῆδεν τῶν
bocleden Erest (w)eron bu(g)end (th)ises
book-Latin first were inhabitants of this

ἡ γῆ βρεττανῶν .
landes brittes
land Britons

Spelling conventions

Middle English (ME)

The differences between ME and ModE spelling is the lack of standardization and the different phonetic-phonological system that lay behind the spelling.

Important differences included the pronunciation of all the letters, e.g. final <-e> as /ə/

But also:

<-gh> as /x/

<u> for >v> (*euery*)

<þ> occasionally still for <th> (þat)

Whan that Aprill with hise shoures soote
 The droghte of March hath perced to the roote,
 And bathed euery veyne in swich licour
 Of which vertu engendred is the flour;
 When Zephirus eek with his sweete breeth 5
 Inspired hath in euery holt and heeth
 The tendre croppes; and the yonge sonne
 Hath in the Ram his half cours yronne,
 And smale foweles maken melodye,
 That slepen al the nyght with open eye, 10
 (So priketh hem nature in hir corages,)

Thanne longen folk to goon on pilgrimages,
 And Palmeres for to seken straunge strondes,
 To ferne halwes kowthe in sondry londes.
 And specially fram euery shires ende 15
 Of Englelond to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That dem hath holpen whan þat they were seeke.

from the "Prolog" to the *Canterbury
 Tales* by Geoffrey Chaucer (1380s)

Translation

When the sweet showers of April fall and shoot
Down through the drought of March to pierce the root,
Bathing every vein in liquid power
From which there springs the engendering of the flower,
When also Zephyrus with his sweet breath 5
Exhales an air in every grove and heath
Upon the tender shoots, and the young sun
His half-course in the sign of the *Ram* has run,
And the small fowl are making melody
That sleep away the night with open eye 10
(So nature pricks them and their heart engages)
Then people long to go on pilgrimages
And palmers long to seek the stranger strands
Of far-off saints, hallowed in sundry lands,
And specially, from every shire's end 15
In England, down to Canterbury they wend
To seek the holy blissful martyr, quick
In giving help to them when they were sick.

Spelling conventions

Early Modern English (EModE)

Still some variation (cf. *bere* and *beare*; *standard* and *standerd*), but by this time spelling is already very regular and quite similar to present-day conventions. Yet note <õ> for <on>, <v> for <u> and <y> for <i>. The apostrophe in the possessive is not yet mandatory.

Neybour, you be a tall man, and in the Kynges warres you must **bere** a **standard**. A **standerd**, said the cobbler, what a thig [thing] is that. Skeltõ saide: it is a great banner, such a one as thou dooest **vse** to **beare** in Rogacyon weeke, and a Lordes, or a Knyghtes, or a gentle mannes armes shall bee **vpon** it, and the Souldiers that be **vnder** the afore sayde persons fayghtynge **vnder** thy banner...

Spelling conventions: Modern English (ModE)

Spelling and punctuation differences are, much like the majority of differences in pronunciation, not merely haphazard and unsystematic. Instead, we find the principles of

- **simplification**: double letters, Latin spellings, word endings
- **regularization**: <-our> vs. <-or>; <-re> vs. -er>
- **derivational uniformity**: noun – verb; noun – adjective
- **reflection of pronunciation**: <z> or <s> as /z/
- **stress indication**: ‘traveled vs. re’belled
- **pronunciation spellings**: often as /ɔ:ftən/

There are in addition a number of individual, unsystematic differences nonce spelling, esp. in advertising.

Much of the variation lies in the greater willingness on the part of American English users to accept the few modest reforms that have been suggested.

Spelling conventions: Modern English (ModE)

Simplification. This principle is common to both the British and the American traditions, but is sometimes realized differently.

Double letters

AmE has *program* instead of *programme*, also measurement words ending in <-gram(me)> such as *kilogram(me)* etc., where the form with the final <-me> is the preferred, but not the exclusive BrE form.

Other examples: Likewise, BrE *waggon* and AmE *wagon*.

AmE *counselor*, *woolen*, *fagot* and AmE/BrE *counsellor*, *woollen* and *faggot*.

BrE simplified *skilful* and *wilful* for AmE *skillful* and *willful*

BrE *fulfil*, *instil*, *appal* may be interpreted as simplification, but

AmE double <-ll-> in *fulfill*, *instill*, *appall* may have to do with where the stress lies (see below).

AmE uses common *fulness* and (AmE) *fullness*; other words with both forms in AmE: *instal(l)*, *instal(l)ment* and *enthral(l)*.

