COMMUNICATIVE ENGLISH - II

M.A., (English)

Semester – IV, Paper-II

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M.A. (English) – Communicative English - II

First Edition 2023

No. of Copies :

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This book is exclusively prepared for the use of students of M.A. (English) Centre for Distance Education, Acharya Nagarjuna University and this book is meant for limited Circulation only.

Published by:

Dr. NAGARAJU BATTU,
Director
Centre for Distance Education,
Acharya Nagarjuna University

Printed at:

FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging ahead in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My Congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavours.

Prof. P. RajaSekhar
Vice-Chancellor
***Acharya Nagarjuna* University**

M.A.(English)

Semester – IV, Paper-II

402EG21: COMMUNICATIVE ENGLISH - II

SYLLABUS

UNIT- I

Varieties of English:
Dialects; Register & Style – law, science, religion, advertising, journalism, Sports etc;

Prescribed Texts:
David Crystal & Derek Davy.1969. Investigating English Style. Longmans.
Hasan Ghazala.1994. Varieties of English Simplified.2nd Edition. ELGA.

UNIT – II

Discourse:
a) Coherence, Cohesion, Discourse Markers, Linking Words
b) Identifying writer's intention from the text; Context, purpose & occasion.
c) Paragraph structure & development or elaboration.

Prescribed Texts:
Randolph Quirk & Sidney Greenbaum.1973.A University Grammar of English. Longman Pearson.
Liz Hamp-Lyons & Ben Heasley.2006.Study Writing. Cambridge University Press.

UNIT – III

Oral Communication:
Group discussions, Debates, Interviews, Extempore speeches, Soft skills.
The art of Public Speaking at Seminars and Conferences.
Telephone Conversation Skills.
Use of Stress and Intonation for clarity and meaning.

Prescribed Texts:
Krishna Mohan and Meera Benerji.1990.Developing Communication Skills. New Delhi; Macmillan. Chapters 6, 8 and 11.
Sanjay Kumar and Pushpa Lata. 2013.English for Effective Communication.OUP. Chapters 2,5,6&7.

UNIT – IV

Written Communication & composition:
Types of writing: Expository, Descriptive, Argumentative, Imaginative, Reporting, Narrative, and Autobiographical.

Prescribed Texts:
Board of Editors.2007. Written and Spoken Communication in English. Universities Press.
John Sealey.1987.The Oxford Guide to Effective Writing and Speaking. London: OUP.
Chapter 14."Different ways of Communicating".

UNIT – V

Literary English & Rhetoric:
Identifying the Theme, Register, Tone, Point of view, Imagery, Allusions, Style, Indirection, Figures of speech, etc.

Prescribed Texts:
C.R.E. Parker.1967. Advanced Work in English. Longmans.
H.L.B. Moody .1971. The Teaching of Literature. Longman Handbook for Language Teachers.

SUGGESTED READINGS:

1. Alan Barker.2007. Improve Your Communication Skills. New Delhi: Kogan Page India Ltd.
2. Krishna Mohan and N.P. Singh .1995. Speaking English Effectively. New Delhi: Macmillan.
3. Michael Swan. 2003. Practical English Usage. CUP.
4. Ashraf Rizvi. 2005.Effective Technical Communication. New Delhi: Tata McGraw Hill Pub.
5. Priyadarshi Patnaik. Group Discussion and Interview Skills (Book with VCD), Cambridge University Press, India.

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LESSON 1
DIALECTS, REGISTER & STYLE

OBJECTIVES

- To understand the relationship between language and dialect.
- To be familiar with the concepts of register and style.
- To know the major differences between British English and American English.
- To develop awareness about stylistic analysis.

STRUCTURE

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1.1. INTRODUCTION

Linguistics is the systematic study of language. The study is of two types. Language changes from time to time. The study of the changes in language over a span of time is diachronic. The study of the similarities and differences in language at a particular time is synchronic. Under diachronic study, the evolution of English language from Old English to Modern English can be studied. Under synchronic study, the study of dialects and registers can be undertaken. Modern linguists like Ferdinand de Saussure and Leonard Bloomfield made a major contribution to the synchronic study of English language.

Language changes not only from age to age but also from region to region. English, therefore, has many varieties which can be broadly categorized into two major divisions:

- Varieties classified depending on users.
- Varieties classified based on use.

In the first one, each variety employed by a particular group of people living in a particular region is called a dialect. In the second one, each speaker of a language employs a number of varieties depending on the subject matter, the medium and his or her relationship to the listener or reader. They are called registers.

1.2. DIALECT

The historical evolution of English witnessed a number of dialects within Britain itself during the Old English and the Middle English periods. Today English is a global language and naturally has given rise to a number of dialects. These dialects are classified into three.

- Native varieties such as American English, Australian English, South African English and New Zealand English spoken as a native language.
- Non-native varieties like Indian English spoken as a link language.
- National varieties which include Cockney dialects (in London), Scottish dialects (in Scotland), Welsh dialects (in Wales), Western dialects (including the Western industrial areas), Newcastle, Liverpool and Manchester dialects and Irish dialects in the Great Britain.
- The U.S.A., another major nation which has English as a native language, too has a good number of dialects.

Each of these dialects has its own distinguishing features of vocabulary, pronunciation and grammar. Of the many varieties in a particular country, however, only one dialect enjoys greater prestige than the others. This is known as ‘Standard dialect’ or ‘Standard English’.

1.2.1. Definitions of Dialect

“Dialects are different, comprehensible and recognized lexical and grammatical aspects of the same language. Speakers of one dialect can understand speakers of another dialect.” (Hasan Ghazala). Dialect is “the form of a language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language.” (*Oxford Advanced Learner’s Dictionary*)

1.2.2. Standard English

Standard English is also a dialect but it is national and neutral among other dialects which are limited to certain regions. It is more favorable and acceptable to the majority of English people. Therefore, it is today the international standard dialect of English. In Britain, Standard English is the English used by the Queen and the British Broadcasting Corporation. It is popularly known as Queen's English or BBC English. It is associated with 'Received Pronunciation' (RP).

1.2.3. Evolution of Standard English

English language was brought to Britain in the 5th Century A.D. by European invaders –Angles and Saxons. In the beginning, they spoke the dialects of West Germanic language family while the Britons spoke dialects of the Celtic language. These dialects grouped together came to be known as Old English or Anglo-Saxon which extends from about the year 600 A.D. to 1100. The dialects during Old English period are Northumbrian, Mercian, Kentish and West Saxon.

The Norman Conquest in 1066 brought the French language to England. As the rulers, Normans enforced the use of French in England. Thus French became the language of the government and of the upper classes whereas the rest of the country continued to speak English. The Middle English period spanning from 1100 to 1500 too didn't see Standard English. English underwent extensive sound changes in the 15th century. Its spelling conventions remained mostly constant. The period of Modern English is normally dated from the Great Vowel Shift which took place mainly during the 15th century. It is only in the early part of this Modern English period, the concept of Standard English came up.

An English dialect was written by William Canton in 1482. The spoken dialects of English descending from this came to be organized as an educated London dialect. The language was transformed by the spread of this standardized London-based dialect in government and administration. Finally, Standard English is thus established from this dialect of educated speakers of London, Oxford and Cambridge.

1.2.4. Other Dialects and Standard English

	Other Dialects	Standard English
•	I didn't do nothing wrong.	I did nothing wrong.
•	He spoke very clear.	He spoke very clearly.
•	I want this shirt cleaning.	I want this shirt cleaned.
•	Words are more nicer than actions.	Words are nicer than actions.
•	The water is dripping out the tap.	The water is dripping out of the tap.

1.3. STANDARD BRITISH ENGLISH AND STANDARD AMERICAN ENGLISH

The leading **native varieties** of English – Standard British English and Standard American English – have developed their own characteristics, though they are mutually intelligible. The similarities and commonalities are far larger in number and far more significant than the differences. The differences may be studied at the levels of phonology (pronunciation), orthography (spelling), vocabulary (lexis) and grammar.

1.3.1. Phonology

In the comparison of two dialects of any language, differences at phonological level are greater than those at other levels. The obvious reason is that no two individuals speak the same way. Let us see the major differences between RP (for British Standard English) and Standard American English. In the pronunciation of consonant 'r', certain marked differences are noticed.

- In RP, the letter 'r' is not pronounced unless it is followed by a vowel. For example, it is not pronounced in a word like 'hard' where a consonant follows 'r'.
- In RP, the letter 'r' is not pronounced if it occurs at the end of a word. E.g. 'car'. But it is pronounced if that word is followed by another word beginning with a vowel. E.g. 'far away'.
- In SAE, the letter 'r' is always pronounced.
- In SAE, the /r/ sound is phonetically different from that in RP. While pronouncing it, the tip of the tongue is curled back even further than it is in RP.
- In SAE, the /t/ between vowels is pronounced as a soft /d/. So the words – 'writer' and rider – sound similar. In RP, it is pronounced as /t/.
- Even in regard to the vowels, there are differences to be observed.
- The RP sound /ɒ/ does not exist in SAE. The speakers of SAE use either /ɔ:/ or /ɑ:/ in its place.
- Three of the diphthongs of RP - / ɪə/, /eə/ and / uə/ are absent in SAE. In their place, SAE has a simple vowel followed by /r/.
- The long vowel /ɑ:/ is replaced in many words by the vowel /æ/ in SAE.
- A sample list of words which are pronounced differently in RP and SAE are given in a tabular form.

Word	**RP**	**SAE**
rot	/rŏt/	/rɑ:t/
fog	/fŏg/	/fɔ:g/
Near	/nɪə/	/ni:r/
Hair	/heə/	/her/
Pure	/pjuə/	/pjur/
Dance	/dɑ:ns/	/dæns/

1.3.2. Orthography

The common spelling differences between SBE and SAE are listed out with examples.

- In verbs which end in 'l' and are not stressed on the final syllable, the 'l' is not doubled in the *–ing* form and the past participle in SAE as it is done in SBE.
- E.g. cancelling-cancelled (SBE) and canceling-canceled (SAE).
- Words which end in *–tre* are spelt *–ter* in SAE. E.g. centre-center, theatre-theater, litre-liter.
- Words which end in *–our* are usually spelt *–or* in SAE. E.g. colour-color, favour-favor, behaviour-behavior, labour-labor.
- Words which end in *–ogue* are normally spelt *–og* in American English. E.g. dialogue-dialog,
- In SBE, many verbs can be spelt with either *–ize* or *–ise.* But in SAE, only the spelling with *–ize* is possible. E.g. realize/se-realize, apologise-apologize.

The other differences in spellings are presented here in a tabular form.

Difference	Example in SBE	Example in SAE
ou-o	Mould	Mold
	Smoulder	Smolder
ae-e	Aesthetic	Esthetic
	Encyclopaedia	Encyclopedia
oe-e	Foetus	Fetus
ce-se	Defence	Defense
	Pretence	Pretense
xion-ction	Deflexion	Deflection
	Retroflexion	Retroflection
Double to single consonant	Counsellor	Counselor
Single to double consonant	Instalment	Installment
	Instil	Instill
ist- no ending	Amidst	Amid
Others	Cheque	Check
	Jewellery	Jewelry

1.3.3. Vocabulary

The majority of lexical differences between the two varieties are related to the use of two different words to denote the same concept. According to Bryson, there are nearly 4,000 words that are used differently in the two dialects. A sample list is given here.

SBE	SAE
Tap	faucet
Nought	zero
Tin	can
Spanner	monkey wrench
Compere	emcee
Vest	undershirt
Undertaker	mortician
Dustbin	garbage can
Jug	pitcher
Garden	yard
To book	to make a reservation

The second difference is with regard to having two different meanings for the same word in the two dialects. Words of this nature are only a few. The following list illustrates this difference.

Word	Meaning in SBE	Meaning in SAE
Homely	Down to earth, domestic	Ugly (of people)
Nervy	Nervous	Bold, cheeky
Pants	Underpants	Trousers
Pavement	Footpath, sidewalk	Road surface
To tick off	To scold	To make angry

The third difference is that there are certain words which have common meaning in both varieties but in SAE, the same words have an additional meaning. A few words are given below to illustrate the point.

Word	**Common meaning**	**Additional meaning in SAE**
Good	Fine, nice , etc.	Valid (applied to tickets)
School	Institution of education at elementary level	All institutions of education, including universities
To ship	To transport by ship	To transport by any means
Leader	One who commands, guides, etc.	An editorial
To mind	To heed, obey	To look after (e.g. *mind the children)*

1.3.4. Grammar

- The grammatical differences between SBE and SAE are related to either morphology (structure of words) or syntax (structure of sentences). In SAE, many of the irregular verbs are treated as regular verbs. A brief list of such verbs follows.

Present	**Past and past participle in SBE**	**Past and past participle in SAE**
Burn	Burnt	Burned
Learn	Learnt	Learned
Spoil	Spoilt	Spoiled
Dream	Dreamt	Dreamed
Lean	Leant	leaned

- The past participle of *get* is always *got* in SBE but in SAE, *gotten* is used in all meanings except for 'have'.
- A few other differences are noticed with regard to the use of auxiliary verbs. The modal auxiliary *shall* or *shan't* is rarely used in SAE and generally replaced by *will.* In fact, both varieties of English today use the contracted form *'ll* in place of *shall* and *will.*
- When *ought* is used in the negative in American English, the *to* is dropped. E.g.
- He ought not to have entered the shrine. (SBE)
- He ought not have entered the shrine. (SAE)
- In regard to the verb *have,* a distinction is made in SBE depending on its meaning. When it is used in the meaning of 'possess', 'do' is dropped in the negative and the interrogative sentences. However, in other meanings, 'do' is used. E.g.

She has three flats in Vijag. (have=possess)
Has she three flats in Vijag?
She hasn't three flats in Vijag.

She has lunch at 2 p.m. (have=eat)
Does she have lunch at 2 p.m.?
She doesn't have lunch at 2 p.m.

On the contrary, in SAE, 'do' is used with *have* in whatever meaning it is used. E.g.

She has three flats in Vijag.
Does she have three flats in Vijag?
She doesn't have three flats in Vijag.

She has lunch at 2 p.m.
Does she have lunch at 2 p.m.?
She doesn't have lunch at 2 p.m.

Pertaining to syntax, in SBE, when the indefinite pronoun *one* is used in a sentence, all other references to it must be made either with *one* or with its forms. But in SAE, *he* or *she* can be used in place of *one.* e. g.

One shouldn't boast of oneself. (SBE)
One shouldn't boast of himself. (SAE)

1.4. INDIAN ENGLISH

Indian English is a **non-native variety** of English. But some scholars question the status of Indian English as a legitimate variety for several reasons.

- The existence of a single variety of English all over India is questionable because English in India is greatly influenced by the features of the regional languages. For example, the English used by a Tamilian varies from that used by a North Indian especially in regard to pronunciation.
- Indian English has a number of features which are generally not acceptable in standard native varieties.
- When Indian English is used overseas, particularly among native speakers of English, these features affect intelligibility.

However, there are a good number of features which are more or less common to all the sub-varieties of English used in India. These features can be found at two levels: the phonological and the grammatical.

1.4.1. Phonological Features

- Some of the vowels of RP are not found in many varieties of Indian English. For instance, the vowels /ɔ:/ and /ɑ:/ are often rendered as /ɑ:/. The RP vowel /ɒ/ is mostly replaced by /a/.
- South Indian speakers of English often insert the sound /j/ at the beginning of words like *elephant* and *egg.* e.g. /jeg/.
- North Indian speakers face difficulty with the initial consonant clusters /sk/, /st/ and /sp/ and add a vowel before them. E.g. /isku:l/.
- In Indian English, the consonants /p/ /t/ and /k/ are not aspirated at the beginning of accented syllables, as they are in RP.
- The alveolar consonants of RP /t/, /d/, /s/ and /l/ are often changed into retroflex sounds, i.e. said with the tip of the tongue curled back.
- The supra-segmental features of RP, such as stress, rhythm and intonation are often not observed in Indian English.
- In connected speech, weak forms are not used where necessary.

1.4.2. Grammatical Features

- Articles are often not used in Indian English.
  E.g. Chief Minister has visited our village.

- Prepositions are sometimes omitted and sometimes added unnecessarily. And sometimes, wrong prepositions are used.
  E.g. I applied casual leave yesterday. (in place of *I applied for casual leave yesterday*.)

List out all your demands. (in place of *List all your demands.)*
He tore off the paper in anger. (in place of *He tore up the paper.)*

- Transitive verbs are often used without objects.
  E.g. I will send tomorrow. (in place of *I will send it tomorrow.)*
- 'Stative' verbs are often used in the progressive form.
  E.g. You are not understanding me. (in place of *you do not understand me.)*
- Indian English speakers often frame interrogative sentences without inversion of the word order.
  E.g. When you are coming? (in place of *when are you coming?)*
- Sometimes they unnecessarily employ inversion of the word order.
  E.g. Tell me why are you not coming. (Instead of *Tell me why you are not coming.)*
- In Indian English, the same tag question i.e. *isn't it?* is used after all sentences.
  E.g. You came yesterday, isn't it? (Instead of *didn't you?)*

We are all going to Amaravati tomorrow, isn't it? (instead of *aren't we?)*

However, it must be noted that there are some educated speakers of English in India whose speech and writing may not contain any of the above features.

1.5. REGISTER

Register is a language variation according to use. There are three potential factors which influence the kind of language that we use and cause language variation. They are:

Medium (through which the message is transmitted to the receiver)

Tenor (the relationship between the persons involved in the communicative act)

Domain (the field or the activity in which language plays a part)

1.5.1. Definitions of Register

"A variety of language defined according to its use in social situations, e.g. a register of scientific, religious, formal English." (David Crystal)

"The level and style of a piece of writing or speech, that is usually appropriate to the situation that it is used in." (*Oxford Advanced Learner's Dictionary*)

1.5.2. Medium

Speech and writing are the two types of media through which language is conveyed. Speech came into existence much before writing. Every human being learns to speak much before he/she learns to write. Besides, we see quite a number of people who never learn to read or write. But they learn to speak. Thus both in the history of the human race or in the history of an individual, speech is acquired much before writing. However, neither of these is superior to the other in any respect.

1.5.3. Differences between Speech and Writing

Speech	Writing
We tend to be less careful.	We take great care to ensure that we use 'correct' language.
Sometimes, we make false starts; we get back to the beginning and change the construction.	We have a chance to strike off what is written and correct ourselves.
Speech is typically impromptu i.e. done without any prior preparation.	We can refer to a dictionary or a reference book or even consult others for using correct language.
We know a lot more about the speaker through other means such as body language.	No such option is available.
We can get immediate feedback in terms of facial expressions, postures or gestures.	No such option is available.
We can modify what we say according to the mood of the audience. (but when we speak over a phone, a television or a radio, we have no access to some of the above features)	No such option is available.
It is less formal	It is more formal.

1.5.4. Linguistic Features of spoken and written discourses

i. **Grammatical Complexity**: As speech is usually done spontaneously, it is likely to be simpler than writing. The structure of the clause or the structure of the phrases is simpler in speech. A typical written discourse contains more complex sentences and causes grammatical complexity. The following sentence will illustrate this point:
"They had supper at the multiplex where they watched an English movie with their friends who came to India last month."

This sentence from a written discourse is complex at two levels. First it has three clauses:

They had supper at the multiplex.
Where they watched an English movie with their friends.
Who came to India last month?

Second, these clauses are subordinated to one another. The first one is the main clause. The second one is subordinated to the first one. The third clause is subordinated to the second one. This kind of complexity is rare in spoken discourse.

ii. **Inexplicitness:** In a face-to-face situation, there are lots of visual and auditory signals like body language and voice quality that help convey the message. Thus the following instruction can make perfect sense for the speaker in physical proximity.
"Wait here."

But in writing, we have to specify more details like: "Wait near the library."
Hence, writing is said to be more inexplicit than speech.

iii. **Lack of Clear Grammatical Boundaries**: As speech is mostly done without prior preparation, it lacks in clear grammatical boundaries. People often leave sentences unfinished and begin fresh ones. This is seldom noticed in writing. The following excerpts exemplify the point:

Let us ….. or do you think we should ….. well, I think it is better to go now.
Let us go there. Or do you think we should wait here? I think it is better to go now.
In the first excerpt from speech, we see broken phrases. And in the second one from writing discourse, grammatical boundaries are clearly marked.

iv. **Repetitiveness**: The option to reread is the property of a writing discourse. But in speech, there is no chance to rehear unless it is recorded and played. Bearing this quality of speech in mind, people tend to be more repetitive in speech. E.g.
Let us go now …… I mean, we should go immediately.

v. **Monitoring and Interaction**: A noticeable feature of speech is constant monitoring and interaction. We often hear words and phrases like *well, you know,* and *I mean* interspersed in speech. The listener may also actively participate in speech by asking questions and passing comments.

1.5.5. Tenor

The tenor of speech is determined by the nature of relationship between the participants in communication. We have very informal or intimate and very formal or frozen styles. No style is superior to the other. Each style has its own place in the world of communication. Tenor has its effect on both written and spoken languages. Generally an official document or a lecture by a dignitary will be formal. A friend's letter or conversation between members of a family will be informal. Familiarity is another factor that affects the tenor of language. Based on the familiarity we have with the other person, we use different forms of salutations such as:

Dear Sir, Dear Madam (indicating familiarity and politeness)
Dear Kishore, (indicating familiarity and intimacy)
Hey Satpal! (indicating more intimacy)
Dear Mr. Rao, Dear Ms. Sonam, (indicating no familiarity)

We can make the language sound either personal or impersonal. Look at the below examples:

We invite you to a dinner.
The council is pleased to invite the former members to a dinner.

The use of first and second person pronouns in the first sentence makes it sound personal; the use of Nouns like *the council* and *the former members* makes it sound impersonal. By and large, one can conclude that speech tends to be more informal, familiar and personal than writing.

1.5.6. Domain

Domain is an area of human activity in which one particular speech variety or a combination of several varieties is regularly used. A domain can be considered as a group-related social situation. A useful way of classifying social situations is to analyze them into three defining characteristics: **Place**, **role-relationship** and **topic**. Together these make up a set of typical domains. One common domain is 'home'. Domains are named usually for a place or an activity in it. Home is a place and journalism is an activity. A particular variety of language is appropriate to the domain. In a multilingual community, different languages may well be considered appropriate for different domains. Role relationships might involve different language choices. For instance, husband and wife may use one language to each other but father and children may use another.

The function of the language depends on the domain in which language is used. Some domains identified are Advertising, Religion, Law, and Literature. Each of these domains can have sub-domains. For example, in the domain of journalism, sports columnists use one variety of language and writers of editorials use another variety. Some domains have specific vocabulary and structures. For instance, *sodium chloride* or *H2O* is common in a scientific discourse. But the same scientist uses the terms *salt* and *water* in his day-to-day life. The language of poetry has its own variety of structures and phrases. For example:

“Somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.”

In the quoted lines from Yeats’s *The Second Coming,* one can notice a typical sentence structure found in poetry.

“No wonder of it: sheer plod makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.” (*The Windhover* by G.M.Hopkins)

Here, we can find compound words and phrases like *blue-bleak embers* and *gold-vermillion* peculiar to poetic domain.

1.6. STYLE

Style is regarded as ‘the way of expression’ for many centuries. It is just the ‘form’ which has nothing to do with the ‘content’. It is just ‘how it is said’ different from ‘what is said’. It is seen detached from the message which can be expressed in different styles without affect. It is just like the peripheral coat. Hence, style is not as significant as the message in the traditional view. The modern view of style upholds its supreme importance in conveying the

meaning. Since 1960s, especially after the advent of Stylistics, style has come to the forefront. The meaning itself is defined in terms of style.

1.6.1. Definitions of Style

“The style is defined as variations in the way this information is presented that serve to alter its “aesthetic quality” or the reader’s emotional response.” (M. H. Abrams)

"By style, we mean to include any consistent… [set of] linguistic forms used by a speaker, qualitative or quantitative, that can be associated with a… [set of] topics, participants, channel, or the broader social context." (Labov)

1.6.2. Difference of Style & Difference of Meaning

According to the modern view of style, a difference of style certainly makes a difference of meaning of some kind, minor or major. The following is an illustration of this point.

1. The army killed six men in the rebellion yesterday.
2. Six men were killed in the rebellion yesterday.
3. Six men died in the rebellion yesterday.

The first two sentences above convey the same idea of killing in two different styles. One is active and the other is passive. We cannot say that the two express the same meaning.

In the first sentence, the doer of action is focused whereas in the second sentence, it is completely dropped. The focus is shifted to the killing of six men. Who killed them is insignificant. The reader’s response varies according to the variations in meaning. The reader may find fault with the army, if he/she reads the first sentence. But for the second sentence, such a response cannot be expected. The third sentence carries a neutral reference to the loss of life. The verb ‘died’ denotes a natural act while the verb ‘killed’ signifies an unnatural, horrible action. In fact, by using the verb ‘died’, the fact of killing six men is concealed.

1.6.3. Four Stocks of Language

The style is “the collection of choices made by language users from language inventory, including: (1) layout, (2) grammar, (3) vocabulary, and (4) phonology.” (as quoted in Ghazala) Language is ‘a huge reservoir’ which contains four main stocks namely ‘layout stock’, ‘grammar stock’, ‘word stock’, and ‘sound stock’. Language users pick up the shape, grammatical structures, words and sound of their speech or writing from this reservoir. A writer’s choice of simple sentences shows that he neglects complex sentences. His preference to active voice indicates that he neglects passive voice. His negligence of rhythmic language shows that he prefers un-rhythmic language. These linguistic choices made in preference to others are stylistic features of a text. It is insignificant whether the choice is made conscious or unconscious.

1.6.4. Limitations to Stylistic Features

The concept of style covers all linguistic features but there are certain limitations for the users to make their choices. A language user can make choices from his personal

inventory, which is a part of the whole inventory of language. One's personal inventory is a result of his education, experience, intelligence and knowledge of language. Obviously, this varies from person to person creating marked variations in their style of language.

Language inventory is of course enormous but it has its limitations especially in regard to grammar and layout. The 'Verb' plays a pivotal role in the formation of English sentences. Normally we cannot have a sentence without a verb. And the subject-verb-object/complement order is the usual grammatical form in English. However, these rules can be broken for some stylistic reasons. We can see a lot of examples in literature, conversation, and advertising.

1.6.5. Scales of Formality

When style is taken in the sense of tone, there are scales of formality of language. Three scales are discussed here. The scale suggested by Martin Joos:

- Frozen style (very formal): e.g. 'What is your age?'
- Formal style: e.g. 'How old are you?'
- Informal style: e.g. 'How old you are?'
- Colloquial style: e.g. 'How old're you?
- Slang/Vulgar style: e.g. 'How bloody old're you?'

The scale suggested by Crystal and Davy includes: formality, informality, respect, politeness, deference, intimacy, kinship relations, business relations, and hierarchic relations in general. They acknowledge that formality and informality are the most remarkable degrees in language style.

The scale suggested by Newmark:

- Officialese: e.g. 'The consumption of any nutriments whatsoever is categorically prohibited in this establishment.'
- Official: e.g. 'The consumption of nutriments is prohibited.'
- Formal: e.g. 'You are requested not to consume food in this establishment.'
- Neutral: e.g. 'Eating is not allowed here.'
- Informal: e.g. 'Please don't eat here.'
- Colloquial: e.g. 'You can't feed your face here.'
- Slang: e.g. 'Lay off the nosh.'
- Taboo: e.g. 'Lay off the bloody nosh.'

As it is more concise and easier to understand and apply, Joos' scale is preferred to other scales.

1.7. STYLISTICS

Stylistics is the study of the various features of language. It attempts to explore the possible meanings created by the link between language features and meaning in written text and spoken dialogue. Its study operates at two levels: language and meaning. Language is studied as form, grammar, expressions, etc. Meaning is studied as a result of organizing these language features in a particular way according to the text and context of a variety of

language. However, all the features of language are not studied here. Only those features which are considered important and marked are studied.

1.7.1. Definitions of Stylistics

"It insists on the need to be objective by focusing sharply on the text itself and by setting out to discover the 'rules' governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects." (M.H. Abrams)

It is "A branch of LINGUISTICS which studies the features of SITUATIONally distinctive uses (VARIETIES) of LANGUAGE, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language." (David Crystal)

1.7.2. Marked Features & Criteria for Identification

- Usually, language is bound by a set of rules. Its layout, grammatical, lexical and phonological uses are restricted by these rules. The rules are available in grammar books and textbooks of different type. Any use of language properties against the rules of language at the levels of layout, grammar, vocabulary and phonology is a marked feature. e.g.

