

7007

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Task:

Provide IPA notated word list of 30 words from the Gettysburg Address of your own idio/sociolect and contrast with the American reading of the same key vocabulary using IPA notation. In a commentary suggest reasons for the noted differences.

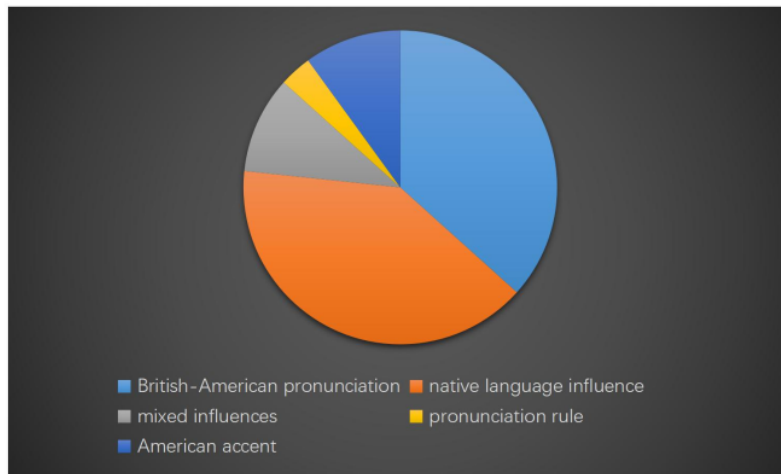
Note: Blue font is the marked word, green font is the pronunciation of IPA, red font is the pronunciation of the control group.

Four score and seven years ago,
our fathers brought forth on this continent^[1] /'kɑ:ntmənt/ /'kɒntmənt/,
a new nation, conceived in liberty,
and dedicated to the proposition^[2] /,prə:pə'zɪʃn/ /,prɒpə'zɪʃn/,
that all men are created equal.
Now we are engaged in a great civil war,
Testing^[3] /'testɪŋ/ /'tɪstɪŋ/ whether that nation,
or any nation, so conceived and so dedicated, can long^[4] /lɔ:ŋ/ /lɒ:n/ endure.
We are met on a great^[5] /greɪt/ /gri:t/ battle-field of that war.
We have come to dedicate a portion^[6] /'pɔ:ʃn/ /'pɒ:ʃn/ of that field,
as a final resting place for those who^[7] /hu:/ /hwu:/ here gave their lives that that
nation might live.
It is altogether fitting and proper^[8] /'prə:pər/ /'prɒpə(r)/ that we should do this.
But, in a larger sense, we can not^[9] /nɑ:t/ /nɒt/ dedicate...
we can not^[10] /nɑ:t/ /nɒt/ consecrate^[11] /'kɑ:nsɪkreɪt/ /'kɒnsɪkreɪt/
we can not^[12] /nɑ:t/ /nɒt/ hallow this ground^[13] /graʊnd/ /grʌnd/ The brave men,
living and dead,
who struggled here^[14] /hɪr/ /hɪr/,
have consecrate^[15] /'kɑ:nsɪkreɪt/ /'kɒnsɪkreɪt/ it,
far above our poor^[16] /pɔr/ /pɒ:r/ power to add or^[17] /ɔ:r/ /ɒ:r/ detract .
The world will little^[18] /'lɪt(d)l/ /'lɪtl/ note,
nor long remember what we say^[19] /seɪ/ /sɪ/ here,
but it^[20] /ɪt/ /ɪ:t/ can never forget what they did here.
It is for^[21] /fɔ:r/ /fɒ:/ us the living, rather,

to be dedicated^[22] /'dedɪkeɪtɪd/ /'dedɪkɪtɪd/ here
to the unfinished^[23] /ʌn'fɪnɪʃt/ /ʌŋ'fɪnɪʃd/ work
which they who fought^[24] /fɔ:t/ /fəʊt/ here have thus far so nobly advanced.
It is rather for us to be here dedicated to the great^[25] /greɪt/ /gri:t/ task remaining
before us
—that from these honored^[26] /'ɑ:nəd/ /'ɒnə(r)d/ dead we take increased devotion to
that cause for which they gave the last^[27] /læst/ /lɑ:st/ full measure of devotion
—that we here highly resolve that these dead shall not have died in vain
—that this nation, under God, shall have a new birth^[28] /bɜ:rθ/ /bɜ:rθ/ of freedom
—and that government of^[29] /ʌv/ /ɒv/ the people,
by the people, for the people,
shall not^[30] /nɑ:t/ /nɒt/ perish from the earth.

No.	Words	IPA	Contrast pronunciation	Conclusion
1	continent	/ˈkɑ:ntɪnənt/	/ˈkɒntɪnənt/	British pronunciation (BP)
2	proposition	/ˌprɑ:pəˈzɪʃn/	/ˌprɒpəˈzɪʃn/	British pronunciation
3	Testing	/ˈtestɪŋ/	/ˈtɪstɪŋ/	Vowels
4	long	/lɔ:ŋ/	/lɒ:n/	Influenced by mother tongue (MT)
5	great	/greɪt/	/gri:t/	Diphthongs
6	portion	/ˈpɔ:ɹʃn/	/ˈpɒ:ɹʃn/	Pronunciation
7	who	/hu:/	/hwu:/	Influenced by mother tongue
8	proper	/ˈprɑ:pər/	/ˈprəpə(r)/	Long vowels
9	not	/nɑ:t/	/nɒt/	British pronunciation
10	not	/nɑ:t/	/nɒt/	British pronunciation
11	consecrate	/ˈkɑ:nsəkreɪt/	/ˈkɒnsɪkreɪt/	BP + MT

12	not	/nɑ:t/	/nɒt/	British pronunciation
13	ground	/graʊnd/	/grʌnd/	Diphthongs
14	here	/hɪr/	/hɪr/	Same (American pronunciation)
15	consecrate	/'kɑ:nsɪkreɪt/	/'kɒnsɪkreɪt/	BP + MT
16	poor	/pʊr/	/pɔ:r/	British pronunciation
17	or	/ɔ:r/	/ɔ:r/	Same (American pronunciation)
18	little	/'lɪt(d)l/	/'lɪtl/	turbidification
19	say	/seɪ/	/sɪ/	Diphthongs
20	it	/ɪt/	/ɪ:t/	Vowels
21	for	/fɔ:r/	/fɔ:/	British pronunciation
22	dedicated	/'dedɪkeɪtɪd/	/'dedɪkɪtɪd/	Diphthongs
23	unfinished	/ʌn'fɪnɪʃt/	/aɪ'fɪnɪʃd/	MT+ turbidification
24	fought	/fɔ:t/	/fəʊt/	Long vowels
25	great	/greɪt/	/gri:t/	Diphthongs
26	honored	/'ɑ:nəd/	/'ɒnə(r)d/	British pronunciation
27	last	/læst/	/lɑ:st/	British pronunciation
28	birth	/bɜ:rθ/	/bɜ:rθ/	Same (American pronunciation)
29	of	/ʌv/	/ɒv/	British pronunciation
30	not	/nɑ:t/	/nɒt/	British pronunciation



From the above table, we can see that there are 11 biases due to different British-American pronunciation, 12 biases due to native language influence, 3 mixed influences, 1 pronunciation rule, and 3 American accent (same as the speech pronunciation).

The following is a specific analysis of the possible reasons for these differences.

First, a brief description of the speaker used as the comparison recording.

I used my own recording to compare with the pronunciation in the speech. I am a non-English major learner who has studied English intermittently for 20 years, has no experience of going abroad, has a medium level of English, has a good pronunciation of spoken English, has a dialect of the southwestern region of China, and is proficient in Mandarin.

Next, I will analyze the 5 areas mentioned above in detail.

1. British Pronunciation

Since almost all schools in China use British pronunciation materials when students start learning English, Chinese students' English pronunciation is more influenced by the British accent. However, in this speech, Lincoln's accent is American. Since I have been exposed to English materials mostly with British pronunciation since I was a child, including the language test in preparation for studying abroad, I also use more

materials with British pronunciation, so my pronunciation is more influenced by British pronunciation. From this statistics, it is clear that among the 30 markers, one third of the differences with the speech are caused by the difference between British and American pronunciation.

