

# Research on Application and Significance of Phonology in Linguistics

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**Abstract:** Ancient poetry reading is an indispensable part of high school learning, and it is also a compulsory part of the college entrance examination. Many students have difficulties in learning ancient poetry and prose, namely, poor understanding and low efficiency. This study uses the phonology knowledge rarely involved in high school as the research object, and analyzes the artistic conception of some ancient poems by using relatively simple techniques such as sticky pairs and rheology. The study aims to discover phonological knowledge and promote students' learning of ancient poetry and prose.

**Keywords:** Phonology; Senior high school education; Ancient poetry and prose.

## 1. Introduction

In the study of senior high school, the reading and appreciation of ancient poetry is the key knowledge of the college entrance examination, and it is also an important part of the comprehensive quality of students' Chinese, which is very important in Chinese learning. This paper explores the basic knowledge of the relatively shallow sticky pairs and simple phonetic rheology in phonology. The study promotes students' learning of ancient poetry and prose through phonological research. In addition, the study helps cultivate students' interest in exploring the beauty of language in depth.

## 2. Opposite Equivalent Phonology and Poetry Appreciation

### 2.1. Opposite Phonology and Equivalent Phonology

As students who have been exposed to poetry since childhood, high school students should have some understanding of the poetic genre with strict metrical rules. However, most students' understanding is only limited to the tonal opposites of rhythmic poetry, and they know little about the "viscosity" which is responsible for regulating the intonation of rhythmic poetry. In fact, in the early days when the rhyme was more free, the requirements for "sticky" were indeed not as harsh as "correct", but the word "sticky" as a whole learning to master, there is no doubt that it has important benefits for Chinese learning[1]. Just as the meaning of "right" is tonal opposites, the so-called "sticky" means flat and tonal like sticky. If a poem has only "right" rules, it is obvious that the format of the poem will be very rigid from beginning to end, and the existence of "sticky" will bring metrical mobility to this stagnant pool[2]. The rule of sticking is very simple, that is, the familiar "one thirty-five regardless, twenty-four six clear." The meaning is that the level of the 246 characters must be distinct, while the 135 characters are more free. The same one - sentence 24-6 words and oblique oblique Settings, adjacent - sentence 24-6 words and oblique same. Recognizing this, we have a new perspective by doing some verse sequencing or multiple choice questions. Many choices that need to be judged by antithesis, rhyme or even poetic judgment in turn can be answered directly by dissticking if the rule of sticking pairs is

used. As for how to know which characters are flat and which are zonal - First of all, in ancient poetry, especially in quantal poetry, zonal characters are almost always wrong. If you suspect tonal error, you must first consider whether there are holes in your own knowledge system. Secondly, the use of many southern dialects can easily identify whether a seemingly "flat" character is an entrant in zeph.

### 2.2. The Fourth Tone

The concept of entering the voice is quite unfamiliar to students in the north. In fact, Yin Sheng was originally one of the four basic tones of ancient Chinese, but with the development of the language, only a few northern dialects, such as Cantonese, Hokkien, Hakka and other southern dialects and Jin languages, and some Southwest Mandarin, have retained traces of it. We usually think of the entry word as [-p?], [-t?], [-k?], [?] A word that ends in a stopper. As for how to judge the sound word, we can first remember the number - six hundred, eight hundred, color black and white, green and red and other common sound words, and then judge by the phonetic word with the same sound is also the sound word. If it is known that "Ji" is the word into the sound, so are the words "knot" and "clean". Can also be judged by sticking to the rules, such as "want to be poor thousands of miles of eyes, higher - floor", the upper sentence of oblique oblique oblique, according to the "twenty-four six clear", the "one" of the next sentence must be oblique, infer that it is the word.

### 2.3. Tonal Tones and Emotional Colors

If a poem, from the life of the poet to the era are not much to know, quite a "montage" sense, we may wish to start from "the voice of sorrow, the voice of the stern, the voice of the clear, the voice of the straight". Let's take the Night of Flowers and Moonlight in Spring as an example. The story of the author's life and death is unknown, and still bears the reputation of the only one that presses the whole Tang Dynasty. There is no doubt that this poem deserves to be famous through the ages.

From the "spring river tidal sea Pingping" to "where the spring river no moon Ming" four sentences, Pingsheng Geng Yun ending, vast open, calm spread. However, this majestic trend from the "river flowing around Fangdian" began to turn, in the next four sentences by the clear and far oblique rhyme will bring the situation into the long soft flow of frost and

white sand. The "solitary moon wheel" in the next paragraph means that the poet has spread out the beautiful scenery in a calm and indifferent tone. True rhyme flat leads to the river gawker, only ask Jiang month what according to people? Oblique tones of paper rhyme, long and distant, generations of life have been endless, Jiang Yue year after year only similar feelings, no sadness, no sorrow, only meaningful heaven forever and endless universe. The author is in the middle, do not ask when, also do not ask where to return, only marvel at this quiet eternal, no sadness no joy, but times the desolate[3].