"There came the champion." (Instead of "There the champion came.")
In this example, subject and verb are inversed against the normal order of English i.e. 'subject+verb'.

- The deviant feature against the ordinary use of language is marked. In other words, the use of language carrying features which are not a part of the language deviates from the normal use and therefore, it is a marked feature. e.g.
- "Once below a time" (Instead of "once upon a time")
- Tautology in language use is marked because it is illogical. There are certain phrases which look ridiculous, yet they are widely used in literary language. e.g.
- "Melancholy sadness", "happy happiness"
- If the same feature recurs in a certain fashion, it is marked. Lexical repetition and synonymy are highly recurrent in legal English. Hence, they are marked features. e.g.
- "Small streets still."

Here, the 's' sound at the beginning of each word is marked. This kind of repetition is called 'alliteration' which is one aspect of the rhythm of language. Other aspects like 'rhyme', 'consonance' and 'assonance' are also marked features.

1.7.3. Stylistic Analysis

Stylistic analysis includes stylistic features and stylistic functions. All marked linguistic features are stylistic features. The implied meaning of a stylistic feature is its stylistic function. Sometimes, a stylistic feature may have more than one function. Passive voice is an example here. Let us see its multiple functions:

- It reflects objectivity.
- It depersonalizes language i.e. avoids using names of persons or personal pronouns.

- It hides the doer of the action for good reasons.
- It helps concentrate on the action rather on the agent.
- It reflects inactivity of the person or people involved.

1.7.4. Stylistic Functions & Criteria for Identification

i. The type of variety: Normally, certain expectations are linked with certain varieties. For example, formality can often be seen only in scientific, legal and literary English. Conversational English doesn't carry formal style.
ii. The consideration of the general aims and intentions of a certain variety: Every variety has its own aims and intentions which disclose their function. For instance, advertising aims to sell; the press aims to sell and convince; scientific English focuses on accuracy and clarity.
iii. Comprehending the message: Depending on the type of variety, we can comprehend the message. For example, the use of imperatives in a commercial advertisement is an attempt to convince the reader with persistence.
iv. The personal guess: This is the last resort because it is more prone to go erroneous.

1.7.5. Outline for Stylistic Analysis

The main objective of stylistic analysis is to distinguish the stylistic features and functions which characterize the language of each variety. It helps students understand different functions in different varieties of English language. Hasan Ghazala suggests the following framework:

	Stylistic Features	**Stylistic Functions**
I. LAYOUT	1. Paragraphing	
	2. Titling	
	3. Punctuation	
	4. Capitalization	
	5. Figures and symbols	
	6. Photography and Chromatics	
II. GRAMMAR	1. Sentence structure	
	2. Clause structure	
	3. Noun phrase • Pre-modification • Post-modification • The genitive	
	4. Verb phrase • Tense • Voice i. Active ii. Passive	
	5. Adjectives	
	6. Adverbs	
	7. Sentence connectivity	
III. VOCABULARY	1. Core vocabulary	
	2. Lexical repetition	
	3. Synonymy	

	4. Antonymy	
	5. Monosemy	
	6. Polysemy	
	7. Colloquialisms	
	8. Characteristic vocabulary	
	9. Technical terms	
	10. Foreign words	
	11. Archaisms	
	12. Figures of rhetoric • Simile • Metaphor • Pun • Metonymy • Word play • Irony • Ambiguity	
IV. PHONOLOGY	1. Metre	
	2. Rhyme	
	3. Rhythm	
	4. Alliteration	
	5. Assonance	
	6. Consonance etc.	

1.8. CONCLUSION

Languages have their own variations. No living language is uniform in all the places. Depending on the users and use, languages evolved into dialects and registers. English is no exception. Two native varieties of English – American English and British English – have established themselves. Though variations exist between them, both are mutually intelligible. One non-native variety – Indian English – has developed its own peculiarities. In the past, style is defined as something related only to form. The modern view affirms that it affects the meaning too. Stylistics, the study of style in all its applications is also introduced in this lesson.

1.9. EXERCISE

The following sentences contain deviant features. Point out the deviant feature and rewrite the sentences as they are found in Standard British English.

i. I am understanding your words.
ii. He suggested me to read books on grammar.
iii. Sachin and Virat rose up to the occasion and brought the cup for India.
iv. Furnitures of all kinds are available at the store.
v. She couldn't explain why was she late.
vi. My sister wanted that I should become an IAS officer.
vii. The online course will commence from 1st May 2016.
viii. You came to the concert yesterday?
ix. They attended the program, isn't it?
x. Where she is going in suit?

1.10. SELF-ASSESSMENT QUESTIONS

1) State the relationship between language and dialect.
2) Illustrate the major differences between American English and British English.
3) Explain the special characteristics of Indian English.
4) Attempt a short note on 'Register'.
5) Explain the modern view of 'Style'.

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LESSON 2

ENGLISH FOR LAW AND RELIGION

OBJECTIVES

The objectives of this lesson are to enable the students to

- understand the varieties of English
- understand English of Religion and its usage
- understand English of Law and Legal usage

STRUCTURE

2.1. Introduction
2.2. English for Law
2.3. Layout
    2.3.1. Paragraphing
    2.3.2. Punctuation
    2.3.3. Capitalization
2.4. Phonological Features
    2.4.1. Odd Pronunciation
2.5. Syntactic Features
    2.5.1. Sentence Structure
    2.5.2. Strategic Imprecision
    2.5.3. Language of Questioning
2.6. Lexical Features
    2.6.1. Legal Archaisms
    2.6.2. Linguistic Creativity
    2.6.3. Formal & Ritualistic Terminology
    2.6.4. Wordiness & Redundancy
    2.6.5. Conjoined Phrases
    2.6.6. Avoiding Pronouns
    2.6.7. Undermining Precision
    2.6.8. Flexible, General or Vogue Language
    2.6.9. Flexibility vs. Precision
2.7. Variations in Legal Language
    2.7.1. Legal Dialects
    2.7.2. Spoken Legal Language
    2.7.3. Telegraphic Speech
    2.7.4. Legal Slang
    2.7.5. Variation & Genre
    2.7.6. Code-switching in Courtroom
2.8. English for Religion
2.9. Graphological Features
2.10. Phonological Features
2.11. Lexical Features
2.12. Syntactical Features
2.13. Conclusion
2.14. Self-Assessment Questions
2.15. References

2.1. INTRODUCTION

As the medieval world entered its late phase in the 1300 and 1400s, English society (and indeed, the society of all Europe) began to undergo a rapid transformation.

After England began to recover from the worst bouts of the Black Death, the economy improved along with general health and a middle class began to emerge, especially in the towns. Literacy was spreading among the top economic half of the populace and as life improved many people began to have a little more leisure time for reading and writing, especially personal documents such as letters.

English became the language of the law courts in 1362 for the first time since the Conquest, and a clerk class had to be educated in written English for purposes of administering the business of the courts. The royal court and its legal administration were based in London and London duly became the hub of a newly developing Standard English, both spoken and written.

Much before English became the language of law, the Catholic Church started using English for various religious purposes within the major religious dominations, for a revision of the kind of language traditionally used in the context of public worship.

2.2. ENGLISH FOR LAW

Lawyers seem to have developed some linguistic quirks that have little communicative function, and serve mainly to mark them as members of the legal fraternity. The law includes many different activities, from the drawing up of statutes to the contracting of agreements between individuals, firms or organizations. It is perhaps not too far from the truth to say that each of these activities is in some way connected with the imposition of obligations and the conferring of rights. And from time to time, of course, someone or other is sure to become morbidly curious about his obligations.

A legal document must take the greatest pains to ensure that it says exactly what he wants it to say and at the same time gives no opportunities for misinterpretation. In law, attention will be paid only to what, as a piece of natural language, it appears actually to declare: any intentions of the composer which fail to emerge clearly are not usually considered in arriving at what the document means. To speak of legal language as communicating meaning is in itself rather misleading. Of all uses of language it is perhaps the least communicative, in that it is designed not so much to enlighten language-users at large as to allow one expert to register information.

Therefore, much legal writing is by no means spontaneous but is copied directly from ‘form books’, as they are called, in which established formulae are collected. The complexities of Legal English are so unlike normal discourse that they are not easily generated, even by experts. It is a form of language. The reliance on forms which were established in the past and the reluctance to take risks by adopting new and untested modes of expression contribute to the extreme linguistic conservatism of legal English. Linguistic history shows that during the course of its development legal English has had to rub shoulders with, and sometimes give way to both French and Latin. As a result of these contacts, it has acquired a number of distinctive characteristics.

Legal language has been called an argot, a dialect, a register, a style, and even a separate language. In fact, it is best described with the relatively new term sublanguage. A sublanguage has its own specialized grammar, a limited subject matter, contains lexical, syntactic, and semantic restrictions, and allows "deviant" rules of grammar that are not acceptable in the standard language. However we describe it, legal language is a complex collection of linguistic habits that have developed over many centuries and that lawyers have learned to use quite strategically. Research shows many of the ways in which legal language causes problems in comprehension, especially for a lay audience. Technical vocabulary, unusual and archaic words, impersonal constructions, use of modals like shall, multiple negations, long and complex sentences, and poor organization are all problematic. In fact, virtually all features of legal English seem to impede communication with the public.

2.3. LAYOUT

2.3.1. Paragraphing

The remarkable feature of legal English is the absence of paragraphing. The legal text is not divided into introduction, amplification and then conclusion. Further, there is no spacing or indentation at the beginning of each paragraph or piece of writing.

2.3.2. Punctuation

The most striking feature of traditional legal English is the categorical absence of punctuation marks, even the full stop. However, recent legal documents use the comma and the full stop. The absence of punctuation marks has valid reasons. The main purpose is to avoid fraud and fraudulent additions, double interpretation or misunderstanding of anything in the text. A comma, for instance, could lead to ambiguity of interpretation, as the examples below illustrate:

- *The owner is not responsible for any damage to the property or any loss of furniture.*
- *The owner is not responsible for any damage to the property, or any loss of furniture.*

The difference marked out by using a comma after “property” in the second sentence is that the responsibility for the damage to the property is given a priority to that for the loss of furniture. However, such relation of priority is absent in the first sentence. Instead the two responsibilities are put on equal terms.

Such a slight difference can be handy to the men of law who possibly look for loopholes in the language of law to defend/accuse the defendant. Another historical reason is that punctuation was not used in the written English in the past. But later it was introduced to facilitate reading aloud.

2.3.3. Capitalization

Legal English follows capitalization prominently. As seen in **Extract-I**, some words are wholly capitalized while some others are only initially capitalized. ‘Whereas’, ‘now’ ‘witnesseth’ are completely capitalized to show the beginning of a document, a new sentence or a new part of a document. Some words like ‘Society’, ‘Life’, ‘Insured’, ‘Schedule’, ‘Table’ etc are initially capitalized because they are given more prominence by this capitalization. One more unusual capitalization is that of ‘AND’ in the middle of the

document. Such capitalization has the function of assigning more importance to the sentence/clause following it.

2.4. PHONOLOGICAL FEATURES

2.4.1. Odd Pronunciation

The odd pronunciation of *defendant* (with a full vowel in the last syllable, rhyming with *ant*) and the spelling *judgment* (consistently without an *e*) seem to serve as a marker of group cohesion. Ironically, when pronouncing words of Latin or French origin, the recent trend is not to follow the expected traditional pronunciation of the legal profession (i.e., as though the words were English), but rather to use the articulation taught in foreign language classes. The reason may be that the traditional legal pronunciation sounds unsophisticated to the modern era, and lawyers are very concerned about appearing prestigious.

2.5. SYNTACTICAL FEATURES

2.5.1. Sentence Structure

1) Lengthy and complex sentences

Studies show that sentences in legal language are quite a bit longer than in other styles, and also have more embeddings, making them more complex. Sometimes there seems to be an attempt to state an entire statute or linguistic principle in a single sentence, as illustrated by a California law against insuring lotteries. Such a statute can easily be broken down into more digestible pieces with no loss in content, so there is no justification for such long sentences today.

2) Unusual sentence structure

Lawyers make use of unusual sentence structures, as in *a proposal to effect with the Society an assurance,* which is taken from an insurance policy. Often these unusual structures result in separating the subject from the verb, or splitting the verb complex, which can reduce comprehension.

3) Negation

Legal language seems to use an inordinate amount of negation. To some extent this may result from the tendency to regulate by prohibition; judges prefer negative injunctions, for example. Research reveals that especially multiple negations impair communication and should be avoided.

4) Impersonal Constructions

A related characteristic of legal style is impersonal constructions. The best example is avoidance of first and second person expression (*I* and *you*). Using the third person in statutes does make some communicative sense (as in *Sex offenders shall register with the police...*) because the statute "speaks" not only to sex offenders, but to the police and the courts; *you* might therefore be inappropriate or ambiguous. Elsewhere (as in the tendency of judges to refer to themselves as *the court* rather than *I*) it creates an impression of objectivity and authority, thus helping to legitimate the legal system. Multi-judge panels seem less reluctant to use *we*, and will even use this pronoun to refer to a decision made by their predecessors long ago. Here, the first person stresses the continuity and perceived timelessness of the law.

2.5.2. Strategic Imprecision

Passive sentences allow the speaker or writer to omit reference to the actor (as in the girl was injured at 5:30). One reason lawyers use passives is for strategic reasons: to deliberately de-emphasize or obscure who the actor is. Passives are therefore impersonal, giving them an aura of objectivity and authoritativeness; this may explain why they are common in court orders. They are less common in contracts, where the parties typically wish to spell out exactly who is to do what, and thus have an interest in precise reference to the actors.

Nominalizations are nouns derived from verbs (e.g., injury from the verb injure). Like passives, they can be used to obscure the actor (the injury occurred at 5:30). A legitimate function of nominalizations is that they allow the law to be stated as generally and objectively as possible. Lawyers often use passives and nominalizations strategically, however. They avoid them when they wish to be as precise as possible, and use them when they wish to be deliberately imprecise.

2.5.3. Language of Questioning

Lawyers are well aware that if they wish to communicate effectively with the jury though questioning, they must generally use ordinary English, not legalese. Their language tends to be fairly formal, however, to convey to jurors that they are intelligent and competent. Out of the presence of jurors, as during sidebar conferences, lawyers tend to be less formal and may even use slang, perhaps to emphasize that although they are adversaries, they belong to the same profession.

2.6. LEXICAL FEATURES

The language of the law is claimed to promote clear and concise communication through a specific legal vocabulary.

2.6.1. Legal Archaisms

A common criticism of the legal vocabulary is that it is full of antiquated features. These include archaic morphology (further affiant sayeth not); the legal use of *same*, *said*, *aforesaid*, *such* and *to wit*; use of the subjunctive, especially in the passive (be it known); and words like *herewith*, *thereunder*, and *whereto*. Although these expressions often had a legitimate function in the past, the claim that archaic words or expressions should be preserved because they are somehow more precise than ordinary language is simply not defensible.

2.6.2. Linguistic Creativity

a) ***New Wine in New Bottles:*** Even though some legal language is quite archaic, many other old legal terms have died off as the concepts to which they refer became obsolescent. In fact, some areas of the legal lexicon are very innovative, as in terms like zoning and palimony. Such terms give the law the ability to deal with novel circumstances and legal developments.

b) ***Asylees, Escapees and Tippees:*** Another example of linguistic creativity in legal language is the frequent formation of new words ending in *-ee*, which contrast to

those ending in *-or* (*mortgagee/mortgagor*). Although these pairs are confusing for the lay public, they can enhance communication within the profession by filling lexical gaps that exist in ordinary language.

c) ***Conservative or Innovative:*** Legal language is neither hopelessly conservative nor remarkably innovative. Often there are reasons for using antiquated vocabulary. Like religious language, the language of the law is quite conservative with regard to sacred or authoritative texts, which adherents are reluctant to change or even to translate for fear of affecting the meaning. The fact that courts have authoritatively interpreted a term does inspire caution, of course. Further, using proven language over and over can be economical. A less palatable reason is that because archaic language is hard for most people to understand, lawyers sometimes have a financial incentive to use it to help justify their fees. Yet when dealing with new legal concepts for which there is no existing word, lawyers do not hesitate to create novel terminology. As a result of these conflicting motivations and goals, legal language is an odd mixture of archaic alongside very innovative features.

2.6.3. Formal and Ritualistic Terminology

The legal lexicon also has many formal or ritualistic words and phrases. One function of such language is to emphasize that a proceeding is separate from ordinary life. Often ritualistic language frames a legal event by signalling the beginning and the end. In private legal documents, ritualistic and formal language indicates that something like a will is an important legal act, sometimes called the ritual or cautionary function of legal formalities. Of course, this function could be fulfilled by means that are more comprehensible. In fact, taken to extremes, formal language is simply pompous and serves little function besides its possible prestige value.

1. Do and Shall

When *do* is used in a declarative sentence, it is normally to add emphasis. This is not its function in legal language (e.g., *The People of California do enact...*) Here, it marks that something is performative. The adverb *hereby* (as in *the People of California hereby enact...*) fulfils the same function indicating that by saying *enact*, the legislature by those very words engages in the act of enacting. Because *do* is anachronistic and unusual in this usage, it should be avoided; hereby can easily communicate performativity, where necessary.

Shall is also used in an unusual sense in legal language. It is commonly said that legal use of *shall* does not indicate the future, but the imposition of obligation. But *shall* appears to function also in promises or declarations. In reality, *shall* seems to mark that the phrase in which it occurs is part of the content or proposition of a performative phrase. Thus, in a contract the parties perform the act of promising by signing the contract; the content of their promises is indicated by *shall*. *Shall* does have the function of indicating that the document in which it occurs is legal, which may help explain its pervasiveness in legal language.

Generally, however, the meaning of *shall* can be communicated more comprehensibly by *must* or *will* or *is.*

2. *Jargon, Argot and Technical Terms*

It is sometimes said that the legal vocabulary is full of argot. Argot is generally used to communicate in secret among a small group; this does not properly typify legal language.

Others claim that legal terminology is largely jargon. The term jargon refers to language of a profession that is not sufficiently precise to qualify as a technical term (e.g., *conclusory).* Jargon can be useful in facilitating in-group communication, but should obviously be avoided in communicating with the public.

If the distinctive legal vocabulary actually enhances communication, it must be mainly through technical terms, or terms of art. It is sometimes claimed that legal language has few true terms of art. Any law dictionary reveals that there are large numbers of technical terms, however. Those who claim otherwise may have too strict a notion of the precision required for a technical term. As long as an expression has a relatively exact meaning, is used by a particular trade or profession, and promotes brevity of expression, it fulfils an important communicative function and can properly be called a technical term.

Such terms are less exact in law than in the hard sciences because legal terms typically refer to concepts that change over time, or are slightly different in divergent jurisdictions. And they may be modified by judicial decisions. Contrary to expectations, judicial decisions, by following the intent of the drafter over the "plain meaning" of a word, often make the meaning of the word less precise. Courts and legal professionals can work together to make legal terminology much more exact; but it would come at the cost of negating the intentions of the speakers who use a term in a different sense. Legal terminology will therefore never be as precise as the profession might hope.

3. Relationships among Words

In ordinary English words exhibit certain systematic lexical relationships. The same is true for legal language, but with a number of deviations that can trap the uninitiated.

One way that words can be related is as homonyms, or via polysemy. In either case, one word or sound sequence has two or more meanings. This can cause communication problems when legal terms have both an ordinary meaning and a divergent legal meaning (as in consideration or personal property). These words, which are called call legal homonyms, are particularly problematic because laymen are very likely to (mis)interpret them in their ordinary sense, and even courts are sometimes unsure whether the ordinary or technical meaning was intended.

Words can also be related as synonyms, which refer to words with very similar meanings. On the one hand, lawyers are told to avoid synonyms or elegant variation. Using a different word is assumed to invoke a different meaning. On the other hand, lawyers have a great love for long lists of synonyms, especially in conjoined phrases. Lists of synonyms can thus create interpretative problems.

2.6.4. Wordiness and Redundancy

Lawyers are very prone to use wordy and redundant phraseology, including what is sometimes called *boilerplate.* Lawyers also tend to use ponderous phrases (such as *at slow*

speed or *subsequent to*) where a single word would suffice (*slowly; after*). On the other hand, sometimes legal language is not overly wordy at all, but highly compact or dense. The economic incentives and strategic motivations under which lawyers operate seem to be significant here: when clients are paying a large fee, there is a motivation to be verbose; when a document is written for a busy court, however, lawyers realize they have to get to the point quickly.

2.6.5. Conjoined phrases

Conjoined phrases consist of words like *and* and *or,* as in *I give, devise and bequeath the rest, residue and remainder...* They have been used since Anglo-Saxon times.

Conjoining words is still extremely common in legal language. One reason for such lists of words is to be as comprehensive as possible. They also can add emphasis. But they can lead to ambiguity because of the rule of interpretation that every word should be given meaning and nothing treated as surplus. Thus, careful communication requires that lawyers use such conjoined phrases with care.

2.6.6. Avoiding Pronouns*: "Player Promises That Player Will Play..."*

In the quest for precision, lawyers repeat nouns (e.g., player), rather than using a pronoun (e.g., he) after a person or thing is introduced. Pronouns can sometimes have ambiguous reference, so this technique can indeed enhance precision. Lawyers, however, avoid pronouns almost routinely, even where no ambiguity is possible. Avoiding pronouns does have an unintended benefit: it reduces the use of sexist language.

2.6.7. Undermining Precision*: "The Masculine Shall Include the Feminine"*

Legal documents often declare that the masculine includes the feminine, the singular includes the plural, or that one tense includes the other. This may originally have functioned to reduce verbosity, as suggested by Jeremy Bentham, but it obviously can undermine precise communication when reference to a specific gender, number or tense is desired. Perhaps legal language is not always so precise, after all.

2.6.8. Flexible, General, or Vague Language

Some legal terms are not precise at all, but are noted for their generality, flexibility, or even vagueness (e.g., reasonable or due process). Flexibility has a valid communicative function; a term like reasonable can change with the times and circumstances. Because it can change with the times, flexible language is characteristic of constitutions. It may also be valuable when lawyers wish to be as comprehensive as possible. Yet sometimes a term like obscene or indecent is felt to be too pliable, because it gives great discretion to the decision maker; the Supreme Court has tried to limit that flexibility by tying obscenity to community standards. Flexibility is likewise less appropriate in criminal statutes in general, because people ought to know in advance what is legal and what is not. Lawyers also are nervous of overly flexible language, because it may be interpreted in an unintended way in the future.

2.6.9. Flexibility vs. Precision

Lawyers are often torn between the conflicting goals of flexible communication (through the use of general language) and precision (often by using word lists of specific examples). Sometimes it is possible to avoid the vagueness problems inherent in flexible terms by using a word list, which tends to allow for more precise communication. This is illustrated by a hunter harassment statute, which a court struck down on vagueness grounds when it forbade harassing hunters in general terms, but later upheld after the legislature added a specific list of prohibited activities. But aiming for precision by using lists has its costs.

There are several interpretive maxims, including *noscitur a sociis, ejusdem generis,* and *expressio unius,* which all tend to restrict, rather than expand, the interpretation of items in a list. Elsewhere, flexible language has sometimes proven preferable to precise lists, as shown by developments in the prudent investment rule. Lawyers consequently aim to achieve the best of both worlds by using phrases like *any X, including but not limited to a, b, and c*, thus marrying the general and the specific, but there will inevitably be tensions between the two.

2.7. VARIATIONS IN LEGAL LANGUAGE

2.7.1. Legal Dialects

Dialects reflect linguistic variation on the basis of geography. Legal language is not a dialect, but it does have dialects of its own in that it varies according to place. Some of this dialectal variation results from differences in legal systems; English lawyers speak of solicitors and barristers, a distinction not made in the United States. Elsewhere, the concepts are similar, but words for them are different (British company law versus American corporate law). In countries such as India, legal English is infused with many terms for indigenous legal concepts. Thus, even though legal language is quite conservative in some senses, in other ways it again reveals itself as a relatively flexible means of communication by readily adapting to the situation in which it is used.

2.7.2. Spoken Legal Language

Legal language further varies depending on whether it is spoken or written. The most salient characteristics of legalese--archaic vocabulary, long and convoluted sentences, use of passives and nominalizations--are far more evident in written legal language. Written language is also more compact and dense. Spoken legal language tends to be less formal overall. An oral judgment by an English judge is perhaps the most formal type of spoken legal English. Oral arguments to a court tend to be in Standard English, while addressing a jury might very well be in a regional variety of English that is aimed at identifying with the local population. As with medieval lawyers, choice of language variety in specified domains is dictated to some extent by tradition, but these days strategy also plays an important role.

2.7.3. Telegraphic Speech

Telegraphic speech leaves out all words that could be supplied by context; it is common in telegrams and headlines. It is often heard in the courtroom (lawyer: *Objection!* Judge: *Overruled*), but also in some quite formal settings, as at the end of an opinion (*appeal*

dismissed). It again illustrates that lawyers can cut out excess verbiage when its suits their purpose.

2.7.4. Legal Slang

Despite claims that their speech habits are very formal, even pompous, lawyers not infrequently use legal slang. Slang enhances group cohesion and is often shorter (thus more "linguistically efficient") than more formal language. Examples include rogs for interrogatories, TRO for temporary restraining order, SLAPP suit for strategic lawsuit against public participation, and idioms like grant cert for grant a writ of certiorari.

2.7.5. Variation and Genre

There are various genres, or types, of legal writing. They illustrate again that legal language is not monolithic, but can vary substantially depending on the situation. Pleadings, petitions, orders, contracts, deeds and wills can be called operative legal documents because they create and modify legal relations. They tend to use a great deal of legalese. Expository documents are those that explain the law, including office memoranda, judicial opinions, and client letters. They tend to be in formal but Standard English, with little legalese, except that they do use many technical terms. Especially judicial opinions have a fair amount of stylistic freedom, making use of metaphors and sometimes even poetry. Persuasive documents include briefs to a court and memoranda of points and authorities; their language is similar to expository documents. It is interesting and ironic to observe that documents drafted more directly for clients (operative documents like wills and contracts) seem to contain the most legalese, while those directed to colleagues within the profession (expository and persuasive documents) contain relatively less.

2.7.6. Code-Switching in Courtroom

Just as lawyers switch between language varieties when writing, they do the same when speaking in the courtroom. Normally, choice of one variety over another depends on the topic of conversation, or the ability of the hearer to understand a particular type of speech. Yet using a particular variety of language also has social implications in that we judge people by the language they use. Furthermore, use of a common variety of language can create a sense of group cohesion. Lawyers are inclined to use Standard English in court when they wish to appear intelligent and competent, and regional varieties of English when they wish to bond with a jury.

2.8. ENGLISH OF RELIGION

Religious language is a “field” which may be broken up into what Crystal and Davy (1969, pp. 148) have called several “provinces” and “modalities”: the religious language of Scripture does not operate like, and therefore does not show the same features, as the religious English of prayers, hymns, or radio broadcasts. The language of sermons, for instance, constitutes a register in its own respect, in as much as it clearly qualifies as religious language, but also has a rhetorical structure of its own, and features many markers (notably at the prosodic level) of public speaking (Crystal, 1970, pp. 96).

Crystal (1969, pp. 148) underlines the fact that “as a source of linguistic effect, religious language is very evident within literature, where a deliberate, evocative use may be

made of its terminology and phraseology; or in humour, where one may readily cause laughter by discussing a non-religious topic, such as a cricket match, in the tone of voice, grammar, and vocabulary associated with religious language use". Because of its reference to transcendent, supernatural categories, Christian religious language has been said to be situated at the "edges" of language, and this is what makes it interesting - and clearly marked - as a register. But on the other hand, one might say that within the English language as a whole, religious English holds a place, which is far from peripheral, and conversely, that linguistic expression plays a central role in religious expression and practice.

There are different terms for this type of language use: English for Theological Studies, Christian discourse, Islamic discourse, Religious language, English for Bible and Theology, Theological English, Christian religious language, Islamic English, the Public Language of Worship, the English Religious Dialect, a Liturgical language, etc. and we will present some of them with their characteristics.

The most distinctive feature of this language is that it is so removed from the language of everyday conversation as to be almost unintelligible. A well-known instance for using a foreign tongue as the official liturgical language of a community is Latin by the Roman Catholic Church. Since Christianity is the dominant religion as far as English language is concerned, the language of Christianity is considered as the language of religion and analysed in the present chapter.

