U-Lingua

The Undergraduate Linguistics Association of Britain's Quarterly Magazine

MEET THE EDITORIAL TEAM 22/23
NEWS | VOICES | REVIEWS
PUZZLES | CURIOSITIES

'It Stands for Zombies'
Ideological Positioning on the Russian Invasion of Ukraine Using the Symbol 'Z'.

There is More Than Meets the Ear!
Natural language processing (NLP) studies and their importance in making medical diagnoses.

Power and Politeness in the Workplace.
How Brown and Levinson's politeness theory has been applied to pragmatic situations in the workplace.

The Silent Insurgence of Poetry.
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Eurovision 2022
The relationship between language and culture at Eurovision 2022; the impact and implications of France's Breton entry.

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WE'RE RECRUITING

AN **EDITORIAL DESIGNER** FOR THE NEXT THREE ISSUES OF U-LINGUA

We're sad to say that Alice won't be staying on to work on the next three issues for 2022-23, so we're looking for someone to take over Alice's role as editorial designer. If you (or anyone you know) might be interested, please contact Kitty at **ulinguamagazine@gmail.com** for more information by 15 August 2022.

Role: Formatting and designing the three upcoming U-Lingua issues, coming out on 1 Oct 2022, 1 Jan 2023, and 1 Apr 2023 making graphics to accompany the articles and for our social media.

Requirements: Student in higher education, preferably doing a linguistics-related course. Interest and/or experience in graphic design (issues so far are designed using Adobe InDesign).

A NOTE FROM ALICE

Passing the baton so early on in my role as an ediorial designer is bittersweet because, as much as I'm sad to leave, my departure is due to a bit of good news - a new graduate job!

Since my time is now consumed with full-time and freelance work, I'm unable to give U-Lingua the time it deserves and, therefore, think it is only right to give someone else the amazing opportunity to fulfil the role.

To the new designer out there somewhere, I wish you the best of luck and I can't wait to see how you can make U-Lingua mag shine!

Editor's Letter

We are so excited to present to you another issue of U-Lingua, put together by a brand new editorial team for 2022-23! Oodles of thanks to all the team for their work, and it's been an absolute joy and privilege to oversee this issue! Some special thanks: to Tom and Steph, my predecessors, for all the support and advice, and for leaving me this fantastic magazine to be in charge of; to Lydia and Núria, for simply being godsends; and finally to the wider ULAB community for your support, feedback, and contributions to the magazine – keep them coming!

This issue doesn't have a central theme, but there are nonetheless some common thematic threads that run through the articles. One theme is the Russian invasion of Ukraine, and the role of language and semiotic symbols in oppression and resistance, as found in articles by Borbála Sallai, our columnist Olivia Szczerbakiewicz, and Maia Roberts. In contrast, Becky Hunt's article deals with more everyday ways where we navigate power dynamics using language. Another theme is language and music – it is after all just gone Eurovision season: Joshua McCune and Naomi Black write about language in Eurovision, while columnist Jasmin Kaur writes about music therapy and its relationships to language. Subha Vadlamannati's article deals with the role of Natural Language Processing in medical diagnoses, and Suzy Park's with the issue of gender bias in machine translation. To top off the issue are two contrasting linguistics puzzles by Veatriki Michailidi and Kazune Sato, and some choice linguistic humour in the Curiosities section, featuring the iconic Facebook meme page Grice's Maxmemes.

I hope you enjoy what we've put together, and don't hesitate to get in touch with us!

Kitty Liu
Editor-in-Chief, U-Lingua magazine
University of Cambridge

Follow us on all our socials, and please get in touch if you'd like to contribute to U-Lingua!
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2021-22 has been a wonderful year for ULAB – we've successfully held our first hybrid conference, hosting delegates both in Edinburgh and online! This year not only did we introduce an online version of the conference, but also encouraged schoolchildren to present at the conference. Three days at the conference flew by quickly with amazing student presentations, workshops, plenary talks and socials. Well done to the Local Committee at Edinburgh and a huge thank you to our Local Chair, Caitlin Wilson, for all her efforts in making this conference possible.

At the 2022 AGM we elected a new National Committee, and I'm very happy to announce that the University of Manchester will be our host institution for ULAB 2023! It'll be the first time that ULAB will be going to Manchester, and I can't wait to see what they have in store for us. Apart from our AGM, the National Committee and Subcommittees have been working hard on new and existing projects to bring to you (including this issue of U-Lingua!). Keep an eye out on our social media platforms and website to see what other ULAB stuff we'll be bringing to you this summer!

Finally, I'd like to thank our previous National Committee members for all of their contributions to ULAB in the last committee term, and congratulations to Hafren Vaughan on becoming our National Chair this year. There is no doubt that I am extremely excited to see what ULAB can create, and I hope you all are just excited as I am!

<div align="center">
Nicole Chan
Vice Chair, Undergraduate Linguistics Association of Britain
University of Edinburgh
</div>

Thank you to the ULAB community for choosing the University of Manchester as the home of the ULAB conference 2023! We are currently preparing for next spring by integrating with other societies to promote ULAB and introducing the conference to faculty members who can provide us with funding options. We are also working with previous local chairs to formally collate their expertise learns to ensure ULAB 2023 is the most successful conference yet! Manchester's location as a well-connected, central point of the North-West will help ULAB reach more linguists from surrounding universities in areas such as Leeds, York and Lancaster, bringing some new faces to the society and strengthening the ULAB community! The opportunity to hold the conference here has also helped to bring momentum to our own linguistic society, newly created this academic year, for which we are very grateful. Aside from its accessible location, Manchester is vibrant, diverse and has a rich cultural history. The music, comedy and nightlife scenes are second to none and we can't wait to introduce you to this city!

<div align="center">
Jade Pathak
Local Chair, Undergraduate Linguistics Association of Britain
University of Manchester
</div>

MEET OUR EDITORIAL TEAM

We're delighted to welcome a new editorial team for the next four issues of U-Lingua, including our new Editor-in-Chief, Kitty. The team is made up of Linguistics students and graduates from across the globe - here, they introduce themselves.

KITTY LIU

Editor-in-Chief

Kitty (she/her, /ˈkɪti ljʉ/) is in her second year studying undergraduate Linguistics at Cambridge. She is interested in historical linguistics, bilingualism, sociopragmatics, and functionalism. When not doing linguistics, she sings in her College choir, reads pretentious novels, gives people unsolicited etymologies, and knits compulsively to fill the void.

SYLVIA SHI

Secretary

Sylvia (she/her, /sɪlviə ʂʐ̩/) is a first year undergraduate Linguistics student at the University of Cambridge. Her academic interest mainly lies in syntax and general linguistic theories. When not studying, she can be found re-reading Harry Potter for the 100th time, listening to the Phantom of the Opera while working out in the gym, secretly writing stories on AO3, going to operas/musicals in London in between essay deadlines, and doing ballet or Classical Chinese dance.

ALICE GALLAGHER

Editorial Designer

Alice (she/her, /ˈælɪs ˈɡæləɡə/) is a BA English Language graduate from Northumbria University, Newcastle. Her love for wildlife and conservation infuses her interest in Ecolinguistics, but Alice also enjoys other branches of sociolinguistics and phonology. Outside of linguistics, Alice works in marketing and design but, in her spare time, enjoys birdwatching, cooking, and befriending every neighbourhood cat.

SUZY PARK

Section Editor for News

Suzy (she/her, /ˈsuːzi ˈpɑːrk/) is a 4th year undergraduate studying English Language and Literature at Yonsei University in South Korea. She is particularly interested in psycholinguistics, bilingualism, pragmatics, and how linguistics intersects with cognitive science. When not studying Linguistics, she can be found taking long naps, making spontaneous travel plans, and drinking an excessive amount of coffee.

ROMANY AMBER

Section Editor for News

Romany (she/her, /ˈɹoʊmənɪ ˈæmbə/) is a second-year Linguistics undergraduate at the University of Cambridge. She is big into phonology and its links to psycholinguistics, phonetics, sociolinguistics, and the not-scary-bits of syntax. When not looking at cool sound patterns, she likes going on long walks, playing football and badminton, sewing, comedy, poetry, and dinosaurs. She does not like sitting still for too long or writing about herself in the 3rd person.

Bori Sallai

Section Editor for Voices

Bori (she/her, /ˈbori ˈʃallɑi/) is a 3rd year UG student at the University of Warwick studying Language, Culture and Communication. She grew up Hungarian-German bilingual and is now fascinated by multilingualism, intercultural pragmatics, and language attrition. When not holed up in the library, she can be found playing volleyball, wasting her money on overpriced coffee, or eating hummus straight from the tub.

Grace Wheeler

Section Editor for Voices

Grace (she/her, /ˈgɹeɪs ˈwiːlə/) is a first-year English Language and Linguistics undergraduate at the University of York. She enjoys researching sociolinguistics, particularly language and gender along with semantics. Her personal interests include theatre, film and music while going on long nature walks. She finds comfort in cuddling up with her two cats and spending time with family and friends. She's constantly changing her hairstyle!

Kazune Sato

Section Editor for Puzzles

Kaz (he/him) is a final year Linguistics undergraduate at UCL. Whilst his current research mainly revolves around syntax, he is interested in various linguistics subfields such as semantics, phonology, morphology and linguistic typology. His free-time hobbies include writing some Linguistic Olympiad-style linguistics puzzles and learning some new languages - and outside of linguistics, he can be found exploring board games, cooking with a pressure cooker and hunting for delicious Asian food!

Cliodhna Hughes

Section Editor for Puzzles

Cliodhna (she/her) is a fourth-year linguistics student at the University of Edinburgh, particularly interested in speech technology, phonetics, language evolution and first language acquisition. She enjoys doing linguistics outreach, attending student conferences, and getting involved in just about anything linguistics-related! Outside of linguistics, her hobbies include glass fusing, playing underwater hockey and making unbrielievable cheese puns.

Olivia Szczerbakiewicz

Columnist

Olivia (she/her, /ˈoʊˈlɪviə ˈʃʧɛrbakjeɪviʧ/) is a recent graduate of English Language and Literature at the University of Edinburgh. She is particularly keen on sociolinguistics, applications of cognitive linguistics and stylistics to literary texts and media, as well as the intricacies and differences in translation. In her free time, she can be found conducting strange research for and typing away at her novel about late Soviet-era Poland.

Jasmine Kaur

Columnist

Jasmin (she/her, /ˈdʒæzmɪn ˈkɔːr/) is a second-year Linguistics undergraduate at the University of Cambridge. Her academic interests lie mainly in sociolinguistics, bilingualism and language acquisition. Outside of linguistics, she enjoys watching and analysing an almost excessive amount of film and TV, visiting bookshops, ranting about her newest (probably music-related) obsession, crocheting and procrastinating by making Spotify playlists.

Eurovision 2022
Language, Culture & National Identity

Joshua McCune is a 4th year French and Linguistics student from The University of Edinburgh. In this article, Joshua outlines the relationship between language and culture at Eurovision 2022, and what this can tell us about modern national identity more generally.