2. Mother tongue influence

There is no doubt that the native language has a great influence on the pronunciation of the second language, and the "phonological learning model" (Flege, 1995: 233) suggests that the phonological systems of the native and second languages are in the same space of interacting phonological systems, and the phonemes of the target language are classified into identical, similar and unfamiliar factors under the effect of the equivalence categorization mechanism (Li Yanhong & Dai Manchun, 2014). Those phonemes that can find identical counterparts in the native language are the easiest to acquire, but similar phonemes and unfamiliar factors differ in acquisition studies (Lee et al., 2020; Escudero & Williams, 2012)

As a Chinese person, besides being influenced by the pronunciation of Mandarin, one is also influenced by the dialect, so there are various cases of being influenced by one's mother tongue. In this case, the influence of my mother tongue on my vowel sounds (of which the problem of double vowel ^{5/17}English is the most prominent) is mainly reflected in this case, but of course there are some other cases, but others do not account for a large proportion.

For Chinese learners of English, vowels are more difficult to master than consonants (Mao et al., 2015; Jiang Yuyu, 2010) mainly in terms of.

- a. Long and short vowels are not distinguished. For example: /i/ and /i:/; /u/ and /u:/. Since there is no distinction between long and short vowels in Chinese, it is difficult to distinguish the correct pronunciation when pronouncing syllables or words such as "sheep and ship"; "full and fool". This can easily cause phonetic changes and communication difficulties.
- b. The vowels are not full enough. For example, /a/, /æ/, etc. Since Chinese pronunciation has a relatively small mouth shape and little lip movement, Chinese students usually do not pronounce /a/ /æ/ with a large opening in English.
- c. The diphthongs are not in place. For example, /ei/ /ai/ /au/ etc. The biggest problem of Chinese English learners in pronouncing these diphthongs is that they use these pronunciations in Chinese to replace the English ones. But in fact, there is a difference between the pronunciation of /ei/ in Chinese and /ei/ in English, /ai/ in Chinese and /ai/ and /au/ in English, etc. These seemingly identical diphthongs in both languages are pronounced differently. When pronouncing these diphthongs in English, the first vowel slides towards the second vowel, and

the former vowel stays for a shorter time than the latter vowel, and the mouth shape is larger and more exaggerated than that of Chinese. It is because many Chinese learners do not distinguish between the similar pronunciations in these two languages and indiscriminately use the vowels in Chinese to replace the similar vowels in English, which can lead to phonetic changes.

In addition, Chinese learners are also affected by their dialects. I live in an area that belongs to the southwestern part of China, and people in this area generally do not speak Mandarin as well as Chinese people in the northern part of the country, and often do not distinguish between nasal and fricative, flat and warble, and front and back nasal sounds.

Because they do not distinguish between the pronunciation of the alveolar nasal /n/ and the alveolar fricative /l/, learners in the Southwest dialect region can be seriously affected by the dialect, whether they are learning Mandarin or learning English or other languages. For example, they cannot distinguish between night and light, or say lead as need.

However, in this case, since I speak standard Mandarin and can distinguish /n/ and /l/ correctly, there was no such phonetic change. Since I can distinguish these two sounds well when I speak Mandarin, this ability has positively transferred to my English learning.

In addition to the reasons in the above case, I will add a few more reasons that may be prone to sound changes.

a. Both English and Chinese languages are available but differ from each other.



For example, /w/ and /r/ and so on. Pronunciations like /w/ and /r/ are found in both English and Chinese, however, there is a difference in their pronunciation. Strictly speaking, /w/ should be considered as a similar category in both languages. However, in Chinese, there is no /v/ pronunciation, so it is difficult to distinguish the two when pronouncing in English. Also, /r/, although it is pronounced in both languages, the tongue position and mouth shape are very different, so it cannot be replaced by the English pronunciation (the Chinese /r/ is more like /ri/, while the English one is more like /rəʊ/).

b. There is nothing in Chinese that is unique to English.

The most typical ones are /v/, /θ/ and /ð/. Chinese learners of English will have more difficulty in pronouncing these sounds, especially the biting "th" combination, which

is not found in Chinese at all. Because they do not have a good grasp of the tongue position and mouth shape, the most common problem for Chinese learners to pronounce these sounds is to substitute the closest sound in Chinese or in the local dialect. Thus, /v/ is often replaced by /w/, /θ/ and /ð/ are replaced by /s/ and /z/.

c. consonant combination

This is a common phenomenon in English phonology, such as /sp/ /st/ /str/, etc. In a complete word, or in a sentence, linguistic phenomena such as alliteration, disfluency, disfluency, nasal blast, turbination, etc. occur under the effect of rapid speech flow. This particular language phenomenon in English not only causes difficulties in pronunciation for Chinese English learners, but also poses a considerable obstacle to Chinese English learners in listening. For example, better sounds like bedder and little sounds like liddel. In this case, the discrepancy is caused by the fact that the little is not turbidized.

d. Other effects

With the rapid development of information technology, ESL learners have access to a wealth of audio materials with sounds from various countries and different regions. In addition, the accent of the teacher also affects the pronunciation of students to some extent, whether it is a school teacher or a teacher in a tutoring institution. If a child is exposed to teachers who do not speak at a high level at the beginning of his or her English education, his or her accent will be affected to a large extent, and it takes a lot of effort to overcome the accent bias later in life.

3. Mixed effects

Sometimes the factors that influence pronunciation are not limited to one factor alone, but are caused by several factors. In this case, there are sounds that are caused by both British pronunciation and mother tongue influence, as well as sounds that are caused by both mother tongue influence and pronunciation rules. For example, in this case, there is a case where the pronunciation of a word is both influenced by the first language's pronunciation and the British pronunciation, which results in a different pronunciation from the speaker in the video. Another case is not only influenced by the home language but also by the pronunciation rules, here it is mainly the situation when the pronunciation is not turbinated. In Chinese, there is no turbination in individual words, so it is very common for Chinese people to say English words without the awareness of turbination.

4. Pronunciation rules

In this case, the factors of pronunciation rules are mainly composed of turbidization,

such as t-d, p-b, etc. Besides, people speak faster in daily life compared to the speed of speech, so pronunciation rules also involve issues such as consecutive pronunciation and weak pronunciation.

As mentioned above, it is not difficult for Chinese people to master the pronunciation of turbination, but the real difficulty is that we need to be familiar with the rules of turbination, if not familiar or not often use the word, it is easy to mispronounce the word, and the phonetic symbols basically do not mark the pronunciation of turbination, so it will lead us to mispronunciation when we say the word that needs to be turbinated.

5. American pronunciation

In order to better illustrate the problem of my pronunciation, I have chosen 3 words with the same pronunciation as the speech. The reason is to show that my pronunciation is not a single British pronunciation, nor a single American pronunciation, but a mixture of both. In fact, this phenomenon is quite common among Chinese learners. The  3 words I chose have different British pronunciation and American pronunciation, and my pronunciation is the same as the pronunciation in the speech, which means my pronunciation is influenced by a mixture of British and American pronunciation. In China, although we all input British pronunciation when we first learn English, in fact Chinese people are also influenced by American pronunciation, and many Chinese people choose American pronunciation as their learning goal. I think this is mainly because after the rapid development of Internet and information technology, Chinese people can easily watch American dramas and Hollywood movies, and many Chinese people also think that being able to speak American English fluently will make others feel that they have a high level of English.

To sum up, in this case, the main reasons for different pronunciation are British pronunciation, mother-tongue influence, mixed influence and pronunciation rules. Among them, British pronunciation and home language influence are the most common reasons. Among the factors of mother-tongue influence, the pronunciation of vowels is the most prominent one. In addition, this essay also discusses some other factors that may cause phonological changes outside this case. Overall, this discussion provides a comprehensive overview of the causes of sound change in Chinese and Southwestern English speakers, but more evidence is needed to verify the findings due to the lack of sample.

Task:

Treating the group as a language community and using the Trudgill model provided, design a series of questions and materials to map the nature of the group and test for possible variables in English. Record your findings and provide a commentary on them and the approaches you adopted.