The language of religion is selective. The older versions of liturgical language have great linguistic significance within their community because they became a part of their linguistic consciousness. The point is illustrated by the traditional Biblical phrases that we often come across. For example:

- the powers that be
- the sweat of your brow
- prodigal son
- mess of pottage

However, the older versions of liturgical language have been criticized for involving too high a proportion of archaism, theological jargon and complex construction. Religious language is often used in non-religious context in literature for literary or comic effect.

The language of sermons has more in common with other varieties of public speaking. But the language of theological discourse is very different. Ordinary church goers feel that the language of liturgy must be balanced, neither too formal nor too simple. An expert committee on English in the liturgy appeals that the religious texts must be suitable for both saying and singing. In fact, the current tendency is to orientate liturgical language towards what is normally referred to as 'contemporary living usage': this amounts to a significant reduction in the number of archaisms used, a paraphrasing of theological technical terms (e.g. 'consubstantial' becomes 'one in substance') and a tendency to avoid complicated sentences.

The language of the **Authorized Version (AV) of the Bible** has done most to inculcate a national consciousness of a religious language in the English-speaking countries.

Though it is a translation, it retains a certain grandeur and power of evocation lacking in other versions. However the AV is no longer relevant to modern needs, because the

linguistic differences between the language of the late sixteenth century and twentieth century are sufficiently marked. It is not simply a question of certain words changing their meanings. The changes have affected syntax and phonology too.

Typical Features of the Language in the Authorised Version

- The carefully controlled rhythmical framework of the whole version involving balanced structures, especially of the antitheses.
- A generally slow rate of progression through the splitting up of the text into 'verses'.
- Frequent use of commas.
- Pronunciations (e.g. *sate* for *sat, sunne* for *sun*).
- The use of punctuation devices (e.g. the colon) is not the same as in modern usage.

2.9. GRAPHOLOGICAL FEATURES

- Functional differences of the language are quite noticeable. If we examine two extracts from *The language of the Book of Common Prayer*, we can see the existence of certain common forces at work. They have so much in common. Extracts II and III are spoken by one person; whereas others are normally uttered in unison. In this respect, a dividing line has to be drawn between II/III and IV/V. Both pairs are cases of written English read aloud, but in the former pair, the reading is usually carried out by one person - the officiating clergyman – in the latter, the whole congregation is speaking in unison.
- Graphic units, which are sometimes sentences, sometimes not (of p 160). The initial letter of each of these rhythm-cum-sense units is always a capital; they always end in a period; in all cases but one (50) they begin on a separate line.
- Capitalization is used for proper nouns, as is normal, but is also used for personal titles of the deity (eg Lamb, Lord, Light) and for certain pronouns referring to him (e.g. *Thou*). 'O' is conventionally always a capital (as 'l' in English as a whole).
- The reader moves from punctuation mark to punctuation mark, knowing that at each point there will be a definable pause. Between pauses, the overall pace of articulation is slow and regular.

2.10. PHONOLOGICAL FEATURES

- One of the distinctive features of religious texts is the use of sound devices to make the content easy to recite, memorize and quote.

- The use of the same consonant at the beginning of each stressed syllable is called alliteration. In this context, if the same vowels are repeated it is called assonance. Islamic sermons and supplications are replete with sound devices that make the utterances appealing to one's ear. Human brains are more likely to remember sound devices like rhyme, alliteration, assonance, etc. The ease of pronouncing the phrase influences how long that phrase will last in people's mind. Therefore this is an effective device in religious texts.

- Another area where the phonic features are distinctively used is invocations, where euphonious sounds are used to make the utterances pleasing, beautiful and

harmonious. This is a characteristic feature of the language that is used orally in Christian services, prayers and litanies, and Islamic invocations.

2.11. LEXICAL FEATURES

The linguistic features which uniquely identify texts as belonging to the single variety of religious English are concentrated in the vocabulary.

- A wide range of archaisms such as *unto, forth, multitudes, behold, foorthwith, deepensse, brought foorth, (go) foorth, folde, abundance, wayes side* are used very frequently throughout the AV.
- The first kind of archaisms is illustrated by such words as Pharisee, denarius, centurion, and so on.
- The second type is illustrated in the above texts by such words as *whither*, *unto*, and *creature*s – though none of these texts displays the extreme kind of archaicness that is to be found in many hymns, such as *Yea, though I walk in death's dark vale/Yet will I fear none ill: Comfort still, which is still used.*
- There are the relatively technical religious terms, such as *parables, disciples, prophecie.*
- The formal locutions such as *gathered together*.
- Theological language is the way in which there is a clear linguistic center to which all lexical items can ultimately be referred, namely, the term 'God'. The most common method of doing this is through the appositional use of various figurative terms, some used as titles, some as epithets, where a human notion is taken and analogously applied to the term God
- Basic notions: the identification of Jesus Christ with all that this entails (redemption, institution, consubstantial, salvation, incarnate, etc). Elsewhere, other theologically important terms also occur, eg sin, maker, and sacrifice, oblation, and satisfaction.
- Most of these terms work on two levels: on the one hand, they have a technical status as part of theological expression; on the other hand, they have a more general pragmatic status, in that they are terms which can be interpreted in an immediate albeit imprecise way by the average believer. For example, the full theological exposition of a term such as *almighty* is a complicated matter: a number of other metaphysical concepts have to be introduced and related, Scriptural reference has to be made. The meaning of *almighty,* to the non-theologian, however, is very different: it is conceived of in essentially human terms, as simply the maximum degree of *'might'* that the believer can envisage, with all the implications of this.
- This is usually referred to as the 'analogical' nature of religious language: it is capable of being interpreted on two largely independent planes. Both planes can ultimately be conflated in the central notion 'God'.
- There are items of vocabulary which are not archaic, and which lack any direct theological status, but which are nonetheless very typical of religious utterance. Such terms are *exalt, perpetual, grant, receiving, remembrance, receive,* and *ages* are cases in point: they are all of rare occurrence in English as a whole.
- Interpretative differences of course exist to a greater or lesser extent for all words. The denotative meaning of a word like *adore* is very simple, specifying a particular attitude of mind and behaviour which the believer presents, usually *profound and reverent, admiration and devotion*. But what one person means by 'profound and reverent' is liable to be very different from what another means.

- Certain high-frequency collocations occur, which form part of the distinctiveness – here one would note such cases as kingdom, heaven, passion-death, body-blood, tender-mercy, and suffer-death-cross, redemption.
- The repetition of certain familiar titles for God, which look at the same subject from different angles; the frequency of adjectives; and most aspects of the use of coordination at clause level (the semantic function of coordination at group level is very different, usually making an antithesis which has theological or pastoral relevance, such as *Body and Blood,* or *death and passion*) are a common phenomenon in religious language.

2.12. SYNTACTICAL FEATURES

The linguistic features which uniquely identify texts as belonging to the single variety of religious English are concentrated in certain parts of the grammar.

- The sentence structure is quite remarkable and displays coordinated complexes of simple sentences and unexpected ellipses as can be seen in **Extracts II and III.**
- Apart from the frequency of imperative structures, we should also note the absence in these texts of questions of any kind. Questions may occur in the more rhetorical types of prayer, and in certain Scriptural quotations, but they are on the whole uncommon, and of course would not normally be followed by a direct verbal response of any kind.
- Formally religious English is also characterized by a certain deviation from the expected order of elements within sentence and clause structure.
- The most important point which has to be made is in connection with the vocative. Here the following possibilities are to be found: the proper noun only, as in *God, grant* ….., which is rare in formalized types of prayer; the proper noun preceded by *O* alone which is common; the proper noun preceded by an adjective, as in *Almighty God* (with or without a preceding *O*), which is also frequent and the noun followed by a post-modifying structure of some kind usually a relative clause.
- A central feature is the frequent occurrence of coordinated structures. The linkage may take the form of a coordinating conjunction linking two (or occasionally more) nominal groups, especially when the second is governed partly by an item; but most often the linkage is appositional in character. These appositional structures are extremely common, and they are very interesting. There is a tendency to take the apposition as a single unit, for example: *of that his precious death or these thy creatures.*
- In regard to pronouns, *thou* (with its related forms) is probably intuitively the most dominant feature of this variety. Other pronouns show restrictions also; the first person singular rarely occurs in formal prayer, even when only one person is speaking (as in all the texts above) – the plural form is regularly used; *they* is similarly infrequent.
- Features of religious English are normally noted as being contrasts operating at group level. Both nominal and verbal groups display the following points for special attention. This is one of those varieties where adjectives are allowed to follow the noun. Adjectives as such are frequent; most nouns are modified by at least one (*of holy Gospel ……perpetual memory ……precious death*……., etc,)
- Adverbial modification of these adjectives is also common (note especially the use of most in its sense of very, which is a further indication of formality). The majority of nouns are uncountable. Well over half the determiners are possessive pronouns.

Post-modification is normally present. Relative clauses are perhaps the most common, especially after vocatives and personal pronouns.

- *Whom* is also the form used when a relative pronoun co-occurs with a subject in the relative clause, and prepositions regularly occur before the pronouns (through *who, to whom*, etc). There are also many post-modifying prepositional phrases, especially the genitive, which is rarely in pre-modifying position (but one should note that the preposition *of* following a noun is often used in the sense of *by means of*, as in *of the Virgin Mary*, or *of thy tender mercy*.
- The verbal group where the use of the old third person singular *speakest* is common. Many of the verbs no longer enter into the same kind of grammatical relationships, e.g. the transitive use of *speak*. The –eth and –est suffixes are regularly used with lexical verbs. The auxiliary verbs display a similar type of inflectional pattern, though their precise morpho-phonological form varies a great deal (eg art, hast, didst).
- The use of the archaic pronominal forms *ye* and *thou*, which are readily associated with a religious context.
- Common inverted order for elements of clause structure is PS (Predicate and Subject), whereas, these days we would use SP (Subject and Predicate).
- The dominant use of an initial coordinator (here mainly *and*).
- Religious English of the type presented in this chapter normally restricts itself to the use of the present tense, except when referring to specific historical events, when the normal range of past tenses may be used.

2.13. CONCLUSION

English of Religion and English of Law include some very complex linguistic practices of an ancient profession. Because both varieties of English are not monolithic, and are used to attain various goals, our assessment of its usefulness will depend on a large number of considerations. Some of its features are nothing more than time-worn habits that have long outlived any useful communicative function. Other characteristics arguably serve some function, such as signalling that an event is an important proceeding, or enhancing the cohesiveness of priests or lawyers as a group, but should be abandoned because they detract too much from the paramount goal of clear and efficient communication.

In yet other cases, lawyers approach language strategically, actually preferring obscurity to clarity; obviously, such usage impedes the overall goals of the legal system and its language. More problematic are features that clearly enhance communication within the profession but mystify outsiders. Here, we may need to weigh how important it is for the lay public to understand the language at issue.

Language of Religion should be more simple and comprehendible to the lay man also, since offering prayers though language gains momentum if the language is made convenient and comprehendible.

Legal language must be judged by how clearly and effectively it communicates the rights and obligations conferred by a constitution, the opinions expressed by a court, the regulations embodied in a statute, or the promises exchanged in a contract. While ordinary people may never understand every detail of such legal documents, our law should be stated as clearly and plainly as it can be. Democracy demands no less.

2.14. SELF-ASSESSMENT QUESTIONS

1. Write a detailed note on the varieties of English and how English of Religion is different from normal English?
2. English of Law is far from the reach of a common man's understanding – Discuss.
3. Describe the lexical features of English for law.
4. 4. Write in brief about the syntactical characteristics of English for religion. .

2.15. References

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Extract-I

Whereas a proposal to effect with the Society and assurance on the Life Insured named in the Schedule hereto has been duly made and signed as a basis of such assurance and a declaration has been made agreeing that this policy shall be subject to the Society's registered Rules (Which shall be deemed to form part of this policy) to the Table of Insurance printed hereon and to the terms and conditions of the said Table and that the date of entrance stated hereon shall be deemed to be the date of this contract AND such proposal has been accepted by the Society on the conditions as set forth in the proposal.

NOW this policy issued by the Society on payment of the first premium stated in the Schedule hereto subject to the Registered Rules of the Society.

WITNESSETH that if the Life Insured shall pay or cause to be paid to the Society or to the duly authorised Agent or Collector thereof every subsequent premium at the due date thereof the funds of the Society shall on the expiration of the term of years specified in the Schedule hereto or on the previous death of the Life Insured become and be liable to pay to him/her or to his/her personal representative or next-of-kin or assigns as the case may be the sum due and payable hereunder in accordance with the Table of Insurance printed hereon and the terms and conditions of the said Table (Including any sum which may have accrued by way of reversionary bonus) subject to any authorised endorsement appearing hereon and to the production of this policy premium receipts and such other evidence of title as may be required.

Extract-II

COLLECT FOR THE SUNDAY AFTER ASCENSION DAY
'O God the 'King of Glory'-
Who has exalted thine only son
Jesus CHRIST with great Triumph
Unto thy kingdom in HEAVEN – we
Beseech thee leave us no not comfortless
But send to us thine Holy Ghost
To comfort us and exalt us unto

The same PLACE whither out
Saviour Christ is gone before-
'who liveth and resigneth with
Thee and the holy Ghost one
GOD world without END amen'.

Extract-III

PRAYER OF CONSECRATION AT THE COMMUNION

Almighty God, our heavenly Father, who of they tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world; and did institute, and in his hole Gospel command us to continue, a perpetual memory of that his precious death, until his coming again; Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's hole institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood.....

Sai Krishna Kota

LESSON 3
ENGLISH OF SCIENCE AND ADVERTISING

OBJECTIVES

The objectives of the lesson are –

- To make the students understand the distinctive features of language, used in Scientific Writing.
- To make the students know that the language used for Advertisements is different from the language used in general.

STRUCTURE

3.1. Introduction to Scientific English and Advertising
3.2. Lay out of Scientific Writing and Advertisement
    3.2.0. Stylistic Analysis of Scientific Writing
    3.2.1. Stylistic Analysis of Advertisements
3.3. Grammar in Scientific Writing and Advertising
    3.3.0. Stylistic Features of Scientific Writing
    3.3.1. Stylistic Features of Advertisiments
3.4. Vocabulary in Scientific writing and Advertisements
    3.4.0. Stylistic Analysis of Scientific Writing
    3.4.1. Stylistic Analysis of Advertisements
3.5. Phonology in Scientific writing and Advertisements
3.6. Analysis of Scientific Writing and Advertisement
    3.6.0. Scientific Writing Analysis
    3.6.1. Analysis of Advertisement
3.7. Conclusion
3.8. Self Assessment Questions
3.9. References

3.1. INTRODUCTION

Whatever method we may use to measure the growth in science, whether it be number of journals, number of articles, or number of patents, it is clear that the trend is still inexorably upwards. And increasingly the language of publication is English. The language of Science has distinct characteristics of its own. The main function of scientific English is to convey knowledge and facts obtained through experimentation. Hence the emphasis is on accuracy, objectivity, exactness. Unlike advertising English scientific English establishes a clear and logical progression of facts, discoveries, description and ideas.

The form of marketing communication is advertisement. It is used to promote or sell a business product or service. Advertisements are viewed through various media such as newspaper, magazines, television, radio, mail, Internet etc. The motto of advertisement is to generate increased consumption of the business products or services through “branding” which associates a product name or image with certain qualities in the minds of consumers.

Advertisements can be commercial or non-commercial. Non-commercial advertisers can be political parties, interest groups, religious organizations and governmental agencies. Be it a commercial or non-commercial advertisement, the purpose of it is to persuade the consumers or the target group. The majority of the ads are minimalistic. They are not overly busy or distracting. Most of the ads include one witty and smart tag-line. The ads are well thought out and use one clever image or photo-manipulation that will draw the attention of the consumers.

3.2. LAY OUT OF SCIENTIFIC WRITING AND ADVERTISEMENT

3.2.0. Stylistic Analysis of Scientific Writing

1. Paragraphing: In scientific English, paragraphs are well organized. The paragraphs have a good beginning, middle and an end. Thus they comprise a topic, an amplification and an ending. Thus scientific English insists upon clarity and organization of data and ideas.

2. Titling :In scientific english titles and sub-titles are used to summarize the main point of a paragraph or a text to demonstrate another point of organization. Here titles are not used haphazardly, but deliberately, to highlight the central idea.
3. Captitalisation: Capitalization is common both in scientific writing and advertising, particularly in titles. It includes graphological devices such as underlining, italics, bold face, zigzag letters, picture letters etc.

4. Chromatics and Pictures: A distinguishing feature of the layout of scientific english is the frequent use of equations, figures, diagrams, tables, pictures and symbols.
5. Punctuation:In Scientific english writing five punctuation marks are used in a conventional and formal way.

    a) ***Comma*** is used to mark a slight pause between words or phrases inside the sentence.
    b) The ***dash*** is also frquent, to mark an interruptive phrase/clause for its improtance.
    c) The ***brace brackets*** are also recurrent, to point out either an embedding/frequent interruption, an acronym, a symbol, a figure, etc.
    d) The rare use of the question mark, for scientific english usually supplies answers, results, facts and didscoveries, but does not ppose questions.
    e) In scientific English, we find the absence of the ***exclamation mark***, as there is nothing to exclaim about in scientific language.

3.2.1. Stylistic Analysis of Advertisements

1. **Paragraphing:** In an advertisement paragraphs are very compact. They are short, concise and not well-organized. Many a time advertisements are laid out in individual sentences or phrases. To put it in a nutshell, advertising material is unparagraphed.

2. **Titling :** Titles are the most prominent feature in advertising. They try to captivate the moods and emotions of the people with their versatility.

3. **Captitalisation:** Capitalization is common both in scientific writing and advertising, particularly in titles. It includes graphological devices such as underlining, italics, bold face, zigzag letters, picture letters etc.

4. **Chromatics and Pictures:** Colourful pictures are used in abundance to make the advertisement look more attactive to the eyes, but equations, tables etc., will not be used in advertisements.

5. **Punctuation:** In advertising the two most important punctuation marks are exclamation and question.

    a) Exclamation mark is the most important and recurrent punctuation mark in the advertisements. It is used to serve two functions – to indicate a witty remark and to imply a surprising, unexpected offer, idea or thing.
    b) The second important and frequent punctuation mark is the question mark. The questions in the advertisements are used to get the readers involved in the advertising material. The purpose is not to expect answers from the readers but to get them understand the advertisement clearly.

3.3. GRAMMAR IN SCIENTIFIC WRITING AND ADVERTISING

3.3.0. Stylistic Features of Scientific Writing

The three main types of sentence structure of scientific English are simple structure, longsentences and declarative sentences.

1. Sentences are usually simple. That is the subject, verb and object/complement can be located easily. There may be long sentences with a complex structure but they are not complicated. The dominant feature in scientific writing is the use of declarative sentences through which explanations, illustrations, results and other details can be given more clearly.
2. Clauses are complex and condense, as they need to reflect insistence on including any detail necessary for understanding.
3. The most frequently used connectors in scientific English are logical connectors(“thus”, “then” and “therefore”), connectors of contrast(“but”, “yet”, “however” etc.) and connectors of addition(“and”, “or” etc.). These connectors are used conventionally and formally to aid clarity, precision and seriousness of contents.
4. Simple verbs are used in scientific Englsih. The three important tenses used in scientific writing are simple past to talk about past achievements, simple present to to insist on timelessness of scientific facts and present perfect to demonstrate well established findings and accomplishments.
5. In scientific English there is recurrent use of passive voice. It is used to achieve objectivity. The use of active voice is also found but it is depersonalized.
6. Adjectives are frequently used to accomplish accuracy of description.
7. To be exact about time, place, manner and reason adverbials are widely used.

3.3.1. Stylistic Features of Advertisements

1. Sentences: The sentences are short, simple, ungrammatical and are short.
2. Most of the titles of the advertisements are without verbs. They are verbless sentences. They are noun phrases.
3. The two main types of sentences used in advertising are imperative and interrogative.

The imperatives are used in advertisements to urge the consumers to buy, join or do something. Imperative forms of verbs are not obligatory, aggressive or impolite, but they are persistent,, insistent and friendlly.Questions are used to achieve vital function of soliciting the reader's agreement. Questions are posed for him and on his behalf, preconceiving his presence.

4. Sentence connectivity is very simple and the connectors such as "so", "thus", "of course", "and", "also" are more frequesntly used.
5. The clause structure in the advertisements used is simple and the subordinate clauses are used either at the front or back position based on the requisition of the emphasis.
6. In the advertisements passive verbs are absent. Since the language is direct, subjective and personal, verbs in the active form are use.
7. To achieve preciseness, emphasis and popularity of the material advertised, adverbs of time, place, manner and frequescy are used.

Eg: "Buy now, pay **later"** (time)
"**quick** as a flash" (manner)
"it looks good **in front of** a camera as it does **behind**" (place)

3.4. VOCABULARY IN SCIENTIFIC WRITING AND ADVERTISEMENTS

3.4.0. Stylistic Analysis of Scientific Writing

In scientific writing the vocabulary that is used makes it distinct from other varieties of english.

Technical vocabulary is the most prominent lexical feature in scientific English.It reflects the speciality, formality, precision and historical conservatism of scientific Englsh.
Foreign vocabulary is predominant in scientific writing. Many latin and greek words are found in scientific writings. This reflects commitment to tradition and formal style.

In order to ease the task of comprehension and strike a balance with technical vocabulary, common words are widely used. These simple words contribute to the ***Core vocabulary*** of scientific writing.
Acronyms and abbreviations are used in repetition of certain terms.
Colloquialisms are rare. As the mode of writing is formal.
Characteristic vocabulary such as "thus" and depersonalised subjects are used to affirm speciality, conventionality and objectivity.
The scientific writers resort to ***circumlocutions*** to emphasise the objective nature of scientific writing.
Lexical repetition is found as key words are stressed up on to achieve precision and reference.

3.4.1. Stylistic Analysis of Advertisements

1. The vocabulary used in the advertisements is simple. Monosyllabic words are used as they are easy to understand, remember and memorize.
2. Common everyday words are used in order to create close and friendly ties with the readers.
   Ex: "It's", "there's", "go", "come" "attractive" etc.
3. Colloquial words and expressions are also used on a large scale.
   Ex: "it's", "that's" "don't"

Phrasal verbs such as "put off", "give up", "look for" etc,
Special expressions such as "help yourself", "just amazing" etc are used.

4. Word of emphasis and exaggeration like "best", "great", "incredible", "absolute", "fantastic" etc are frequent in the advertisements.
5. Metaphor, simile, personification, word play, pun etc are mostly exploited in advertisements.
6. Ambiguity in language is used to arouse the curiosity of the readers.
7. Deviant spelling is used in advertisements like " Kwality icecream"
8. Abbreviations and acronyms are also used in advertisements.

3.5. PHONOLOGY IN SCIENTIFIC WRITING AND ADVERTISEMENTS

In scientific English phonology is not noticed as elegant, beautiful language is insignificant.

Rhyme, alliteration and onomatopoeia are used in advertisements.

Rhyme is the repetititon of similar sound in words in a sentence.

Ex: why **bovver** with a **hovver**

Alliteration is the repetition of one letter

Ex: "Turn your **c**ar into a **c**at!"

" Cash **b**ack **b**onus" (Ghazala:167)

OnomatopoeiaWords that are identical with, and derived from their pronunctiation are described as onomatopoeia.

Ex: "mew" (the sound of the cat)

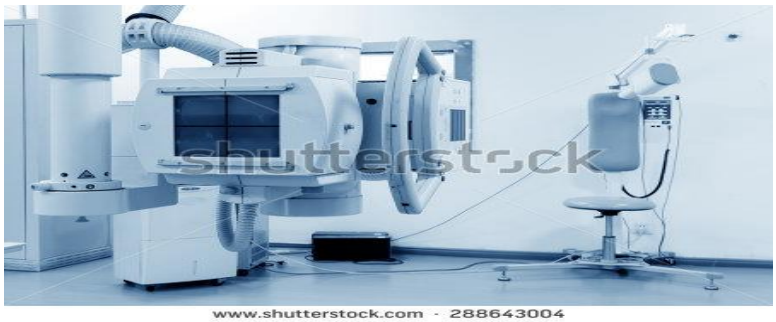
"quack" (the sound of the duck)

(Examples extracted from Varieties of English Simplified: A Textbook for Advanced University Students of English. Hasan Ghazala, 1994.)

3.6. ANALYSIS OF SCIENTIFIC WRITING AND ADVERTISEMENT

3.6.0. Scientific Writing Analysis

(a) Paragraphing



How does an X-ray machine work?

An X-ray machine is essentially a camera. Instead of visible light, however, it uses X-rays to expose the film. X-rays are like light in that they are **electromagnetic** waves, but

they are more energetic so they can penetrate many materials to varying degrees. When the X-rays hit the film, they exppose it just as light would. Since bone, fat, muscle, turmors and other masses all absorb X-rays at different levels, the image of the film lets you see different structures inside the body because of the different levels of exposure on the film.
(http://science.howstuffworks.com/innovation/everyday-innovations/question18.htm)

In the above writing the first sentence is a simple sentence. And the rest of the sentences in the paragraph are all complex and compound sentences. But there is no difficulty in understanding the write up. The technical terms that are found in this write up are "electromagnetic waves"and "X-ray"

(b) Use of Technical Jargon (Labelling)

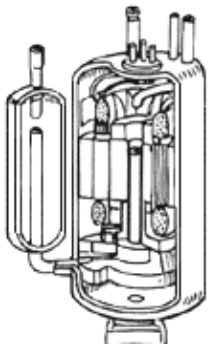
(https://www.google.co.in/search?q=description+of+a+computer+with+image&newwindo)

In the above picture the various components of the computer are labelled and they are all technical terms. "The Mouse" or the "Mouse Mat" referred to are the Jargons of computer language**.**

(c) Use of Objective and Depersonalised Language

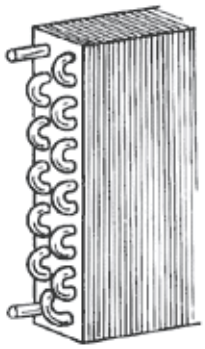
How AC works ? Compressor

Compresses the refrigerant from low pressure (low temperature) to high pressure (high temperature). This conversion raises the boiling point to higher temperature levels, facilitating elimination of the heat brought by the outdoor air.



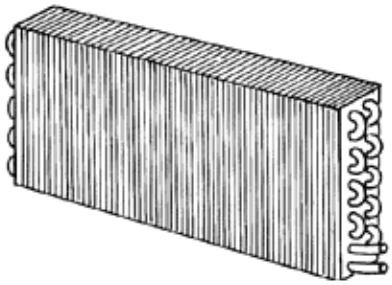
Condenser

This component receives gas at high pressure and high temperature from the compressor. In air-cooled condensers, the metallic surfaces cool the gas which changes status and turns to liquid. In the case of water-cooled condensers, it is the circulation of the water that produces the same cooling effect.



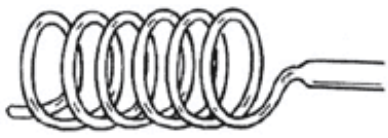
Evaporator

When the refrigerant evaporates in the evaporator, it absorbs heat from the surrounding air and produces cooled air.



Capillary tube

A narrowing of the tube connected along the line between the condenser and the evaporator with diameters ranging from 1 to 2 mm. and lengths ranging between 1 and 2 m, allows the adjustment of the amount of gas fed to the evaporator.

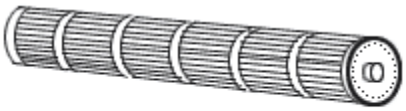


Electrical parts

Electric and electronic components needed by the various air conditioner functions.

Indoor fan

It exhausts air from the indoor environment and conveys it through the evaporator; the air is now cool and distributed back into the environment.



Cross-flow fan

Radial fan

Outdoor fan

This causes the air to circulate through the condenser in order to cool the refrigerant.