Since its humble beginnings in Lugano, Switzerland in 1956, the Eurovision Song Contest has become a significant global event, with songs ranging from the serious and soulful to wacky and weird ideas that make you ask… Why? Whatever reputation or stigma may be attached to Eurovision, one fundamental aspect has never been lost: the unity of countries and cultures through the power of music. Whether a country's delegation opts for a slow ballad, or they want to get people up on their feet dancing, such as with a song about reopening a train route between Chișinău and Bucharest, as Moldova's performers Zdob și Zdub (ft. Fratii Advahov) did this year with 'Trenulețul', they do so to represent their country on the world's biggest stage.

Nations represent themselves in a plethora of ways. They might use cultural symbolism and imagery, perform in local musical styles and genres, sing in national or regional languages, send a national celebrity – or any combination of these. Regardless of a country's appearance at Eurovision, 'culture' and 'language' are always intrinsic; after all, why compete in an international singing contest if not to show your nation in the best possible light?

Throughout its history, the European Broadcasting Union (EBU) has regularly innovated the contest to accommodate social, musical, and linguistic trends.

Amongst the more significant changes is that of the appropriately named (and regularly debated) 'language rule', which instructs countries about the languages in which they are allowed to perform. The EBU currently allows performers to sing in any language(s), but this was not always the case. As outlined on (and adapted from) the official Eurovision website: when the rule was first implemented in 1966, artists could only sing in one of their country's official languages. The rule was removed in 1973, reimposed in 1976 to allow certain countries to use English, and finally re-removed ahead of Eurovision 1999 to the free choice of language used today[1][2].

Countries have interpreted this rule in numerous ways. Amongst the languages used have been constructed languages, ancient languages, dialects (including Viennese, Vorarlbergerisch, Samogitian and Torlakian), non-European languages, multiple languages in one song, American Sign Language… the list goes on (see Eurovisionworld's 'An exploration of language'). Yet, despite this long and elaborate historical linguistic diversity, the rise of English has long caused concern about homogenisation.

Au contraire, what about the countries actively deciding not to use solely English at Eurovision 2022?

Altogether, fifteen countries took this approach; seven combined two languages, eight chose to perform in just one language. Combining languages at Eurovision is more common than you may think. Portugal, for instance, sent 'saudade, saudade' this year by singer-songwriter MARO; sung in both English & Portuguese, 'saudade' evokes a very particular feeling of nostalgia or a melancholic longing for something. As MARO herself outlined in an interview to Jornalismo Porto Net: 'From the moment 'saudade' entered, suddenly the second verse already had things to say in Portuguese'[3]. Native languages in the music are as much a form of personal expression as they are national, and can be not only 'used' alongside another language but experienced in a wholly different way. Serbia's entry, Konstrakta's 'In corpore sano' ['In a healthy body'], sung in both Serbian and Latin, opens by referencing Meghan Markle's hair, but then proceeds to discuss beauty standards, mass media and the Serbian response to the COVID-19 pandemic; it allowed Konstrakta to tell a story of Serbia in its current situations through the language that best expresses it.

This was the first year in Eurovision's entire history with no song in French, with Alvan & Ahez performing 'Fulenn', an upbeat electro-influenced track entirely in Breton, decided by a national selection voted by France's public. Though France last sent a Breton song in 1996, more widespread attention is being paid today towards minoritized and regional languages and identity, which raises the question as to whether this will become increasingly common at Eurovision. Moreover, the fact that the song was decided by national selection seems to suggest that there is some public support towards promoting linguistic and cultural identity at Eurovision when given the opportunity.

Iceland, Italy, Lithuania, Netherlands, and Slovenia all sent songs entirely in a national language, with cultural undertones and expression throughout. Iceland's 'Með hækkandi sól' by Systur is a 'song of hope'[4]. The sisters are also known for being vocal supporters of trans children in Iceland and wanted to promote both the Icelandic language and their optimistic, supportive message to the European community. Lithuania's Monika LIU performed 'Sentimentai', all about the

feelings of meeting a new lover; this was the first solely Lithuanian song since 1994's 'Lopšine mylimai', a choice she solidly defended to promote the language.

Then there's Ukraine. The worthy winners of Eurovision 2022, Kalush Orchestra's 'Stefania' is the epitome of expressing cultural and linguistic identity, whilst encapsulating the national sentiment entirely through the power of music and storytelling. The song was much more than a Eurovision performance, with the lyrics telling an emotional and hard-hitting ode to mothers as strong and sensitive women; owing to the recent invasions of Ukraine, Kalush Orchestra were not only singing for their country, but being ambassadors of the country, calling to Europe to hear their voice and understand the grandiosity of their message and the impact from being able to spread the word to Europe. To do so in Ukrainian, actively using the national language at the heart of the nation and which fully unites it, also united the rest of Europe on such a significant night for so many individuals, cultures, communities, and countries.

Whatever one might think of the Eurovision Song Contest, there is no denying that cultural and linguistic identity overlap majorly. They always have and always will. The more we can recognise and embrace how important Eurovision is for international relations and multicultural identities, the more we can appreciate the competition for what it is and has always strived for: the active desire to promote harmony, cooperation and union between nations and people around Europe and the world.

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MINORITY LANGUAGES AT EUROVISION:
FRANCE'S 2022 BRETON ENTRY

Naomi Black, a 2nd year Linguistics student at Aberdeen, discusses France sending a Breton entry to the Eurovision Song Contest this year, and the implications of this for the UK.

The Eurovision Song Contest this year served up a veritable feast of fascinating linguistic moments – from a verse in Latin (in a song already notable for dramatic hand-washing action live on stage), to the reappearance of entries in Dutch and Lithuanian for the first time since 2010 and 2001 respectively.

However, what caught my eye most this year was not the reappearance, but actually the absence of a language: for the first time in the 66 year history of the competition, there was no entry in French. Of the three competing Francophone countries, the entries for Belgium and Switzerland both sang in English, whilst France itself chose to send an entry entirely in Breton.

Breton is a Celtic language, more specifically of the Brittonic branch (along with Welsh and Cornish). It is typically seen as a descendant of the language of immigrants from South-West Britain[1], which forcefully took control of most of the North-West peninsula of France (now Brittany) during the Early Middle Ages. Whilst the aristocracy swiftly switched to sole use of French as it was the language of administration and courts[2], Breton would become and subsequently remain the language of the masses until the late 19th century[3]. At this point, modernisation and industrialisation in France meant that speaking French in addition to, or instead of, Breton became somewhat necessary to participate in national life[2].

The declining role of Breton in public life was furthered by the impact of French language policy. Since the beginning of the French Republic, minority languages became seen as contrary to re-volutionary ideals and a threat to national unity. This idea lives on in Article 2 of the French Constitution, which to this day explicitly states 'The language of the Republic shall be French'[4]; several attempts to increase recognition and protection of minority languages in France, including the European Charter for Regional or Minority Languages, have been blocked based on conflict with this Article. However, there was limited practical implementation of the government's ideas until compulsory free schooling was introduced in 1877. One of the goals of the schools that were opened was to eradicate use of minority languages, and various degrading forms of punishment were used on children heard using one of these languages[5].

Overall, the percentage of monolingual Breton speakers in Brittany dropped from 60% to just 7% between 1905 and 1952, whilst monolingual French speakers increased from 7% to 27% in the same period[3]. Since then, this figure has dropped further, with 2018 figures suggesting only around 5% of people speak Breton[6], despite some gains among the younger population, thanks to several efforts towards language maintenance.

There have been various forms of attempted language maintenance of Breton starting from the early 20th century, but the creation of 'Diwan' immersion schools (diwan meaning 'seed' in Breton) have arguably had the greatest and longest-lasting effects. Started by language activists in 1977[7] as a result of wider contemporary regional move-

ments, these schools are now attended by around 4000 children[8]. Indeed, three members of the band who represented France at Eurovision this year met at a Diwan school[9]. However, these schools have long been in a precarious position due to legal and funding issues; even in 2021, the Constitutional Court ruled that immersive teaching is unconstitutional in state-supported education, so Diwan schools can no longer be funded directly.

Set against this backdrop, Eurovision became an incredible platform from which the four-member ensemble of Alvan & Ahez could send a message to the 161 million viewers around the world: Breton is alive and well. This was conveyed not only through the use of the Breton language, but also through a performance which was a marriage of traditional and contemporary culture: the kan ha diskan singing style, Bigouden embroidery and the Breton legend of Katell Gollett were utilised and modernised with EDM influence and all the pyrotechnic displays you would expect of a Eurovision entry. This blend of staging represents the band's philosophy - to incorporate elements of Breton tradition into contemporary music to ensure that language and tradition are carried into the future[10].

Perhaps somewhat surprisingly, sending a song in a minority language isn't groundbreaking territory for France; their previous entries include songs in Antil-lean Creole (1992), Corsican (1993, 2011) and another one in Breton (1996). And indeed, there is a rich history at Eurovision of songs being at least partially sung in minority languages – Võro, Northern Sámi and Romani, to name a few. One country that hasn't participated in this, however, is the UK, which has so far never sent an entry in any language other than English. This remains the case despite minority languages in the UK being in a relatively fortunate position; among other changes, they have seen new funding and conservation frameworks drawn up since the implementation of the European Charter for Regional or Minority Languages. As an example, a report on the state of Gaelic in Scotland found that 'public support for the language, in terms of government financing, institutional provision and favourable attitudes among the general Scottish population, has never been greater'[11].

It's not that there's a lack of musicians with a taste for competition who sing in UK minority languages. Many have sung in another international song contest; the Liet International – a sort

of Eurovision for minority language entries. Since the competition started in 2002, there have been 20 entries in Scottish Gaelic, Welsh, Cornish, Scots and Manx. A Cornish entry even won in 2018[12]!

So why have no such musicians gone forward to represent the UK in Eurovision? The answer must lie somewhere on the route that begins at the people with talent to write a song for Eurovision, and ends at the stage of the Grand Final - the selection process. Between 1959 and 2019, the UK ran a national selection contest 54 times - each with an average of 6 to 12 hopefuls, and yet it seems that not a single lyric was ever presented in a language other than English. The alternative 'internal selection' system used in recent years has also not chosen a minority language song – yet!

In the future, I'd love to see this change. Watching France's entry this year celebrating the Breton language was heartening, but equally I felt a twinge of dismay for the UK's failure to celebrate our linguistic diversity when we have every reason and capability to make this happen. With the UK's shock success taking us from the dreaded nul points in 2021 to 2nd place in 2022, it seems somewhat inevitable that next year's chosen entry will be an attempt to recreate this performance exactly. But there is another path available: an opportunity to emerge from the shadow of mediocrity that has been hanging over the UK at Eurovision in recent years with something fresh – perhaps even an entry in a language never before seen at Eurovision...

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MACHINE TRANSLATION:
CHALLENGES FOR OVERCOMING GENDER BIAS

Suzy Park is a 3rd year undergraduate at the University of Edinburgh. In this article, she discusses the history of machine translation and the difficulties of reducing gender biases in translation that persist today.