Background

Guiyang is located at longitude 106°27' to 107°03' East and latitude 26°11' to 26°54' North. It is the capital city of Guizhou Province and the largest city in Guizhou Province, and has traditionally been the political, economic, cultural and transportation center of the province. Historically, Guiyang has a large number of ethnic minorities and few Han Chinese, although the majority of Han Chinese live in the city. The population living in the city speaks in the Guiyang dialect with a local accent.

The Guiyang dialect is a southwestern official dialect, and its most important feature is its simple phonological system (Li & Wang, 1994: p.13).

In terms of phonology, its initials and finals have less tone. There are nineteen initials, thirty-two finals, four tones, and a relatively simple syllable structure. There is no distinction between the /n/ and /l/ sounds, they are all pronounced as /n/. For example, light and night are both pronounced as night. There is no separate light tone, and the alliteration is very simple. Interestingly, despite the small number of syllables and homophones in the Guiyang dialect, Guiyang people have no more difficulty in communicating than people from other regions. This is because the Guiyang dialect has a rich spoken vocabulary, and most of these words are diphthongs, not many of which are completely homophonic; In addition, the Guiyang dialect has no whisper, very few modulations, and no rhotic accent. Most of the words are pronounced the same way when they are pronounced alone and in the spoken language, so that outsiders do not suffer from ambiguity or variation to understand.

As a native of Guiyang, I have a keen intuition about the pronunciation changes of Guiyang dialect. In my life, I unintentionally found an interesting phenomenon that people from the same family, living in the same environment, have some differences in pronunciation at different ages. I was interested in this phenomenon, so I wanted to find out the reason for this phenomenon, so I did a simple investigation. The details

are as follows:

Changes in sound can be operated by time (S., 1996: 229). So I formed a group with my family members of different ages to make a simple survey mainly for their variations in pronunciation. The group members include my parents (64 and 63 years old respectively, bachelor degree, teacher), myself (32 years old, graduate student, teacher), my cousin (28 years old, bachelor degree, lawyer), and my cousin (25 years old, bachelor degree, internet education product manager). Because we all come from the same big family, the same living environment, the same education level is bachelor and above, the same class. So it would be more relevant and focused to discover the reasons for the sound change in such a context. In this survey, the variable is the change of pronunciation of the same word at different ages.

Research Methodology and Process

This survey mainly used the literature^{review} method and the interview method to investigate, and the process of the survey was recorded in the form of audio recordings, and the recordings were used for comparison and analysis at a later stage. The literature method was firstly, the scientific method used in the investigation of phonetic variation was referred to, and then combined with the content of my investigation to find a research method applicable to this investigation. Secondly, the literature on the characteristics of Guiyang dialect was consulted to get a general understanding of the phonological system of Guiyang dialect, which could help me design a questionnaire suitable for this study. The use of the interview method was a appropriate research method for this investigation found after filtering through the literature method. The interview method is a more intuitive and quicker way to collect data for a language survey, and it is the method that most research studies use. The interview method is more suitable for qualitative research than quantitative research, as it allows for in-depth, one-on-one communication with the subjects. In addition, since the subjects were all relatives of the researcher, the subjects were not made to feel nervous during the interview process(S., 1996: 234). Finally this study used audio recording to record the speech during the survey, on the one hand this is the most common and very necessary method in sounds investigation, which helps to compare the voice items repeatedly in the analysis process. Secondly, since one of the special cases in this study is that one of the subjects is also the researcher herself, in order to make the results more objective and fair, it is more scientific to use the form of audio recording for the later comparison.

The survey was administered in two main parts. In the first part, questions 1 to 4 allowed the subjects to read the assigned material. In the second part, a conversation was conducted to understand the participants' language background. Finally, the two parts were compared together and concluded. In the first part, 12 sets of words were selected for the first question. In order to study phonological changes, the researcher selected words that are more prone to phonological changes, and the purpose of doing

so is to determine the age group that is prone to phonological changes. In question 2, a randomly selected passage of material was given to the participant to read in the dialect. The purpose of this was to allow the participant to present the sounds in a more natural form in order to further observe and determine the age group that is prone to voice change. Question 3 focuses on the phonetic variation of the phenomenon of alliteration in the dialect. Question 4 was designed to investigate the age group and awareness of phonological change by having the subject act as a receiver of sounds rather than an exporter of sounds.

The six questions in the second part were designed to further examine the language environment in which the subjects grew up. Questions 5 through 9 of these questions included the language environment and their own language use in home, school, work, and social scenarios. Finally, the subjective descriptions of the subjects in question 10 were combined to consider the possible causes of the occurrence of the sound change.

This survey was conducted mainly on the phonetic variation aspect of the Guiyang dialect. The study was conducted after obtaining the consent of the subjects. The following is the questionnaire I designed for this survey and the information I collected.

Note: The words marked in yellow in this survey are those with phoneme variations, those marked in blue are tone variations, and red are with mixed variations. For better comparison, the phonemes of Mandarin are also marked in this survey. Mandarin is another name for modern standard Chinese, which is the standardized legal national language of China (Mandarin 2021).

In the following tables, P for phoneme variation , T for tone change and N for no change.

Part 1:

1. I would like you to read out the words on these card as naturally as you can

语言	老虎	大街小巷	面条	榴莲牛奶		
突然	预料	国家	口腔	苹果	乐趣	局部

Word	Mandarin (IPA)	Sounds					Conclusion
		60+		30+	20+		
		64 (F)	63 (M)	32 (F)	28 (F)	25 (M)	
语言	[ju]	/ji/	/ji/	/ju/	/ju/	/ju/	P
老虎	[hu]	/fu/	/fu/	/fu/	/hu/	/fu/	P
大街 小巷	[jie] [jiaŋ]	/gai/ /haŋ/	/gai/ /haŋ/	/gai/ /jie/ &/haŋ/ /jiaŋ /	/jie/ /hang/	/jie/ /jiaŋ/	P
面条	[miæn] [tiau]	/miæn/ /tiau/	/miæn/ /tiau/	/miæn/ /tiau/	/miæn/ /tiau/	/miæn/ /tiau/	N
榴莲 牛奶	[liəu] [lien] [niəu] [nai]	/niəu/ /nien/ /niəu/ /nai/	/niəu/ /nien/ /niəu/ /nai/	/niəu/ /nien/ /niəu/ /nai/	/niəu/ /nien/ /niəu/ /nai/	/niəu/ /nien/ /niəu/ /nai/	N
突然	[ˈtu]	/ˌtu/	/ˌtu/	/ˌtu/	/ˈtu/	/ˈtu/	T
预料	[jiu]	/ji/	/ji/	/jiu/	/jiu/	/jiu/	P
国家	[guə]	/gui/	/gui/	/gui/	/guə/	/guə/	P
口腔	[kəu]	/kiəu/	/kiəu/	/kəu/	/kəu/	/kəu/	P
苹果	[piŋ] [guə]	/piŋ/ /guə/	/piŋ/ /guə/	/piŋ/ /guə/	/piŋ/ /guə/	/piŋ/ /guə/	N
乐趣	[ˈlə]	/ˌluə/	/ˌluə/	/ˌluə/	/ˌluə/	/ˈlə/	P+T
局部	/dʒiu/	/dʒiəu/	/dʒiəu/	/dʒiəu/ & /dʒiu/	/dʒiu/	/dʒiu/	P

2. I'd like you now to read this short story, Please don't read it as if you were in the class-room at school, but as naturally as you possibly can. We'd like to see just how naturally you can read it.