Axial fan

http://les.mitsubishielectric.it/en/informazioni-utili/componenti-principali.php

The above pictures are all the components of an Air Conditioner. The description of those pictures of those components is about how they function in an air conditioner. The language used to describe the components is objective and depersonalised. No Colloquial expressions are found in the description of any of these technical write-ups. The language is simple, precise and formal

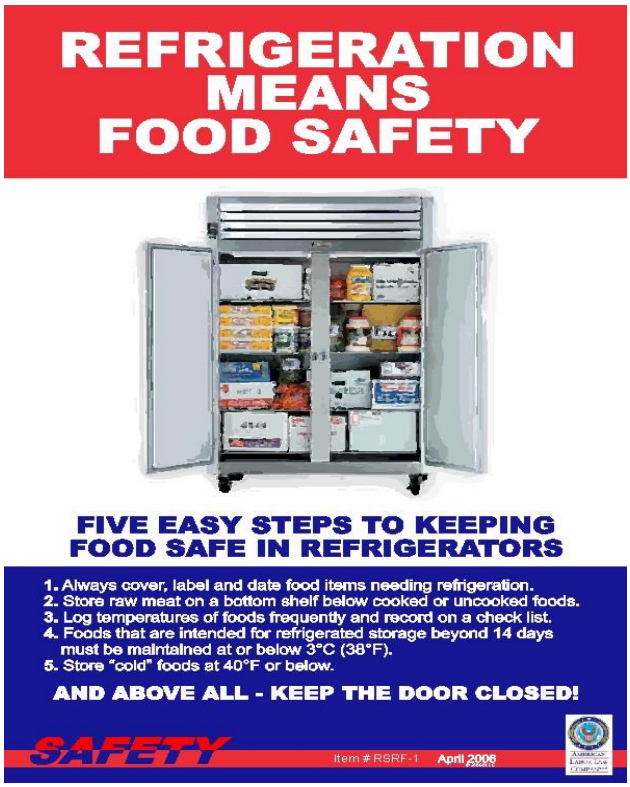
3.6.1. Analysis of Advertisement

(a) Paragraphing

(www.google.co.in/search?q=samsung+refrigerator+advertisement&newwindow)

The above advertisement of the fridge talks about the design of the refrigerator that occupies no extra space other than its usual dimensions. But the inner design of it gives more room to accommodate several items. To stress on the fact that the fridge is normal in dimensions, the ad-maker uses the term “sleek”. This feature of the refrigerator is mentioned in a compact paragraph. The attractive colours inside the refrigerator captivate the minds of the people and make them look at the picture and compel them to read the advertisement.

(b) Capitalisation and subtle suggestion



(http://ep.yimg.com/ca/I/yhst-3691191905434_2263_20826851)

In the above advertisement one can find the use of different colours and also the capitalisation of the Title, which is catchy to the eyes of the readers. The stress is not on the refrigerators. But the use of refrigeration for the safety of the people. The 'Ad' subtly states the need to buy a refrigerator and store food. Though every body knows that refrigerator helps in preserving food, the title "REFRIGERATION MEANS FOOD SAFETY" goes without saying that the chief aim of the refrigerator manufacturer is consumers' health. The subtle statement that "REFRIGERATION MEANS FOOD SAFETY" makes an indelible impression on the minds of the reader to go for it as every one considers safety of one's health as more important than any thing else. So it is pursuing the consumer to buy the refrigerator for the safety of his/health by preserving food safely.

(c) Caption

(http://i.embed.ly/1/display/resize?key=1e6a1a1efdb011df84894040444cdc60&url=http%3A%2F%2Fstories.flipkart.com%2Fwp- content%2Fuploads 2FLe1s_mainimage-1.jpg)

In the above advertisement of a smart phone, we see the caption " Le 1s Smarter than genius". It appeals to the mobile users a lot. Here the target group is the people who wish to buy a smart phone or the ones who already possess it. The ones who wish to buy it feel that their phone is the best one in the market and it works much better and smarter than a human brain. It also makes the consumers (who already owned) proud, as they consider themselves geniuses in opting for that mobile. Thus people are carried away by the commercial ads. The more beautiful, attractive and appealing the advertisement is, the more people tend to get influenced by it.

3.7. CONCLUSION

Thus the English used for science and advertisements is totally different from the ordinary day to day life. The stylistic analysis of an ad shows that it is different from that of a science variety of language. The vocabulary used is technical jargon in science write ups while in advertisements the language is ornate. The purpose of advertisements is to captivate the emotions of the people to promote business products and improve sales while the science write ups are meant to present facts. Except for a few similarities, there is a vast difference between advertising English and scientific English.

3.8. SELF ASSESSMENT QUESTIONS

1. What is an advertisement?
2. What is scientific writing?
2. How is the languagae of advertisement different from that of scientific writing?
3. Is the grammar and phonology of advertisement same as it is scientific English?
4. What differences do you find in the vocabulary of advertisements and scientific English?
5. Is there any difference between rhyme and alliteration?

3.9. REFERENCES

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7. http://i.embed.ly/1/display/resize?key=1e6a1a1efdb011df84894040444cdc60&url=http%3A%2F%2Fstories.flipkart.com%2Fwp- content%2Fuploads 2FLe1s_mainimage-1.jpg
8. www.google.co.in/search?q=samsung+refrigerator+advertisement&newwindow
9. https://www.google.co.in/search?q=description+of+a+computer+with+image&newwindow

T. Sujani

LESSON 4

ENGLISH OF JOURNALISM & SPORTS

OBJECTIVES

The objectives of the lesson are

- To understand the characteristics of journalistic language.
- To familiarize oneself with the linguistic features of sports casting & reporting.
- To know the major stylistic features of journalese.
- To develop awareness about varieties of English language.

STRUCTURE

4.1. Introduction
4.2. Layout
    4.2.1. Headlines or Titles
    4.2.2. Paragraphing
    4.2.3. Punctuation
    4.2.4. Chromatics, Photography & Typography
4.3. Grammar
    4.3.1. Sentence Structure
    4.3.2. Clause Structure
    4.3.3. Phrase Structure
    4.3.4. Tense & Voice
4.4. Vocabulary
    4.4.1. Nouns as Adjectives
    4.4.2. Emphatic Vocabulary
    4.4.3. Acronyms & Abbreviations
    4.4.4. Neologisms
    4.4.5. Rhetorical Figures
4.5. English for Sports
4.6. Lexical Features
    4.6.1. Formulae
    4.6.2. Terminology
    4.6.3. Phrasal Verbs
    4.6.4. Idioms
    4.6.5. Metaphors & Metonymies
4.7. Syntactic Features
    4.7.1. Simplification
    4.7.2. Substitution
    4.7.3. Word Order
    4.7.4. Tags
    4.7.5. Result Expressions
    4.7.6. Tense
    4.7.7. Modifiers
4.8. Paralinguistic Features
    4.8.1. Segmentation
    4.8.2. Speed Variations
4.9. Conclusion

4.10. Exercise
4.11. Self-Assessment Questions
4.12. References

4.1. INTRODUCTION

The synchronic study of language looks into the similarities and differences in a language at a particular period of time. Dialects are the varieties of language depending on the user. Each variety is used by a particular group of people living in a particular region.

Register is language variation according to use. There are three potential factors which influence the kind of language that we use and cause a language variation. They are: Medium (through which the message is transmitted to the receiver), Tenor (the relationship between the persons involved in the communicative act) and Domain (the field or the activity in which language plays a part).

The English of journalism is a register. English newspaper writing began in the 17th century. The first English newspaper was *The Weekly News* which appeared in May 1622.

Today's English newspaper has most similarities with the British English newspaper in the 18th century. The register of newspaper language is termed as *Journalese*. Webster defines *Journalese* as "English of a style featured by use of colloquialisms, superficiality of thought or reasoning, clever or sensational presentation of material, and evidence of haste in composition, considered characteristic of newspaper writing." English for journalism has its own characteristics which can be observed in the layout, grammar, vocabulary, and rhetorical figures.

4.2. LAYOUT

The layout in the newspaper includes headlines, paragraphing, punctuation, chromatics, photography, typography, advertisements and many more. The first three have linguistic importance and are therefore, discussed in detail.

4.2.1. Headlines or Titles

A newspaper headline or caption is one of the most interesting and attractive part of a newspaper. It is a very short summary of a news report. Usually it appears in large letters above the report. Its grammar is often non-standard and hence it causes ambiguity sometimes.

However, headlines are intentionally designed to be short and attract attention. Major linguistic features are:

1) Present simple for past events

The present tense is more dramatic and immediate and helps emphasize the action which is happening, rather than its completion. For example:

- *Parliament confirms new real estate policy.*
- *Tiger escapes zoo.*

2) Leaving out auxiliary verbs

With perfect tenses, progressive and passive structures, auxiliary verbs are considered unnecessary in headlines. So they are left out. This makes some headlines appear to be in the past tense. For instance:

- *New real estate policy decided by Parliament.* (New real estate policy has been decided by Parliament)
- *Tiger escapes zoo – ten killed.* (ten people have been killed / were killed)
- *Five stranded in sudden flood.* (five people have been stranded / were stranded)
- *Temperatures rising as climate changes.* (temperatures are rising)

3) Infinitives for future events

In the newspaper headlines, to-infinitives are often employed to show future events.

- *Parliament to decide new real estate policy tomorrow.*
- *Vice President to visit Russia for further talks.*

4) Leaving out articles

Articles are usually dropped so as to maintain brevity in the headlines. Further, they don't affect the sense in the caption.

- *Prime Minister addresses kisan rally* (The Prime Minister addressed the kisan rally)
- *Woman releases rabid dog in park* (A woman released a rabid dog in a park)

5) Leaving out "to be"

'To be' form normally follows a noun in a statement. But here, it is left out to make the caption compact.

- *Peasants unhappy about budget. (Peasants are unhappy about the budget)*
- *CM serious on Metro Project. (The CM is serious on the Metro Project)*

6) Leaving out "to say"

While quoting the words of somebody, the headlines drop the reporting verbs such as –say, comment, tell, argue, announce and shout. A colon is used after the reporting subject. For example:

- *Mr. Trump: "I will stand by my words!"*
- *Bush on Iraqi invasion: "This aggression will not stand."*

7) Replacing conjunctions with punctuation

Conjunctions are often replaced by commas, colons, hyphens to join clauses.

- *Police arrest kidnappers – close case on abductions.*
- *Fire in factory: thousands dead.*
- *Man kills 8, self.*

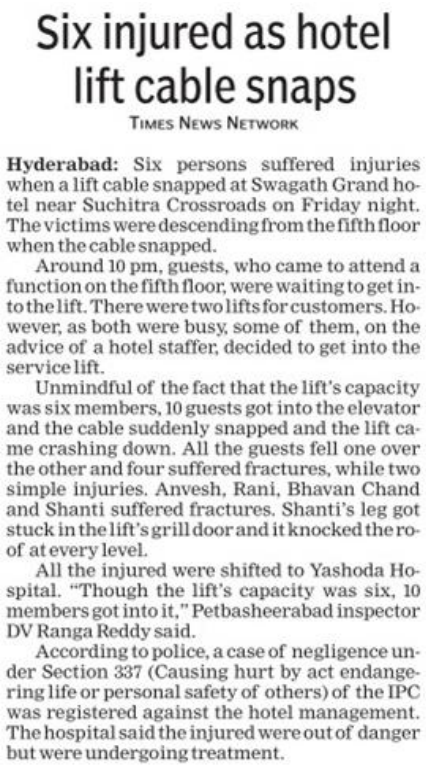
8) Using figures for numbers

Using figures for numbers saves space and helps the headlines to be compact.

- *8 dead in stampede.*
- *3 weeks to World Cup – fans go mad.*

4.2.2. Paragraphing

Paragraphs are well-organized. Most of them have a rough division of introduction, amplification and conclusion. The first paragraph or introduction of a news story gives the summary of the news to follow. This is called 'lead' paragraph. It answers six questions such as Who? What? When? Where? Why? and How? The rest of the report elaborates on these answers. Whenever relevant, a past event or background history makes a part of the news story. The newspaper articles have short paragraphs, sometimes just three sentences. They usually begin with a dateline. Paragraphs are mostly more organized in quality newspapers than in popular newspapers. Let us analyze a news article.



Six injured as hotel lift cable snaps

TIMES NEWS NETWORK

Hyderabad: Six persons suffered injuries when a lift cable snapped at Swagath Grand hotel near Suchitra Crossroads on Friday night. The victims were descending from the fifth floor when the cable snapped.

Around 10 pm, guests, who came to attend a function on the fifth floor, were waiting to get into the lift. There were two lifts for customers. However, as both were busy, some of them, on the advice of a hotel staffer, decided to get into the service lift.

Unmindful of the fact that the lift's capacity was six members, 10 guests got into the elevator and the cable suddenly snapped and the lift came crashing down. All the guests fell one over the other and four suffered fractures, while two simple injuries. Anvesh, Rani, Bhavan Chand and Shanti suffered fractures. Shanti's leg got stuck in the lift's grill door and it knocked the roof at every level.

All the injured were shifted to Yashoda Hospital. "Though the lift's capacity was six, 10 members got into it," Petbasheerabad inspector DV Ranga Reddy said.

According to police, a case of negligence under Section 337 (Causing hurt by act endangering life or personal safety of others) of the IPC was registered against the hotel management. The hospital said the injured were out of danger but were undergoing treatment.

Fig. 1

The figure1 illustrates most of the features of a newspaper paragraph. Here, the lead paragraph introduces the story. All six questions are answered in this paragraph.

Who?	Guests who came to attend a function.
What?	Six persons suffered injuries.
When?	On Friday night.
Where?	At Swagath Grand hotel near Suchitra Crossroads.
Why?	A lift cable snapped.
How?	The victims were descending from the fifth floor when the cable snapped.

The second and third paragraphs present amplification part of the news item. The fourth and the fifth paragraphs conclude the story. In regard to the length of the paragraphs, the second one has three sentences while the third one has four sentences. But the first, the fourth and the fifth have two sentences each.

The organization of paragraphs has two important functions. First, it reflects the seriousness of the whole report. Secondly, it indicates the formality of style. On the reader's side, it is easy for him to comprehend the article when it is properly organized. Division of paragraphs sustains the reader's interest. Lengthy paragraphs look monotonous.

4.2.3. Punctuation

Punctuation marks are normally used in quality newspapers. In popular newspapers, especially in headlines, they are sometimes used in a significant way. For example, conjunctions are replaced by punctuation marks such as commas, colons, hyphens to join clauses. For example:

Mar 13 2016 : The Times of India (Hyderabad)

Jagan DA case: AP
may take over assets

Fig. 2

While quoting somebody, the headlines often replace the introductory verb 'say' with a colon. For example:

Mar 13 2016 : The Times of India (Hyderabad)

TRS lying about job vacancies: Oppn

Fig. 3

4.2.4. Chromatics, Photography & Typography

In the recent times, increased employment of colorful pictures and photographs is noticed in the newspapers. They are often used to head a leading article. They are also observed in the back and centre pages. They are appealing to the readers. Graphic representation makes the news item more evident to readers.

After the advent of computers, use of typographical features in the newspapers is doubled. Italics, bold letters, capitalization of each word in captions are extensively employed today with a view to emphasizing.

4.3. GRAMMAR

In the newspaper English, the rules of grammar and word usage are generally followed as formal style is preferred here. Sentence structure is mostly complex though simple sentences are also employed. Subordination of clauses is the usual occurrence.

4.3.1. Sentence Structure

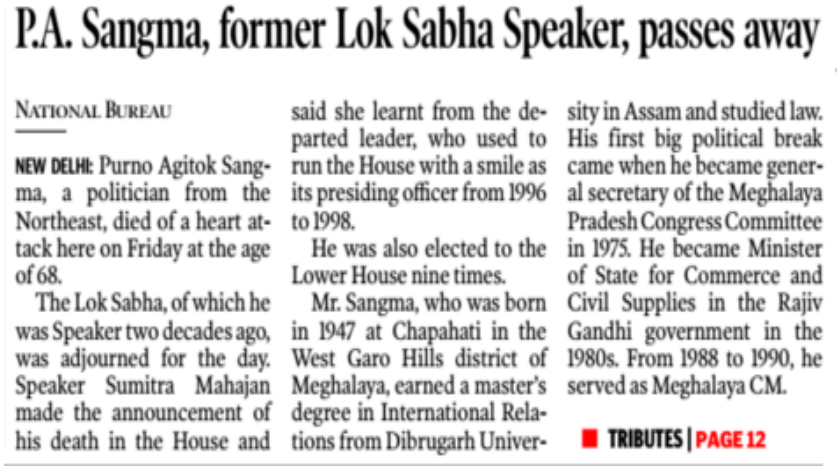
Sentences are not only complex but also long. Sometimes, they look ambiguous too. Figures 4 & 5 illustrate the typical sentence structure of newspaper English.

Mar 14 2016 : The Times of India (Ahmedabad)

UK blow for workers; cheer for pupils in US

The British government has framed a new set of rules under which non-European Union workers living in the country for less than 10 years will face deportation unless they earn at least £35,000 a year. However, jobs like nursing are exempt from the regulation that takes effect from April 6. On the other hand, the US has changed visa rules under which international students will be eligible to stay on for three years after finishing their degrees for training leading to jobs. PTI P 11

Fig. 4



P.A. Sangma, former Lok Sabha Speaker, passes away

NATIONAL BUREAU

NEW DELHI: Purno Agitok Sangma, a politician from the Northeast, died of a heart attack here on Friday at the age of 68.

The Lok Sabha, of which he was Speaker two decades ago, was adjourned for the day. Speaker Sumitra Mahajan made the announcement of his death in the House and said she learnt from the departed leader, who used to run the House with a smile as its presiding officer from 1996 to 1998.

He was also elected to the Lower House nine times.

Mr. Sangma, who was born in 1947 at Chapahati in the West Garo Hills district of Meghalaya, earned a master's degree in International Relations from Dibrugarh University in Assam and studied law. His first big political break came when he became general secretary of the Meghalaya Pradesh Congress Committee in 1975. He became Minister of State for Commerce and Civil Supplies in the Rajiv Gandhi government in the 1980s. From 1988 to 1990, he served as Meghalaya CM.

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Fig. 5

In the Fig. 4, the first sentence is lengthy and complex with one main clause and two clauses subordinated.

The British government has framed a new set of rules –	Main clause
Under which non-European Union workers living in the country for less than 10 years will face deportation –	Sub clause
Unless they earn at least £35,000 a year. –	Sub clause

The complexity of this kind makes the information condensed and concentrated. Further, complexity of sentence structure is a feature of formality. In the Fig. 5, mid-branching of the sentences and relative clauses may be observed.

The Lok Sabha, *of which he was speaker two decades ago ….*

She learnt from the departed leader, *who used to run the House with a smile as its presiding officer from 1996 to 1998.*

Mr. Sangma, *who was born in 1947 at Chapahati in the West Garo Hills district of Meghalaya …*

4.3.2. Clause Structure

The clause structure is also complex and complicated. This is the obvious result of the complexity of sentence structure. The striking feature of clause structure is the extensive use of post-modifying relative clauses. Coordination is also used frequently. It is useful in giving relevant information without interrupting the flow of sentences. For example:

Subordination:

…. *that, so far, doctors have established …* (Fig.6)

…. *that the death was due to drowning …* (Fig.6)

…. *who drowned in a tank at Ryan International School on January 30*. (Fig.6)

Coordination:

…. *and the cable suddenly snapped* … (Fig.1)

…. *and the lift came crashing down* … (Fig.1)

…. *and four suffered fractures* … (Fig.1)

…. *and it knocked the roof at every level* … (Fig.1)

Ryan case: Foul play ruled out

SHUBHOMOY SIKDAR

NEW DELHI: The police have ruled out the possibility of homicide in the death of six-year-old Divyansh, who drowned in a tank at Ryan International School on January 30.

A police officer said that a status report was submitted to the Delhi High Court on February 29. "We have appraised the court that our investigation doesn't indicate that someone else could have pushed Divyansh into the tank," said the officer.

He, however, added that a detailed post-mortem report was yet to come from AIIMS. The police said that, so far, doctors have established that the death was due to drowning and there was no sexual assault.

Figure 6

Money laundering probe likely against Virbhadra

Devesh K. Pandey

NEW DELHI: The Enforcement Directorate is exploring the possibility of launching money laundering investigations into disproportionate assets allegations against Himachal Pradesh Chief Minister Virbhadra Singh, his relatives and associates.

As the provisions under which the Central Bureau of Investigation (CBI) is conducting the probe are predicate offences, the ED is well within its power to launch its own probe.

The CBI has named the former Minister of Steel, his wife Pratibha Singh, and his associates Anand and Chunni Lal Chauhan for their alleged involvement in the DA case. Mr. Singh has been accused of amassing unaccounted wealth worth Rs. 6.03 crore between 2009 and 2012.

According to the CBI, Mr. Singh's son Vikramaditya had purchased a farmhouse at Mehrauli in South Delhi for Rs.1.2 crore through a company, using the money obtained from his father.

CONTINUED ON PAGE 13

Figure 7

4.3.3. Phrase Structure

Noun and Adjectival phrases too are complex and formal in quality newspapers. They serve the purpose of conciseness and saving space. For example:

Noun phrase:

…. *non-European Union workers living in the country for less than 10 years* … (Fig.4)

…. *after finishing their degrees for training leading to jobs* … (Fig.4)

Adjectival phrase:

…. *Unmindful of the fact* … (Fig.1)

…. *exempt from the regulation* … (Fig.4)

4.3.4. Tense & Voice

Present perfect tense is extensively used in reporting the news. As it always implies a strong connection to the present, journalists prefer it to the past simple to convey a completed action. For example:

…. The police *have ruled out* … (Fig.6)
…. Vikramaditya *had purchased* … (Fig.7)

Active voice is usually used in all kinds of newspapers. But passive voice is used with a special purpose in mind. It can demonstrate an interest in the event reported. It can make the doer insignificant. It can give objectivity to the reporting. It adds to the formality of style too. For example:

…. a status report *was submitted* … (Fig.6)
…. Mr. Singh *has been accused* of … (Fig.7)

4.4. VOCABULARY

Newspaper style has its specific **vocabulary features** and is characterized by a free use of special political and economic terms like *president* and *election*. Newspaper clichés like *pressing problem, danger of war, pillars of society* are quite familiar to the readers. Usually, 'strong' verbs and nouns are preferred over hackneyed words and expressions in the field of journalism. Colloquialisms are abundant in popular newspapers while they are not common in quality newspapers. Other major features of English vocabulary in journalism are:

4.4.1. Nouns as Adjectives

A common trait found in the newspaper English is the overuse of nouns as adjectives. Mostly they are employed to save space and continue the flow. For example:

Money laundering investigations (Fig.7)
Disproportionate assets allegations (Fig.7)
Petbasheerabad inspector (Fig.1)

4.4.2. Emphatic Vocabulary

Sparing use of intensifiers such as ‘very’, ‘many’, ‘too’, ‘highly’, ‘greatly’ and emphatic words like ‘certainly’, ‘surely’, ‘undoubtedly’, ‘absolutely’ is another feature of newspaper style of English. Such words are used only when necessary and demanding.

4.4.3. Acronyms and Abbreviations

Both are common in newspapers. The two main functions that they do are to save space and maintain formality. The formal English is abundant in acronyms and abbreviations. For instance, figures 6 & 7 have CBI (Central Bureau of Investigation), DA (disproportionate assets) and AIIMS (All India Institute of Medical Sciences). Acronyms like NATO, UNICEF and NATO are often found in newspapers.

4.4.4. Neologisms

Neologisms are newly coined terms, words or phrases or new meanings for existing words. Peter Newmark defines neologisms as "newly come lexical or existing units that acquire a new sense." They are commonly used in daily life but are not formally accepted into English language yet. Such neologisms are commonly found in popular newspapers. *Redhot (*glowing red because of being very hot), *over-quick* (too quick), *staycation* (A vacation at home or in the immediate local area), *Ego surfer* (A person who boosts his ego by searching for his own name on Google and other search engines) and *marketer* (one that deals in a market) are a few examples for illustration.

4.4.5. Rhetorical Figures

Rhetorical figures usually add to the formality of style. They are appealing and interesting to the readers. Metaphors, puns, similes and personification are the main rhetorical figures that one can find in quality newspapers. Metaphorical English is quite common here. For example:

- *odour of onion in Delhi* meaning 'price rise of onion in Delhi'. (*Times of India*, 28 Oct. 1998)
- *black coffee woman* meaning 'modern, glamorous, smart woman'. (*ToI*, 24 Aug. 1998)
- *written in sand.* "sand" refers to 'Rajasthan, the ensuing election and voting there'. (Editorial, *ToI*, 8 Sept. 1999)
- *washing dirty linen in public* referring to 'the controversy between two washing machine manufacturers LG and Samsung'. (*ToI*, 6 Aug. 1999)
- *bubblegum campuses* referring to 'college campuses'. (*ToI*, 27 May 2001)
- 'Pun' is a word play. Newspaper English sometimes puts 'pun' to the best use. Britain's newspaper *The Sun* is known for its front page headlines. For example:
- *Obama Lama Ding Dong* (President Obama meets Dalai Lama)
- *Wam Bam! Sam Cam to be a Mam* (Prime minister David Cameron's wife Samantha reveals she's pregnant)
- *It's Paddy Pantsdown* (Paddy Ashdown, former leader of the Liberal Democrat party, admits to an affair)

'Simile' is an indirect comparison. Similes are often found in newspaper articles. Journalists use them for a variety of reasons but they share two common characteristics. 'Simile' is not a cliché for journalists. Its purpose is serious and significant. Journalists compare things with items that readers can quickly picture. For example:

- *The floors of the school are stacked on top of one another like four thick slices of bread.* When the building collapsed Friday, dozens of the sons and daughters of India's striving middle class were killed, trapped after a powerful earthquake struck this thriving city in western India. (Celia W. Dugger, 28 Jan. 2001, *The New York Times*)
- Today's crash left *coaches piled atop each other like logs on a campfire.*
- (Barry Bearak. 3 Aug. 1999, *NYT*)
- *Like water rushing over a river's banks, the federal government's rapidly mounting expenses are overwhelming the federal budget* and increasing an already swollen deficit. (Louis Uchitelle and Robert Pear 20 Oct. 2008, *NYT*)

4.5. ENGLISH FOR SPORTS

"Registers are sets of vocabulary items associated with discrete occupational or social groups" (Wardhaugh). Sportspersons, sportscasters and sports columnists are an exclusive occupational group who often use specific vocabulary which is mostly unintelligible to those who are not related to sports. This sports register employed in sports columns of print media and sports talks and commentaries of electronic media has its own features. Especially, the vocabulary pertaining to sports cannot be easily comprehended. Sportspersons use their own vocabulary for the sake of simplifying and convenient communication. Without prior knowledge of sports, one tends to misunderstand them.

4.6. LEXICAL FEATURES

A very rich lexicon is used in sports reporting and commentary. Some of them are formulae, terminology, phrasal expressions, idioms, metaphors and metonymies which are mostly register-specific.

4.6.1. Formulae

Formulaic phrases are pre-constructed or semi pre-constructed expressions. Kuiper calls these phrases 'formulae.' Sportscasters use them in order to verbalize recurrent events in sports. 'Possession' of the ball is the most recurring event in football game. Therefore, 'possession' is an appropriate example for formulaic language in sports register. E.g.
X has the ball, X in possession, the ball's with X or *it's with X*.

4.6.2. Terminology

Words from soccer like *hand, free kick, bye, Vs, FA* cannot be understood in their intended sense by those who are not familiar with the sport. Let us see how these words have their own specific meanings in the world of soccer.

- *Hand* means 'the ball is touched by the player's hand unconsciously/unintentionally'
- *Free kick* means 'following the foul made by the opposite team, a player is given a chance to kick the ball freely without getting it touched by another player.'
- *Bye* means 'free score got by a team in the absence of a rival team for playing.'
- *Vs* means 'as opposed to.'
- *FA* means 'Football Association.'

4.6.3. Phrasal verbs

Phrasal expressions are particularly common in sports commentary. They are handy to the sportspersons as well as sportscasters. The following excerpt illustrates the point.