With the rise of translation platforms such as Google Translate, machine translation has become an important topic in linguistics. Automatic translation processes are useful in that they can be widely applied in many fields, from the translation of technical documents to bilingual education.

The history of machine translation and how it has developed over the years can be categorized into three phases: rule-based, statistical, and neural. In the 1970s, machine translation was rule-based, meaning linguists tried to establish syntactic, semantic, and morphological patterns that would allow the translation between sentences of different languages. This complicated the translation between languages with different structures, such as English and Japanese[1], leading to a statistical approach where large amounts of linguistic data would be fed into the system. For each sentence we are trying to translate, it would try to find a corresponding sentence in the other language that is statistically most likely to be the correct translation. To improve the accuracy of statistical models even further, machine translation that use neural networks has been gaining popularity. Neural networks are sets of algorithms that aim to process data in a way that is very similar to how human brains do. As they are based on algorithms, a multilingual model potentially allows the translation between all language pairs, instead of having to create a system for each pair[2]. Even though we still do not completely understand how they work, they have brought great improvements in the quality of machine translation.

Statistical and neural models, however, are not without their problems. Because models need to be trained using language datasets, the imbalance of linguistic data among languages can result in incorrect translation for low-resource languages. Translation of speech also presents difficulties, espe-cially when there is a lot of codeswitching (i.e., switching between two or more languages) happening in real time[3].

Another problem that has been gaining a lot of attention is the gender bias still present in transla-tion results. A study by Stanovsky and colleagues in 2019[4] tested translation between English and 8 different languages, using senten-ces that include non-stereotypical gender assignment, such as 'The doctor asked the nurse to help her in the procedu
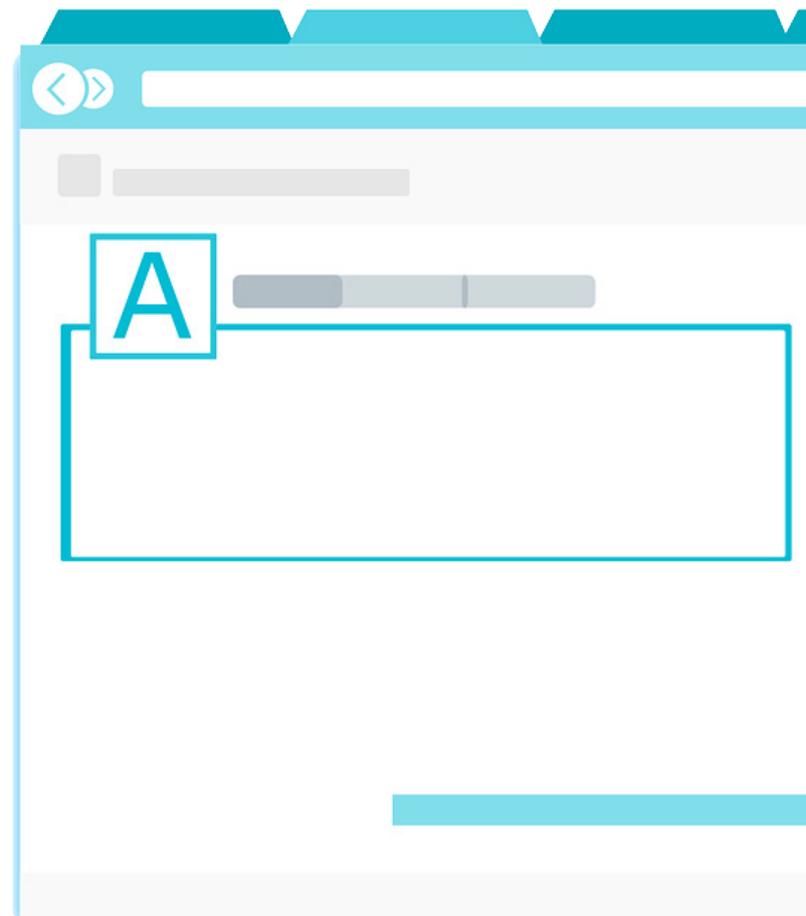
-re'. They found that most of the state-of-the-art models are biased in gender, assigning the male gender to the doctor, even though it would result in the wrong meaning. Various suggestions have been made to reduce such gender bias in translations. Google's research team has recently announced that they are planning to use translated Wikipedia biography datasets to reduce errors in gender agreement in modifiers, possessives and pronouns[5]. Saunders and Bryne[6] proposes using a method in machine learning called 'transfer learning', by which they mean that we could manually create with a dataset that is well-balanced in gender, and use it as a form of exemplar to teach the system how to treat gendered data. Stafanovičs and colleagues[7] suggest an-notating gender information of the target language onto words so that it is clearly and explicitly fed into the system.

Despite the efforts to minimise stereotypes in translation, there are still unresolved problems re-maining. One example is the issue of identifying genders as only a binary feature, as there aren't sufficient datasets that reflect the non-binary community yet[8]. Although algorithms and design of the machine are also crucial in determining the quality and efficiency of machine translation, an important job would be to create accurate, unbiased, and high-quality linguistic data that can be used to train translation systems-which is a task for linguists.
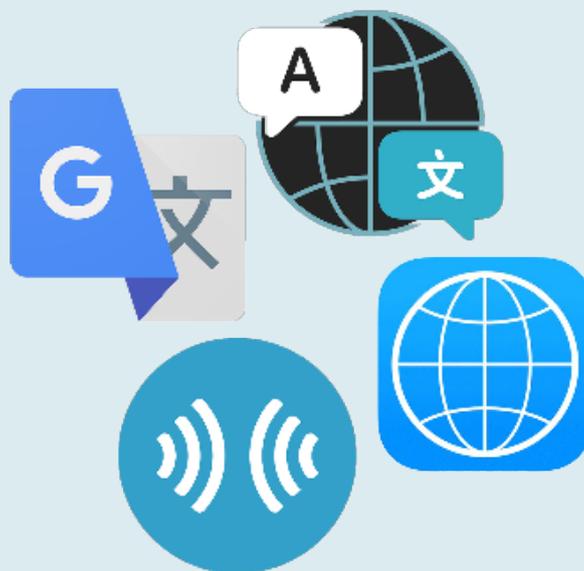
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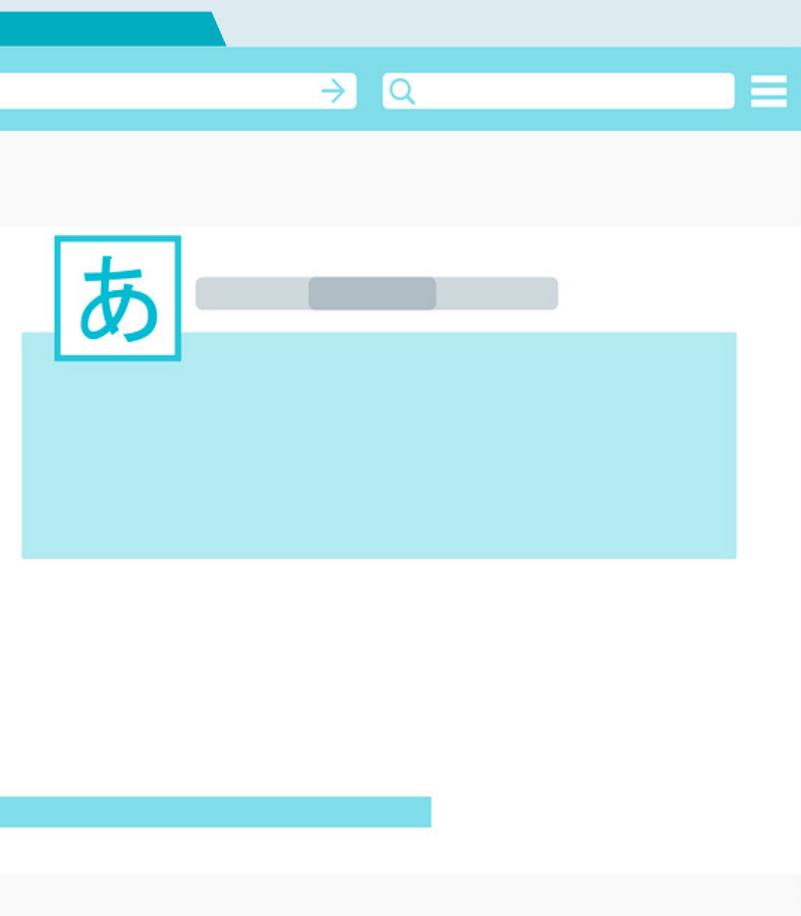
THERE IS MORE THAN MEETS THE EAR!

In this article, Subha Vadlamannati gives an overview of recent natural language processing (NLP) studies which demonstrate the importance of linguistics and NLP to making medical diagnoses. Subha is a student at Mercer Island High School, Class of 2024. Subha is passionate about computational linguistics and is the founder of Linguistics Justice League[1], a 501(c)(3) nonprofit organization that aims to spread awareness and develop technology for low-resource languages.

Did you ever imagine that you could send a voice sample over voicemail to your doctors and they could predict if you would suffer from diseases such as Cardiac Artery Disease (CAD), depression, concussion or Parkinson's and many more? Goodbye to painful and invasive blood tests. Linguists, you may well be crucial to the healthcare industry!

Our voice is produced as a result of the complex interaction between the brain and various muscles in the body. Voice could therefore hold the secret to the condition of the mind and body. In a study conducted between 2007 and 2015, automated speech analysis combined with Machine Learning was used to predict later psychosis in teenagers with Clinically High Risk for psychosis. Derived speech features such as semantic coherence and syntactic markers of speech complexity predicted with 100% accuracy the later onset of psychosis[2]. These findings led to further studies attempting to connect voice biomarkers with other health conditions.

A study conducted by Israeli researchers between 2013 and 2018 demonstrated a strong correlation between voice biomarkers and Congestive Heart Failure (CHF)[3]. They studied 10,583 patients in Israel who were registered to a call centre of patients who had chronic conditions including CHF. Low level acoustic features such as frequency, formant measures, loudness, jitter (variation in frequency), shimmer (variation in loudness), and mel-frequency cepstrum representations (a representation of perceptual pitch) were extracted from the samples, using Vocalis Health voice processing techniques. Their model displayed an independent association of the biomarker with hospi-

talisations during follow up.

Researchers from Mayo clinic used the same Vocalis Health voice processing techniques and built machine learning algorithms to predict whether a person is likely to suffer from a coronary artery disease (CAD) by using biomarkers from their speech[4]. Their study was conducted over a period of 5 years from January 2015 to December 2019 with voice samples collected from 108 individuals in 2015 and tracking their medical history until the end of 2019.