不管人们有没有意识到，科学技术已经深深的影响了我们的日常生活，在经济社会发展扮演着不可或缺的角色。21 世纪以来，科学技术，尤其是计算机网络技术、电子信息技术的飞速发展，使得手机、电脑那些昂贵的奢侈品步入寻常百姓家，成为我们生活的必需品。想象一下，如果没有手机，我们如何随心所欲地与亲人保持联系呢；如果没有网络，我们又如何与远在国外他乡的朋友谈天论地；如果没有清晰的电视技术，我们又如何享受华丽的好莱坞电影？当然，我们也必须承认，科学技术在一定程度上也改变着我们的生活方式，改变着我们的文化。我们还应当教育我们的后代，要热爱科学，尊重科学！

Word	Mandarin (IPA)	Sounds					Conclusion
		60+		30+	20+		
		64 (F)	63 (M)	32 (F)	28 (F)	25 (M)	
的	[də]	/lei/	/lei/	/lei/	/lei/	/lei/ /də/	P
了	[lə]	/əɔ/	/əɔ/	/əɔ/	/lə/	/lə/	P
缺	[ˈtʃue]	/,tʃue/	/,tʃue/	/,tʃue/ /tʃue/	/ˈtʃue/	/ˈtʃue/	T
学	[jue]	/jɔ/	/jɔ/	/jɔ/	/jɔ/	/jue/	P
那	[na]	/a/	/a/	/a/	/na/ /a/	/na/	P
下	[ja]	/ha/	/ha/	/ha/ /ja/	/ha/ /ja/	/ha/ /ja/	P
没有	[,mei]	/ˈmei/	/ˈmei/	/ˈmei/	/ˈmei/	/ˈmei/	P+T
	[dʒəu]	/,dei/	/,dei/	/,dei/	/dʒəu/	/dʒəu/	
着	[tʃə]	/zɔ/	/zɔ/	/zɔ/	/zə/	/zə/	P
尊	[zuen]	/zen/	/zen/	/zuen/	/zuen/	/zuen/	P

3. Would you now read out the words on these cards as rapidly as you can but without being incomprehensible.

搞哪样 娃儿 眉毛
 眼睫毛 早上家

Word	Mandarin (IPA)	Sounds					Conclusion
		60+		30+	20+		
		64 (F)	63 (M)	32 (F)	28 (F)	25 (M)	
搞哪样	[gau] [na] [jian]	/gau/	/gau/	/gau/	/gau/	/gau/	连读
娃儿	[wua] [ai]	/wuaie/	/wuaie/	/wuaie/	/wuaie/	/wuaie/	连读
眉毛	[mei] [mau]	/mi/	/mi/	/mei/	/mei/	/mei/	音变
眼睫毛	[jian] [dʒe] [mau]	/jian/ /za/	/jian/ /za/	/jian/ /za/ /dʒe/	/jian/ /za/ /dʒe/	/jian/ /za/ /dʒe/	音变
早上家	[zau] [tʃan] [jia]	/ʔzauəʔjia/	/ʔzauəʔjia/	/ʔzauəʔjia/	/ʔzauəʔjia/	/ʔzauəʔjia/	连续

4. You're now going to hear some different pronunciation of twelve different words. All these pronunciation are used in Guiyang dialect. We would like you to mark which pronunciation of each word is nearest to the one you generally use yourself. If you use more than one, mark more than one. If you can hear no difference, leave a blank.

劳累 喷水池 奔波 拴鞋带 呆板
唱歌 不可思议 波澜壮阔 乐不思蜀
语文

Word↗	Mandarin (IPA) ↗	Sounds↗					Conclusion↗
		60+↗		30+↗	20+↗		
		64 (F) ↗	63 (M) ↗	32 (F) ↗	28 (F) ↗	25 (M) ↗	
劳累↗	[lei]↗	/lui/↗	/lui/↗	/lui/↗	/lui/↗	↗	P↗
喷水池↗	[pen]↗	/fen/↗	/fen/↗	↗	↗	↗	P↗
奔波↗	↗	↗	↗	↗	↗	↗	↗
拴鞋带↗	[jie]↗	/hai/↗	/hai/↗	/hai/↗	↗	↗	P↗
呆板↗	[dai]↗	/ai/↗	/ai/↗	↗	↗	↗	P↗
唱歌↗	[ge]↗	/guo/↗	/guo/↗	/guo/↗	/guo/↗	/guo/↗	↗
不可思议↗	[ke]↗	/kuo/↗	/kuo/↗	/kuo/↗	/kuo/↗	/kuo/↗	↗
波澜壮阔↗	[kuo]↗	/kui/↗	/kui/↗	/kui/↗	/kui/↗	↗	P+T↗
乐不思蜀↗	[le]↗	/luo/↗	/luo/↗	/luo/↗	/luo/↗	↗	P+T↗
语文↗	[ju]↗	↗	↗	↗	↗	↗	↗

Part 2:

5. What language do you use to communicate with your family at home?

64 (F)	Dialect
63 (M)	Dialect
32 (F)	Speak dialect to parents and peers, Mandarin to younger generations
28 (F)	Dialect
25 (M)	Dialect

6. What language did the teacher use to teach during the study period.

64 (F)	Dialect
63 (M)	Dialect
32 (F)	Dialect & Mandarin
28 (F)	Mandarin
25 (M)	Mandarin

7. What language do you use to communicate with your classmates?

64 (F)	No
63 (M)	No
32 (F)	Yes, more than 7 years
28 (F)	No
25 (M)	Yes, 4 years

8. Have you ever lived in another city for more than 1 year? If so, how many years?

64 (F)	No
63 (M)	No
32 (F)	Yes, more than 7 years
28 (F)	No
25 (M)	Yes, 4 years

9. What language do you usually use to communicate with your colleagues and friends?

64 (F)	Dialect
63 (M)	Dialect
32 (F)	Dialect & Mandarin
28 (F)	Dialect & Mandarin
25 (M)	Dialect & Mandarin

10. How do you think your dialect is authentic or not? If not, could you guess what might be the reason for this phenomenon?

64 (F)	Yes
63 (M)	Yes
32 (F)	Not authentic, I have spent a lot of time live in other cities and during that time I have used Mandarin to communicate with others. On top of that, I have more access to people from various cities, so I am influenced by Mandarin or other regional dialects in my dialect.
28 (F)	Not bad, but some of the sounds are not quite right
25 (M)	Not authentic, influenced by Mandarin and other regional dialects

Discussion.

In this study, the phonetic variation of the Yang dialect was compiled from five speakers of different ages of 64 63 32 28 26 .

Part 1:

1. Of the 12 words, 7 underwent phonetic change, 3 had no change, 1 had a tonal change, and 1 had both tonal and phonetic changes. The statistics in the table show that speakers over 60 years of age, who speak a more authentic dialect, produce phonetic changes mainly from speakers 30 years of age and younger. It is noteworthy that 32-year-old speakers among them sometimes use the pronunciation of both speakers over 60 pairs and speakers under 30 years old. From this, it can be inferred that this stage around the age of 30 is the transitional stage of phonological change. In the under-30 age group, the pronunciation and intonation of most of the words have already completed their variation and show a tendency to assimilate compared to the Mandarin factors. For example, the old

Guiyang dialect has a medial sound for "□" /kiəʊ/, but the newer Guiyang dialect does not have the medial sound /i/ and is pronounced /kəʊ/, which is also absent in Mandarin. In addition, the old Guiyang dialect does not have a “撮口呼”——rhymes containing a rounded front vowel, that is, there is no /ju/ in the rhyme scheme, only /ji/, so "语言" is pronounced as /ji/ in the old Guiyang dialect, /ju/ in the new Guiyang dialect, and /ju/ in Mandarin.

2. In this material, after excluding the same repetitive words, there were 9 variations, 7 of which were phonetic, 1 was tonal, and 1 had both tonal and phonetic variations. Similar to question 1, speakers over 60 years of age, who speak a more authentic dialect, produce phonetic variations mainly from speakers 30 years of age and younger. There are individual words in the age group of 32, 28, and 25, respectively, that show the characteristics of the transition period. For example, the word "下" in the material.
3. In Guiyang dialect, there is also hyphenation. In this case, we can find that the pronunciation after the consecutive pronunciation is basically well preserved.
4. In this test, the researcher read out the above words and phrases using dialect intonation and Mandarin phonemes for the subjects to mark, at which point the subjects acted as receivers of the sounds to judge the sound changes. Two of the words were not marked by anyone, and two words were marked by everyone. It was initially assumed that these four groups of words might not have undergone sound changes due to age differences. However, it is worth noting that the pronunciation of the last word "语文" in this question is the same as the pronunciation of "语言" in the first question, both are /ju/. However, none of the subjects in the 60+ age group marked this word, while they pronounced it as /ji/ in the first question as an exporter of voice. This indicates that in their output system of phonology (i.e., speaking), there is only one pronunciation, while in their input system of phonology (i.e., receiving) it is possible to accommodate both pronunciations, but one does not distinguish between the two pronunciations, instead seeing both as the same. Among the remaining words, four were marked because of phonetic changes and two were marked because of simultaneous phonetic and prosodic changes.