"I saw Usain Bolt **notch up** another couple of victories at the Olympics this year! After his **warm up** I saw him **join in** some exercises with the other athletes. That day he was **taking part** in a sprint. He looked extremely **bulked up**; he must **work out** a lot! To look like that I'll have to do a lot of **push-ups**. The race **kicked off**. **Urged on** by the crowds, the runners sprinted off. Quickly the group **fell apart** as some athletes overtook others. One or two runners **fell behind** and had to **give up** and **drop out**. Meanwhile Usain Bolt **caught up** with the first two athletes. He wasn't going to **give up**! He **went ahead**, **knocking out** the

competition and leaving them far behind when he crossed the finish line." (Commentary during the Olympic Games 2012)

- **Bulk up:** to increase in size, particularly large and muscular.
- **Catch up**: to move fast enough so that you are equal to someone else.
- **Fall behind:** to fail to keep the same speed as someone else.
- **Warm up**: to prepare for physical exercise by stretching or exercising beforehand.
- **Cool down**: to relax the body after physical exercise by stretching.
- **Drop out**: to stop participation in a game, club or school.
- **Fall apart:** to break, separate or collapse.
- **Give up**: to stop trying, admit defeat or lose hope that something will happen.
- **Hit back**: to fight back, to respond to failure or aggression.
- **Join in**: to do an activity with other people.
- **Kickoff**: to start playing in a football game.
- **Knock (someone) out**: to make someone unconscious, or to eliminate your competition.
- **Push up**: to raise something up or a type of exercise designed to improve upper body strength.
- **Notch up**: to increase, add up or score something.
- **Send off**: to remove someone, usually from a game, for violation of the rules.
- **Take part**: another way to say **join in**; to do something with a group of people.
- **Urged on**: to encourage, especially by cheering or shouting.
- **Go ahead**: to start, or continue, often after getting permission.
- **Work out**: hard exercise with the aim of improving physical fitness and appearance.

4.6.4. Idioms

Sports talk is strewn with idiomatic expressions too. Sports columnists also make use of the idioms well known in the sports world. They help convey the exact situation in the game. For example:

- **At this stage in the game** = now, at this moment. (At this stage in the game, it looks as though anyone could win the gold medal.)
- **Blow the competition away** = to win easily. (That boxer is so strong; he's going to blow the competition away.)
- **Front runner** = a person who is expected to win. (Sarah is the front runner for the gold medal this year.)
- **Give it your best shot** = to try as hard as possible. **(**Give it your best shot and you might get into US this year.)
- **Have the upper hand** = to have an advantage, or better chance of succeeding. (During their match against England, it was clear that India had the upper hand.)
- **Neck and neck** = to be exactly even, especially in a competition or race. (The two sprinters were neck and neck throughout the race.)
- **The ball's in your court** = it is your turn to make a move or offer. **(**I've made my decision. The ball's in your court now.)
- **Time out** = to finish or have a break. (She's exhausted**.** Let her take some time out and come back to the work later.)

4.6.5. Metaphors & Metonymies

A large part of football expressions are based on metaphors and metonymies. 'Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics.' 'War' metaphors are the most striking in football which is often considered a war. Some of the examples are: *squad, veteran, captain, target, shooting, attacking, defending, campaign, friendly etc.* In metonymy, one entity stands for another. There is a logical connection between the two. For example:

- *Ball in the net* stands for 'goal is scored'.
- *Final whistle* stands for 'end of the match'.
- *India scores* stands for 'an Indian footballer scores'.

4.7. SYNTACTIC FEATURES

The syntax in sports commentaries is weak. The sentences and clauses are loosely linked, mostly by conjunctions like *and* or *but.* Sentences are incomplete; phrases are broken; grammatical discontinuities are common.

4.7.1. Simplification

Two types of simplification are often found in sports register. They are ellipsis and substitution. The practice of leaving out certain necessary parts of a sentence because they can be presumed from the previous utterance or from the context is called 'ellipsis'. For example:

- A lucky break as the ball drops to Mohinder. (*It is* omitted)
- Brought down by Preetham. (*He/She was* omitted)
- Could make a chance with this attempt. (*He/She* omitted)

4.7.2. Substitution

A replacement of certain element with another word or phrase is called 'substitution'. For the purpose of simplification and for avoiding redundancy, names are often replaced by pronouns. In the examples that follow, *ball* is replaced by *it.*

- Dogra heads *it* away.
- Revanth played *it* against Visu.

4.7.3. Word Order

An unusual word order in which predicate is followed by subject is a common characteristic of sports register. This is followed for the purpose of identification and emphasis. There are two ways in which it is done. The first one is 'passive construction'. For example:

- Skied in the air by Virat.
- And that was excellent work by Chris.

The second one is subject-verb 'inversion'. For example:

- In goes Javed.
- Here comes the captain again.

4.7.4. Tags

Tags or right dislocations are a common feature of sports commentary. Here the tag is a noun or a noun phrase added at the end of the clause. A co-referent pronoun usually makes a part of that clause. The tag seems to be a part of the clause but it stands out of it. For example:

- They are all over the shop, the players.
- He didn't get much time to see that, the goal keeper.

4.7.5. Result Expressions

A specific way of saying that an action leads to a result is commonly found in sports reporting as well as commentary, according to Ferguson. Sportscasters usually choose 'to +verb' or 'for+ noun' constructions. For example:

- And bravely in *for a header!*
- Defender working hard *to stay in position.*

4.7.6. Tense

Simple present is the usual tense for commenting on the sequence of quick events in the game. Ferguson's research shows that sportscasters use progressive tense in three contexts, when the event's duration is extended and when they deal with an unexpected situation. Muller claims that the past tense is the predominant one while the present perfect is used only in a few specific instances. For example:

- Basher passes to Baig, Munna makes a quick pass to Bhutia. Bhutia is away with the ball. But he's losing his advantage.

4.7.7. Modifiers

Sportscasters use modifiers skillfully. They give additional information about the player. Usually, they are attached to his/her name in the form of "appositional noun phrases, non-restrictive relative clauses or proposed adjectival constructions."(Ferguson) For example:

- This is Rohit, *the young Gujarati player,* holding on from Dhoni.
- They have finally beaten the goalkeeper, *who has been in top form.*

4.8. PARALINGUISTIC FEATURES

In sports commentary, pitch, volume and intonation are the most significant features of the spoken discourse. Their application invariably causes segmentation and speed variations.

4.8.1. Segmentation

Sentences and clauses in sports commentary are not ideal units of language. The speech is often broken into segments because of the rapid production. Loose or no grammatical linkage is found between them. The flow of the speech is generally connected by intonation alone. Hence, as termed by Chafe, "intonation units", the units of spoken language which are based on intonation, are quite common here.

4.8.2. Speed Variations

Speed variations are caused by the sportscaster's excitement over the events in the match. They are carried out by clipped syllables, drawled syllables and held syllables. "Clipped syllables are articulated at a more rapid speed than normal, in a very tense way; drawled and held syllables are articulated less rapidly than normal, and are very lax." (David Crystal)

- E.g. for clipped syllables: *ad* (advertisement) & *cable* (cablegram).
- E.g. for drawled syllables: *all* the cheek & *I* think (drawled for emphasis or hesitation)
- E.g. for held syllables: out*RUN* (the syllable '*RUN'* is a held syllable with added extra stress)

4.9. CONCLUSION

English for journalism is a register with a great influence on English language as a whole. Its typical features are mostly found in the layout, grammar and vocabulary. It prefers formality of style but now and then, informal expressions also creep in. Sports register stands as an exclusive variety of English language. The striking features of sports register can be witnessed in its lexical, paralinguistic and syntactic elements.

4.10. EXERCISE

1. Newspaper headlines mostly use:
   A) Present perfect B) Present progressive C) Present simple d) Past perfect
2. 'Lead paragraph' is one which _____ the news item.
   A) introduces B) concludes C) amplifies D) diverts from
3. Conjunctions in newspaper headlines are often replaced by:
   A) Colons B) Parentheses C) Question marks D) Periods
4. _____ is extensively used in news reporting.
   A) Active voice B) Passive voice C) Past progressive D) Future simple
5. 'Assets allegations' is an example for
   A) Noun as Verb B) Ellipsis C) Noun as Adjective D) Verb as Noun
6) 'Formulaic phrases' are _____
   A) post-constructed B) instantly constructed C) unconstructed D) pre-constructed
7) 'India beat Pakistan in the T20 final' is an example for:
   A) Metonymy B) Metaphor C) Pun D) Simile
8) 'Intonation units' are based on:
   A) Variation of rhythm B) Variation of rhyme C) Variation of spoken pitch D) None
9) Sportscasters often use_____ sentences.

A) incomplete b) complex c) too long d) formal

10) 'Steered the match to a close finish.' is an example for:

A) Substitution B) Segmentation C) Ellipsis D) Inversion

4.11. SELF-ASSESSMENT QUESTIONS

1) Identify the paralinguistic features of sports register.
2) What are the features of newspaper headlines?
3) Discuss grammar elements in journalistic register.
4) Trace the vocabulary features in the English of journalism.
5) What are the lexical features of English in the sports variety?

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LESSON 5
DISCOURSE: COHESION, COHERENCE AND CLAUSE ANALYSIS

OBJECTIVES

- To make the students understand the meaning of Discourse
- To let the students know the concepts of Cohesion and Coherence
- To introduce clause and the types of clauses involved in different sentences like simple, complex and compound.

STRUCTURE

5.1. Introduction
5.2. Discourse
    5.2.1. Contexts and Topics of Discourse
    5.2.2 Discourse Markers
    5.2.3. Discourse Organization
5.3. Cohesion
    5.3.1. Reference
    5.3.2. Substitution
    5.3.3. Ellipsis
    5.3.4. Conjunction
    5.3.5. Lexical Cohesion
5.4. Coherence
5.5. Clause Analysis
    5.5.1. What is a Clause?
    5.5.2. Noun Clause
    5.5.3. Adjective Clause
    5.5.4. Adverb Clause
5.6. Types of Sentences
5.7. Exercises on Simple, Complex and Compound Sentences
5.8. Conclusion
5.9. Self – Assessment Questions
5.10. References

5.1. INTRODUCTION

In this lesson the meaning of Discourse, Cohesion, Coherence and Clause Analysis is discussed. It also discusses how Discourse fits into various contexts and gets its identity through the socio - cultural contexts. The milieu has its impact on the Discourse of a particular region or race. Thus Discourse involves language put to use in live contexts. The spoken or written text is referred to as Discourse. This text has a structure and the semantic relationships in the language of a text is known as Cohesion. There are five categories of cohesive elements that help in forming cohesion in a text. They are reference, substitution, ellipsis, conjunction and lexical cohesion. Coherence is achieved by the understanding and interpretation of the text by the readers or hearers or speakers. Coherence of the text varies from person to person based on the wisdom, knowledge and socio-cultural background of the person. In addition to these the types of clauses and sentences are discussed here.

5.2. DISCOURSE

Discourse is a serious writing or talk that is rational and orderly in organization. McArthur defines the term as 'a unit or piece of connected speech or writing that is longer than a conversational sentence' (McArthur 1992:316). Any form of language can be Discourse. For example, the conversation between friends is a discourse, the lecture of a faculty in the class is a discourse, an advertisement is a discourse, an article in a paper or a magazine is a discourse. So discourse has wider implications. The use of language in different situations and contexts is called discourse. Anything that is spoken or written is a discourse. Discourse can be both formal and informal.

In linguistics, *discourse* refers to a unit of language longer than a single sentence. More broadly, *discourse* is the use of spoken or written language in a social context.

Discourse studies, says Jan Renkema, refers to "the discipline devoted to the investigation of the relationship between form and function in verbal communication".

"Discourse is the way in which language is used socially to convey broad historical meanings. It is language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be 'neutral' because it bridges our personal and social worlds."

(Frances Henry and Carol Tator, *Discourses of Domination*. University of Toronto Press, 2002)

Discourse involves language put to use in live contexts. Even in the use of language there are some constraints. Goffman claims that these are universal and appear in all types of communication and in all languages. According to him communication constraints are of two types. They are system constraints and ritual constraints.

(a) System constraints:

The way we open and close conversation

Ex: Hai! How do you do? (opening of conversation)
Ok! Bye. (closing the conversation)

Turn taking signals

In a conversation when people are discussing something either formally or informally, their speech should not overlap. So they take cue from others and express their views. This is rather tacit than explicit.

Some behavioural cues for turn taking signals are:

Intonation, paralanguage, body motion, socio centric sequences like "But uh", "or something" or "you know", syntax i.e., completion of grammatical clause etc.

Repairing messages

In a discourse if something goes wrong, it has to be rectified. The process of such an act is called repairing messages.

(b) Ritual Constraints

Besides system constraints, there is another system of universal constraints on communication called ritual constraints. These constraints smoothen social interaction and interact with the system constraints. For example when we begin a conversation, we expect that others wish to converse with us and will value what we have to say. We expect to receive our fair share of talk time and will, ourselves, allocate a fair share of turns to others.

In part, we judge this willingness in terms of backchannel signals. If back channel signals differ across cultures, we may misjudge the value placed on our participation. In all cultures greetings are given and returned. If the greeting is not returned something has gone wrong in the social interaction. Such ritual expectations form the fabric of social life. Firth rightly argued that language is fundamentally a way of behaving and making others behave.

5.2.1. Contexts and Topics of Discourse

The language of discourse varies from context to context. The sort of language used in political context is different from that of a media discourse. Media discourse is different from movie discourse. The wide range of topics that come under discourse cover various contexts and hence the variegated genres are seen in discourse.

5.2.2. Discourse Markers

A *discourse marker* is a particle (such as *oh, like,* and *you know*) that is used to direct or redirect the flow of conversation without adding any significant paraphrasable meaning to the discourse. It is also called a *pragmatic marker*.

In most cases, discourse markers are *syntactically independent*: that is, removing a marker from a sentence still leaves the sentence structure intact. Discourse markers are more common in informal speech than in most forms of writing.
(http://grammar.about.com/od/d/g/discoursemarkerterm.html)

Thus Discourse markers are words or phrases like *anyway, right, okay, as I say, to begin with*. We use them to connect, organise and manage what we say or write or to express attitude:

[friends are talking]
A: ***So****, I've decided I'm going to go to the bank and ask for a car loan.*
B: *That sounds like a good idea.*
C: ***Well****, you need a car.*
B: ***Right****.*
A: ***Anyway****, I was wondering if either of you would teach me how to drive.*

The discourse markers in this extract have a number of uses: *so* marks the beginning of a new part of the conversation.

well marks a change in the focus (from getting a car loan to needing a car).
right marks a response (B is agreeing with C).
anyway marks a shift in topic (from buying a new car to having driving lessons).

We use different discourse markers in speaking and writing. In speaking, the following discourse markers are very common:

anyway	*like*	*right*	*you know*
fine	*now*	*so*	*I mean*
good	*oh*	*well*	*as I say*
great	*okay*	*mind you*	*for a start*

In writing, the following discourse markers are common:

firstly	*in addition*	*moreover*	*on the other hand*
secondly	*in conclusion*	*on the one hand*	*to begin with*
thirdly	*in sum*		

Discourse markers do not always have meanings that you will find in your dictionary. However, they do have certain functions, and some discourse markers, such as *well*, can have a number of functions.

Discourse markers that organise what we say

Some discourse markers are used to start and to end conversations. Some are used to start new topics or to change topics.

Starting a conversation or talk

A: ***Right****, let's get started. We need to get the suitcases into the car.*
B: *Okay. I'll do that. Katie, will you help me?*

Ending a conversation

[A mother (A) and daughter (B) on the telephone]
A: ***So*** *we'll see you Sunday, Liz.*
B: ***Right****, okay Mum.*
A: ***Okay****, see you then, love.*
B: *Bye, Mum. Thanks for calling.*
A: *Bye, Liz.*
[At the end of a meeting]
A: ***Anyway****, is that it? Has anyone got any questions?*
B: *No. I think we're done.*
A: ***Right****, fine, thanks everyone for coming. We'll circulate the documents tomorrow and make some follow-up calls about the project.*

Changing or managing a topic

A: *We went to town to buy wallpaper to match the carpet.*
B: *Did you try Keanes? They have a sale.*
A: *We looked there, but Jim said he thought it was too expensive and he didn't like any of their designs.*
B: *What does he like?*
A: *He likes geometric shapes. He hates flowers.* ***Anyway****, we eventually found some that we both liked and when we went to pay for it, we realised that neither of us had brought any money*. (*Anyway* marks a return to the main topic of buying wallpaper.)

Ordering what we say

We also use discourse markers to order or sequence what we say. Some of the common words and phrases which we use for this are:

and	*in general*	*second*	*to sum up*
and then	*in the end*	**secondly*	*what's more*
first (of all)	*last of all*	*so*	*well*
**firstly*	*next*	*lastly*	*a … b*
for a start	*on top of that*	*third(ly*)	

firstly and *secondly* are more formal than *first* and *second*.

A: *I think Sheila might be having some financial problems at the moment.*
B: *I don't think so, Caroline. **For a start**, she has all the money that her aunt gave her. What's more, she has a good job and she seems to have a good lifestyle.*
***Firstly**, we are going to look at how to write an essay. **Secondly** we are going to look at what makes a good essay and what makes a bad one. **Lastly**, we're going to do some writing activities.*

We can use the letters of the alphabet (*a, b* and *c*), to list reasons or arguments for something:

*There are two reasons why I think it's a bad idea, **a** because it'll cost too much money, and **b** because it'll take such a long time.*

Discourse markers that monitor what we say

As we talk, we monitor (or listen to) what we are saying and how our listener is responding to what they hear. We often rephrase or change what we say depending on how our listener is responding. We use words and phrases such as *well, I mean, in other words, the thing is, you know, you know what I mean, you see, what I mean is*.

Saying something in another way

Sometimes, as we talk, we add phrases to show our listener that we are going to rephrase, repeat or change what we are saying. These discourse markers help to make what we say clearer for the listener:

*I just had to leave early. **What I mean is** I hated the show. It just wasn't funny.*
*You exercise regularly, you have a good diet and you don't have too much stress. **In other words**, I think you have nothing to worry about. Your health seems very good.*
*I think I've found a house I'd like to buy. Well it's an apartment **actually**. It's ideal for me.*

Discourse markers as responses

As we listen to someone speaking, we usually show our response to what we hear either by gesture (head nod) or by a short response (*Mm, yeah, really, that's a shame*). This shows that we are listening to and interested in what is being said. We call these short responses 'response tokens'.

Common response tokens include:

absolutely	*fine*	*okay*	*wow*
(all) right	*good*	*quite* (more formal)	*yeah*
certainly	*great*	*really*	*yes*
definitely	*I see*	*sure*	
exactly	*no*	*wonderful*	

that's great/interesting/amazing/awful, etc.

We use response tokens for a number of functions:

To show interest and to show that we want the speaker to continue
A: *So he opened the door.*
B: ***Yeah***.
A: *And he went in very quietly without waking her.*
B: ***Right***.
A: *He opened her bag and…*
To show surprise
A: *We've decided to go to Africa for a month next year.*
B: ***Oh really!***
To show sympathy
A: *He can't play soccer for at least six months. He's broken his leg.*
B: ***That's terrible***.

Discourse markers showing attitude

Some expressions are used to mark attitude or point of view in speaking or writing. Common expressions of attitude are:

actually	***frankly***	***I think***	***(I'm) sorry***
admittedly	***hopefully***	***literally***	***surprisingly***
amazingly	***honestly***	***naturally***	***thankfully***
basically	***ideally***	***no doubt***	***to be honest***
certainly	***if you ask me***	***obviously***	***to tell you the truth***
clearly	***I'm afraid***	***of course***	***understandably***
confidentially	***I must admit***	***predictably***	***undoubtedly***
definitely	***I must say***	***really***	***unfortunately***
essentially	***in fact***	***sadly***	
fortunately	***indeed***	***seriously***	

Discourse markers: sounding less direct

We are careful when we speak not to sound too direct or forceful. We use words and phrases such as *like, maybe, sort of* to soften what we say (these are called hedges).
We often use these words and expressions as hedges:

apparently	*kind of*	*perhaps*	*roughly*
arguably	*like*	*presumably*	*sort of/ kind of**
I think	*maybe*	*probably*	*surely*
Just			

Discourse markers: interjections (*Oh! Gosh!*)

An interjection is a single-word exclamation such as *hooray, oops, ouch* which shows a positive or negative emotional response:

A: *The meeting's been cancelled.*
B: ***Yippee!***
A: *I've just dropped the box of eggs.*
B: ***Oh no!***
A: *I don't think this dessert looks very fresh.*
B: ***Yuck!***
(http://dictionary.cambridge.org/grammar/british-grammar/discourse-markers-so-right-okay)

5.2.3. Discourse Organization

Discourse is a higher level of language organization and refers to any self-sufficient sequence of sentences. The structure of discourse can be analysed in terms of two features, namely, cohesion and coherence. Cohesion is related to the way in which different textual units are linked together to form a higher unit. Coherence on the other hand, is concerned with the linking of communicative acts. According to Widdowson (1973:72) cohesion is a textual property while coherence is a discourse property. In short, cohesion is the study of discourse on the formal level while coherence is on the functional level. Any text, whether spoken or written, contains both cohesion and coherence. Of the two discourse properties, cohesion can be taught in a class room easily since it is a formal device expressed through the lexico-grammatical system of language. Coherence on the other hand, is an extra -linguistic factor and depends on several sociolinguistic and other variables and hence is difficult to be taught in a classroom. It depends on the communicative competence of the users of a language and has very little to do with the formal system of the language.

5.3. COHESION

Cohesion is the connection of sentences in a meaningful way. The sentences form a text only when they are properly sequenced. Unrelated sentences do not form a text. So the words that are used to link one sentence to another help in bringing cohesion to the text. This cohesion is achieved with the help of the elements of grammar and vocabulary.

Halliday and Hasan have grouped cohesive elements into five categories. They are as follows:

5.3.1. Reference

There are certain items in every language which have the property of reference, in the specific sense that they make reference to something else for their interpretation.

These items are: 1) the definite article (the); 2) demonstrative pronouns (that, these, those); 3) pronouns (he, she, they, mine, hers, theirs)

Reference is broadly categorized into two types – Exophora and Endophora. Exophora is contextual or situational reference which is out of the text and Endophora is textual reference.

Endophora is sub divided into two types. They are Anaphora and Cataphora. Anaphora refers to the preceding text while Cataphora refers to following text.

Anaphora Example

Eg: Sudha is my cousin. **She** is very active. ("She" in the second sentence refers to "Sudha").

My sister's on the phone. **She** says she needs the drill **that** she lent us.("She" refers back to "sister")

Cataphora Example

The news came as a terrible shock to them all, but most of all to Mrs. Mallard. It seemed her husband Brently had been killed in a railroad disaster. His friend, Richards, carried the sad tidings to Mrs. Mallard and her sister Josephine.

Here we begin with the presuming references to **the news** and **them all**, but it is only in the second sentence that we learn what that news was, and only in the third that we can establish the exact referent for them all (Mrs. Mallard, Richards, sephine)
(http://www.uniba.it/docenti/petillo-mariacristina/attivita-didattica/materiale-didattico-petillo/COHESION%20IN%20ENGLISH.pdf)

5.3.2. Substitution

"Substitution" refers to the replacement of a word or a phrase or a sentence segment by a "dummy" word.

Ex: I have no pen. So I am going to buy one.
Here the word 'one' acts as a substitution for 'pen'.

5.3.3. Ellipsis

"Ellipsis" is the omission of a word or part of a sentence. Ellipsis is closely related to substitution, and can be described as 'substitution by zero'. The division that is normally used is nominal, verbal and clausal ellipsis" (Renkema,2004:103).

Ex: This furniture is new. That is old. ("furniture" is omitted in the second sentence).

5.3.4. Conjunction

"Conjunction" is the relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following (parts of the) sentence.

The relationships that can be schematically established in a text have been outlined by Halliday and Hasan(1976) as taxonomy of types of cohesive elements. These elements provide cohesive ties which bind a text together. There are some formal markers like 'and',' but', 'so' and 'then' which relate what is about to be said to what has been said before. These conjunctive types are categorized as different types of markers like additive, adversative, causal and temporal basing on their function.

Additive: and, or furthermore, similarly, in addition
Adversative: but, however, on the other hand, nevertheless

Causal: so, consequently, for this reason, it follows from this
Temporal: then, after that, an hour later, finally, at last.

5.3.5. Lexical Cohesion

" Lexical Cohesion" refers to the links between the content words (nouns, verbs, adjectives, adverbs) which are used in subsequent segments of discourse. Two types of lexical cohesion can be distinguished: reiteration and collocation" (Renkema, 2004: 105).
Reiteration is of five types:

a. Repetition (often involving reference)

Ex: An **assembly** was conducted in the school premises. In the **assembly** the final date for SPL elections was announced.

b. Synonymy

Ex: A **meeting** was called by the Principal. At the **gathering**, most of the staff opposed the Principal's decision.

c. hyponymy/hyperonymy (e.g. the relation of car to vehicle and vice versa. The general term is called the superordinate, and the specific one called hyponym).

While we were travelling by **car** to Kerala our **vehicle** just missed an accident.

d. metonymy (part vs. whole)

Ex: The **fingers** of the **hand** are not equal.

e. The second type of lexical cohesion – collocation and related words – "deals with the relationship between words on the basis of the fact that these often occur in the same surroundings" (Renkema, 105), Ex: college, library, pen, notes, class, teacher).

5.4. COHERENCE

The unity and purpose of a text are determined by two qualities. They are coherence and cohesion. Coherence refers to the general sense that a text makes sense through the organization of its content. In writing, it is provided by a clear and understood structuring of paragraphs and sentences in writing.
A set of sentences is coherent if and only if all of the segments in the discourse structure are connected to each other.

5.5. CLAUSE ANALYSIS

5.5.1. What is a Clause?

A **clause** is a group of related words containing a subject that tells readers what the sentence is about, and a verb that tells readers what the subject is doing.
Independent Clause

An **independent clause**, also called a main clause, is a clause that can stand on its own. It contains all the information necessary to be a complete sentence.

Dependent Clause

A **dependent clause**, also called a subordinate clause, is a clause that cannot stand on its own because it does not contain all the information necessary to be a complete sentence. A clause is dependent because of the presence of words such as *before, after, because, since, in order to, although,* and *though*).

Clauses are of different types. Noun clause, Adjective clause, and Adverb clause.

5.5.2. Noun Clause: It does the work of a noun.

A noun clause is a clause that plays the role of a noun. For example (noun clauses shaded):

I like **what I see.**
I know **that the tide is turning.**
I've met the man **who won the lottery**.
Compare the three examples above to these:
I like **cakes.**
I know **London**.
I've met **Madonna**.
The words in bold are all nouns. This shows that shaded clauses in the first three examples are functioning as nouns, making them noun clauses.
Like any noun, a noun clause can be a subject, an object, or a complement.
In a sentence, a noun clause will be a dependent clause. In other words, a noun clause does not stand alone as a complete thought.

Examples of Noun Clauses

Here are some examples of noun clauses:

A person who trusts no one can't be trusted. (This noun clause is the subject of the sentence.)

That he believes his own story is remarkable.

(This noun clause is the subject of the sentence. Be aware that starting a sentence with a noun clause starting That is acceptable, but does not sound pleasing to many people.

As a result, many writers prefer to precede it with "The fact…".)

Ask your child what he wants for dinner only if he's buying.

(This noun clause is the direct object of *ask.*)

He knows all about art, but he doesn't know what he likes.

(This noun clause is the direct object of *know.*)

It is even harder for the average ape to believe that he has descended from man.

(This noun clause is the direct object of *believe*.)

I never know how much of what I say is true.

(This noun clause is an object of a preposition.)

Man is what he eats.

(This noun clause is a subject complement.)

My one regret in life is that I am not someone else.

(This noun clause is a subject complement.)

An economist is a man who states the obvious in terms of the incomprehensible.

(This noun clause is a subject complement.)

5.5.3. Adjective Clause

An adjective clause, is a group of words that has both a subject and a verb that modifies a noun in a sentence. Adjective clauses are dependent clauses.

The car, **which was red**, belonged to Young-Hee.
A **relative pronoun** is usually used to **introduce** an **adjective clause**:
Young-Hee, **who** is a Korean student, lives in Victoria.
The main relative pronouns are:

Pronoun	Use	Example
Who	used for **humans** in the **subject** position	Hans, **who** is an architect, lives in Berlin.
Whom	used for **humans** in the **object** position	Marike, **whom** Hans knows well, is an interior decorator.
Which	Used for **things** and **animals** in the **subject** or **object** position	Marike has a dog **which** follows her everywhere.
That	used for **humans**, **animals** and **things**, in the **subject** or **object** position (but see below)	Marike is decorating a house **that** Hans designed.
Whose	used for **humans**, **animals** and **things** in the **subject** or **object** position to show possession	Marike, **whose** dog follows her everywhere, is an animal lover.

There are two main kinds of adjective clause:

1. Non-defining clauses

Non-defining clauses give **extra information** about the noun, but they are not essential:
The desk in the corner, **which is covered in books**, is mine.
Explanation: We don't need this information in order to understand the sentence. “The desk in the corner is mine” is a good sentence on its own — we still know which desk is referred to. Note that non-defining clauses are usually separated by commas, and “**that**” is not usually used in this kind of context.