Vocalis Health also suggested that they could detect other conditions such as autism and Parkinson's using voice biomarkers. During the COVID pandemic they conducted research to see if they could detect COVID-19 using voice biomarkers. They developed a tool called VocalisCheck that could be used as a screener test for COVID-19. They partnered with Municipal Corporation of Greater Mumbai (MCGM) to study voice biomarkers of over 2000 participants in Mumbai, India[5]. Their results from 288 participants demonstrated high accuracy andsen-
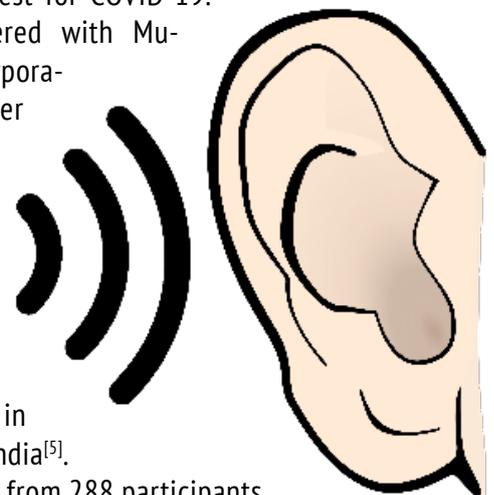
Previously the Parkinson's voice initiative[6] conducted research on the connection between voice and Parkinson's disease. They collected sustained phonations (e.g. [a:]) over the telephone, and concluded that they could detect the presence of Parkinson's disease with an accuracy of 98.6% by using voice samples collected under realistic settings outside the lab. The algorithm looked for three main types of Parkinson's symptoms in the voice: vocal cord tremors, breathiness and weakness, and the way articulatory organs, such as the jaw, the tongue, and lips, fluctuate during speech. A collaboration between Pfizer, the pharmaceutical company and IBM[7], also aims to study voice patterns to detect diseases. Their ultimate goal is to analyse common aspects of speech such as variance in pitch, distribution of pauses, word choices in regards to disease detection.

NLP in healthcare has been limited so far to converting doctor's comments to text or processing electronic health records for further insights. This research takes it to the next level and has the potential of making it

to the next level and has the potential of making medication more accessible to more patients in remote parts of the world, who may not have access to expensive equipment and procedures. This will have huge implications on medicine in the future!

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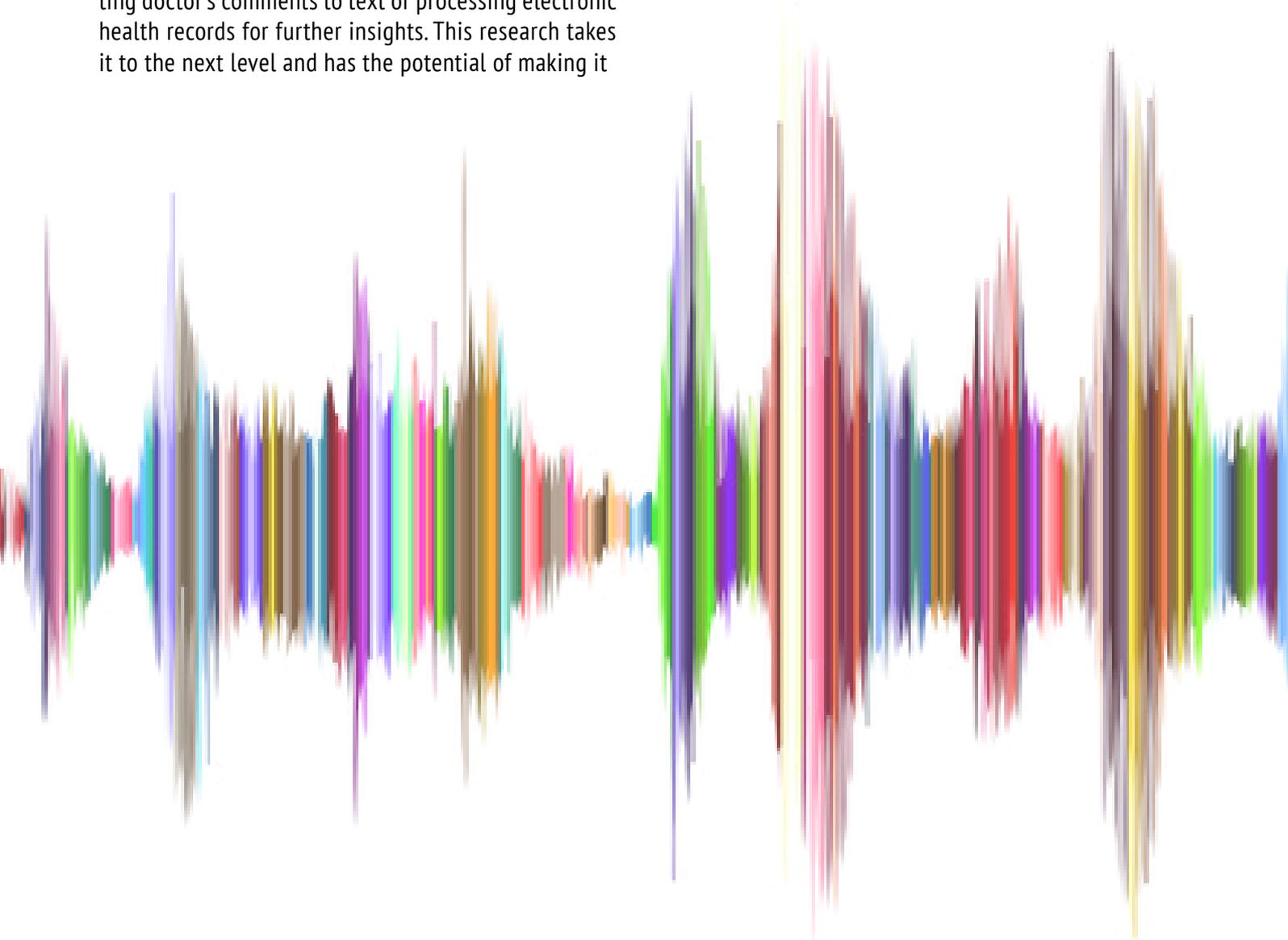
'It Stands for Zombies':
Ideological Positioning on the Russian Invasion of Ukraine Using the Symbol 'Z'

Borbála Sallai is a third-year undergraduate student at the University of Warwick studying Language, Culture and Communication. In this article, Borbála analyses the meaning of the symbol 'Z' as used by different groups and its role in positioning towards Russia's attack on Ukraine.

The emergence of the symbol 'Z'

Not too long ago, my friend Zoe scratched a sticker of the letter Z from the back of her phone case. At first, this seemed weird to me – I knew of the associations that letter has gained in the last months, but I didn't think that anyone would take that sticker on her phone as a pro-war symbol. It started making sense later though: it wasn't only the false perception of others that wanted to avoid, she just didn't feel comfortable carrying a symbol that has become synonymous with an unjust and unjustified, violent war of aggression.

I was intrigued by the idea that within the span of weeks, a letter can turn into a symbol carrying so much meaning and play such a significant role in positioning towards an international conflict. In this article, I will provide an analysis of the meanings that the letter Z has taken on in light of the Russian invasion of Ukraine and the way it is used and framed by different groups and individuals to express the attitudes of the messengers towards the war. I will give an overview of the different contexts it has appeared in, the groups that use it and in what manner, and what this says about their ideological positioning.

A recent history of the symbol 'Z' – the last three months

The letter Z is not the only symbol that has appeared on Russian military vehicles in the lead-up to the war and in the first few weeks of the invasion, though it is the most prominent. Initially, the meaning of the letters was unclear - military experts hypothesised that they showed the direction of the tanks (Z standing for the Russian word for west, запад, romanised: zapad; V standing for east, восток, romanised: vostok), or aided communication and mutual recognition among Russian troops to prevent friendly fire[1].

The guessing game around the mysterious symbols soon gained traction in the media. As they gained significance in the context of the war, the Russian Defence Ministry recognised the potential for strong and simple symbols carrying fundamental messages. Posting on their Instagram account, they claimed that the 'Z' stands for the phrase 'for victory' (Russian: за победу, romanized:

Image 1

and simple symbols carrying fundamental messages. Posting on their Instagram account, they claimed that the 'Z' stands for the phrase 'for victory' (Russian: за победу, romanized: za pobedu)[2] and the 'V' for 'strength is in truth' (Russian: сила в правде, romanized: sila v pravde)[3]. On other occasions, the 'Z' was integrated into various buzzwords used in Russian propaganda, for example or Putin's proclaimed war goals of 'demili-tariZation' and 'denaZification' of Ukraine[4]. Soon, the letter Z became a wide-spread symbol for support of the war - to the point where it has been incorporated into some place names in Russia.

From letter to symbol

Letters differ from words because they have no direct denotation or real-world referent, apart from the sound that they signify – they are empty vessels, ideal for filling with an ideological meaning of one's own liking to be used for whatever purpose – war propaganda, in this in-stance. The Latin letter Z is not part of the Cyrillic alphabet used in Russia, which only amplifies its the symbolic meaning[5]. While the 'Z' has been compared to the swastika, it differs from it in this regard: the swastika was an ancient religious symbol before it's been repurposed as a Nazi symbol during the Second World War. This association with the swastika now full eclipses the original meaning in the West, although it is still used as a symbol of divinity in Indian religions[6].

'Z' as a sign of support for the war

Ultimately, Russian propaganda has given the letter Z a context-specific meaning and made it into a loaded sign – we can't look at it anymore and not think of its connotations. It has now come to represent Russian fascism and its territorial expansion vibes of the 20th century. It also came to represent a 'new Russian ideology and national identity', bringing together a united Russia in wartime. This meaning has now been globally established[7].