Part 2:

5. Subjects largely communicated with their families in the dialect.

6. For speakers over the age of 60, they received dialect for almost the entire duration of their education. Subjects began receiving Mandarin education at the age of 32 and younger, which is related to the policy of starting to promote Mandarin in China(1994). At that time, teachers under the age of 45 in many schools were compulsorily required to teach in Mandarin, while those over the age of 45 were given the autonomy to choose whether to teach in Mandarin or in the dialect by the teachers themselves. Thus, subjects in the 32-year-old age group received schooling in a language that included both dialect and Mandarin. In contrast, subjects in the 20+ age group received almost all of their education in Mandarin.
7. For subjects over 60 years old, almost all of their classmates at all educational stages were local people, so the language of communication was dialect. For the 32-year-old subjects, most of their classmates were local people in Guiyang before she went to university, and only a very few of them migrated from other cities or towns, and she had less contact with such classmates, so she used dialect when communicating with her classmates before she went to university. However, because the subject had moved to two different northern cities during her college and graduate school, as well as having classmates from all over the country, the subject used Mandarin to communicate with her classmates during both academic years to facilitate communication. A similar situation was found for the 25-year-old subjects. For the 28-year-old participant, although she went to university in Guiyang, she spoke dialect with her classmates from the same region of Guiyang and Mandarin with her foreign classmates during her university years because there were many foreign classmates in the local university. Speak Mandarin when both local and foreign classmates are present at the same time.
8. Three of the subjects had no experience of living in another city for more than one year, while the other two had seven and four years of experience, respectively.
9. Since most of the friends and colleagues of the subjects over 60 years old were local people in Guiyang, and since they were already in their 40s when Mandarin became popular in China, and as mentioned above, teachers over 45 years old in their workplace were not required to speak Mandarin, they would all speak dialect when communicating with their friends and colleagues. For subjects aged 32, 28 and 25, before they went to university, most of their friends were classmates or neighbors, all of whom were local people, so they would use dialect when communicating with this group of friends. However, as they got older, their education increased and their social network expanded, they came into contact with an increasing number of outsiders, so this led to an increasing frequency of using Mandarin for social interaction.
10. Among the subjects over 60 years of age, both men and women believed they

spoke an authentic dialect. The 32-year-old and 25-year-old subjects who had lived in other places did not consider their dialects to be fully authentic, and were aware that some of their pronunciation was influenced by Mandarin. The 28-year-old participant, who had lived in the local area all her life, thought her dialect was quite authentic, but she still had some mispronunciation.

Conclusion

Guiyang, a Southwestern official dialect, has age-specific phonological variation.

The occurrence of phonological variation in Guiyang dialect is mainly due to the variation of rhymes and the variation of tones. This age difference actually reflects the co-evolution of the Guiyang rhyme system and vocal tones.

Since phonology is always changing, the coeval phonological system of a modern dialect is often multifaceted, heterogeneous, and nonlinear. In this case, the phonological evolution of the dialect is strongly influenced by Mandarin, and most of the phonological variations are in the direction of Mandarin, only the intonation is different from that of Mandarin. The phenomenon of phonological wanderings among speakers deserves attention, which in this case is mainly concentrated in the 30+ and 20+ age groups, and these wandering pronunciations often reflect the transitional state of phonological change.

From the survey, it is shown that the most important reason for the phonetic change is the influence of the social network of the speaker, which includes teachers, classmates, friends and colleagues. Among the subjects over 60 years old, they were able to retain the phonetic intonation of Guiyang dialect better because they had been exposed to local people since childhood and had little chance to come into frequent contact with people speaking other languages. Even though they have more opportunities to come into contact with foreigners who speak Mandarin in today's developed transportation, their language system is already formed and very solid, so they are not easily influenced by other languages. However, starting from the age group of 30+ and below, they have more opportunities to meet outsiders in the process of growing up, which will lead them to use Mandarin more often, so they are vulnerable to the influence from Mandarin and other people in their social network who use Mandarin to communicate with them in the process of socialization and growing up, so their language system is not as solid and is vulnerable to the influence of other languages compared to the subjects over 60 years old. Their language system is less robust than that of subjects over 60 years of age and is more susceptible to the influence of other languages, resulting in phonological variation. No differences in phonological variation by gender were found in this study.

Research gaps and perspectives.

Firstly, this study was conducted only in a small area and cannot represent the group, so the reasons analyzed are not universal. Second, this study focuses more on the external influence on phonological variation, and the study of intra-dialect variation should be included in future studies to make the results more comprehensive. Furthermore, the impact of information technology and network technology on the form of language transmission should be taken into account. Finally, the age distribution in this study is not very average, so the start of the transition phase seen in this study is not necessarily precise. In this study it is only possible to see at which age or ages the transitional stage of language variation falls, but not necessarily the initiation time at which phonological wandering occurs. The study could be further improved by including the 40+ and 50+ age groups in future studies.

Gender and Language

Task:

Find and analyse a story with gender content (e.g. the activity of female politician covered by a popular newspaper/news site (Sun, Daily Mail, Daily Express)). You may wish to highlight how the language is gendered by comparing the story with coverage of the same story from a less populist source (although these too might not be free of gender assumptions)). Or: Answer the questions in Chp 5 of Litosseliti.

question 1

- How are women and men represented in media texts and images (e.g. as passive or active, and in specific roles and domains)?
- What femininities and masculinities, and what gender relations, are constructed for women and men in the texts?
- Who is the ideal reader and what subject positions are available in the texts?
- What power relations, particularly unequal power relations, are created through certain inclusions/exclusions?

Question 1

Refer to Extract (1A) in Chapter 1. Consider the questions above, in addition to the questions asked in Chapter 1, in relation to the extract. In what ways are the questions above more critical and more helpful for an analysis of media texts?

Questions in Chapter 1.

- In what ways can language shape how we see ourselves and the world?
- Identify other examples of biological explanations of gender differences. What are their possible effects and implications?
- would it be possible in each case to talk about the sexes (men, women, boys, girls) without saying something about gender? would it be possible to talk about gender without saying something about race, ethnicity, religion, class, sexuality, education levels, and the geographical/historical/political/social context pertinent to each of these issues?

Extract (1A)

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Extract (1A)

From *The Sunday Times*, 23 January 2000 (Sports section)

By Richard Evans

Hewitt keeps home fires burning

The Australian wonder boy's dream lives on as Newcombe amends his Davis Cup script

UNDETERRED by heavy showers, another record-breaking crowd packed Melbourne Park by day, and by night they returned for what is becoming a happy ritual – another victory by Lleyton Hewitt. It was his 13th of the year and his fourth of the Australian open, and all bets are now off as to just how far the Adelaide Express can run before he hits the buffers.

Hewitt is a phenomenon, but even 18-year-old legs have their limits, and with the men's doubles and mixed also on his agenda, this amazing athlete cannot go on running and out-hitting the world's best players.

Or maybe he can. There was little sign yesterday as he outclassed a fairly classy performer in Adrian Panaitescu, the Perugia-based Romanian, who was suffering from a leg strain as well as his usual inability to concentrate over the distance.

...

Kournikova plays it cute in off-court games

Romantic gossip and garish fashions are creating more of a stir than results in the women's championship

ANNA KOURNIKOVA looked fetching in powder blue as she practised during a brief sunny spell in the afternoon, but Serena Williams, on the late shift in the Rod Laver Stadium, re-appeared in her scarlet number with its low-cut black top and her red shoes. ...

It was one of those days when the tennis never quite managed to divert one's attention from the gossip ricocheting off the walls of the long corridors that link the players' area with the cosmopolitan press room.

Most of it centred on the titillating possibility that Kournikova, the little blond from Moscow, might actually be entering into what is euphemistically called a relationship with the tall and handsome Mark Philippoussis.