2. Defining clauses

Defining clauses give **essential information** about the noun:
The package **that arrived this morning** is on the desk.

Explanation: We need this information in order to understand the sentence. Without the relative clause, we don't know which package is being referred to. Note that “**that**” is often used in defining relative clauses, and they are not separated by commas.
(http://web2.uvcs.uvic.ca/elc/studyzone/410/grammar/adj.htm)

5.5.4. Adverb Clause

An adverb clause is a dependant clause (incomplete sentence) with a subject and a verb, and marked with an adverb. The clauses markers can indicate:- time (when, while, whenever, as soon as) - concessions (in spite of, despite, although, even though) - reason (as, because, in case, so) - purpose (in order that, so, so that) - manner (as, as if, as though, like) - place (where, wherever, everywhere) - conditions (even if, if, only if, unless)
Choose the correct clause mark to give the right meaning of each sentences.
http://www.tolearnenglish.com/exercises/exercise-english-2/exercise-english-6985.php

Examples of Adverb Clauses:

1. We watched the robins while they raised their young in our apple tree.
2. Becky read the book since it was recommended by a friend.
3. Dad donates his suits to charity after he has worn them a year.
4. The policemen delayed the drivers until the wrecks were cleared.
5. Ann ate an apple as she studied her vocabulary.
6. Before Frank started medical training, he drove a forklift for a living.
7. Because the rains had started the mud slides, the homes were not safe to live in.
8. While they feed the birds and visit, older people love to sit in the park.
9. When I was much younger, I enjoyed camping out.
10. After the man had stopped his car to help, Joe recognised him.

5.6. TYPES OF SENTENCES

There are three kinds of sentences: Simple Complex and Compound Sentences.
In terms of structure, sentences can be classified in four ways:

(a) **Simple Sentence:** A simple sentence contains one finite verb (i.e., a verb showing tense, person and number). That is to say, a simple sentence has one main clause.
Ex: Seeing the wolf, the boy ran away.

This sentence has one finite verb (ran). There is also another verb (seeing), but it is a non-finite verb; it is a present participle.

There are several ways of combining two or more sentences into one simple sentence.

a. by using a present and past participle.
   Ex: He took a stick. He beat the dog.
   Taking a stick he beat the dog/Having taken a stick he beat the dog.
b. by using a noun or a phrase in apposition.
   Ex: This is my sister. Her name is Saritha.
   This is my sister Saritha.
c. by using a preposition with a noun or gerund.
   Ex: The Sunset. The boys returned from the fields.
   At sunset the boys returned from the fields.
d. by using the nominative absolute construction.
   Ex: The weather was good. We went on a picnic.
   The weather being good we went on a picnic.

e. by using an infinitive

Ex: He has a daughter. She must be married.
He has a daughter to be married.

f. by using an adverb or an adverb phrase.

Ex: He acted. His action was unreasonable.
He acted unreasonably.

Here are some example compound sentences:
The simple sentence (also called a *clausal sentence*) is one of the four basic sentence structures.

The other structures are the compound sentence, the complex sentence, and the compound-complex sentence.

(b) Complex Sentence:

A **complex sentence** consists of one main clause and one or more subordinate clauses joined together with the help of subordinating conjunction(s).

Subordinating Conjunctions:
Wh- words, before, after, till, as, because, if, unless, though, so..that, etc.

Two clauses connected by relative pronouns or relative adverbs are also examples of complex sentences.
Writing a complex sentence is easy if you have a basic understanding of conjunctions and relative pronouns.
Study the examples given below.
Maria is a brilliant girl. She is 12 years old. She lives with her grandmother.
As you can see we have got three simple sentences. We can combine them together and form a complex sentence.

Maria is a brilliant 12 year old girl who lives with her grandmother.

Although we had three simple sentences, the complex sentence has only two clauses – one main clause and one subordinate clause – because we reduced one of the clauses into an adjective.

Here are some points to keep in mind when we combine simple sentences into complex sentences:

- Avoid the repetition of words.
- You will probably have to change words.
- Add linking words like conjunctions or relative pronouns.

Another example is given below.
Her name is Susie.
She is a well-known singer.
She lives in Chicago.
We can combine these three sentences in two ways.

Susie, **who lives in Chicago,** is a well-known singer.

OR

Susie, **who is a well-known singer,** lives in Chicago.

(c) Compound Sentence

Compound sentences are made up of two simple sentences connected by a coordinating conjunction.

Coordinating Conjunctions:

By using co-ordinate conjunctions two or more sentences are joined into a compound sentence. These conjunctions are of four kinds.

(i) Cumulative: It adds one statement to other.
Not only….but also, as well as, and, both…and.
Ex: She is a teacher. Her sister is a doctor.
She is a teacher and her sister is a doctor.

(ii) Adversative: It expresses a contrast between one sentence and the other.
But, still, yet, nevertheless, however, only, otherwise.
Ex: She worked hard. She failed.
She worked hard yet she failed.

(iii) Alternative: It expresses a choice between two alternatives.
or, either..or, neither…nor.
Ex: Work hard. You will fail.
Work hard or you will fail.

(iv) Illative: It expresses an inference.
For, therefore, so, and so.
Ex: God works. He loves the world.
God loves the world so he works.

5.7. EXERCISES ON SIMPLE, COMPLEX AND COMPOUND SENTENCES

The Simple Sentence – Exercises:
1. The horses walked.
2. The large horses walked slowly.
3. The large horses with flowing manes walked slowly over the bridge.

However much the subject or predicate, or both, may be modified by words or phrases, the sentence is simple so long as it contains no more than one subject and one predicate.

1. John and Peter went home.
2. John went home and stayed there.
3. John and Peter went home and studied hard.

The first sentence is a simple sentence with a compound subject. The second is a simple sentence with a compound predicate. The third is a simple sentence with both subject and predicate compound.

A simple sentence may have the subject or predicate or both compound.
(http://www.testden.com/toefl/english-grammar-for-students/The-Simple-Sentence-Exercises.html)
Simple sentences exercise

A simple sentence consists of just one independent clause.
Combine each pairs of sentences given below into a simple sentence.

An example is given below.
The tea was so hot. I couldn't drink it.
The tea was too hot for me to drink.

Exercise

1. The company offers freebies. It wants to attract customers.
2. James Mathews is the president of the club. He is an eloquent speaker.
3. You press this button. You can operate the machine.
4. The patient was given the best medical attention. Still doctors couldn't save him.
5. He gave up his studies. He did so with reluctance.
6. The batsman was hurt by a bouncer. He went back to the pavilion.
7. The sea was rough. We cancelled the voyage.
8. It was a small cot. I couldn't sleep on it.
9. He was deserted by his friends. He lost hope.
10. The girl was carrying a basket on her head. She walked towards the market.

Answers

1. The company offers freebies to attract customers.
2. James Mathews, an eloquent speaker, is the president of the club.
3. You can operate the machine by pressing this button.
4. In spite of giving the patient the best medical attention, the doctors couldn't save him.
5. He reluctantly gave up his studies.
6. Hurt by a bouncer, the batsman went back to the pavilion.
7. The sea being rough, we cancelled the voyage.
8. The cot being small, I couldn't sleep on it.
9. Deserted by his friends, he lost hope.
10. Carrying a basket on her head, the girl walked towards the market.

(http://www.englishpractice.com/learning/simple-sentences-exercise/)

Exercise

Combine the following pairs of simple sentences into complex sentences.
1. John went to the movies. He had a lot of work to do.

2. Vishnu is a brilliant boy. He has won several honors.
3. Mark didn't get the job. He lacked the necessary qualifications.
4. Harry is a baseball player. He is known all over the world.

Answers

1. John went to the movies although he had a lot of work to do.
2. Vishnu is a brilliant boy who has won several honors.
3. Mark didn't get the job because he lacked the necessary qualifications.
4. Harry is a baseball player who is known all over the world.

Formation of complex sentences – exercise:
Combine each of the following sets of simple sentences into one complex sentence.

1. The strike was going to be called off. The leader told me that.
2. We can succeed only by combined effort. It goes without saying.
3. He may become a member. I don't know.
4. He is not educated. He is well experienced.
5. I sank into the water. I felt great confusion of thought. I cannot describe it.
6. I went there. I found the door locked.
7. There is heavy rainfall here. Grapes will not grow in such places.
8. It may rain. Then the match will be cancelled.
9. You finish dressing. I will wait here.

Answers

1. The leader told me **that the strike was going to be called off.**
2. It goes without saying **that we can succeed only by combined effort.**
3. I don't know **if he will become a member.**
4. **Though he is not educated**, he is well experienced.
5. **When I sank into the water** I felt great confusion of thought **which I could not explain.**
6. **When I went there** I found the door locked.
7. Grapes will not grow **where there is heavy rainfall.**
8. **If it rains**, the match will be cancelled.
9. I will wait here **until you finish dressing.**

State which of the following sentences are compound and which are complex?

1. The house was destroyed in the fire, but the whole family was saved.
2. Walking through the wood, he saw a fox that was following him.
3. If I do not get this job, I will start a business.
4. He said that he was so disappointed that he would not try again.
5. The men who rule the world with their pens are mightier than those who rule the world with their swords.

6. The evil that men do lives after them.
7. All that glitters is not gold.
8. Neither the color nor the design of this cloth appeals to me.

Answers

1. Compound sentence (Main clause 1 – The house was destroyed in the fire; main clause 2 – but the whole family was saved)
2. Complex sentence (main clause – he saw a fox; subordinate clause – that was following him)
3. Complex sentence (main clause – I will start a business; subordinate clause – if I do not get this job)
4. Complex sentence (main clause – he said; subordinate clause 1 – that he was so disappointed; subordinate clause 2 – that he would not try again)
5. Complex sentence (main clause – the men are mightier; subordinate clause 1 – who rule the world with their pens; subordinate clause 2 – who rule the world with their swords)
6. Complex sentence (main clause – the evil lives after them; subordinate clause – that men do)
7. Complex sentence (main clause – all is not gold; subordinate clause – that glitters)
8. Compound sentence (main clause 1 – neither the design appeals to me; main clause 2 – nor the color of the cloth appeals to me)

- Peter drove to visit his friend. They went out for dinner.
- Mary thinks she should go to school. She wants to get qualifications for a new profession.
- Alan invested a lot of money in the business. The business went bankrupt.
- Doug didn't understand the homework assignment. He asked the teacher for help.
- The students didn't prepare for the test. They didn't realize how important the test was.
- Susan thinks she should stay home and relax. She also thinks she should go on vacation.
- The doctors looked at the x-rays. They decided to operate on the patient.
- We went out on the town. We came home late.
- Jack flew to London to visit his Uncle. He also wanted to visit the National Museum.
- It is raining. It is very cold.
- Henry studied very hard for the test. He passed with high marks.
- I would like to play tennis today. If I don't play tennis, I would like to play golf.
- We needed some food for the week. We went to the supermarket.
- Tom asked his teacher for help. He also asked his parents for help.
- Janet doesn't like sushi. She doesn't like any kind of fish.

Answers

- Peter drove to visit his friend, and they went out for dinner.
- Mary thinks she should go to school, for she wants to get qualifications for a new profession.
- Alan invested a lot of money in the business, but the business went bankrupt.
- Doug didn't understand the homework assignment, so he asked the teacher for help.
- The students didn't prepare for the test, nor did they realize how important the test was.

- Susan thinks she should stay home and relax, or she should go on vacation.
- The doctors looked at the x-rays, so they decided to operate on the patient.
- We went out on the town, and we came home late.
- Jack flew to London to visit his Uncle, and to visit the National Museum.
- It is sunny, but it is very cold.

5.8. CONCLUSION

In this lesson the introduction to Discourse, its meaning, its relation with social sciences is given briefly. It also discusses the semantic relation of words and the structure of language and states the cohesive elements like reference, substitution, ellipsis and lexis that form units of language to bring coherence to the text. The analysis of clauses and the types of sentences along with exercises are given for practice.

5.9. SELF – ASSESSMENT QUESTIONS

1. What is discourse?
2. What is Cohesion and its elements?
3. What is the difference between Cohesion and Coherence?
4. How many types of clauses are there and what are they? Give examples.
5. What is the difference between simple, complex and compound sentences?

5.10. REFERENCES

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T. Sujani

LESSON 6
COMMUNICATIVE ENGLISH – II

OBJECTIVES

- One of any purpose was to listen, to hear speech accent, speech rhythms over tune and emphasis. For speech is as much more than words and sentences.
- Understand historical and disciplinary context of discourse analyses.
- Students can understand basic assumption of the theoretical words/ideas provide backbone of the discourse theory. Students can trace the original and determiner the deference between spoken discourse and written discourse.

STRUCTURE

6.1. Introduction
6.2. Definition of Discourse Maker
6.3. Meaning of Discourse Maker
6.4. Characterizing discourse markers
6.5. Types of Discourse Maker
  6.5.1. Topic markers
  6.5.2. Discourse activity markers
  6.5.3. Message relationship markers
  6.5.4. Contrastive markers
  6.5.5. Elaborative markers
  6.5.6. Inferential makers
6.6. Self-Assessment Questions
6.7. Suggested readings.

6.1 INTRODUCTION

Discourse Analysis has emerged as one of the significant areas of study because of its vastness and distinctiveness. Discourse is not confined to one particular from of text, All types of literary forms fall under the category of discourses. Hence – Discourse is a broad term used to refer to spoken and written language. We used language in many different social contents and our discourse can vary based on audience and purpose of our speech or writing.

English like any other language has a number of such discourse makers including well, yes, surely, on, the contrary, so, and nevertheless. They are lexical items or grammatical forms typically serve to relate one utterance to another in discourse. Discourse makers are considered as cues of signals for the reader of the hearer that make cohesion and coherence.

In fact, these makers are found in various grammatical forms such as interjection, linking adverbials, greeting and farewells etc. Discourse makers play a very important role, not only in conversation, but in written text as well.

6.2 DEFINITION

A discourse maker is a word or a phrase that plays a role in managing the flow and structure of discourse. Since their main function is at the level of discourse rather that at the level of utterances of sentences, discourses maker is relatively syntax-independent and usually do not change the truth conditional meaning of the sentence. The term discourse maker was coined by Deborah Schifrin in her 1988 book Discourse Makers. Discourse maker could be used to "stabilize" Conversation with different meaning so that is no vacuum "Period" during the conversation and it makes the flow of conversation run smoothly.

6.3 DISCOURSE MARKERS

('words like 'however', 'although' and nevertheless') are referred to more commonly as 'linking words' and linking phrases', or 'sentence connectors'. They may be described as the 'glue' that binds together a piece of writing, making the different parts of the text 'stick together'.

6.4. CHARACTERIING DISCOURSE MARKERS

The sentence meaning is analyzable into two distinct types of encode information. A. Content meaning and B. Pragmatic meaning.

A. Content meaning captures that state of affairs about with the speakers is talking. Sometimes referred to as the "propositional content" of the sentence. It is conveyed by lexical meaning in conjunction with the syntactic structures present, and serves as the basis for the message content when the sentence is used in direct, literal communication.

B. Pragmatic meaning provides signals of what messages the speaker intends to directly convey by way of the uttering of this particular linguistic expression. Pragmatic meaning is conveyed through structural pragmatic markers (e.g., the declarative structure, which signals speaker belief in the sentence content); lexical pragmatic makers (e.g., please, which signals a request that the hearer bring about the action described in the sentence content); and phonological pragmatic markers (e.g., the so-called'" sarcastic intonation") pragmatic markers fall into three major types: basic. which signal the speaker's basic communicative intention - the force of the sentence when used in direct literal communication; commentary, which signal an entire separate message consisting of a speaker comment on the basic message; and parallel, which signal a message separate from but concomitant with basic message.

The relationship between these aspects of sentence meaning is show in the following figure:

Sentence Meaning>content meaning and pragmatic meaning: 1. Basic Pgm Makers

2. Commentary Pgm Markers
3. Parallel Pgm Markers.

With this framework, discourse markers are one type of commentary pragmatic marker.

6.5. TYPES OF DISCOURSE MARKERS

At the most general level, the class of discourse markers divides neatly into three primary subclasses: a. Topic makers, b. Discourse activity markers, c. Message relationship markers c. Contrastive discourse markers d. Elaborative discourse makers, e. inferential discourse markers.

6.5.1. Topic Markers

The first subclass contains two group of markers: those which signal some sort of topic shift: and those which signal a refocusing on the current topic. The notion of "topic" is, at best, problematic. Some researchers write of sentence topic, other of utterance topic, while still others explore the notion of discourse topic. On a large scale, we might expect to find markers to signal how the speaker intends to frame the entire discourse segment, for example, "Did you hear the one about…."signaling that a joke is to following. The lists of discourse markers in the following discussion are intended to be illustrations, not exhaustions. There is however, a sizeable group of markers which signal that the speaker wishes to change the topic, (if only temporarily), to continue with a present topic, or to return to a former topic.

Some of the topic change markers in : back to mu original point, before I forger, by the way, continuing, in any case, in case you don't recall, incidentally, just to update you, moving right along, On a different note, parenthetically, speaking of, that reminds me, to continue, to return to my regards to. There is , in addition, as second group which signals a refocusing on a part of the topic at hand. These are listed in: again, alright, but, here, hey, indeed, in fact, listen, look (here), now, ok, say, see, well y'see.

Example:

a. Alright, let's get this thing organized
b. Indeed, he is a good-looking guy
c. Y'see. we really don't have enough money at this time.

6.5.2. DISCOURSE ACTIVITY MARKERS

The second subclass consists of discourse markers which signal the current discourse activity relative to some part of the foregoing discourse. These activities refer to type of discourse work such as explaining or summarizing, and to the type of message, the speaker conveys through the utterance.

Example:

a. Clarifying: by way of clarification to clarify
b. Conceding: admittedly, after all, all in all, all the same, anyhow, anyway, at any rate, besides, for all that, in any case/event, of course, still.
c. Explaining: by way of explanation, if I may explain to explain
d. Interrupting: if I may interrupt, to interrupt, not to interrupt
e. Repeating: at the risk of repeating myself, once again, a repeat
f. Sequencing: finally, first, in the first place, lastly, next, on the one/other hand, second, to begin, to conclude, to continue, to start with
g. Summarizing: in general, in summary, overall, overall, so far, summarizing, summing up, thus far, to sum up, at this point.

6.5.3. Message relationship markers

The third subclass of discourse markers are those which signal the relationship of the basic message being conveyed by the current utterance to some prior message. There are four groups: Parallel; Contrasting; Elaborative; and inferential.

a. Parallel markers are the most general of these and signal that the current basic message is, in some way, parallel to some aspect of the prior discourse. Example: also, alternatively, analogously, and, by the same token, correspondingly, equally, likewise, or, otherwise, similarly, too.

To see how these function, consider the examples in:
a. Oil and water don't mix
b. Student 1: How was the party?

Student 2. Fantastic. Harold came. And who do you think he brought?

b. John is sleeping in the den and I'm in the kitchen

And where am I sleeping?

In (a). And functions as a coordinate conjunction and conjoins two nominal's. In (b), however, and, functioning as a discourse marker, signals that the second message is parallel to but separate from the first. The speaker has signaled that she is conveying two messages: the first, a claim that Harold came; and the second a (rhetorical) questions involving Harold companion. Similarly, in (c), the discourse marker and, uttered by the second speaker, signals a message parallel to the first two, in the sense here that latter bit of information is needed.

6.5.4. Contrastive markers

All the same, but, contrariwise, conversely, despite, however, I may be wrong but, in spite of , in comparison, in contrast instead, never/ nonetheless, notwithstanding, on the one/other hand, on the contrary rather, regardless, regardless, still, that said, through, well, yet. Similar to the parallel markers, there to be a single, more basic contrastive marker: but.

Example: Son: I can't do it
Father: But I know that you. Can do it

6.5.5. Elaborative markers

Elaborative markers populate the third group. These markers signal that the current utterance constitutes an elaboration of an earlier one, elaborative discourse markers are above, all, also, besides, better, for example. For instance, furthermore, in addition, in fact, in other words, in particular, indeed, more accurately. More

6.5.6. Inferential markers

Group four is Inferential markers, which signal that the current utterance conveys a message which is, in some sense, consequential to some aspect of the foregoing. Example:

accordingly, as a consequence, as a result, consequently, hence, in this/that case, of course, so, then, therefore, thus.

Example: a. John is remaining. So (? In that case) I am leaving.

6.6. SELF-ASSESSMENT QUESTIONS

A. Define the term Discourse marker and explain the purpose of using discourse markers, with example?
B. Explain the effects of discourse marker with suitable examples?
C. Briefly illustrate about discourse marker and its characters.
D. What is the meaning of discourse marker and its types with suitable examples?

Dr.E.Bhavani

LESSON 7
LINKING WORDS

OBJECTIVE

Linking words and phrases are used to make your writing flow. They connect and logically organize ideas in and across sentences and paragraphs. Creating this flow Makes it much easier to read and understand the ideas you are presenting in your assignment.

- Students will learn the uses of linking words in sentences through class discussion and creating linking words chains.
- Students will learn how linking words are used in connecting opinions with reasons.
- Linking words and phrases in English (also called‘ connective’ or ‘transition’ words) Are used to combine two clauses or sentences presenting contrast, comparison, Condition, supposition, purpose, etc.

STRUCTURE

7.1 Meaning of Linking Words
7. 2 What are Linking Words
7.3 Why Should I Learn Linking Words/Connecting Words?
7.4 Examples of linking
7.5 Complete lists of Linking Words & Connecting words
7.6 Connecting Words – Order
7.7 Connecting Words – Summary
7. 8 Linking Words – Condition
7. 9 Connecting Words – Concession
7.10 Connecting Words – Restatement
7.11 Connecting Words- Clarification
7.12 Self-Assessment Questions

7.1 MEANING OF LINKING WORDS

Linking words (connecting words) are something we need to know in any style of writing, because it helps the reader to follow the flow of what you are saying. Whether it’s an argument in an essay, or an epic scene in a fantasy novel, your reader needs to be follow what you are saying. So, what are linking words, why should you bother learning them, and what does it look like in practices.

7.2 WHAT ARE LINKING WORDS?

Linking words are words that connect ideas together in a piece of writing. It shows that two things are related in some way, or that the point you are making has supporting information. The difference between linking words and simple paragraph starters that we looked at previously, is that linking words can be found at the start of paragraphs, but also in the middle of sentences to connect two ideas together too.

7.3 WHY SHOULD I LEARN LINKING WORDS/CONNECTING WORDS?

The answer to this one is fairly straight forward. If you don't know a variety of linking words to connect ideas together in a piece of writing, the you're writing won't make sense. In the very best case here, your reader will become confused and fail to follow the message you are trying to get across in your writing, because the bits to test that should ordinarily fit together, just won't without the linking words there to connect them**.**

So , you know what they are and why you need to know them-but what are some examples of linking words? We couldn't possibly include them all because there are literally hundreds, but hopefully by highlighting some examples and showing their importance in a sentence, you'll be able to understand the job they do more clearly and focus on learning some other ones for yourself.

7.4 EXAMPLES OF LINKING

Linking Words to Add More Information

These words simply add additional information to your sentence or paragraph to show that two ideas are similar. Here are some examples:

- It started to rain and I got soaked-'and' is the linking word that connects the two
- ideas of the individual being in the rain and getting soaked.
- It can't be the dog's fault nor the cat's – 'nor' connects the idea that neither the cat or dog was at fault.
- We could go shopping first then get a bite to eat-'then' shows that both ideas are connected, it also adds some sequence to the sentence by showing the order of things.

Linking Words to Contrast a Point

Sometimes you need to link two ideas together that are actually opposites in terms of what you are trying to say .Here are some words that will help you do that :

- Annie could have gone for a run but she decided she was too tired – 'but' connects two ideas that are related, but they oppose one another. She could have gone for a run, but she didn't.
- It's my turn to make dinner tonight although a takeout might be easier – 'although' provides an opposite argument again. So it links the ideas in a contrasting way.
- Carrots seemed to be the bunnies preferred food. On the other hand, lettuce was chosen second most frequently and the difference was marginal – 'on the other hand' shows clearly to the reader that a different points of view is coming.

Linking Words to Support a Point

If you're trying to prove something or say something or say something happened as a result of something else, then you will words like the following:

- I failed my test because I didn't study – 'because' gets the reader ready to learn why somebody failed their test.

- I could have done something differently, in fact we all could have –'in fact' shows that the two ideas are linked together and support one another.
- Jake had been sad since his girlfriend broke up with him – 'since' is being used here to explain why jack was sad, so it links the ideas again.

There are many more examples and reasons for using linking words' but if you do some more research in to the different linking words that there are , you'll be able to see how you might use them to connect two ideas together in some way. Remember' they don't always need to support one another .Sometimes ideas are connected because they oppose one another too.

Learn more with an ultimate guide to transition words and phrases in the English language.

7.5 COMPLETE LIST OF LINKING WORDS & CONNECTING WORDS.

Linking Words – Result

Function: To provide the result of what has been stated of has occurred

- Accordingly
- As a consequence (of)
- As a result
- Consequently
- Due to
- For this reason
- Forthwith
- Hence
- Then
- Therefore
- Thereupon
- Thus

Connecting Words - Emphasis

Function: To put forward a point or idea more forcefully

- Above all
- Absolutely
- Chiefly
- Clearly
- Definitely
- Especially
- Even
- Importantly
- In detail
- In truth
- Indeed
- It should be noted
- Naturally

- Never
- Obviously
- Of course
- Particularly/in particular
- Positively
- Surprisingly
- To clarify
- To emphasize
- To repeat
- Truly
- Undoubtedly
- Unquestionably
- With attention
- Without a doubt

Linking Words – Addition

Function : To add to what has been previously stated

- Additionally/an additional
- Along with
- Also
- And
- Apart from this
- As well as
- As well as that
- Besides
- Coupled with
- Finally
- First
- Further
- Furthermore
- In addition
- In addition to this
- In the same fashion
- Last
- Moreover
- Not only…but also
- Not to mention
- Second
- Similarly
- Third
- Together with
- Too

Linking Words – Reason

Function: To provide reasons for what has been stated or has occurred

- Because of
- For the purpose of
- Given that
- ranted that
- In fact
- In order to
- In view of
- Owing to
- Provided that
- Seeing that
- So that
- With this in mind
- With this intention
- With this purpos**e**

Connecting Words – Illustration

Function: To provide examples

- As an examples of
- For examples/For instance
- For one thing
- Illustrated by
- In another case
- In the case of
- In this case
- In this situation
- Including
- Like
- Namely
- On this occasion
- Proof of this
- Specifically
- Such as
- To clarify
- To demonstrate
- To demonstrate/to clarify
- To simplify

Linking Words – Contrast

Function: To show how thing are different

- Alternatively
- As opposed to

- Contrarily
- Contrary to
- Conversely
- Despite/in spite of
- Differing from
- Even so
- However
- In contrast (to)
- In opposition
- Instead
- Nevertheless
- Nonetheless
- Nor
- Notwithstanding
- On the other hand
- Rather
- Though
- Unlike
- Up against
- Whereas
- While
- Yet

Linking Words – Comparison

Function: To show how things are similar

- Alike
- As with
- Both
- By the same token
- Compare / compare(d) to (with)
- Correspondingly
- Either
- Equal
- Equally
- In a similar manner
- In common
- In like manner
- In the same way
- In the spitting image of
- Just as
- Just as…so too
- Just like
- Likewise
- Most important
- Resembles

- Same as
- Similar to
- Similarly
- Still another

7.6 CONNECTING WORDS – ORDER

1. Function: To indicate the order of what is being said

- First/firstly
- Second/ secondly
- Third/thirdly
- Finally
- At this time
- Following
- Previously
- Before
- Subsequently

2.Function: To mark the end of an ascending order

- Above all
- Lastly and most importantly
- Last but not least

3.Definition: To mark the beginning of a descending order

- First and foremost…

7.7 CONNECTING WORDS - SUMMARY

Function: To sum up what has been previously stated

- To end All things considered
- Altogether
- As demonstrated above
- As noted
- As shown above
- As you can see
- Briefly
- By and large
- Generally speaking
- Given these points
- In a word
- In any event
- In brief
- In conclusion
- In essence

- In short
- In summary
- In the end
- In the final analysis
- On the whole
- Overall
- Therefore
- To sum up
- To summarise
- Ultimately

7.8 LINKING WORDS – CONDITION

Function: To provide a condition to what has been stated

- Although this may be true
- As
- Because of
- Even if
- Given that
- Granted that
- If
- In that case
- In the event that
- Lest
- On the condition that
- Only if
- Since
- Then
- Unless
- When
- Whenever
- While

7.9 CONNECTING WORDS-CONCESSION

Function: Connecting words and phrases to accept a point or idea with reservation

- Admittedly
- Albeit
- All the same
- Although
- Although/Even though
- And still
- And yet
- Be that as it may
- Even if
- Even so

- Even though
- However
- In spite of
- Nevertheless
- Nonetheless
- Regardless of this
- Up to a point

Connecting Word - Generalisation

Function: To make a general statement

- As a rule
- Broadly speaking
- Commonly
- For the most part
- Generally speaking
- In general/ Generally
- In most cases
- Mainly
- More often than not
- Mostly
- Normally
- Often
- On the whole
- On the whole
- Overall
- Predominately
- Regularly
- Typically

7.10 Connecting Words – Restatement

Function: To express alternative to what has been previously stated

- Alternatively
- Alternatively stated
- Expressed simply
- In a nutshell
- In other words
- In short
- In simple language
- In simple terms
- In summation
- Namely
- Otherwise stated
- Put differently
- Put in another way

- Reiterated
- Said differently
- Simplified
- Simply put
- That is to say
- To put it differently

Connecting Words - Reference

Function: To relationship between continuing ideas presented in your essay.