Organisations as well as other governments have accepted the meaning ascribed to 'Z' by Rus-sian propaganda and are repurposing it to present their own stance towards the war: a number of European countries have set censorship measures in place and have banned the display of the letter 'Z' as a pro-war symbol. In Poland and Germany, this is punishable by a fine or a pris-on sentence, in the Czech Republic, it has been clas-sified as equivalent to the swastika, and li-cense plates with the letter Z are no longer being issued in the German city of Herford[8][9]. Several companies have opted to remove the letter from their logos or brand names and the gymnast Ivan Kuliak

has been banned from taking part in international compe-titi no longer being issued in the German city of Herford[8][9]. Several companies have opted to remove the letter from their logos or brand names and the gymnast Ivan Kuliak has been banned from taking part in international competi-tions after displaying the letter on his shirt[10][11]. This shows how recognisable and serious the symbol has quickly become – it is being used in multifunctional ways to communicate a clear ideological stance, either showing support or opposition to the war. Russian propaganda has created a symbol to facilitate positioning oneself towards the war, be that for or against.
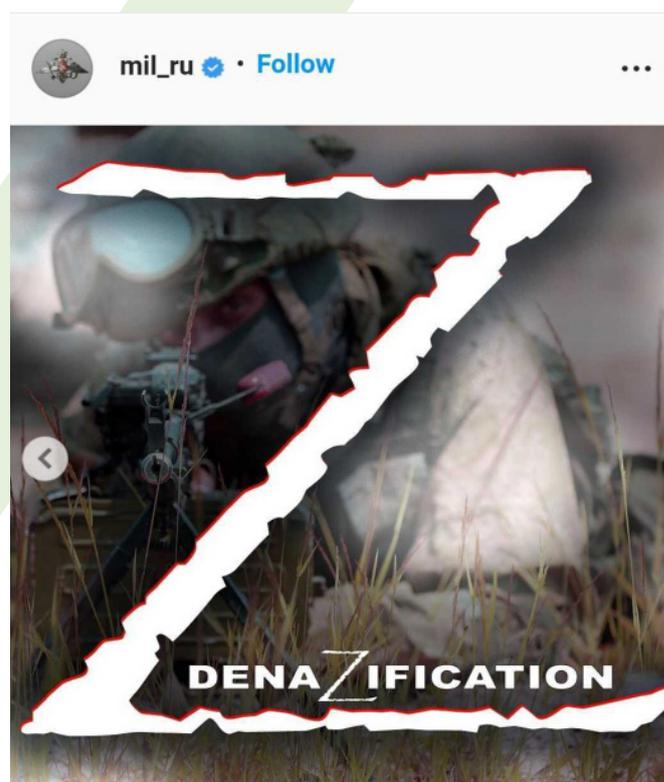
Image 2

Opponents' reframing of the symbol

Larger parties like governments and organisations have ge-nerally stuck to the meaning estab-lished by Russian pro-paganda. Individuals however have used it in other ways: opposing the ideology behind it, they reframe the same symbol to show their own ideological positioning by using 'Z' in anti-war and anti-Russia statements on social me-dia. This is especially prevalent in comments posted on the Russian Defence Ministry's Instagram posts. Individuals are starting a bottom-up movement of recontextualisation and are repurposing Russia's own propaganda symbol to fight against them, integrating the letter into other words in a si-

milar way Russian propaganda does (e.g. '"Z" = naZi'[12]). These comments are often characterised by the use of humour and ridicule, including for example 'How about CTRL-Z. Just delete yourselves'[13] or 'Yeah, it stands for Zombies'[14].

Conclusion

'Z' has entered the shared vocabulary surrounding the war within the span of a few weeks and has turned from a simple letter to a loaded and marked symbol of aggression and war. While Russian propaganda has established and is enforcing a specific meaning by using 'Z' as a symbol integrated into other linguistic propaganda strategies surrounding the war, those in opposition have repurposed the symbol in other ways. It still stands for the war, however, the way it is being used – by banning and punishing its display or turning it into a subject of humour and ridi-cule – clearly represents an opposing position.
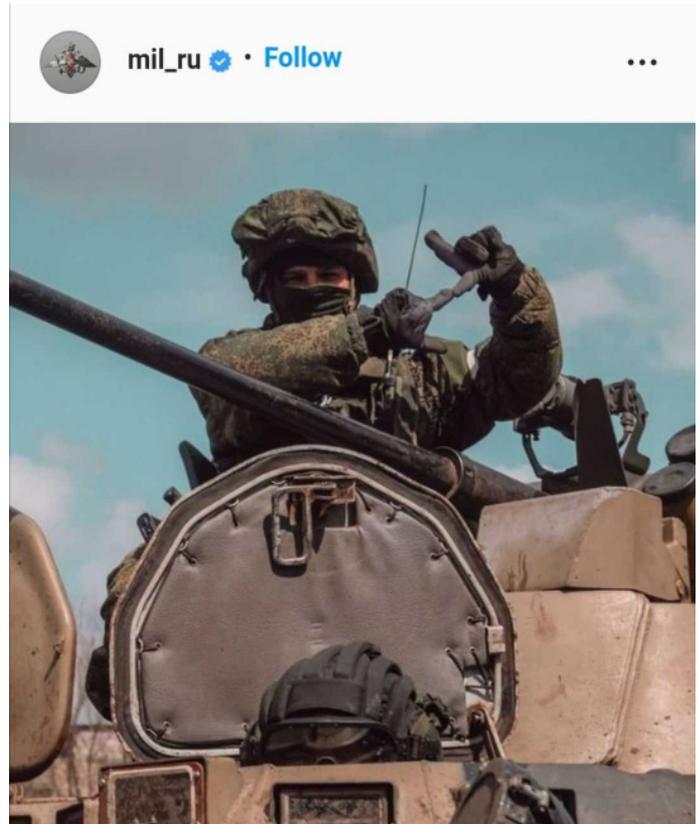

Image 3

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Images:
Image 1 - Denazification
Russian Defense Ministry [@mil_ru]. (2022, March 5). "#героиз". [Photograph]. Instagram. https://www.instagram.com/p/Caor9JMg4MF/. Retrieved June 13, 2022. Screenshot by Borbála Sallai.
Image 2 – Kuliak
Insider. (2022, May 18). "Ivan Kuliak displayed a letter 'Z' taped to his chest during a medal ceremony in Qatar." [Photograph]. Insider. https://www.insider.com/russian-gymnast-ivan-kuliak-pro-war-symbol-banned-one-year-2022-5. Retrieved June 13, 2022.
Image 3 - Z
Russian Defense Ministry [@mil_ru]. (2022, April 26). "Z добрым утром!". [Photograph]. Insta-gram. https://www.instagram.com/p/Caor9JMg4MF/. Retrieved June 13, 2022. Screen-shot by Borbála Sallai.

THE SILENT INSURGENCE OF POETRY

Olivia Szczerbakiewicz, recent graduate from the University of Edinburgh, takes a linguistic look at Ilya Kaminsky's Deaf Republic, a poetry collection on Deafness, resistance and humanity.

To define poetry as a form constrained within norms and rules poses a risk of missing its point altogether. Contemporary poetry is marked by a gradual departure from tradi-tion, both structural and thematic, and by emerging self-awareness[1]. In its self-examination, a poem deconstructs language, per-forming the same function as linguistics. But, in the context of poetry, what constitutes language? What constitutes lan-guage we can transcribe and preserve in literature? Must it be the written word, or are the boundaries of this definition likewise malleable? Finally, what function this can language perform in poetry? In order to draw a little closer to an ans-wer to such questions, let us look at the poet Ilya Kaminsky.

Ilya Kaminsky was born in Odesa, Ukraine (then, part of the Soviet Union) and was granted asylum in the USA when he was young along with his family. As a hard-of-hearing Jewish immigrant, in his poetry, Kaminsky explores the intersection of language and identity while simultaneously crossing the boundaries of literary convention. As he notes in the interview 'Still Dancing':

True witness isn't just about violence and war. To only notice those things is to witness only a part of our existence. But there is also wonder. I see it as my duty to report this lyricism in the whirl of our griefs. It is a personal responsibility for me.[2]

In the context of the current, ongoing war in Ukraine, Kamins-ky's literary voice has be-come acutely important. His book Deaf Republic was written during a time when political unrest and war stirred over the country, and in it, as Kevin Young notes, the poet 'writes Deafness as a form of dissent against tyranny and violence.'[3] Let us, then, look a little more closely at Deaf Republic[4] and the ways it employs and transforms language.

Kaminsky's book opens with a poem titled, po-

ignantly, 'We Lived Happily during the War':

And when they bombed other people's houses, we protested
but not enough, we opposed them but not
enough. I was
in my bed, around my bed America
was falling: invisible house by invisible house by
invisible house—
I took a chair outside and watched the sun.
In the sixth month
of a disastrous reign in the house of money
in the street of money in the city of money in the country of money,
our great country of money, we (forgive us)
lived happily during the war.

The lyrical I, someone living in America, observes the harrowing disparity between two coexisting worlds: war and peace, America and the 'Other' country left behind. Kamin-sky's choice of English, a universal and commonly accessible language, as mode of sto-rytelling is not coincidental, either. He calls the reader to attention of both the story and their own, deceptively peaceful world.

Instead of following through with the perspective of a distant, if personal account, the book then introduces the framework of a play. The text is divided in two acts and be-gins with 'DRAMATIS PERSONAE', including chorus — which echoes ancient Greek thea-tre, and strongly implies music and song — comprised of the 'Townspeople of Vasenka', the community of the occupied town, as well as individual humans: puppets and pup-peteers.

From the beginning, then, Deaf Republic subverts the classic constraints of poetry, plac-ing both the reader and the

As the poem continues, we can draw multiple parallels between the refusal to speak with the refusal to give up the language of Ukraine (understood not simplistically as Ukrainian vs Russian, bus as the language chosen freely by citizens) in the context of the Russian invasion. Kaminsky elevates the refusal to speak the language to the refusal to speak, and by extension conform.

Town

in a made-up Sign Language. As noted in a post scriptum to the collection, 'some of the signs derived from various traditions (Russian, Ukrainian, Belarusian, American Sign Language, etc.). Other signs might have been made up by citizens, as they tried to create a language not known to authorities

Vasenka is a town where Deafness and lack of speech is forbidden. Hence, it becomes an act of rebellion. As the title of the first poem tells us, 'Deafness, an Insurgency, Be-gins'. In the subsequent poems, a character 'chalks NO ONE HEARS YOU on the gates of the soldiers' barracks / By eleven a.m., arrests begin' and the people's 'hearing doesn't weaken, but something silent in us strengthens'.

Other signs are introduced: THE TOWN WATCHES, ARMY CONVOY, HIDE, MATCH, CURTAIN. The communal silence of the people is juxtaposed with what the regime establish-es about Deafness:

In the streets, soldiers install hearing checkpoints and nail announcements on posts and doors:
DEAFNESS IS A CONTAGIOUS DISEASE. FOR YOUR OWN PROTECTION ALL SUBJECTS IN CONTAMINATED AREAS MUST SURRENDER TO BE QUARANTINED WITHIN 24 HOURS!

As the poem continues, we can draw multiple parallels between the refusal to speak with the refusal to give up the language of Ukraine (understood not simplistically as Ukrainian vs Russian,

bus as the language chosen freely by citizens) in the context of the Russian invasion. Kaminsky elevates the refusal to speak the language to the refusal to speak, and by extension conform.

'And While Puppeteers Are Arrested'

silence?
it is a stick I beat you with, I beat you with a stick, voice, beat you
until you speak, until you
speak right.

Active insurgence and fight against the regime is thus carried out through Deafness. At the same time, however, persistence in preserving human life, continuing to communicate between each other while refusing to speak, and preserving the community bonds fortifies the strength of the Vasenka people, Kaminsky reporting the 'lyricism in the whirl of grief' with striking reverence.

In act two, more signs appear: STORY, KISS, BE GOOD, EARTH. A child is born in the occupied country to a young marriage. A boy is shot to death.

Throughout the narrative, a question echoes, once again invoking theatrical chorus, and appearing in three versions:

'Question What is a child? A quiet between two bombardments.	'Question What is a man? A quiet between two bombardments.'	'Question What is a woman? A quiet between two bombardments.'