Spelling conventions: Modern English (ModE)

Latin spellings

Simplification of <ae> and <oe> to <e> in words taken from Latin and Greek (*heresy, federal* etc.) are the rule for all of English, but this rule is carried out less completely in BrE, where we find *mediaeval* next to *medieval*, *foetus* next to *fetus* and *paediatrician* next to *pediatrician*.

AmE has simple <e> compared to the non-simplified forms of BrE in words like *esophagus / oesophagus; esthetics / aesthetics* (also AmE); *maneuver / manoeuvre; anapest / anapaest; estrogen / oestrogen; anemia / anaemia; egis / aegis* (also AmE); *ameba / amoeba*.

Note that some words have only <ae> and <oe> in AmE, e.g. *aerial* and *Oedipus*.

Spelling conventions: Modern English (ModE)

Word endings

AmE may drop the *-ue* of *-logue* in words like *catolog*, *dialog*, *monolog* (but not in words like *Prague*, *vague*, *vogue*, or *rogue*). Note also the simplification of words like (BrE) *judgement* to (AmE) *judgment*, *abridg(e)ment* and *acknowledg(e)ment*.

Simplification vs. derivational uniformity

BrE simplifies <-ection> to <-exion> in *connexion*, *inflexion*, *retroflexion* etc.

AmE uses *connection* etc. thus following the principle of derivational unity: *connect* > *connection*, *connective*; *reflect* > *reflection*, *reflective*.

Spelling conventions: Modern English (ModE)

Regularization. AmE regularizes <-our> to <-or> and <-re> to <-er> as in *honor*, *neighbor* or in *center*, *theater*

<our> vs. <or>

This seems justified since there are no systematic criteria for distinguishing between the two sets in BrE: *neighbour* and *saviour*, but *donor* and *professor*, *honour* and *valour*, but *metaphor*, *anterior* and *posterior*, *savour* and *flavour*, but *languor* and *manor*, etc.

Within BrE there are special rules to note: the ending <-ation> and <-ious> usually lead to a form with <-or-> as in *coloration* and *laborious*, but the endings <-al> and <-ful>, as in *behavioural* and *colourful*, have no such effect.

Even AmE may keep <-our> in such words as *glamour* (next to *glamor*) and *Saviour* (next to *Savior*), perhaps because there is something "better" about these spellings for many people.

Words like *contour*, *tour*, *four*, or *amour*, where the vowel of the <-our> carries stress, are never simplified.

Spelling conventions: Modern English (ModE)

<-er> vs. <-re>

BrE *goitre*, *centre* and *metre* become AmE *goiter*, *center* (but the adjective form is *central*)

BrE has *metre* "39.37 inches," but *meter* "instrument for measuring."

This rule applies everywhere is AmE except where the letter preceding the ending is a <c> or a <g>. In these cases <-re> is retained as in *acre*, *mediocre* and *ogre* in order to prevent misinterpretation as <c> as "soft" /s/ or <g> as /dʒ/.

AmE spellings *fire* (but note: *fiery*), *wire*, *tire* etc. are used to insure interpretation of these sequences as monosyllabic.

The fairly widespread use of the form *theatre* in AmE runs parallel to *glamour* and *Saviour*, as mentioned above: it is supposed to suggest superior quality or a more distinguished tradition for many people.

Spelling conventions: Modern English (ModE)

Derivational uniformity

noun → adjective

BrE *defence, offence, pretence*, but *practise* (verb)

AmE *defense, offense, pretense*, but *practice* (verb)

AmE follows the principle of derivational uniformity: *defense* > *defensive*, *offense* > *offensive*, *pretense* > *pretension*, *practice* > *practical*. (Cf. BrE *connexion* vs. AmE *connection* above)

Note BrE *analyze* and *paralyze* despite *analysis* and *paralysis*.

Spelling conventions: Modern English (ModE)

Reflection of pronunciation.

/z/ as <z> or <s>

The forms *analyze* and *paralyze*, which end in <-ze>, may violate derivational uniformity, but they do reflect the pronunciation of the final fricative, which is clearly a lenis or voiced /z/.

This principle has been widely adopted in spelling on both sides of the Atlantic for verbs ending in <-ize> and the corresponding nouns ending in <-ization>.

The older spellings with <-ise> and <-isation> are also found in both AmE and BrE. *Advertise*, for example, is far more common than *advertize* (also *advise*, *compromise*, *revise*, *televise*).