- As applied to
- As far as
- Concerning
- Considering
- In connection to
- In terms
- Pertaining
- Regarding
- Some examples of these might be:
- Speaking about/of
- The fact that
- With regards to
- With respect to

7.11 CONNECTING WORDS – CLARIFICATION

Function: To indicate that you will be exploring your ideas in more detail.

- I mean
- In explanation
- In lay terms
- In other words
- In simple terms
- Simply put
- Simply stated
- That is to say
- To break it down
- To clearly define
- To explain
- To make plain
- To put it clearly
- To put it in another way
- To simplify

Connecting Words – Space/ Location

Function: To clarify spatial relationships/ provide spatial order and reference

- A CROSS
- Adjacent
- Adjacent
- Around
- At the rear
- Below
- Beneath
- Nearby
- Next to
- On bottom
- On top
- Opposite
- Over
- Surrounding
- To the left
- Underneath

7.12 SELF-ASSESSMENT QUESTIONS

A. Describe linking words & Explain with an example
B. Describe the rules for linking words in English? Illustrate with suitable examples.
C. What are the linking words for essay?
D. What are the linking words for speaking. Illustrate with suitable examples.
E. What are linking words & phases for beginning new paragraphs? Illustrate with examples.

LESSON-8
IDENTIFYING WRITER'S INTENTION FROM THE TEXT

OBJECTIVES

The objectives of the lesson "Identifying the Writer's Intention from the Text" are:

- To make the students understand the ways to identify the writer's intention or purpose of the text.
- To enable them to look for clues which indicate the writer's intention
- To make the students answer Reading Comprehension with ease.

STRUCTURE

8.1. Introduction
8.2. Determining Writer's Intention
8.3. Context Clues
8.4. Exercise
8.5. Conclusion
8.6. Self-Assessment Questions
8.7. References

8.1. INTRODUCTION

The writing of an author is analyzed by the readers to know the purpose of his writing. Usually authors write either to pass on information, describe, explain, analyse, comment, review, advise, persuade or entertain. When the reader reads a text, he/she tries to assimilate the meaning of the text. The text reflects the intention of the author. It is the reader who has to decode the encrypted purpose of the text by reading the text between the lines. The author of a text may write the text for different reasons. The writer may write for the purpose of informing the reader or explaining new concepts and information.. The author can also write to persuade the reader or to entertain the reader. Editorials and advertisements are good examples of persuasive writings. Magazines, novels, short stories and any other readings taken up for the sake of pleasure are meant for entertainment.

8.2. DETERMINING WRITER'S INTENTION

In order to find the writer's intention it is important to analyze the words used by the author to convey his ideas. The reader in the first place needs to understand whether the writing is formal or informal. The reader should also notice whether the words used by the author are charged with emotions or not.

Compare: The author wanted to show similarities between ideas.
Clue Words: *both, similarly, in the same way, like, just as*

Contrast: The author wanted to show differences between ideas.
Clue Words: *however, but, dissimilarly, on the other hand*

Criticize: The author wanted to give a negative opinion of an idea
Clue Words: *Look for words that show the author's negative opinion. Judgment*
Words like "bad". "wasteful". and "poor" all demonstrate negative opinions.

Describe/Illustrate: The author wanted to paint a picture of an idea
Clue Words: *Look for words that provide descriptive detail. Adjectives like "red", "lusty", "morose", "striped", "sparkling", and "crestfallen" are all illustrative.*

Explain: The author wanted to break down an idea into simpler terms

Clue Words: *Look for words that turn a complicated process into simple language. A "descriptive" text will use more adjectives. An "explanatory" text will usually be used with a complicated idea.*

Identify/List: The author wanted to tell the reader about an idea or series of ideas
Clue Words: *Text that identifies or lists, will name an idea or series of ideas without providing much description or opinion.*

Intensify: The author wanted to make an idea greater
Clue Words: *Text that intensifies will add more specific details to the idea. Look for superlative adjectives and "bigger" concepts. 'A baby sadly crying' is descriptive, but 'a baby mournfully howling red-cheeked for 30 minutes' is more intense.*

Suggest: The author wanted to propose an idea
Clue Words: *"Suggest" answers are usually positive opinions, and try to sway the reader to believe. The author will provide a point, then use details to prove it.*

Underline the Clue Words

It helps to use a pencil when you're reading if you're unsure what the author's purpose is. As you read, underline the clue words in the text to help you get a better idea. Then, either compose a sentence using the key words (compare, explain, illustrate) to show why the author wrote the piece or select the best answer from the choices given.

(http://testprep.about.com/od/readingtesttips/a/Find_Authors_Purpose.htm)

1. The next step in identifying the author's purpose is to find out how the author has developed the idea. What method has he chosen? Whether he is narrating it or explaining the concept or posing rhetorical questions etc.
2. The author's purpose can also be deduced from the target audience. To whom is the author speaking? Is he addressing specific group or is it a general way of addressing. The vocabulary used by the author also helps in determining the purpose of his writing. If it is for a particular set of professionals like the doctors, engineers etc., the jargon varies. If the author has written to address the general public then the language used will not be technical.
3. Understanding the tone of the author's text helps in knowing the purpose of his writing. The readers need to identify the tone as passionate, sarcastic or neutral. If the author is able to arouse any emotions, we need to identify the emotions. Does the writing evoke feelings of sympathy, anger, happiness or sadness? So by being able to

identify the tone of the text the reader will be able to understand the overall purpose of the text.

4. It is also essential to find out the author's point of view – whether it is subjective or objective. What is his attitude towards the subject etc?
5. This sort of analysis helps in interpreting the text and answering typical questions in a Reading Comprehension Passage. The following passages give a vivid explanation to the questions given.

8.3. CONTEXT CLUES

When the readers encounter a word they don't know as they are reading, they can choose to look it up in a dictionary, ignore it or use the surrounding words to help them determine what the word means. Using the words around it is using contextual clues. Even if they cannot figure out the exact definition, phrases and words should be able to help them make a guess about the word's meaning.

Some of the ways to use context to help understand new words:

Look for examples, illustrations or explanations. Difficult or uncommon words may be followed by information to help discern the meaning. The writer sometimes uses phrases to help identify examples and explanations: for example, *such as, including, consists of, for instance, is like*. Even without specific words introducing the meaning of an unknown word, phrases and sentences in the paragraph give further explanation, often enough to make a logical or educated guess as to the meaning of the word.

This sort of analysis helps in interpreting the text and answering typical questions in a Reading Comprehension Passage. The following passages give a vivid explanation to the questions given.

Usage of Clue Words by the Author

Example 1

Passage

What distinguishes humans from animals? For some it is language, for others it is the altruistic willingness to help other members of the species. **However**, this kind of altruism seems to exist in the animal world **as well**.

Researchers working with Crisophe Boesch at the Max Planck Institute for Evolutionary Anthropology in Leipzig observed that West African chimpanzees adopt orphaned young, **even though** they are not related to them. Several animals lavished care on a juvenile for several years. **Surprisingly**, half of these adoptive parents were male.

This behavior is thought to be encouraged by the pressure of leopards, with whom the West African chimpanzees share their habitat. The constant threat from the big cats seems to have encouraged cohesion and solidarity within the group. **Accordingly**, the scientists observed more chimpanzee adoptions in West Africa's Tai National Park than in East Africa.

Wild chimpanzees appear to be more prepared to help **than** those living in captivity. In zoos, chimpanzees cooperate with other members of the group to only a very limited

extent. 'Our observations show that altruism in wild chimpanzees is much more widespread than studies of chimpanzees in zoos would suggest', concludes Chrisophe Boesch.

Explanation

*In paragraph '1' of the above passage, the words **"however"** and **"as well"** help in determining the author's intention.

Here "however" is used to indicate the contrasting idea. While talking about the difference between animals and humans, the author states that some people are of the view that "language and altruistic" nature of human beings are the two features which differentiate a man from animal. In this context he uses **"however"** to say that the altruistic nature is present in animals too. The author wanted to show that the idea of human beings alone possess altruism is inappropriate. Even animals do have that quality. The word "**as well**" gives the meaning "**also**", which means that the animals also possess the quality of altruism.
In paragraph '2', **"even though"** means **"despite the fact that"**.

Here **"even though"** is used to state that despite the fact that the young orphaned ones are not related to the chimpanzees, they adopt them. The word **"surprisingly"** in this paragraph reveals a surprising fact that the adoptive parents are male. Usually it is the female parent who has the tender feelings but here among the chimpanzees it is the male which tends to care for the orphaned animals.

In paragraph '3' "**accordingly**" means **"in a way that is appropriate to the particular circumstances"**

In this paragraph the author uses the word **"accordingly"** to state that the adoptions in chimpanzees is due to threat from the big cats.

In paragraph '4'**"than"** means **"introducing the second element in a comparison".** Here the comparison is made between **"wild chimpanzees"** and **"chimpanzees in captivity"** The passage is informative and the tone of the passage is unemotional and the author is presenting the facts about the chimpanzees.

Example 2

An author writes for various reasons. The three main reasons are to inform, persuade and entertain. In the following exercise try to find out what the author's purpose is.

1. A book containing knock-knock jokes?

a. Persuade b. Inform c. Entertain **Ans. Entertain**

2. A book containing several fairytales?

a. Persuade b. Inform c. Entertain **Ans. Entertain**

3. A book about the benefits of having a pet?

a. Persuade b. Inform c. Entertain **Ans. Persuade**

4. A book about how dongs are better than cats?

a. Persuade b. Inform c. Entertain **Ans. Entertain**

5. A book containing information about the history of India.

a. Persuade b. Inform c. Entertain **Ans. Entertain**

6. A book with information about the digestive system.

a. Persuade b. Inform c. Entertain **Ans. Entertain**

7. A book saying that everyone should buy blue cars.

a. Persuade b. Inform c. Entertain **Ans. Persuade**

8. A book containing the best jokes.

a. Persuade b. Inform c. Entertain **Ans. Entertain**

(This worksheet is from www.teach-nology,com)

8.4. EXERCISE

Passage I

What distinguishes humans from animals? For some it is language, for others it is the altruistic willingness to help other members of the species. **However**, this kind of altruism seems to exist in the animal world **as well**.

Researchers working with Crisophe Boesch at the Max Planck Institute for Evolutionary Anthropology in Leipzig observed that West African chimpanzees adopt orphaned young, **even though** they are not related to them. Several animals lavished care on a juvenile for several years. **Surprisingly**, half of these adoptive parents were male.

This behavior is thought to be encouraged by the pressure of leopards, with whom the West African chimpanzees share their habitat. The constant threat from the big cats seems to have encouraged cohesion and solidarity within the group. **Accordingly**, the scientists observed more chimpanzee adoptions in West Africa's Tai National Park than in East Africa.

Wild chimpanzees appear to be more prepared to help **than** those living in captivity. In zoos, chimpanzees cooperate with other members of the group to only a very limited extent. 'Our observations show that altruism in wild chimpanzees is much more widespread than studies of chimpanzees in zoos would suggest', concludes Chrisophe Boesch.

Answer the following questions by choosing the right options:

1. **Which of the following does the author want to establish by suggesting that animals are altruistic?**
   a) That humans are beginning to behave like animals
   b) That animals are beginning to behave like animals
   c) That animals too, like humans, share empathy with fellow creatures
   d) That humans are not so empathetic to their fellow creatures as animals are

2. **While discovering the adoptive streak in animals, what surprises the author is that**
   a) Even chimpanzees adopt orphan juveniles of big cats
   b) Even male chimpanzees adopt juveniles of other species
   c) Even big cats adopt orphan juveniles of chimpanzees
   d) Even female chimpanzees adopt juveniles of other species

3. **About the recently discovered altruistic zeal in chimpanzees, all except the following can be inferred from the passage.**
   a) Chimpanzees living in the wild are more altruistic than those in cages.
   b) Chimpanzees adopt orphans that are even unrelated to them.
   c) Chimpanzees found in West African forests are more altruistic than those found anywhere else.
   d) Chimpanzees found in the Tai National Park in West Africa are observed to be more altruistic than those found in East Africa.

4. **Which of the following is not a reason for the altruistic behavior observed in West African chimpanzees?**
   a) The presence of a constant threat from leopards in their environment
   b) The presence of a natural altruistic willingness to help others
   c) The presence of a natural sense of competition in animals
   d) The presence of a natural environment that stimulates such a behaviour in them

5. **In the expression 'this behaviour is thought to be encouraged…', the word 'this' refers to which of the following.**
   a) That chimpanzees are not much distinguished from humans
   b) That chimpanzees exhibit a sense of altruism existing in them
   c) That chimpanzees do not behave as strictly according to their gender as humans do
   d) That sexual limitations do not stop a male chimpanzee from being altruistic and adoptive in behaviour

Answers with explanation

1. Both (a) and (b) are completely out of tune with the passage; hence ruled out. The author does not compare the extent of empathy exhibited by animals and humans, hence (d) is also not possible. Only (c) sums up the view expressed in the passage; hence the answer.
2. Refer to the last sentence of the second paragraph 'Surprisingly, half of these adoptive parents were male'. Hence, (b).
3. The first sentence of the last paragraph clearly supports (a); the second sentence of the second paragraph establishes (b); can be inferred from the passage. Hence, (c).
4. 'a natural sense of competition', suggested in (c) cannot normally be the reason behind someone's altruism. Hence, (c) is the answer. All the remaining options (a), (b), and (d) can be inferred from the text. Therefore, (c).
5. In the paragraph preceding the statement, the author highlights the sense of altruism found in chimpanzees. Hence, (b).

Passage II

Just as the light sentences awarded in the Bhopal case scandalized the nation, the six-month term given last December to former Haryana police chief, SPS Rathore, for molesting 14-year-old Ruchika Girhotra, provoked an extensive review of the provisions related to sexual offences. In its hastily drafted bill put out for public consultation, the Home Ministry however overlooked the very provision that allowed Rathore to get away with a paltry punishment despite being found guilty of child molestation.

The draft bill failed to address a glaring anomaly in the Indian Penal Code's provisions dealing with sexual assault on under-aged girls. While the rape of a child attracts higher penalty, there is no such distinction when it comes to molestation. Irrespective of the age of the victim, all cases of 'outraging her modesty' (as quaintly put in this provision of Victorian vintage) are punishable under Section 354 IPC with a maximum sentence of two years.

Having left untouched the provision relating to molestation, the home ministry aggravated the anomaly, however unwittingly, by proposing to enhance the punishment under Section 509 IPC for eve-teasing or 'act intended to insult the modesty of a woman', from one year to seven years.

Thus, Chidambaram's ministry ended up sending out a perplexing message to sexual offenders. If they indulge in eve-teasing, they could be put behind bars for as long as seven years. But if they actually molest a woman or a girl, they will not get more than a two-year term. Such a cavalier approach to legislation shows that it is more about politics than about justice.

This is also borne out by the government's prolonged indifference to another gender issue: its international treaty obligation to enact a law on sexual harassment at work places. Though India ratified the convention on the elimination of all forms of discrimination against women (CEDAW) way back in 1993, the government came out with a draft bill only this year.

In between, the Supreme Court sought to fill the gap with a set of directions in the landmark Vishaka judgment of 1997. It is a commentary on its patriarchal society, that despite having a bloated statute book, India does not have legislation on sexual harassment at work places.

Answer the following questions by choosing the right options:

1. **The anomaly mentioned in the passage refers to the fact that**
   a. Though there are provisions to punish a rapist, there is no law against molestation.
   b. There is no difference in the punishment to be awarded to a molester and a rapist.
   c. There is no difference in the punishment for the rape of a girl and the molestation of a woman.
   d. There is no difference in the punishment for molesting girl or a woman.

2. **By remarking that the draft bill is *more about politics than about justice,* the author intends to suggest that**
   a) The government is more keen on gaining a political advantage by hastily proposing the Bill, than ensuring justice to the victims.
   b) The government is playing politics by keeping the issue of molestation alive in the media.
   c) The government is politically motivated to subdue the opposition by proposing the bill in a hurry.
   d) The government has all the time to play politics but no time to secure justice for the masses.

3. The word 'cavalier' as used in the passage means all of the following except
a) Haughty b) Rash c) Prudent d) Franatic

4. The tone of the passage is
a) Approbating b) Disparaging c) Eulogizing d) Captious

5. With which of the following propositions is the author more likely to agree to?
a. That the difference in the punishment for rape and molestation be eliminated
b. That the difference in the punishment for the molestation of a minor and a major be clearly defined
c. That the difference in the punishment for sexual harassment and molestation be equated
d. That the victims of molestation and sexual harassment at work places be given adequate compensations

Answers with explanation

1. Refer to the second paragraph. The author clearly emphasizes '…the age of the victim….'. it is this 'glaring anomaly' that the author criticizes in the passage. Hence (d).
2. The entire passage in general, and the third paragraph in particular, suggests that the draft bill has been hastily put up without taking care of the inconsistencies and anomalies, to salvage a political image. Hence (a). The remaining options are either exaggerated or unrelated.
3. Refer to the last sentence of the fourth paragraph. The author obviously finds the step taken by the government to be rash, hasty, and panicky. So, all except 'prudent' (c) can be the adjectives chosen to describe the word 'cavalier' as used in the context. Hence, (c).
4. The author does not appreciate, applaud, or praise the draft bill proposed by the government. Therefore, both 'approbating' and 'eulogizing' can be ruled out. Further, though the passage criticizes the draft bill, he/she does not 'disparage' or insult it, hence, only (d) appropriately suggests the tone adopted in the passage.
5. Throughout the passage, the author has contested the provision that does not take into consideration the age of the victim of molestation. Therefore, he is most likely to agree to (b).

Passage III

Perched languidly near the Konark coast in a state of decrepit grandeur, the Temple may just be sitting atop its own grave. Seemingly on the precipice of extinction after a tenacious battle with the elements, the temple – built in the 13th century as a colossal chariot for the sun god and representative of the pinnacle of ancient Kalinga art – has now presented a great, albeit troubling, riddle before the world's top archaeology experts.

At the heart of a very intricate and equally delicate problem are the sand – filled walls of the Jagmohan, or the front audience hall, that survived the temple's gradual decimation. And as the clock ticks away, the answers, worryingly, haven't come.

Over a hundred years old, faced with the threat of the edifice caving in, experts stuffed the Jagmohan's walls with sand to conserve it. Now, with cracks and damage to the

temple apparent even to the naked eye, global archaeology circles are witnessing a raging debate whether or not to extract the sand. If the sand is permitted to remain inside the 130 feet-high Jagmohan, experts fear the structure will suffer irrevocable loss. If it is not, it could disintegrate. Caught in this maze of ifs and buts – and with decay spreading each passing day – archaeologists, conservationists, engineers, scientists, historians, government officials, and other stakeholders are desperately seeking enlightenment. So far, there's been none.

In March this year, over 50 experts from India and abroad converged in Konark to forge a consensus on future conservation strategies for the temple, which was given World Heritage Site status by the Unesco in 1984. They talked, discussed, debated, argued and did everything except arrive at a solution. The range of opinions on offer varied from the scientific to the unscientific, the real to the absurd. Some favoured getting rid of the sand; others opposed it. Some suggested supporting the temple with steel rods. Others felt it was too risky. At the end of it, there was no consensus. And no solution.

Answer the following questions by choosing the right options:

1. **'The Jagmohan' in the passage refers to**
   a) The front hall for the audience in the Sun Temple
   b) The highest wall in the Sun Temple
   c) The idol kept in the Sun Temple
   d) the maze in the Sun Temple

2. **The Sun Temple in Konark was given the status of world heritage site by the**
   a) UNICEF b) OTDC c) UGC d) UNESCO

3. **With the walls of the Jagmohan caving in, the main debate is about**
   a) Whether or not to extract the sand stuffed into the walls
   b) Whether or not to renovate the walls of the hall
   c) Whether or not to use steel rods to stabilize the walls
   d) Whether or not to demolish and restructure the walls

4. **By writing that '…..the Sun Temple in Konark may be sitting atop its grave', the author wants to suggest that**
   a) The temple was built in the 13th century. b) The temple is in a dilapidated condition
   c) The temple has suffered an irrevocable loss in the recent past.
   d) The temple is built on graves.

5. **In the expression, 'so far there has been none', the word 'none' in the passage refers to the fact that**
   a. Though there have been scientists, archaeologists, engineers, and historians, there is no political leader to help save the Sun Temple.
   b. Though the temple authorities are seeking government aid desperately, no such aid has come their way.
   c. Though experts from many different walks of life are worried about the decrepit state of the temple, no one is able to find a solution to it.
   d. though experts such as archeologists, engineers, scientists, and historians are worried about the Jagmohan, they are not bothered about the Sun Temple on the whole.

Answers with explanation

1. Refer to the first sentence of the second paragraph; the correct option is (a).
2. Refer to the first sentence of the fourth paragraph; the correct option is (d).
3. Refer to the second sentence of the third paragraph. Clearly, the 'raging debate' is about 'whether or not to extract the sand.' Therefore, (a).
4. Before using this phrase, the author refers to the 'decrepit grandeur' of the temple. Hence, (b).
5. Refer to the discussion towards the end of the third paragraph. The author clearly highlights that though experts from different walks of life have been trying, no solution is in sight. Hence, (c) can be safely concluded from the passage.

Passage IV

If popularity is the benchmark of capability, the 'dirty' fuel is now measuring up to it. Diesel had been a loser for long, trying to catch up with gasoline in terms of efficiency and performance. It was much maligned by rattling technology and noisy operations. Now, after decades, diesel cars have taken over the Indian market leaving petrol-fired cars far behind.

For the first half of 2010, the Indian auto mart witnessed a spurt in the sales of diesel propelled cars. So much so that in India's premium car segment – from Maruti Swift to the BMW 7 series category – 59 percent of the 6.88 lakh units sold in the first half of 2010 were diesel powered. The percentage is even higher than Europe, where the market is evenly divided between both the rules.

Auto companies in India attribute this change to technology advancements that have given diesel higher fuel efficiency and better pick-up. Historically, the sales of diesel-driven cars had plummeted due to high maintenance costs and premium pricing.

The gradual change has now become a major determining factor for the success and failure of new cars. 'The verdict is clearly in favour of diesel-driven cars; says Mercedes – Benz MD and CEO, Wilfried Aulbur. He further said, 'Customers are pleasantly surprised by the clear advantage of instant acceleration and higher torque offered by modern diesel engines, even as petrol is trying to catch up on portfolio of E class and C class, its largest selling models.

For Indians with deep pockets, it is the luxury car segment running on diesel that is most popular, Consider this: Of the 446 cars in the BMW 7 series, Audi A8 and Merc S class models sold in the first six months of 2010, 79 per cent had diesel engines. 'There has been a strong inclination towards diesel in the past few years', says Toyota Kirloskar Deputy Managing director (Marketing) Sandeep Singh. 'Indian customers prefer cheaper diesel models which provide better acceleration and return on investment. The times are not far away when diesel will be the strongest portfolio across all segments'. The diesel strategy has paid Toyota rich dividends. In the premium sports utility vehicle (SUV) segment, its diesel Fortuner, launched last year, has ended the domination of competitive models like the erstwhile segment leaders, Honda's CRV and Mitsubishi Outlander that are only available in petrol versions.

The preference for diesel is particularly noticeable in premium cars priced above `4 lakh and luxury sedans and SUVs in the `1 crore bracket. The affinity for diesel also follows

the introduction of the much-acclaimed common rail diesel injection (CRDi) technology that was first launched in 2002 by with learner operations, leading to higher fuel efficiency and faster acceleration.

Over the years, several modifications I diesel technology have been taken up by auto companies. Even entry-level cars made by Indian companies like Mahindra's Scorpio and Tata Motors' Indica now come loaded with modern diesel engines based on the CRDi technology, that was once the domain of high-priced cars.

Answer the following questions by choosing the right options:

1. **The author in this passage attempts to establish which of the following?**
   a) The diesel cars these days are not only attractive but also costly.
   b) Modern day diesel cars are economic as well as attractive.
   c) In future, diesel cars are likely to become a dominant force in the Indian market.
   d) Indians are pleasantly surprised by the clear advantage of having a diesel car.

2. **With which of the following is the author most likely to disagree?**
   a) Though diesel cars are becoming attractive, they are not as efficient as petrol cars.
   b) Indian customers prefer diesel models which provide better acceleration.
   c) Now diesel cars are more popular than petrol cars in India.
   d) The companies that produce only petrol versions are losing their domination in the market.

3. **In the author's view, the preference for diesel cars in the Indian auto market is due to which of the following?**
   a) Recession has made Indian customers wary of expensive petrol – driven cars.
   b) Technological advancements have helped diesel cars become more efficient and economical.
   c) Diesel cars have rich dividends to offer to the customers.
   d) Today, the number of diesel cars produced far exceeds the number of petrol cars produced.

4. **The phrase 'Indians with deep pockets…' suggests which of the following:**
   a) Indians who are rich
   b) Indians who are more inclined towards buying diesel cars
   c) Indians who are more inclined towards buying diesel cars
   d) Indians who prefer utility to luxury while purchasing a car

5. **The above passage is written in which of the following styles?**
   a) Narrative b) Analytical c) Descriptive d) Informative

Answers with explanation

1. Option (a) distorts the meaning by suggesting that 'diesel cars are attractive as well as costly'. Option (b) and (d) are partially correct but (c) is a more comprehensive option as the passage highlights the growing popularity of diesel cars in India and predicts its dominance in the years to come. Hence (c).

2. The fifth paragraph in the passage bears out options (b), (c), and (d). hence, it is option (a) which does not seem to be in consonance with the author's view as expressed in the passage, as it underlines the growing efficiency and popularity of diesel cars in India.
3. The third paragraph in the passage clearly establishes (b), hence the answer. Options (a) and (d) are not mentioned in the passage, while (c) distorts the idea. Hence, (b).
4. The phrase 'deep pockets' suggests richness. Therefore option (a) is more appropriate.
5. Since the author analyses the reasons for the growing popularity of diesel cars in India, the correct option to choose is (b). in any case, it cannot be (a) as the author does not narrate a fable or story in the passage. Regarding options (c) and (d), the style chosen by the author not only *informs* and *describes* but also *analyses* the situation. Hence, (b).

Passage V

Ever thought of using a kite to click pictures? Probably not. It might seem right out of a James Bond movie, but French photographer Nicolas Chorier specializes in kite aerial photography. Kite's Eye View Private Limited has so far taken several thousand aerial pictures of almost all major heritage sites, buildings, and monuments in India and Uzbekistan. Interestingly, another French photographer, Arthur Batut, was the first to start experimenting with this technique, back in 1888 in Labruguiere, a small village in Southern France. However, Chorier has used the latest advances in technology to elevate it to the level of art.

Name a major monument in the country and Chorier promptly produces a wide range of aerial images shot in unusual and astonishing angles. His list includes the Taj Mahal, the Jama Masjid, the Chhatrapati shivaji Terminus, Mumbai, the entire Union Territory of Puducherry, and beaches in Kerala. Chorier has even completed a UNESCO commissioned project, shooting the city of Luang Prabang in Laos, along the banks of the Mekong River, to survey erosion-related issues in 2004. He also undertook an aerial survey on Matto Grosso, the third largest state in Brazil in 2001-02 for an agronomic research department.