Army convoy
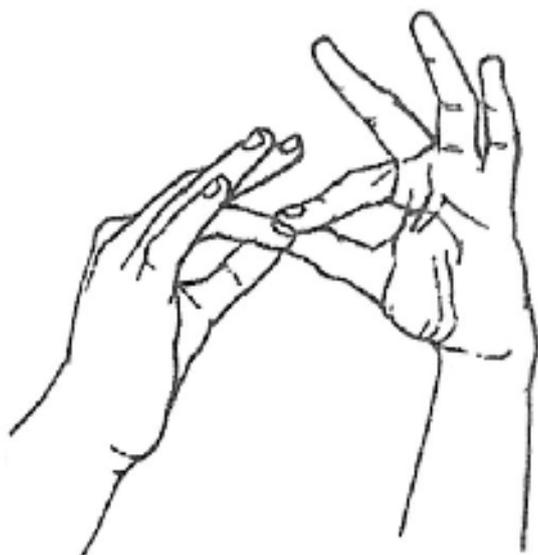
Kiss

Silence, in a beautiful subversion, thus embodies life, endurance, humanity – as opposed to noise and chaos of the war. From the poem 'In Bombardment, Galya':

How to say I only want some quiet; I, a deaf woman, want some quiet, I want some quiet;

As Kaminsky notes, then, 'What is silence? Something of the sky in us'.

Kaminsky's work is rich and fascinating from the perspectives of pragmatics, sociolinguistics and stylistics. Through the experimental form of introducing sign language, the theatrical framework, and exploring the function of language in political resistance, he weaves a harrowing but beautiful picture. The story of the people of Vasenka transcends the bounds of literary form and language, while retaining its lyricism. Though conflict remains unsolved, and war continues, it has not managed to stifle the the people.

Our country has surrendered.
(...)
And yet, on some nights, townspeople dim the lights and teach their children to sign. Our country is the stage: when patrols march, we sit on our hands. Don't be afraid, a child signs to a tree, a door.

At the end, remaining signs aren't labelled anymore, since they are known to the reader, but appear in succession: TOWN – THE TOWN WATCHES – EARTH – STORY. As in Vasenka, so in the real world, resistance goes on.

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THE LANGUAGE OF MUSIC

Jasmin Kaur is a second-year Linguistics student at the University of Cambridge. In this article, she talks about the effects of music on the brain and the power of musical therapies.

'Music has a particularly calming effect on the broken mind. The right song, particularly one that holds some personal meaning, can prove a salient stimulus' [1].

If you recognise this remark, then like me, you might have also spent the last month bingeing the latest season of Stranger Things. And whilst you are unlikely to ever need music to save you from demons and curses, it may still play a vital role in your life. It may even boost your language. Although this branch of musical linguistics is relatively niche, research papers now overwhelmingly support a closer relationship between music and language faculties, pointing towards the possibility of music being used to improve one's language skills. They show that Broca's area which is responsible for syntactic processing is also involved in processing musical syntax[2]. Rather than assuming music and language to be separate skills, it is perhaps closer to the truth to view them as directly linked.

Although scientists have long considered the interaction between the brain and musical stimuli, speech pathologists have only recently started to research the power of music therapy to strengthen language and communication skills. However, the idea of using musical therapies is not a new one. Even before modern neuroscience studies, there are numerous records of musical therapies being integrated as part of medical treatment. In particular, the Ancient Greeks considered it to have a healing effect for emotional and physical health: healing shrines manned by hymn specialists provided a form of emotional catharsis[3]. Now, ideas on music have since evolved and music therapy is used more as a secondary treatment. However, music still functions as emotional support for patients with conditions like dementia (55% of those aged over 60 develop some form of dementia), singing therapies have provided essential mental health support[4]. These newer, more unorthodox, methods have been identified by the British Psychological society as an effective intervention to improve care and quality of life[5]. In particular, Singing for the Brain treatments ran by charities like the Alzheimer's Society have proved to be a great source of support for people with learning disabilities, having a positive impact on socialisation, memory and language[6]. The sessions, which were first run in 2003, are delivered on a regular basis helping patients to develop their communication skills whilst also acting as a shared space for patients to develop close relationships and reminisce.

Musical therapies can also be used for young children struggling to acquire language. This was noticed in a study which investigated delayed speech development in young children, comparing these results to a control group receiving no therapy [7]. For the children receiving therapy, there was a positive effect in their phonological capacity and understanding of speech. Alongside this, their set of cognitive structures and level of intelligence improved. Again, this may support the link between musical aptitude and language ability from a younger age as can be shown through direct imitation tasks.

This involves testing whether you can remember and imitate strings of digits. Generally speaking, better performances on direct imitation tasks are correlated with high quality musical abilities[8]. Therefore, children with early developed musical perception and phoneme production skills are more likely to have higher working memory capacity and better phonetic aptitude.

These results may even be extended to the ability to acquire an additional language. In this case, possessing precise musical knowledge is beneficial for learning tonal languages like Chinese. Again, this can be studied in a series of imitation tasks. This was put to the test by Delogu and colleagues[9], who asked a group of child German native speakers to imitate Chinese utterances. The children had no prior knowledge of Chinese, generating a large number of speech errors. However, 40% of the difference in Chinese imitation could be understood when considering the children's different levels of singing ability. The children who imitated the Chinese utterances more accurately had better tonal perception ability and working memory capacity. Therefore, musical ability may actually be important in determining whether native speakers (with nontonal languages like English and German) can discriminate between tonal contrasts.

Overall, modern research urges us to not to overlook the power of music on the brain. Although the first port of call in a medical emergency may not be musical therapy, it should still be considered a strong force for cognitive development. It is not surprising then, that music has maintained its strong influence over every culture ever to exist, moulding and defining each and every one of us.

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Power and Politeness in the Workplace:

more than just please and thank you.

Becky Hunt is a final year English Language & Linguistics undergraduate student at the University of Sussex. In this article, Becky provides an overview of how Brown and Levinson's politeness theory has been applied to pragmatic situations in the workplace, drawing upon multiple linguistic studies.

Workplace relationships are complex and diverse: your interactions with your boss are likely to differ from those with your co-worker. A growing body of research looks into how language might reflect the various power dynamics in the workplace. This article discusses the role of linguistic politeness in the construction and maintenance of workplace relationships, providing an overview of three studies.

When politeness is mentioned in linguistics literature, this refers to more than just saying please and thank you. One of the most influential theories of politeness was formulated by Brown and Levinson[1] [2], and is built on Goffman's Face Work Theory[3]. The key idea here is **face**: 'the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact' [4]. In other words, your face is your positive self-portrayal to the world. This divides into two: **negative face**, and **positive face**. Negative face encompasses an individual's desire to not be imposed upon; positive face relates to a desire to feel included, liked, and appreciated. When we are polite to someone, we are appealing to one of these faces, potentially in a face-saving act which acts to reduce the threat to someone's face. In opposition, a face-threatening act (FTA) can arise when a speaker's behaviour fails to consider someone's positive or negative face [1][2].

Brown and Levinson argue that – in Anglo-American culture at least – negative politeness is more important and effective than positive politeness. This claim is important to keep in mind when investigating the literature on politeness in the workplace. Stubbe et al. analysed a recorded excerpt of a work meeting in New Zealand, between Claire and her supervisor, Tom[5]. In this conversation, they are discussing Tom's decision to make one of Claire's co-workers acting manager, whilst the manager himself is away. Claire was found to use more negative politeness strategies: particularly minimise imposition, which was demonstrated through her use of hedges, such as 'well' or 'I suppose' [5], and using first person pronouns, such as 'what I could do'. These actions are considerate of Tom's negative face because Claire is directing the blame away from him. Whilst Tom did make use of politeness strategies, these were mostly regarding Claire's positive face. For example, he 'expresses approval of Claire', as shown in the following 'and I've got the report here yeah…looks very good' [5]. Stubbe et al. argue that the differences in the pairs use of politeness strategies is appropriate to their working relationship. Claire is seen as 'maximally polite', using negative politeness strategies to avoid imposing on Tom. On the other hand, it is more acceptable for Tom to use the 'less polite' positive strategies, as he is Claire's superior. This shows that workers of lower authority tend to make their language more polite when conversing with those in a superior position, as they view them as holding power over them.

Not only is politeness important in interactions between workers of different statuses, but also for workplace peer friendships. Sias et al. examined the perceptions of positive politeness strategies involved in the maintenance of these relationships[6].

Participants were given a situation to read involving co-workers Chris and Sam. They were asked to use a 7-point scale to indicate their opinion on several variables, such as the extent to which they thought the interaction was polite, or rude, with a higher score signifying more perceived politeness. The results of this showed that interactions in which the speaker involved their co-worker were perceived as more polite than those which did not display contact. Sias et al. concluded that 'participants perceived indirect conversational refocus as the most polite maintenance tactic, followed by openness/direct conversational refocus and avoidance, respectively' [6]. Concern for the co-worker's positive face was displayed by involving them in the interaction, whereas tactics that did not involve interaction are likely to be perceived as face-threatening and less polite.

There is also research on the function of humour as a politeness strategy in the workplace. Using 25 interactions recorded in four government workplaces in New Zealand, Holmes analysed how humour can be addressed to both positive and negative face needs[7]. When considering the addressee's positive face needs, humour is used to 'build solidarity' between workers of equal status, as shown in the following example from the paper:

Hel:	people might have to take some leave too, with this sort of panic before the end of November
Will:	oh I'm saving up all mine [laughs]
Sel:	well people could panic early [laughs] [laughter]
Hel:	never happens [laughter]
Sel:	well the HR coordinators might crack the whip so that people panic early yes?
Toni:	I planned to panic early by taking the school holiday off but that didn't work

Humour can also be directed to the speaker's positive face, often to admit to non-professional behaviours:

Len:	are you going to attend that meeting
Ray:	then?
Len:	yeah yeah I will
Ray:	okay
	I'd kind of stopped when I [laughs] got too out of it

This self-deprecation appeals to the speaker's positive face as it displays trust in their co-worker, 'which elicits a sympathetic response' [7]. Humour was not observed as frequently in downwards relationships. Whilst it was often used as a negative politeness strategy to 'soften the impact of a directive' between equals, superiors opted for alternative positive politeness strategies, namely 'tags, modal particles, and indirect structures' [7].

Politeness has a range of functions in the workplace. In professional situations, it is important for speakers to be considerate of their addressee's face needs, whether that be positive or negative. As we have seen, politeness is just as important in interactions between workers of equal status as it is for superior and subordinate relationships. However, this is for different reasons. Workplace peer friendships rely on politeness to maintain an equal power status. Yet, for superior and subordinate relationships, politeness is often used as a symbol of authority, in the case of the superior, and respect, in the case of the subordinate. This shows how easily politeness strategies can be manipulated to be appropriate to each power dynamic in the workplace.

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1984

## The dystopian novel of Language, Power, and Authority

Maia Roberts is a first year English Literature undergraduate at Cardiff University. In this article, Maia analyses how George Orwell uses language and linguistics to illustrate imbalances in power and authority to heighten his dystopia in 1984.

The concept of power and authority within dystopian fiction utilises many language features relevant to power discourse analysis in linguistics. Particularly, this crossover is evident in George Orwell's classic dystopian novel 1984[1], where language is used to present a harrowing future where political authority has absolute control over both the freedom of speech and public life.