At the risk of being called a cynic, I doubt whether Kournikova has discovered what a real relationship means. She has plenty of friends, most of them male, who spend much of the time gawking at her. The fact that they seem to be among the better-looking members of the men's locker room could be sheer chance, or it could be her choice. They are certainly numerous.

...

© The Sunday Times

According to the analysis of Extract 1A, only 1 and 2 are relevant to the above four questions in this chapter, namely “how are women and men represented in media texts and images?” and “What femininities and masculinities, and what gender relations, are constructed for women and men in the texts?”

Firstly, we analyze Extract 1A. In Extract 1A there are descriptions of two tennis players, Hewitt and Kournikova, respectively. In both, the description of Hewitt constantly emphasizes Hewitt's achievements in the field of tennis, while the description of Kournikova focuses on her appearance and femininity. In this way, two different characters are constructed, although both are very good tennis players.

Specifically, the summary uses the terms "Australian wonder boy", "another Victory", "Hewitt is a phenomenon", "this amazing athlete", and the number "It was his 13th of year and his fourth of the Australian open" to highlight his outstanding professional achievements. In contrast, Kournikova is described as "cute", "fetching in powder blue", "in her scarlet number", "low-cut black top", "red shoes", "gossip", "titillating", "the little blond from Moscow", "cynic", "relationship", "most friends of hers are better-looking man" to emphasize her feminine features and follow her gossip. There is almost no description of her achievements in tennis, although she is also a very good athlete.

This shows that the media portrayal of Hewitt and Kournikova, who are also top tennis players, is very different in terms of gender, so the mention of the first two questions in Chapter 1 is more critical and more helpful for an analysis of media text.

question 2

Question 2

Refer to any of the extracts included so far in this section.

(Alternatively, choose a text from a women's magazine, e.g. an article on health or beauty, an interview, an advice column, etc.)

Who is the ideal reader in the extracts?

In what ways are women/men positioned in the extracts? What femininities and masculinities are constructed? Why?

What kind of power relations are assumed/created?

What are some possible ways in which readers can respond to the various positionings in the texts?

How do the cultural practices in the texts compare with those in other cultures?

Extract (5B)

From *Style* magazine, *The Sunday Times*, 19 September 2004

WHAT THEY [name of fashion designer] SAY:

We empower women in the workplace and beyond by injecting sexy, sensuous curves into our tailoring. And when you take off the jacket, we have sexy tops – ideal for socialising after office hours.

■ Who is the ideal reader in the extracts?

In this abstract, consumers who consistently engage in female behavior are defined as the ideal readership for the magazine. Such readers should also be sexually passive, sexually assertive or controlling, and generally heterosexual individuals who are primarily responsible for the relationship.

■ In what ways are women/men positioned in the extracts? What femininities and masculinities are constructed? Why?

In this abstract, women are defined as people who actively pursue heterosexual relationships, are physically and emotionally prepared for them and can address, analyze and discuss heterosexual relationships through a series of "steps" and guidelines. The terms "sexy", "sensuous curves", and "sexy tops" are used to construct a feminine and feminine character. Because such a discourse can provide readers with the space to change the traditional view of femininity so that they are not limited to the stereotype of the subordinate gender status of women.

■ What kind of power relations are assumed/created?

This abstract creates the assumption that women are on the receiving end of the "male sexual imperialism" and that they need to accommodate and accept such power relations. This is because in this abstract it is first assumed that women and men are absolutely different biologically. Secondly, it assumes that men and women are also very different in terms of values, behaviors and styles, and that such differences, whether in emotions, language or lifestyles, are perfectly natural and necessary. In addition, women need to attract men by making themselves look sexy from a physical point of view, rather than seeking relationships with the opposite sex through other aspects such as education and work ability. This further implicitly assumes that in a patriarchal society, women are less capable than men in terms of personal power. The above assumptions support the role of women in traditional perceptions that serve the patriarchy and create a subordinate gender status for women (McCracken, E., 1993:14)

- **What are some possible ways in which readers can respond to the various positionings in the texts?**

The positions in this excerpt are in support of traditional views of women. While this is a patriarchal society and most readers may react to the posing in this excerpt with approval, there will be some readers such as independent women who are successful in their careers and non-heterosexuals who may criticize the text's reference to women's lack of competence in the workplace and may even question whether femininity is traditionally feminine (i.e., sexy).

- **How do the cultural practices in the texts compare with those in other cultures?**

The cultural practice in Extract 5B is for women to appear as business women at work and go to social events after work as sexy women. In some other cultures, women may not be promoted or even allowed to appear sexy, while behaving in ways that restrict them from going to social events after work. Or women are perceived as gaining their identity through relationships with other people, such as the wives and mothers of others, rather than women themselves. In such cultures, women are perceived to achieve their personal interests almost exclusively through others, rather than the women themselves (Lazar, Michelle M. 2002: 111-128) .

question 3

the Corby Trouser Press advertisements

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Question 3

Refer to the Corby Trouser Press advertisements.

Who is the ideal reader of each of the ads?

Can you identify any of the linguistic features discussed in the first section of this chapter?

In what ways are women/men positioned in each of the ads? What femininities and masculinities are constructed? Why?

What kind of power relations are assumed/created?

What are some possible ways in which readers can respond to the various positionings in the ads?

How do the cultural practices in the ads compare with those in other cultures?



Time for a younger model?

(We mean the trouser press, of course!)

If the man in your life is looking a little tired, perhaps a new Corby trouser press could be all that you need to take years off him!

Uniquely engineered to restore trousers to their very best, it's the perfect gift for anyone who likes to be turned out smartly, but would appreciate it taking a little less effort.

The latest Corby models start from under £100, and can be wall mounted – a great space-saving idea.



Alders, Argos, Bentsalls of Kingston, Co-ops, Ely's of Wimbledon, Harrods, John Lewis, Powerhouse and many more.

For more stockists or information:
Call **01264 325135**
E-mail uksales@corbypress.com
or visit www.corbypress.com
Please quote reference 1H.



CORBY
TROUSER PRESS

Fig. 5.6 © John Corby Limited.



The gift that will save her precious time!

With a husband, kids, running the home and a career to juggle, the gift she'd really love would be more hours in the day. The next best thing to free up some of her valuable time could be a Corby trouser press.

Uniquely engineered to restore trousers to their very best, it's the perfect gift for anyone who needs to be turned out smartly, but would appreciate it taking a little less effort.

The latest Corby models start from under £100, and come in a range of contemporary finishes.



Alders, Argos, Bentsalls of Kingston, Co-ops, Ely's of Wimbledon, Harrods, John Lewis, Powerhouse and many more.

For more stockists or information:
Call **01264 325135**
E-mail uksales@corbypress.com
or visit www.corbypress.com
Please quote reference 2H.



CORBY
TROUSER PRESS

Fig. 5.7 © John Corby Limited.

■ **Who is the ideal reader of each of the ads?**

The ideal audience for "Time for a younger model" is educated female consumers who have autonomy over their personal and professional choices and are heterosexual.

The ideal reader for "The gift that will save her precious time" is a heterosexual male with a disposable income who is in a dominant and exploitative position in the household.

■ **Can you identify any of the linguistic features discussed in the first section of this chapter?**

✧ First, the language features discussed in the first section of this chapter are summarized as follows:

1. Emphasis on entertaining readers and viewers
2. The conversationalization of media language
3. Problems with representation: underrepresentation and actual representation of women and men is often stereotypical and limited
4. The depiction of women places too much emphasis on physical characteristics and not others, such as their own abilities
5. The construction of female roles as mainly dependent on the relationships of others

✧ Second, detailed Analysis:

Time for a younger model

"time for a younger model?" metaphorically refers to "smartly" as "younger", which is a conversationalization of media language (Fairclough, 1995: 10), which corresponds to the second of the above linguistic features. The purpose of the "younger model" in the title is, firstly, to attract readers and arouse their curiosity. Secondly, the answer is given in the subtitle to inform the reader that the corresponding item is "trouser press", which is an entertaining way to convey information (Thompson, 2005: 93), which corresponds to point 1 of the above linguistic features.

The gift that will save her precious time

In the first sentence, "with a husband, kids", the woman is described as a mother and wife, and her role is constructed in relation to other people, not as an independent individual, which corresponds to point 5 of the above-mentioned linguistic features (the construction of women's roles as dependent on other people).