The line continues, Pu on the boat, wandering away from people, see each other, idle pool falling flowers. The word can see the whole picture. Parting bitterness quietly circulation, four flat rhyme, to light to elegant, but to sorrow to jump. "Bright moon" a thing to shuttle in four sentences as a unit, at the same time hiding, is the nine twists of the liver and intestines broken. At this point, spring, river, flower, moon and night all appear, echoing the beginning, pushing the whole text to a climax, and then ending abruptly in the end of the oblique tones of life thinking. Marvel at the power of the cadence of tonal tones. The emotional color of the sound can be seen from its short and powerful guttural stopper property.

For example, "Manjiang Hong" ends with a sound, starting from "drizzly rain [hiat?]". "Fierce! [li?t?]" There is no snow yet [su?t?] "When is [mi?t?] out? "The Heavenly Palace [k?uat?] ", the short voice will be Yue Fei's grief and anger provoked mood performance incisively and vividly, a read will know. If you do not know the voice, only from the written through Yue Fei stirring words to feel the hero's blood, always feel less three points taste. Another example is the last sentence of "River Snow", "fishing for cold river snow alone [su?t?]" "Snow word, the author's original intention is to use the sound to describe the desolation and silence of the bone, but it is always interpreted by later generations with a long sound of Yangping" snow "to interpret the bleak and empty feeling of winter, which is ironic.

### 3. Pronunciation Changes

#### 3.1. Tangential Phonology

Let's talk a little bit about tangential phonology. The so-called "cut" is simply to note characters: with the initial of the A word, the vowel of the B word and the tone of the C word. Such as the word "Tong", the pronunciation is the initial consonant of the word and the vowel and tone of the winter word, known as the winter cut. In this way, the practice of marking a pronunciation with several backcuts determines that two seemingly very different words are likely to have the same meaning. Because long ago, they used to come from the same source, and they used to sound similar, but they went in two directions during a long phonetic evolution. A large number of phonetic changes occurred in the ancient and middle ages based on the rhyme of cutting. For example, the differentiation of lip-sound [f], the combination of Zhichecheng, Zhuangchu Chongsheng, etc., the combination of rhyme parts, the change of tone and so on.

#### 3.2. Polyphonics and Laryngeal Teeth Sound Rotation

I'm afraid everyone has had such a question: why are there two pronunciations of "meeting" and "accounting"? In fact, due to the large number of laryngeal dental sounds and similar pronunciation positions, they are often harmonized. Therefore,

the phenomenon of laryngeal dental sound rotation is widespread in laryngeal dental sound. The rule of laryngeal tooth sound rotation is simply the mutual transformation between gk-h in modern Chinese. In this example, hui (meeting) attendance (kuai) counts. In this way, there are many -word-sound monophonic words evolved into disophonic words. What is a two-tone word? That is, if two monophonic words have the same meaning or similar meanings, they have the possibility of combining into the same word. Modern Chinese is mostly two-tone words, while ancient Chinese is mostly monophonic words, which is the reason why it is necessary to "translate characters in pairs" when translating ancient Chinese[4]. For example, "Ginkgo", silver, tooth sound, doubtful mother rhyme, apricot, throat sound, box mother Yang rhyme, laryngeal teeth sound; Spin. You see, the word "ginkgo" is so different that it can be used as two synonyms to express the same meaning. Again such as "bones", bones, larynx, box mother rhyme, bone, teeth sound, see mother sound, laryngeal teeth sound turn. Of course, the disyllabic words in ancient Chinese are far more than a form of laryngeal tooth transformation, but laryngeal tooth transformation is a very important and accounts for a large proportion of ancient Chinese phonetics -- understanding it, many difficulties in understanding the meaning of the text will be solved.

#### 3.3. Ancient No Sublingual Sound and Ancient No Light Labial Sound

Ancient tongue tone, which have no tongue in ancient times, instead, "[t]" through "[t]" "" "[d]" "" mud" [n]. In ancient times, there was no light lip sound, which means that in ancient times there was no light lip sound such as "non-fufengwei", only four heavy lip sounds such as "bang [p]", "pang [p]" and [b] "Ming [m]". In this way, we can easily know why "Nanmu Amitabha Buddha" is pronounced as South mo Amitabha Buddha, because the light lip sound "w" does not exist in ancient Chinese, and naturally there is no "wu" sound. When learning "Epang gong fu", many students also do not understand why "Epang Gong Fu" should be pronounced as e pang gong fu, rather than directly pronounce "room" : because [F] is only differentiated in the Middle Ages, there was no original pronunciation of this -.

### 4. Conclusion

To sum up, it is beneficial and harmless for students with sufficient academic ability to add some simple phonology knowledge to their Chinese learning in high school. It is difficult to deny that even in the undergraduate stage, phonology is indeed an obscure and difficult subject, but if we choose properly in the learning process and take the essence of the outline, we can achieve the effect of communicating the pronunciation, font and meaning of Chinese characters[5]. For the students in the dialect area, it is a bridge between the local dialect, Mandarin and ancient Chinese, and many of the half-understood knowledge will become smart, with a beginning and an end. This may be the reason why the pioneers of literature were careful to study the mysteries of phonology.

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