Defined by Oxford English Dictionary, dystopias are 'an imaginary place or condition in which everything is as bad as possible'[2]. Dystopian novels are a speculative genre of literature that explore elements of society (such as political and social structures) through extremes, often centring around themes of poor living conditions, extreme class divides, and the loss of individuality. Linguistically speaking, language is a powerful tool exploited by the authorities and their power in dystopian novels to rob individuals of their agency and induce conformity.

Orwell's 1984 presents a dystopian society ruled through totalitarianism where language is used as a tool to maintain power and authority. In Oceania, the dystopian superstate where 1984 takes place, the government imposes Newspeak, a fictional language that uses simplified grammar and restricted vocabulary to limit the public's ability to think. Big Brother is described to be 'cutting the language down to the bone' and states 'Do you know that newspeak is the only language in the world whose vocabulary gets smaller and smaller every year?'[1].

The party and Big Brother perpetuate a state of totalitarianism through newspeak by creating constant confusion and limiting the power of speech and thought. With this, Orwell demonstrates how language can be used as a method of control to shape society. This heavily draws upon the Sapir-Whorf hypothesis on linguistic relativity and determinism, proposing that 'our thinking is limited by the words we know'[3]. This suggests that by limiting language, the government can diminish thoughts that disagree with or are outside of the government's ideology. In turn, they can strategically remove and prevent opposition whilst also reinforcing their agency and authority through language control.
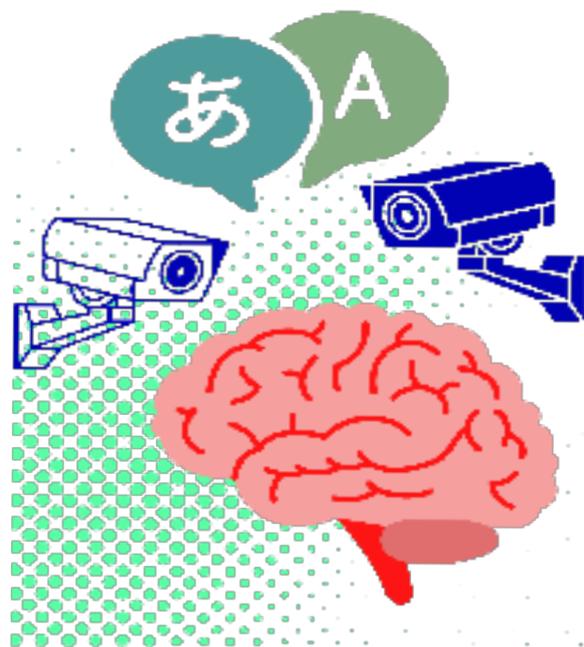
Language is also utilised to gain power through the party flouting Grice's conversational maxims. Grice proposed the Cooperative Principle, theorising speakers cooperate through four maxims of Quantity, Quality, Relevance and Manner for successful communication[4]. The party in 1984 both violate and flout all these maxims to exploit the public, supported by Grice insinuating that those with authority are more likely to flout the maxims to create the illusion that they have more power, a tactic commonly used by the party. For example, protagonist Winston asks the main antagonist O'Brien, a zealous Party leader, 'Does Big Brother exist?' where O'Brien responds with 'Of course he exists. The Party exists. Big Brother is the embodiment of the Party'[1]. This response flouts the Quantity, Manner and Relevance maxims, the utterance reverting to endorsing the party and providing more information than necessary to enforce the power of the party. The maxim of Quality is flouted by the party's slogan 'War is peace. Freedom is slavery. Ignorance is strength'[1], with the oxymoronic phrases forcing confusion as the slogan is a string of irony claiming opposites are equal. Finally, the maxim of Quality is flouted through 'Big Brother is watching you'[1], invoking fear by being obscure and ambiguous as Big Brother is a powerful but mysterious force, further creating the paranoia of always being watched. Even the concept of Newspeak goes against Grice's maxims by restricting the Quantity and Quality of utterances because of the limited vocabulary, suggesting total control over language and the public.
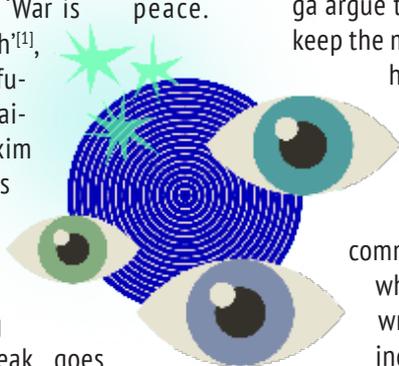
Blakemore suggests that Orwell saw mankind as 'essentially linguistic' in that self-expression through language is intrinsic to being human in contrast to 1984's Party's linguistic ideology as 'anti-linguistic' in their use of language to endorse their hate of language and control mankind through languages in an 'assault on linguistic reality'[5]. However, the party's attempt to control language is challenged by the 'Oldspeak' narrator Winston when asserting a linguistic 'past' against the anti-linguistic 'present' and 'future'. This reinforces the consequences of strict control on language and censorship, as the party states 'who controls the past, controls the future: who controls the present controls the past'[1]. Exploiting language allows authoritative and controlling party-governed states to rewrite history and enforce mass indoctrination.

Another method of gaining power, authority, and control in 1984 can be seen through the familial term 'Big Brother' that the government endorses to create a sense of familiarity and the typical nurturing nature a 'Big Brother' holds.

Fairclough coined the term 'synthetic personalisation' to describe how powerful institutes address the mass as individuals to create a feeling of rapport and reinforce their power[6].

The familial term 'Big Brother' that the government endorses creates a sense of familiarity and the typical nurturing nature a 'Big Brother' holds to the public, exhibiting 'synthetic personalisation' for the ultimate power gain over the public. This highlights how emotive language is used by the government to create a sense of joint responsibility and solidarity, enabling the government to justify the killing they allow and encourage support, whilst creating a false sense of security.

Through propagandistic indoctrination, mass censorship, and the editing of historical documents, Big Brother maintains political power and overruling agency. Abdu & Khafaga argue that 'the sole aim beyond such manipulation is to keep the masses ignorant and unconscious of the brainwashing process they are leading under a very severe dictator system'[7]. 'Thought crime' is quite literally any thought that disagrees with the party's ideas, to which the 'thought police' would punish them for engaging. Protagonist Winston commits an act of rebellion by writing in his diary which executes the act of thought crime in both his writing and possessing the diary itself, highlighting the effect of having no freedom of thought and speech. The party prides itself on Big Brother always listening and observing the language people use is massively restricted even in their own homes. The idea of social conformity is a pressure we see Winston feel in moments such as 'The Hate' in which everyone is made to express hate for two minutes. This further highlights language being used to command by the authority, and thus creates a driving force in following orders given by the government.

Orwell utilises his dystopia as a tool to craft a foreboding social commentary on the dynamics of power imbalance, including controlling governments or class inequalities. In 1984, language is portrayed as a powerful tool for power and authority in dystopian novels. Language is used to prevent disobedience, remove all sense of individuality, and perpetuate totalitarianism, while power is abused by authority.

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PUZZLES

WARLPIRI

Kazune Sato
3rd year BA Linguistics student, University College London
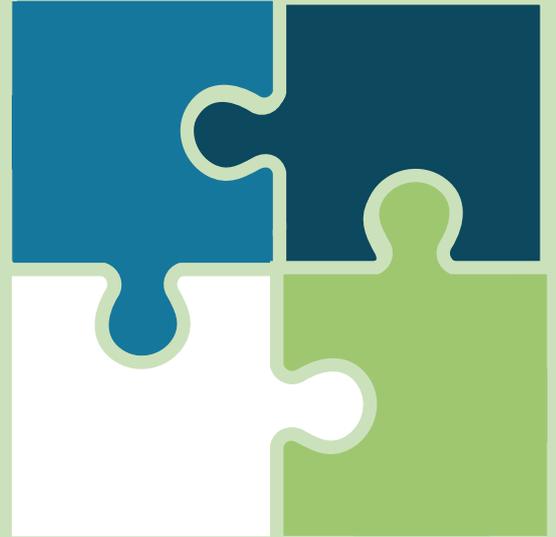
Warlpiri is a Pama-Nyungan, Ngarrkic language spoken by approximately 2,300 people in the Northern Territory, Australia.

Below are some sentences in Warlpiri and their English translations:

Warlpiri	English
Watingki ka warna yampija.	The man rejected the snake.
Mirkali kulaka wangkami.	The old woman does not speak.
Kirdangku kulaka kurdu yampija.	The father did not reject the child.
Kurdungku ka jiji jarnturnu.	The child trimmed the horse.
Maliki ka parnkami.	The dog runs.
Warnajarra ka warrkarni.	The two snakes climb.
Warnangku ka mirkalijarra yarlkirni.	The snake bites the two old women.
Jakamarra kulaka parnkaja.	Jakamarra did not run.
Kirdangku ka Jakamarra marnpurnu.	The father touched Jakamarra.
Kuwanarlu ka kirda larrjurnu.	The lizard scratched the father.
Mirkalirli kulaka watijarra marnpirni.	The old woman does not touch the two men.

Answers and explanations will appear in the next issue of U-Lingua.

QUESTION ONE:

Translate these Warlpiri phrases into English:

Jiji ka warrkarnu.

_____

Malikirli kulaka warna larrjirni.

_____

Kirdajarra ka wangkaja.

_____

Wati kulaka parnkami.

_____

Kurdujarrarlu ka jijijarra jarntirni.

_____

QUESTION TWO:

Translate these English phrases into Warlpiri:

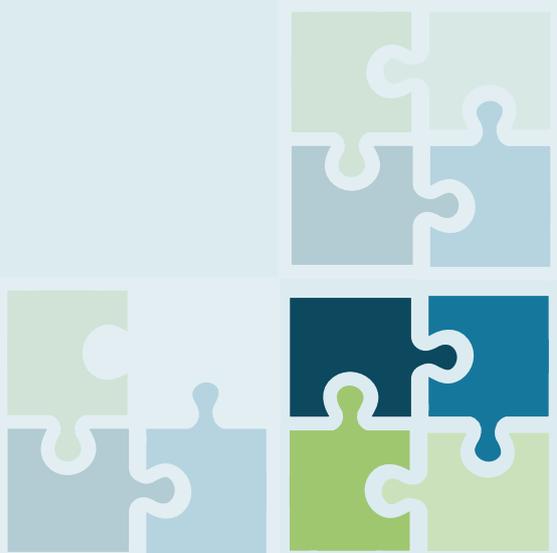_____   The lizard ran.

_____   The horse does not touch the dog.

_____   Jakamarra rejects the man.

_____   The two fathers do not trim the horse.

_____   The two dogs bit the two lizards.

PHONAESTHEMES

Veatriki Michailidi, a graduate of English Language Studies at Northumbria University, presents a word search that taps into our intuitions about word meaning.