The next point is "running the home and a career to juggle", which constructs the role of a woman as a mother and a wife who not only has to run the home, but also has a career to juggle. Such assumptions about women's roles in the text are very stereotypical, traditional and limiting. The problem that exists here is one of representation, corresponding to point 3.

The third sentence, "she'd really love would be more hours in the day," suffers from the same problem of under-representation because it assumes that women are occupied with work and family all the time every day. It does not take into account the fact that those who can delegate household chores to others (e.g., families who can afford a part-time worker) can leave themselves enough time. So the corresponding linguistic feature here is also point 3.

- **In what ways are women/men positioned in each of the ads? What femininities and masculinities are constructed? Why?**

Time for a younger model

In this text, the phrase "the man in your life is a little tired" implicitly suggests that women must be heterosexual and non-celibate, viewing heterosexuality as necessary and normative in women's lives (Rich, 2018), and women are positioned as universally heterosexual. It is also implicit in this entire text that men are expected to do their own housework, and the text does not advocate that women should press the trouser for men, but rather that women should buy a trouser press for men, which creates a female-friendly environment, thus assuming that men and women are probably not married but only in a relationship at this time. In addition, "the trouser press" is the perfect gift for someone who wants to look smartly, and the implicit meaning is that men who want to look smartly construct masculinity through "smartly" are positioned as heterosexuals who seek traditional masculinity (smartly). The purpose of this description is to make the ad widely accessible to women who are educated and have personal and professional autonomy, and to suggest that it will enhance their relationship.

The gift that will save her precious time

The construction of femininity is carried out by constructing women as mothers and wives, and the feminine characteristics described within the text are those of caring for family members, running the household, and being busy with career at the same time. Biologically, women are positioned as caregivers of the family and nurturers of children, while men are positioned as dominant and exploitative female beings. The purpose of this depiction is to provide male readers with a caring wife advice, and also to further reinforce the idea of male dominance as a way to attract male consumers to the product.

Overall, both ads portray the different genders from a biological perspective. The differences in lifestyles and values between men and women are based on the biological gender differences. With this biological gender difference, it is perfectly reasonable and natural for males and females to have different lifestyles, values, behaviors, etc.

■ **What kind of power relations are assumed/created?**

Time for a younger model

"the man in your life," an obligatory heteronormative discourse that treats heterosexuality as normative and necessary, remains in the service of a patriarchal society even if the depiction in the ad highlights female autonomy.

The gift that will save her precious time

Biologically, women are defined as the so-called "natural" roles of mothers and wives, as support roles in the family, in positions of domination and exploitation by men. It is as if women are born to be exploited and dominated by men, which also serves the patriarchal system of society.

■ **What are some possible ways in which readers can respond to the various positionings in the ads?**

Firstly, in "Time for a younger model", the compulsory heterosexuality and the definition of male masculinity (smartly) are presented, and the readers may approve, resist or criticize these two posings.

Secondly, "The gift that will save her precious time" presents the positioning that women must be men's wives, as providers and caregivers for the family, and accept men's exploitation and domination. The women in the reader may resist and criticize this positioning, while the men may approve of it.

■ **How do the cultural practices in the ads compare with those in other cultures?**

In this ad, men are expected to pursue masculinity that looks ^{smart} smartly, and women must be heterosexual and must exist in a role that is dependent on men and subject to male exploitation and domination. In other cultures, however, women do not necessarily exist in a dependent role, but are independent and not necessarily heterosexual, and the definition of masculinity does not necessarily include smartly.

METAPHOR

POETRY EXERCISE FOR THE STUDY OF METAPHOR

Write a commentary on (i.e. give a reading of) three of the five poems below paying detailed attention to metaphor (and other related figures, such as metonymy, analogy, &c, where relevant). Your analysis should draw upon conceptual or cognitive theory of metaphor and upon theory of creative metaphor.

grauballe

'grauballe man' is a poem from the collection *North* by Seamus Heaney. In all of the poems in *North*, Seamus Heaney continues to challenge the idea of beauty in violence. *North* was written at a time when the violent conflict between the Northern IRA and the Unionists was at its bloodiest and most intense (*North* (poetry collection) 2021).

In 1952, the remains of a man were found in a mire near the village of Grauballe in Jutland, Denmark, dating back to the late 3rd century B.C., the early Germanic Iron Age, and more than 2,000 years after his death. In the author's time, the grauballe man was considered at the time to represent a ritual tradition more than 2,000 years old, and it was simply a poor sacrificial victim of the rituals of the time. After its excavation, it was transferred to the Mosegaard Museum in Aarhus, where it was exhibited to the public in 1955 (Grauballe Man 2021).

Seamus Heaney saw the Grauballe man in person at the Mosegaard Museum in Aarhus at the height of the violent conflict in Northern Ireland. Shocked by the violence and savagery on display in the mummified remains, Seamus Heaney made a metaphorical connection between the Grauballe man, who suffered violence before his death, and the Irish citizens who suffered violence during the Northern Ireland conflict, revealing the universality of violence.

Through anthropomorphism, "the black river" and "seems to weep" portray the image of the bog's corpse crying, which makes the picture vivid and enriches the emotion. It shows the reader the sadness and helplessness of the grauballe man in the face of the violence he suffered during his life, and the author connects this emotion with the emotion of the Irish people who also suffered from violence.

Seamus Heaney then dehumanizes the swamp corpse through lexical metaphors (Taverniers, 2006), presenting it as an object rather than a person. First, the grauballe man's skin is depicted as "has tanned and toughened" and rust is used to describe the form of his hair. Second, the museum presents it only as an object. Thus, Seamus Heaney dehumanizes the reader by asking him to think about how people in today's society treat violence differently from the way people did two thousand years ago, when the remains were exhibited in museums only for profit.

10

The lines of the wrist, heel, and instep of the skeleton are described through the terms "like bog oak," "like a basalt egg," "as a swan's foot," and "a wet swamp root. This is a systematic metaphor (Lakoff, G. and Johnson 1980: 81) that describes the remains of the grauballe man through multiple dimensions, illustrating the suffering of the man during his life. Later, "ridge," "purse of a mussel," and "an eel arrested" compare the mud and the captured eel with the remains of the grauballe man itself. The metaphor for the abnormal spine of the grauballe man illustrates the unimaginable level of violence he suffered during his life.

"with the Dying Gaul", Gaul is a famous marble sculpture. The sculpture represents a dying Galatian warrior. Heaney chose such a famous sculpture as an example of violent beauty and reveals the cult of violence in the society the author lived in at the time (The Dying Gauls, 2020).

"of each hooded victim," "slashed and dumped." Each hooded victim, cut down and pushed down. In his final lines, Heaney makes a connection between the death of the grauballe and the violent deaths of Irish people in the Northern Ireland conflict. Fourteen people were arrested and tortured during Operation Demetrius (Operation Demetrius, 2021) in 1971, something that had happened more than 2,000 years earlier. Whatever the purpose, the grauballe were also brutalized, had their throats slit, and were then thrown into the swamp. Although we do not know what torture the grauballe were subjected to before they died, it is somewhat similar to some of the Irish victims of Operation Demetrius.

Overall, through his metaphorical description of the grauballe man, the author makes a connection between the grauballe man and the people who suffered violence in the Northern Ireland conflict, which, although spanning more than two thousand years, still exists in the same way. He asks the reader - have we really progressed?

Men improve with the years

"Men improve with the years" was written during Yeats's middle age, when he had already experienced several failed attempts to propose to Maud Gonne. Yeats was also involved in the creation of the Abbey Theatre, which was troubled by the theater's

affairs and Yeats was also involved in the creation of the Abbey Theatre, and was bored by the theatre's affairs and by his unrequited love for Maud Gonne. As he grows old, he realizes that it is very difficult to realize his dream. Since his dream could not be realized and he had no place to release his emotions, he wrote this poem at this time to express his feelings for Maud Gonne once again. Yeats's love for Maud Gonne is present throughout his life and in Yeats's poems. In Yeats's poems, Maud Gonne is the rose, Helen of Troy, Athena and Daird, and so on.