The decisive factor here seems to be publishers' style sheets, with increasing preference for <z>.

Spelling conventions: Modern English (ModE)

Indication of Stress

In AmE, when an ending beginning with a vowel (<-ing>, <-ed>, <-er>) is added to a multisyllabic word ending in <l>, the <l> is doubled if the final syllable of the root carries the stress and is spelled with a single letter vowel (<e, o>). If the stress does not lie on the final syllable, the <l> is not doubled, cf.

re'bel	>	re'belling	'revel	>	'reveling
re'pel	>	re'pelled	'travel	>	'traveler
com'pel	>	com'pelling	'marvel	>	'marveling'
con'trol	>	con'trolling	'trammel	>	'trammeled
pa'trol	>	pa'troller	'yodel	>	'yodeled

BrE uniformly follows the principle of regularisation and doubles the <l> (*revelling, traveller* etc.).

AmE spelling reflects pronunciation (cf. AmE *fulfill, distill* etc. or AmE *installment, skillful* and *willful*, where the <ll> occurs in the stressed syllable).

Spelling conventions: Modern English (ModE)

Pronunciation spellings

Best-known is <-gh->

AmE tends to use a phonetic spelling so that

BrE *plough* appears as AmE *plow*

BrE *draught* ("flow of air, swallow or movement of liquid, depth of a vessel in water"), as AmE *draft*

The spellings *thru* for *through* and *tho'* for *though* are not uncommon in AmE, but are generally restricted to informal writing (but with official use in the designation of some limited access expressways as *thruways*).

Spellings such as *lite* for *light*, *hi* for *high*, or *nite* for *night* are employed in very informal writing and in advertising language. But from there they can enter more formal use, as is the case *lite* in the sense of diet drinks and the like.

Spelling conventions: Modern English (ModE)

Hyphenation

The practice of writing compounds as two words, as a hyphenated word, or as a single unhyphenated word varies. However, AmE avoids hyphenation, cf.

BrE writes *make-up* ("cosmetics") and AmE *make up*
BrE *neo-colonialism*, but AmE *neocolonialism*

Usage varies considerably, even from dictionary to dictionary.

Spelling conventions: Modern English (ModE)

Individual words

The following list includes the most common differences in spelling, always with the BrE form listed first:

aluminium / aluminum

(bank) cheque / check

gaol (also jail) / jail

jewellery / jewelry

(street) kerb / curb

pyjamas / pajamas

storey (of a building) / story

sulphur / sulfur

tyre / tire

whisky / whiskey

Spelling conventions: Modern English (ModE)

Nonce and advertising spellings

In addition, nonce spellings, especially in advertising, can probably be found more frequently in AmE than in BrE, e.g.

kwik (quick)

do-nut (now almost standard for doughnut)

e-z (easy)

rite (right, write)

blu (blue)

tuff (tough) and many more.

Spelling conventions: Modern English (ModE)

Literary comedians

Finally, many authors (the so-called literary comedians and misspellers) use eye dialect to indicate the socially marginal or ill-educated status of dialect speakers, as when we read *he sez* instead of *he says* even though both would be pronounced identically. The spelling to indicate dialect is for the eye only.

Spelling conventions: Modern English (ModE)

Literary comedians

Almost every **boddy** that knows the **forrest**, understands **perfectly** well that Davy Crockett never loses powder and ball, **havin' ben brort** up to **believe** it a sin to throw away **ammunition**, and that is the **bennefit** of a **vartuous eddikation**. I war out in the **forrest won arternoon**, and had **jist** got to a **plaice** called the **grate** gap, when I seed a **rakkoon** setting all alone upon a tree. I **klapped** the breech of Brown Betty to my **sholder**, and war **jist** a going to put a piece of **led** between his **sholders**, when he lifted one paw, and **sez** he, "Is your name Crockett?"

Sez I, "You are **rite** for **wonst**, my name is Davy Crockett."

(Botkin 1944: 25)

Within this tradition there is a long line of folksy, humorous misspelled texts in American literature, cf. Artemus Ward (Charles Browne), Petroleum Vesuvius Nasby (Ross Locke), Bill Arp (Charles Smith), Josh Billings (Henry Shaw), Orpheus C. Kerr [Office-seeker] (Robert Newell), Bell Nye (Edgar Nye), Mr. Dooley (Finley Dunne).

Literature

Gramley, S.E. and K.-M. Pätzold (2004) *Survey of Modern English*, 2ed, London: Routledge.

Homework

Translate the text on slide 4 into a completely English text.