Phonaesthemes (or 'phonesthemes' in American English spelling) are sound sequences that appear in words with a shared meaning[1]. English contains a number of phonaesthemic sequences, including the onset consonant cluster /gl-/ in 'glisten', 'glimmer', and 'glow'; /sk-/ in 'scamper', 'skedaddle', and 'skive'; and /-ʌmp/ in 'lump', 'stump', and 'plump', which all appear in the quintessential English rhyme 'Humpty Dumpty'[2][3]. These examples indicate that pho-naesthemes can appear word-initially, -medially or -finally[4]. Phonaesthemes have also been documented in a number of languages, including Japanese[5], Indonesian[6], and Swedish[7]. Phonaesthemes give us a glimpse into the glamour of words and a gleam of glimmer from how we encode meanings and emotions using language itself.

Clues:

1. Words beginning with this phonaestheme denote violent motion.
2. The phonaestheme in question is found in words for concepts related to vision and light.
3. This sequence commences words associated with the nose.
4. This is a consonant sequence. The vowels between them might differ, but these consonants signify continuous sounds.
5. The meanings of this group of words all involve an underlying hemispherical shape.
6. High vowels can connote 'smallness'.
7. This sound sequence is shared by words that evoke frictionless motion, often with pejorative connotations.
8. What links these words which have the sense of movement? Think rivers and fabric.
9. The sound sequence of these words evokes the strength involved in the movement being signified.
10. This phonaestheme appears in words associated with pointy or sharp pieces of equipment.

S	W	E	W	R	K	S	G	G	H	R	V	E	N	S
O	T	S	U	R	H	T	N	L	L	C	U	E	I	N
B	T	R	I	Q	V	R	O	V	K	I	T	M	P	I
D	O	G	A	B	C	I	R	V	H	S	T	I	P	F
E	U	R	B	I	Y	V	H	S	I	D	C	T	T	F
J	L	I	H	S	N	E	T	L	P	E	E	P	E	S
U	T	B	N	T	L	D	G	W	W	Y	J	I	P	R
M	N	O	R	B	K	O	L	E	V	I	N	S	A	E
P	R	N	B	U	N	A	W	Q	F	F	G	U	L	L
E	D	A	X	Z	B	S	E	U	B	L	S	J	S	B
W	B	C	L	U	M	P	L	U	H	O	T	O	F	M
S	L	I	P	S	H	O	D	O	Q	W	I	L	F	U
G	L	I	M	M	E	R	J	Q	P	S	A	Y	Q	B
E	C	N	U	O	L	F	R	E	L	P	A	T	S	N
I	Y	H	S	T	R	I	K	E	C	W	Y	S	U	J

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PUZZLES WORKSHOP

Ever wanted to write a puzzle for U-Lingua? Don't know how to get started? Here's your chance!

ULAB is running an online Puzzles Workshop for beginners on **18th August from 3pm**. In this workshop, **Professor Graeme Trousdale** and **Dr Pavel Iosad** of the University of Edinburgh will talk through the basics of beginning to write a linguistics puzzle. Following this, there will be a chance to start writing your very own puzzle, in groups or on your own. We will also have a number of puzzle-writing experts on hand to give support and feedback throughout! This is a great opportunity for anyone looking for a practical introduction to writing linguistics puzzles, and perhaps you will even be able to use the skills you gain to write a puzzle in time for consideration for Issue 10 of U-Lingua!

If you're looking for a chance to socialise with other linguistics students, following the workshop there will also be an online games night, starting at 6:30pm BST! Possible games include Among Us and Scribbl.io, but we are open to suggestions!

Keep an eye on our social media channels for more information, including the links to join on the day.

Be there or be a vowel trapezium!

Instagram: @ulab_magazine
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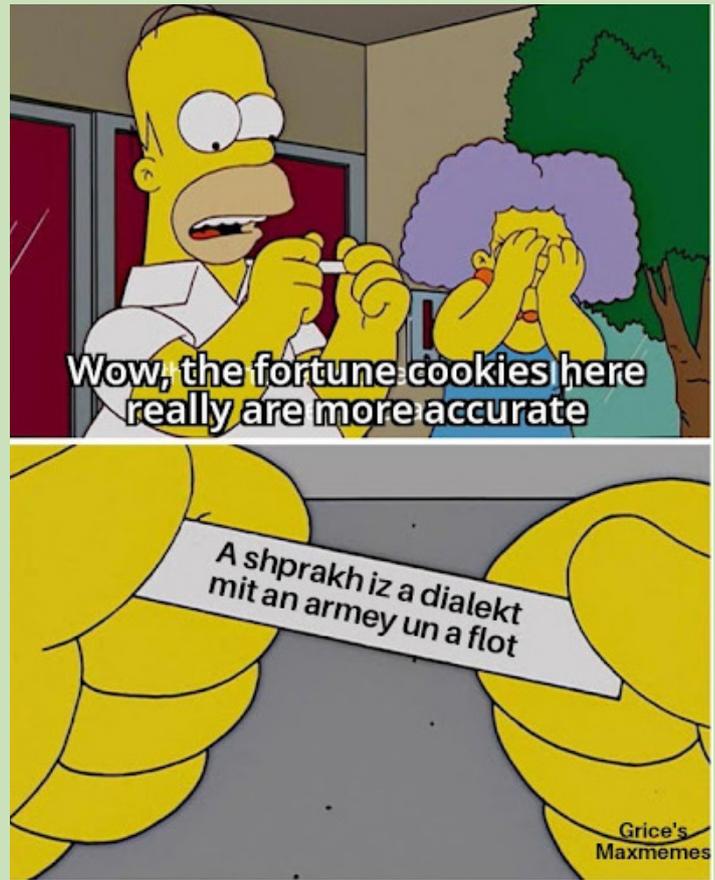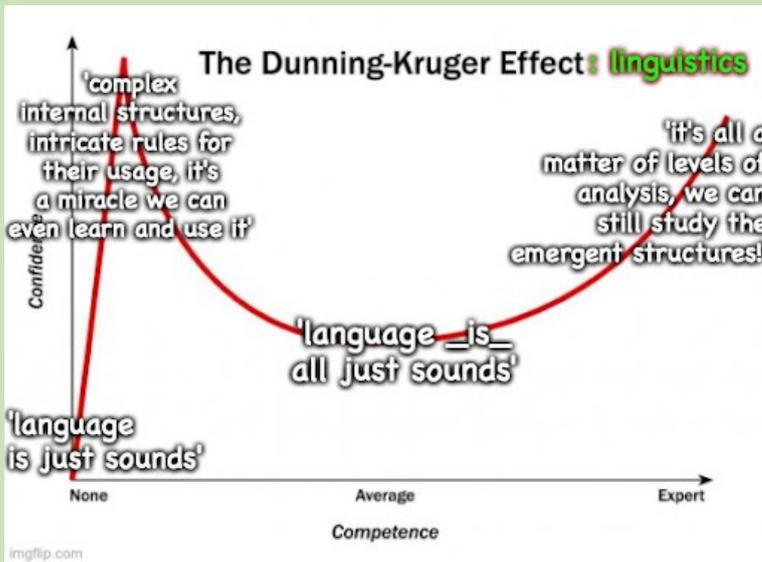**LinkedIn**: U-Lingua Magazine

CURIOSITIES

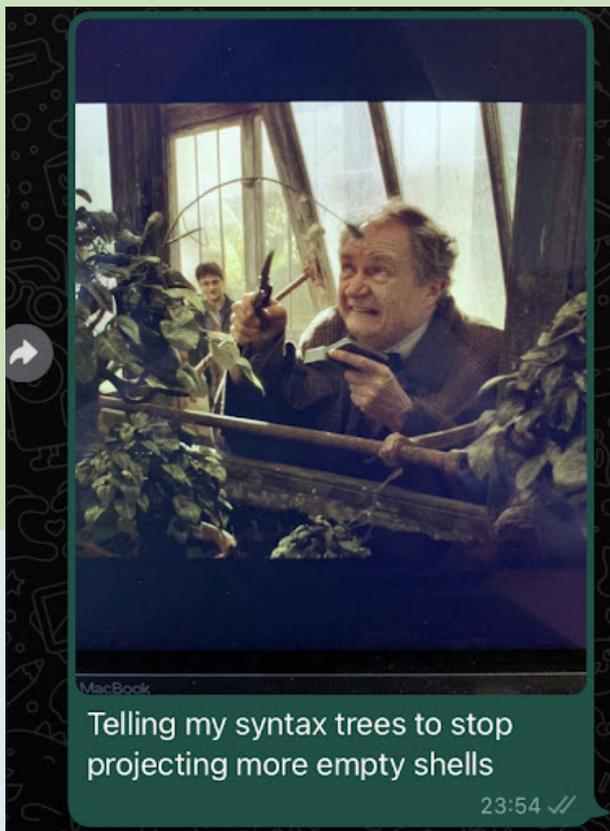(Linguistic Memes for Linguistic Fiends)

Have some linguistics memes you'd like to share with us? Or just very iconic linguist moments you'd like to share? Get in touch!

Printed with permission from Grice's Maxmemes, your neighbourhood Facebook page for linguistics memes:

The Dunning-Kruger Effect: linguistics

'complex internal structures, intricate rules for their usage, it's a miracle we can even learn and use it'

'it's all a matter of levels of analysis, we can still study the emergent structures!'

'language _is_ all just sounds'

'language is just sounds'

Confidence

None   Average   Expert

Competence

imgflip.com

When you said "isn't it a bit chilly today" and Tom replied "yeah"

You were supposed to close the window

Grice's Maxmemes

MacBook

Telling my syntax trees to stop projecting more empty shells

23:54

My kidnappers returning me after listening to me talk about ~~the~~ ~~potential applications of~~ ~~optimality-theoretic~~ ~~frameworks to linguistic theory~~ ~~for two~~ Ever

The potential applications of optimality-theoretic frameworks to linguistic theory

Top Left: Anon
Top Right: Grice's Maxmemes
Bottom Left: anon; screenshot from Harry Potter and the Half-Blood Prince, 2009, Warner Bros. Pictures
Bottom Right: Anon

Credits

Eurovision 2022: Language, Culture and National Identity - author: Joshua McCune, editor: Romany Amber

Minority Languages at Eurovision: France's 2022 Breton entry - author: Naomi Black, editor: Romany Amber

'It Stands for Zombies': Ideological Positioning on the Russian Invasion of Ukraine Using the Symbol Z - author: Borbála Sallai, editor: Kitty Liu

Machine Translation: Challenges for Overcoming Gender Bias - author: Suzy Park, editor: Kitty Liu

There is More Than Meets the Ear! - author: Subha Vadlamannati, editor: Suzy Park, Kitty Liu

The Language of Music - author: Jasmin Kaur, editor: Kitty Liu

Power and Politeness in the Workplace: More than just please and thank you - author: Becky Hunt, editor: Grace Wheeler

1984: The Dystopian Novel of Language, Power and Authority - author: Maia Roberts, editor: Grace Wheeler

The Silent Insurgence of Poetry - author: Olivia Szczerbakiewicz, editor: Kitty Liu

Phonaesthemes word search - author: Veatriki Michailidi

Warlpiri UKLO-style puzzle - author: Kazune Sato

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