Sp.

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Sp.

First, the poem uses grammatical metaphors in the opening stanza (Halliday & Matthiessen, 1999: 245), replacing 'old' with 'won out'. Halliday (1985) states that grammatical metaphor is not the substitution of one word for another, but the substitution of one grammatical category or grammatical structure for another.

Then, the imagery metaphor (Lakoff, 1987) is used to compare oneself to Marble Triton when facing suffering as when facing the waves. The imagery metaphor reflects a mapping from one imagery to another, a new way of expressing a phenomenon. Triton is a fish-man in Greek mythology, the son of Poseidon and Amphitrite (Triton (mythology) 2021). He had a conch shell, which triton played as a trumpet, and when he blew it, the sound he made could drown the mighty giants. Yeats compares himself to a marble triton experiencing wind and rain in a stream, while the first sentence is about being exhausted by the pursuit of his dream, which is an expression of Yeats' wish to be like Triton, and to tame difficulties like Triton tames the waves when facing difficulties suffered because of the pursuit of his dream.

The waves and the tribulation in the poem are two different cognitive domains, but Yeats maps the features of the tribulation onto the waves and his own features onto the triton, thus linking himself to the Triton, the tribulation and the waves through the cognitive space.

The first text tells about the dream, and later on he talks about "A pictured beauty" and uses "all day long I look" to express his love for Maud Gonne for a long, long time. After that, Yeats expresses the growth of his wisdom through "have filled the eyes" and "the discerning ears". The fullness of the eyes represents that one has seen

more and more things, and that one's life experience and insight are growing, while the discerning ears represent that as one's cognitive level rises, one's ability to think and discern also rises, indicating that one's wisdom also grows. This is an ontological metaphor (Lakoff, G. & Johnson, 1980: 25), which, according to Lakoff and Johnson, is the visualization of abstractions and the perception of intangible concepts as concrete entities. Here the eyes and ears are the source domain, and insight and discernment are the target domain. Then the phrase "For men improve with the years" summarizes the previous description, concluding that one improves with the years.

But then, Yeats asks himself, "Is this a dream or a fact? This shifts the whole idea of the poem. "would that we had met, when I had my burning youth" shows the reader that Yeats misses the time when he was young, when he met Maud Gonne, and also asks himself whether he took the opportunity to meet Maud Gonne. But now he is old, "grow old among dreams", echoing the question of whether this is a dream or a reality, reinforcing the regret for the inevitable aging and the failure to realize dreams.

The poem ends with a repetition of the beginning, again emphasizing his wish to be like triton, who also has the ability to tame difficulties in the face of them. In general, Yeats once again expresses his feelings for Maud Gonne, and at the same time expresses his emotions and life attitude by comparing himself to Triton with the help of metaphors.

The Ache of Marriage

This poem describes the pain of marriage, which is described throughout the poem using a number of metaphors instead of verbal expressions. The author believes that profound suffering is a fundamental quality of marriage and is the central idea of the poem. Although the poem also does not offer a positive solution, it ends with a picture about having Noah bring various animals into the ark when God planned to use the flood to destroy the wicked, and it had to be a female and a male. It is like marriage, in that despite the many pains of marriage, a man and a woman are still willing to step into it. I personally believe that from another perspective marriage is a yoke but also another form of salvation.

The first line of the poem repeats the title to emphasize its importance, and then uses ontological metaphors (Lakoff, G. & Johnson, 1980: 25) to visualize the pain of maintaining a marriage as a heavy thigh. The couple's quarrels with each other are represented as heavy tongues. This reveals that marriage brings not only mental pain, but also physical pain.

In addition, the orientation metaphor (Lakoff, G. & Johnson, 1980: 14, 15, 18) is used to describe the heaviness of the thigh and tongue. The position of heaviness in spatial

orientation is down, which is usually associated with negative emotions such as sadness and pain to describe the pain of marriage. According to George Lakoff & Mark Johnson (1980), the orientation metaphor refers to a series of metaphorical concepts formed by reference to orientation, which is derived from people's interaction with nature and is the most basic concept on which people rely for survival.

"it throbs in the teeth," takes the semantics of teeth throbbing, which represents disease, to create physical pain. The two sides are looking for communication, but are rejected, "each and each" shows that both sides are more concerned with themselves than with each other. "It is leviathan and we", "leviathan (Leviathan 2021) " is the biblical symbol of the evil sea monster, which has a horrible appearance and is the snake monster in Hebrew mythology. Through the ontological metaphor (Lakoff, G. & Johnson, 1980: 25), the concept of marriage is visualized as a physical monster, and marriage is compared to leviathan. The phrase "in its belly" reveals that marriage is in the belly of the leviathan, and here there is another biblically derived story referring to the story of Jonah being swallowed by the great fish (Book of Jonah 2021). The picture painted through these two lines reveals that the couple's marriage was swallowed by a sea monster from which they could not escape, and that in such a situation they continued to search for joy, for the joy in their marriage, even though they could not escape the pain it brought.

"two by two in the ark" , one pair entered the ark after another, just as God required that the animals entering Noah's ark must be one female and one male, a couple is like a female and a male animal, and the ark is like a marriage. Through structural metaphors (Lakoff, G. & Johnson, 1980: 4, 5, 61) the entry of animals into the ark is compared to the entry of a couple into a marriage. According to George Lakoff & Mark Johnson (1980), structural metaphors are metaphorically constructed through one concept to another. Comparing marriage to an ark, on the other hand, is an ontological metaphor, comparing the concept of marriage to a physical ark.

The end of "the ache of it" again emphasizes the pain of marriage, but combined with the previous line "two by two in the ark", 'toy', I personally believe that it also expresses a positive and optimistic attitude towards marriage. Even if Denise Levertov thinks that marriage will bring pain is inevitable, people are still willing to enter into it to find happiness.

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FINAL GRADE

74/100

GENERAL COMMENTS

Instructor

Assignment 1: Gettysburg Address

An excellently presented, detailed account of your own pronunciation. Your sense of the range of possible explanations for variation and your own history and that of Chinese second language learners of British and American English more generally is as you say comprehensive. Only once or twice I wasn't quite sure what the English word or phrase you were using meant.

78

Assignment 2: Language Community

Well chosen community, and excellently presented results with a clear sense of the nature of the findings and the necessary limitations of the scope of the case study.

Asking people to do anything 'naturally' is of course a potential problem with a field study of this kind -- you might have reflected upon this but this is to quibble in what is an excellent piece of work.

80

Assignment 3: Gender news

You provide a good case study and answer the questions well. You might have reflected more critically on your own understanding of 'traditional' gender constructs, and the question of how women readers read what might be thought of as misogynistic material, by bringing in some more of the theoretical reading on the module.

73

Assignment 4: Metaphor

The critical response to Heaney's 'Grauballe Man' is rich and well researched, but some aspects - particularly those relating specifically to conceptual theory of metaphor - could have been developed further. The discussion of 'Men Improve with the Years' is marred by repetition as though some gremlin has taken over your computer. There is also a carelessness manifested in misspellings and other errors. The analysis of this poem more successfully deploys conceptual theory of metaphor. The most successful analysis in this respect, however, is that of 'The Ache of Marriage'.

64 %

PAGE 1

PAGE 2

PAGE 3

PAGE 4



Comment 1

A particular one too

PAGE 5

Text Comment. "

Text Comment. 's in

PAGE 6



Comment 2

not sure what you mean by available here.

PAGE 7

PAGE 8



Comment 3

good

PAGE 9

Strikethrough.

PAGE 10

Text Comment. review

Text Comment. n

Strikethrough.

PAGE 11



Comment 6

might this word alter how people choose to read?

PAGE 12

PAGE 13

PAGE 14

PAGE 15

PAGE 16

Text Comment. from

Text Comment. the

Text Comment. conclusions reached?



Comment 7

what might the significance of the word boy be here?



Comment 8

what is this?



Comment 9

how do woman reader's relate to this material?

Text Comment. smart



Comment 10

You need to explain the systematicity in more detail.



Comment 11

repetitive



Sp.

Spelling error



Comment 12

Repetition



Comment 13

Repetition



Sp.

Spelling error