The equipment, says the ace photographer, is simple enough to procure. All you need are specially designed kites that carry cameras mounted on a small cradle, to shoot breathtaking pictures of anything and everything under the sun. as for the technique, chorier flies the kite to a desired height (about 100 feet) and when it starts gliding in the air, he sends his camera (Canon 5D Markll) mounted on a small cradle, up on the line, under the kite. The best part? Chorier operates the cradle with a remote control to move it in all possible directions. An air-to-ground video link sends images to a portable television screen strapped on his neck, allowing him to pick amazing views. 'The camera can be lifted up to 250 m. but low altitudes are often more interesting, 'says Chorier, adding,' "the kites" precision and potential provide an exciting, cost effective, and innovative solution for any type of aerial photography, from the ground or from a boat in motion, like tracking smoking vessels or wildlife'.

Not surprisingly, Chorier has always been passionate about kites and photography. 'I started flying kites about 25 years ago and I practiced photography as an amateur. It was only natural to combine the two (in 1996); he explains. Slowly, he developed interest in a wide range of disciplines including archaeology, architecture, agronomy, tourism, heritage, and wildlife to name a few. 'Each of these applications led me to devise tailor-made hardware and photography techniques, which I am constantly improving. Each new venture brings me into contact with dedicated and highly knowledgeable specialists,' he adds.

Besides being non-pollluting and non-intrusive, working with kites also allows Chorier to remain stationary over a site for a few hours, thus enabling him to take many high-solution pictures at different angles. 'It is also easy to carry the aerial platform anywhere in the world, without anywhere in the world, without any hassles. It fits into regular cases and can be operational in 10 minutes; says Chorier, who has widely exhibited his works in France, Europe, the USA, Malaysia, and India. Perhaps why he likes this technique so much is because it needs just a few square inches of fabric, little technical know-how, simple equipment, and a gentle breeze. 'Moreover, I really like the idea of using natural energy. I wouldn't feel the same if I was using helium or any other gas for a blimp or kerosene; he adds.

Photography is not chorier's only accomplishment, he has written a coffee-table book, *kite's Eye View,* India in 2007, published by Roli Books. The book was produced of 12 years of intensive kite aerial photography covering all major landmarks in the country. As expected, 30,000 copies of the book have been sold worldwide. (More details about his works are available on his website http://www.niopix.com.)

Clearly, with an eye for beauty and digital cameras, the soaring idea of kite-based aerial photography has morphed many flights of fantasy into an artful reality.

Answer the following questions by choosing the right options:

1. **According the passage, Nicolas Chorier prefers kite aerial photography because**
   a) It is a challenging art and is rarely practiced
   b) It involves artificial energy
   c) Using kite aerial photography is prestigious these days
   d) The technique is simple to use and needs minimum paraphernalia

2. **Who, according to the passage, is credited with inventing kite aerial photography?**
   a) Nicolas Chorier b) Kite's Eye View Pvt. Ltd c)Arthur Batut d) James Bond

3. **With which of the following is the author of the passage most likely to disagree?**
   a) Kite aerial photography is non-polluting and non-intrusive.
   b) The equipment required for kite aerial photography is not easy to procure.
   c) Kite aerial photography is cost effective.
   d) Kite photography provides an exciting solution for any type of aerial photography.

4. **Which of the following is the tone of the passage?**
   a) Eulogizing b) Indignant c) Sarcastic d) Ironical

5. **According to the passage, Nicolas Chorier has taken aerial kite photography further by**
   a) Exhibiting his works in various countries like France, Europe, the USA, and India
   b) Using latest advances in technology to elevate kite photography to the level of art
   c) Operating the cradle with a remote control
   d) Using tailor-made hardware and photography techniques

Answers with explanation

1. Refer tot eh fifth paragraph of the passage; it supports (d). Regarding other options, (a) and (b) contradict the passage, whereas (c) is irrelevant.
2. The first paragraph of the passage establishes (c) to be the correct option; hence the answer.
3. All except (b) can be inferred from the passage; hence the answer.
4. The author seems to appreciate and eulogize the art of kite aerial photography; hence (a) is the correct option.
5. Refer to the last sentence in the first paragraph of the passage which establishes (b) to be the answer.

(Note: Passages 1-5 extracted from Kumar Sanjay, Pushpalata. **Communication Skills**. Oxford Publishers.)

Passage VI

SUN YAT-SEN Reading Comprehension Questions (**http://testprep.about.com**)

Directions: The passage below is followed by questions based on its content. Choose the BEST answer relying on what is stated or implied in the passage. "The Art and Images of China," ibiblio catalog, accessed February 24, 2014, http://www.ibiblio.org/catalog/items/show/4418.

Sun Yat-sen (November 12, 1866- March 12, 1925) was a Chinese revolutionary and political leader who had a significant role in the overthrow of the Qing Dynasty. A founder of the Kuomintang (KMT), Sun was the first provisional president when the Republic of China was founded in 1912. He developed a political philosophy known as the Three Principles of the People which still heavily influences Chinese government today. "Father of the Nation" (Guófù, 國父) is the title officially given to Sun Yat-sen in the Republic of China on Taiwan.

Unofficially, the same title is used to refer to Sun Yat-sen in the People's Republic of China on mainland China. Sun was a uniting figure in post-imperial China, and remains unique among 20th century Chinese politicians for being widely revered in both mainland China and Taiwan. In Taiwan, he is known by the posthumous name National Father, Mr. Sun Chungshan (國父 孫中山先生). On the mainland, Sun is also seen as a Chinese nationalist, and is highly regarded as the "Forerunner of the Revolution" (革命先行者) and "the Father of Modern China". Although Sun is considered one of the greatest leaders of modern China, his life was one of constant struggle and frequent exile. He quickly fell out of power in the newly-founded Republic of China, and led successive revolutionary governments as a challenge to the warlords who controlled much of the nation.

Unfortunately, Sun did not live to see his party bring about consolidation of power over the country. Although his fragile political alliance with the Communist Party of China fell apart after his death, Sun grew in stature to become a greatly revered figure among Nationalists and Communists alike. On November 12, 1866, Sun Yat-sen was born to a Chiuchow peasant family in the village of Cuiheng, Xiangshan county, Guangzhou prefecture, Guangdong province (26 km (16 miles) north of Macao) and spoke the Zhongshan dialect of Cantonese. When Sun Yat-sen died in 1925, the name of Xiangshan was changed to Zhongshan in his honor. After receiving a few years of local schooling, at age thirteen, Sun

went to live with his elder brother, Sun Mei, in Honolulu. Sun Mei was twelve years Sun Yat-sen's senior and had emigrated to Hawaii as a laborer and had become a prosperous merchant.

Though Sun Mei was 2 not always supportive of Sun's later revolutionary activities, he supported his brother financially, allowing Sun to give up his professional career. Sun Yat-sen studied at the prestigious Iolani School where he learned English, mathematics and science. Originally unable to speak the English language, Sun Yat-sen picked up the language so quickly that he received a prize for outstanding achievement in English from King David Kalakaua. Sun then enrolled in Oahu College for further studies but he was soon sent home to China as his brother was becoming afraid that Sun Yat-sen was about to embrace Christianity. While at Iolani, he befriended Tong Phong, who later founded the First Chinese-American Bank. When he returned home in 1883, he was greatly troubled by what he saw as a backward China that demanded exorbitant taxes and levies from its people. The people were conservative, and the schools maintained their ancient methods leaving no opportunity for expression of thought or opinions. Under the influence of Christian missionaries in Hawaii, Sun had developed a disdain for traditional Chinese religious beliefs. One day, Sun and his childhood friend Lu Haotung passed by Beijidian, a temple in Cuiheng Village, where they saw many villagers worshipping the Beiji (lit. North Pole) Emperor-God in the temple.

They broke off the hand of the statue, incurring the wrath of fellow villagers, and escaped to Hong Kong. Sun studied English at the Anglican Diocesan Home and Orphanage (currently Diocesan Boys' School) in Hong Kong. In April 1884, Sun was transferred to the Central School of Hong Kong (later renamed Queen's College). Sun was later baptized in Hong Kong by an American missionary of the Congregational Church of the United States, to his brother's disdain. Sun pictured a revolution as similar to the salvation mission of the Christian church. His conversion to Christianity was related to his revolutionary ideals and push for advancement. As a result, his baptismal name, Rixin 日新, literally means "daily renewal." Ultimately, he earned the license of medical practice as a medical doctor from the Hong Kong College of Medicine for Chinese (the forerunner of The University of Hong Kong) in 1892, of which he was one of the first two graduates. He subsequently practiced medicine in that city briefly in 1893. He had an arranged marriage with fellow villager Lu Muzhen at age twenty; she bore him a son Sun Ke, who would grow up to become a high ranking official in the Republican government, and two daughters, Sun Yan and Sun Wan.

Sun was a Triad member during and after the Qing Dynasty rebellion. It is known that Sun Yatsen got his funding from Triad business people. Sun Yat-sen's protégé, Chiang Kai Shek, was also a Triad member. Sun, who had grown increasingly troubled by the conservative Qing government and its refusal to adopt knowledge from the more technologically advanced Western nations, quit his medical practice in order to devote his time to transforming China.

At first, Sun aligned himself with the 3 reformists Kang Youwei and Liang Qichao who sought to transform China into a Western-style constitutional monarchy. In 1894, Sun wrote a long letter to Li Hongzhang, the governor general of Zhili and a reformer in the court, with suggestions on how to strengthen China, but he was rebuffed. Since Sun had never been trained in the classics, the gentry did not accept Sun into their circles. From then on, Sun began to call for the abolition of the monarchy and the establishment of a republic. Sun went to Hawaii in October 1894 and founded the Revive China Society to unveil the goal of a prospering China and as the platform for future revolutionary activities. Members were drawn mainly from fellow Cantonese expatriates and from the lower social classes.

QUESTIONS

1. Which of the following names is NOT used to describe Sun Yat-sen? A. "Father of the Nation" B. "Father of Modern China" C. "Forerunner of Modern China" D. "Forerunner of the Revolution"
2. According to paragraph six, Sun Yat-sen was troubled by which practices in China? A. preventing the expression of original thought in schools and spreading traditional religious beliefs. B. preventing the expression of original thought in schools and spreading Westernized religion. C. demanding high taxes on the Chinese and spreading Westernized religion. D. demanding high taxes on the Chinese and opening trade with Taiwan.
3. The passage provides answers to which of the following questions? I. Why did Sun Yat-sen quit his medical practice? II. Who funded Sun Yat-sen's education in Honolulu? III. To where did Sun Yat-sen's son move when he grew up? A. I only B. I and II only C. I and III only D. II and III only 4
4. Sun Yat-sen would characterize the Christian religion as: A. dehumanizing B. revolutionary C. brilliant D. mediocre
5. According to the passage, one can reasonably infer that Sun Yat-sen A. never achieved his dreams of pushing China into advancement. B. lived a life obtaining nearly everything he'd set out to do. C. was honored posthumously, but struggled for his goals during his life. D. died without honor, receiving little thanks for what he'd did to modernize China.

QUESTIONS & ANSWERS

1. Which of the following names is NOT used to describe Sun Yat-sen?
   A. "Father of the Nation"
   B. "Father of Modern China"
   C. "Forerunner of Modern China"
   D. "Forerunner of the Revolution"

The correct answer is C. This question is merely asking you to look back to the text and find the correct answers. Easy, right? It's not always so! With similar language, it's easy to get tripped up by questions that aren't 100% correct. Sun Yat-sen was *not* called the "Forerunner of Modern China"; hence, that answer is correct. Check out paragraphs 1 and 2 for Choices A, B and D.

2. According to paragraph six, Sun Yat-sen was troubled by which practices in China?
   A. *preventing the expression of original thought in schools and spreading traditional religious beliefs.*
   B. preventing the expression of original thought in schools and spreading Westernized religion.
   C. demanding high taxes on the Chinese and spreading Westernized religion.
   D. demanding high taxes on the Chinese and opening trade with Taiwan.

The correct answer is A. When Sun Yat-sen left Hawaii, he returned to China was troubled by several things: high taxes on the Chinese, preventing original thought in schools, and traditional religious beliefs. He was *not*, however, troubled by spreading Westernized religion – he embraced that – and opening trade with Taiwan, as that is never mentioned. Hence, Choices B, C and D are all incorrect because half the answer is wrong.

3. The passage provides answers to which of the following questions?
   A. Why did Sun Yat-sen quit his medical practice?
   B. Who funded Sun Yat-sen's education in Honolulu?

   To where did Sun Yat-sen's son move when he grew up?
   A. I only
   B. I and II only
   C. I and III only
   D. II and III only

The correct answer is B. This question is a bit tricky, because it doesn't ask you to necessarily answer the questions, just determine whether or not you *could* base on the information in the passage. You can find the answer to I in paragraph 10, so the answer has to be A, B or C. You can find the answer to question II in paragraph 5, which knocks out choices A, D and C. You could check to see if you could find question III anywhere, but it's unnecessary at this point, because you already know you can find the answers to I and II, so B must be the correct choice.

4. Sun Yat-sen would characterize the Christian religion as
   A. dehumanizing
   B. revolutionary
   C. brilliant
   D. mediocre

The correct answer is B. According to paragraph 7, "Sun pictured a revolution as similar to the salvation mission of the Christian church. His conversion to Christianity was related to his revolutionary ideals and push for advancement." Although he may have thought the religion was brilliant, like Choice C indicates, Choice B offers a better answer because of the previous sentences. Choices A and D are the *opposite* of what Sun would have thought, so they're out.

5. According to the passage, one can reasonably infer that Sun Yat-sen
   A. never achieved his dreams of pushing China into advancement.
   B. lived a life obtaining nearly everything he'd set out to do.
   C. was honored posthumously, but struggled for his goals during his life.
   D. died without honor, receiving little thanks for what he'd did to modernize China

The correct choice is C. The passage relates from the beginning that Sun Yat-sen's life was one of "constant struggle and frequent exile" which rules out Choice B. We know that Choice D is incorrect because although he died before seeing his party consolidate power over the country, he was greatly honored for his contributions, albeit posthumously. And he did push China into advancement, which is the opposite of Choice A. Hence, C is the best answer.

8.5. CONCLUSION

Thus the lesson gives a detailed account of identifying author’s purpose/intention with the help of certain clue words like comparison, contrast, criticize, describe, explain etc. However, unless the students habituate themselves to continuous reading habit, they cannot identify the tone or purpose of the author’s text. So it is essential for the students to have a

variegated exposure to different kinds of texts meant for various purposes like entertainment, information etc.

8.6. SELF-ASSESSMENT QUESTIONS

1. How can we identify the author's purpose in a text?
2. Does knowing the author's purpose of a text make easy to answer Reading comprehension questions?
3. How far do the clue words help in understanding the author's text?
4. Can a person without exposure to reading analyse the author's intention?
5. How can one identify the intention of the author by reading the text?

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T. Sujani

LESSON 9

PARAGRAPH STRUCTURE AND DEVELOPMENT OR ELABORATION

OBJECTIVES

The objectives of this lesson are to enable the students to

- know what a paragraph is.
- know the structuring of a paragraph.
- learn how to develop a paragraph.
- know the guidelines to be followed while writing a paragraph.

STRUCTURE

9.1. Introduction
9.2. Definition
9.3. Paragraph Structure
  9.3.1 Topic sentence
  9.3.2 Functional categories
9.4. Length of Paragraph
9.5. Development of a Paragraph
  9.5.1. Using details, examples
  9.5.2. Making comparisons and contrasts
  9.5.3. Defining the basic idea
  9.5.4. Repeating the basic idea
  9.5.5. Listing reasons or results
  9.5.6. Types of paragraphs
9.6. Constructing a Good Paragraph
  9.6.1. Unity
  9.6.2. Coherence
  9.6.3. Emphasis
9.7. Relating Paragraphs to each other
  9.7.1. Transitional sentences
  9.7.2. Transitional paragraphs
  9.7.3. Introductory paragraphs
  9.7.4. Concluding paragraphs
9.8. Mechanics of Good Writing
  9.8.1. Planning a paragraph
  9.8.2. Writing a paragraph
  9.8.3. Reviewing a paragraph
9.9. Suggestions for Checking Your Paragraph
9.10. Conclusion
9.11. Sample Paragraphs
9.12. Self assessment Questions
9.13. References

9.1. INTRODUCTION

Sentence is group of words expressing a complete thought and in long passages of prose the sentences are divided into groups called paragraphs. A paragraph is a group is group of sentences that help to elaborate and express one idea. It may be a part or a division of an essay or it may be a complete unit in itself. Each new idea requires a new paragraph.

9.2. DEFINITION

A paragraph is group of sentences on one topic forming one division of an article or a story. The writer determines the beginning and end of his paragraph according to the plan of writing that he has in mind. The paragraphs tell a story, explain a process or describe a person, place or thing. They make the reading of them easier, for the beginning new paragraph marks a change of topic, or a step in the development of an argument or of a story.

9.3. PARAGRAPH STRUCTURE

A fully developed paragraph has three parts.

1. A central thought statement - a topic sentence.
2. Several sentences that develop or prove the central thought statement and
3. An ending sentence that summarises or leads on to the next paragraph.

9.3.1. Topic sentence

Making a paragraph plan is always good for the writer. A topic sentence and the points we want to make should be planned. The topic sentence may be placed at the beginning, the middle or at the end of the paragraph. Sometimes it may also be implied.

Every paragraph deals with a topic, or contains an underlying thought. The sentence in which the topic or underlying thought of a paragraph is clearly stated is called its topic sentence. The main function of the topic sentence is to tell the reader what the paragraph is all about, or what point the writer is trying to make. It may appear anywhere in the paragraph. Usually the topic sentence introduces the paragraph.

If the paragraph is a very long one and the idea is complicated, it may have two topic sentences one at the beginning and one at the end. The second topic sentence is not a new idea but a restatement of the first topic sentence in different words. It reminds the reader what the paragraph is all about and summarises the way the idea of the first topic sentence has been developed.

9.3.2. Functional categories

The topic, theme or subject ofa paragraph is very often expressed in one sentence of the paragraph. The other sentences of the paragraph may be classified into different functional categories.

i. Introducers: These are to establish the topic focus of the paragraph and provide a smooth transition from the preceding paragraph.

ii. Developers: These are to support, develop classify the central thought.

iii. Modulators: These are to provide smooth transition between the sentences of the paragraph when there is a shift or change in the tone.

iv. Terminators: These are to conclude the discussion or summarise the contents of the paragraph signaling the completion of one aspect.

9.4. LENGTH OF PARAGRAPH

A paragraph develops a single idea and it should be as long as and no longer than it must be able to do its job effectively. When the idea needs considerable development to be grasped by the reader, the paragraph must be longer. A paragraph dealing with a complex thought would be comparatively longer. Long paragraphs are not easy to read. The reader's attention flaps if he has to read a paragraph running into more than a page. It is difficult to keep the central idea in mind. A skillful writer breaks the text into short paragraphs.

9.5. DEVELOPMENT OF A PARAGRAPH

A topic sentence alone is not a paragraph. The topic sentence must have the support of additional sentences that provide details, give examples, offer reason, and in other ways develop the theme of the topic sentences. Each of the additional sentences must contribute something definite in upholding the basic idea. A sentence that makes no contribution has no place in the paragraph. If it opposes or distracts from the idea presented by the topic sentence, it can destroy the unity of the paragraph. The methods of developing a paragraph are essentially the same as the methods of thought or of working out an idea. The topic sentences can be explained by details, examples, comparisons and contrasts and definitions. There are several methods of developing a paragraph.

9.5.1. Using details, examples

Using details:

Details usually explain the meaning of a paragraph by describing the thing, idea, event, scene, or person mentioned in the topic sentence.

Examples :

Examples explain the meaning and can convince the reader of the truth of the topic sentences.

9.5.2. Making comparisons and contrasts

Comparing shows their likenesses or contrasting them shows their differences. Both comparing and contrasting explain and elaborate meaning.

9.5.3. Defining the basic idea

Some objects and ideas are so hard to define that they require more than a single sentence for adequate definition. Then a whole paragraph performs this function.

9.5.4. Repeating the basic idea

Repetition helps to reinforce the author's assertion to drive it home in the reader's mind.

9.5.5. Listing reasons or results

Scientific or technical writing utilizes paragraphs to list reasons, so that the reader may be convinced, or to list results so that he may be aware of the importance of the idea in the topic sentence.

9.5.6. Types of paragraphs

Based on the nature of the subject discussed in the paragraph and the style of writing, paragraphs are divided into three types. The descrptive paragraph contains series of sentences with descriptive details, which together make up a picture of what the writer is trying to describe. In an explanatory paragraph, the details should be arranged so as to make the reader follow the explanation clearly, from the begining to end. The arrangement may be from familiar to unfamiliar or from easy to difficult and this may be employed in writing historical details in correct chronological order. Narrative paragraphs are written to relate an experience or to narrate an accident. The details should be arranged in a logical sequence so as to enable the reader to understand the incident properly.

9.6. CONSTRUCTING A GOOD PARAGRAPH

The principles of unity, coherence and emphasis set the standard of good paragraph construction.

9.6.1. Unity

Just as each sentence deals with one thought, each paragraph represents the development of a single idea. Every head and subhead should have its own paragraph to itself and every sentence in the paragraph should be closely connected with the main topic of the paragraph. The nature of the paragraph decides whether the idea is developed logically or descriptively. Logical unity is essential to the good expository paragraph. This unity is achieved when the central theme of the paragraph can be summarised in a single sentence. Unrelated ideas destroy the unity. We should be sure that a unified topic sentence gives the one main idea and we should not insert other major ideas in the same paragraph.

Descriptive unity is more difficult to analyse than logical unity. Descriptive unity seeks to recreate mood or an impression on the reader rather than to present facts and argument. To summarise, it is very difficult since the details rather than the general statement of the topic sentence create its effect. If this effect, can be clearly noted the descriptive paragraph is unified.

9.6.2. Coherence

A paragraph must be more than a collection of sentences arbitrarily strung together. The sentences must cohere, that is, the development of idea must progress logically and organically from the first sentence to the last to assure coherence. We can arrange in natural

or logical sequence the sentences that develop the paragraph; using connecting or transitional words to relate the sentences; or build sentences in parallel form so that they stick together.

Logical Coherence: To achieve logical coherence, new or difficult material is coherently presented if the idea is developed out of familiar or known, into the unfamiliar; from general to particular; or from the specific and particular to the abstract and general. It should be in logical, clear cut and consistent order.

Coherence by transitional phrases: A paragraph can be made coherent by the use of transitions at the beginning of sentences. These devices of transition include repetition of nouns, and synonyms use of demonstrative pronouns and adjectives, insertion of adverbial phrases that demonstrate, addition, order of sequence, illustration, comparison, conclusion, space relation, time relation contrast, repetition.

Coherence through parallel construction: Continuity of ideas is very essential to the coherent paragraph. Just as the coherent compound sentence must have parallel clauses and phrases, so the good paragraph must have parallel sentences.

9.6.3. Emphasis

If the unity and coherence of a paragraph are greater, the emphatic impression it makes upon the reader is also more. Repeating key words, or restating the main idea in another way, creates emphasis. Short, simple sentences are more emphatic than long complex ones.

9.7. RELATING PARAGRAPHS TO EACH OTHER

A paragraph does not stand by itself in an entire composition. A paragraph is merely one unit in larger whole. In order to make the whole composition coherent and unified, each paragraph must be related to the preceding one and the following one. The transitions from paragraph to paragraph should be smooth and logical. The writers should use techniques to link his paragraphs together. He uses transitional sentences, clauses or phrases, transitional paragraphs, introductory and concluding paragraphs.

9.7.1. Transitional sentences:

Every paragraph of a longer composition should give some hint of what has gone before and what will follow after. Sometimes an entire sentence maybe needed to lead the reader from one paragraph to the next. Such transitional sentence introduces new paragraph but contains words or phrases that refers to the ideas of the preceding paragraph.

9.7.2. Transitional paragraphs:

If a composition is long with several divisions of the topic, a transitional paragraph may bridge the gap between one aspect of the topic and the next. Often the transitional paragraph summarizes that content of what has gone before.

9.7.3. Introductory paragraphs

A lengthy treatment of a topic demands an introduction to tell what will be discussed, why the topic is important or how it will affect the reader. The introductory paragraph must arouse the reader's interest and prepare him for what follows. It serves the entire composition the way the topic the sentence serves the paragraph.

9.7.4. Concluding Paragraphs

The final paragraph of a longer composition must drive home the main point of the discussion and leave the reader satisfied that something has been achieved.

9.8. MECHANICS OF GOOD WRITING

Good writing needs practice of writing paragraphs. Paragraphs make the content easier for readers to understand and guide the reader to focus on one main idea. It is very essential to know to construct good well written paragraphs. Some of the guidelines are:

9.8.1. Planning a Paragraph

i) Decide the main topic of the paragraph:

Before we start writing a paragraph we must have an idea of what the paragraph is about. They should all relate to one central topic. We should answer questions like –

- What prompt have I been given? Suppose we are writing a paragraph as a response to a prompt, we should think of it and address it directly.
- What are the main ideas to be included? After deciding the topic consider the most relevant ideas or issues relating the topic.
- For whom are we writing? The readership of the paragraph is to be considered. Is the topic familiar or does it need more explanation?
- The outline of the essay will help to define the major ideas of each paragraph.

ii) Write down the information and ideas relating to the topic:

Once we have an idea what to write in the paragraph we can organise the thought by writing. We can just jot down some key words and phrases. We can classify the essential points and superfluous points and include only essential ones.

- There may be a gap in our knowledge and so we need to look up to some facts and figures to support our idea.
- It is good to research so that we will have the relevant information.

iii) Figure out how we want to structure:

Having all ideas, thoughts facts and figures before us, think how to structure our paragraph and arrange them in a logical order.

- The order may be chronological putting the most important information first making the paragraph easier and interesting to read.

- We can rewrite our points according to the new structure making the process faster.

9.8.2. Writing a paragraph

i) Write the topic sentence:

The first sentence may be the topic sentence to introduce the main idea or thesis of the paragraph. It should summarize the paragraph.

Every other sentence we write should support the topic sentence and provide further details.

- Experienced writer can include their topic sentence at any point in the paragraph. Writers who are new may have topic sentence first as it will you help throughout the paragraph.
- Topic sentence should not be too broad or too narrow.

ii) Fill in the supporting details:

After writing the topic sentence we can fill the rest of our paragraph with all the details. It should be coherent. To achieve coherence write clear, simple sentences that express exactly what we want to say.

- Link each sentence with transition words which connects one sentence and the next. These words help to compare and contrast, show sequence, show cause and effect, and highlight important ideas. Words like, futhermore, infact, firstly, secondly, thirdly etc may be used.
- The supporing sentences should give evidence to support the topic we can use facts, figures, examples stories, quotes etc.
- The length of the paragraph depends on the length of the paper. There is no set length for a paragraph.

iii) Write a concluding sentence:

The concluding sentence should put everything together. A good concluding sentence will reinforce the idea outlined in the topic sentence with all evidences of the supporting sentences.

- Don’t reword the topic sentence but it should acknowledge the discussion that has come before it.

iv) Know when to move on a new paragraph:

Every time we start to discuss a new idea we should move on to a new paragraph.

- A new paragraph is used to contrast two points one each side of argument. One paragraph will deal with argument supporting and the other against the argument.
- The introduction and conclusion should always be given in their own paragraph. The introductory paragraph should define the aim of paper and outline the ideas. The concluding paragraph provides the summary of the information.

9.8.3. Reviewing a paragraph

i) Check the paragraph for spelling and grammar:

Once we finish writing we have to re-read our paragraph three or four times for misspell words and poor grammar. Spelling mistakes and bad grammar can significantly show impact on the quality of the paragraph.

- Ensure each sentence has a subject and all pronouns are capitalized. Tense, subject and verb agreement should be checked.
- Check the paragraph for punctuation using commas, colons, semicolons etc.

ii) Check your paragraph for coherency and style:

Not only technical aspects should be spotted on we should achieve clarity. We can vary the length and format of our sentences.

- Writing should be consistent throughout paragraph and entire paper.
- For a beginner writer it is better to stick to short sentences.

iii) Decide if your paragraph is complete:

Once we have read and fixed grammatical or stylistic errors, we should determine if it is complete. See if the topic sentence is properly developed or it needs more details.

- If the topic sentence is supported and developed by the content of the rest, the paragraph is ready.
- Decide if the paragraph is too long and if it has some superfluous content.

9.9. SUGGESTIONS FOR CHECKING OUR PARAGRAPH

We can check each paragraph through questions like –
Is everything in the paragraph?
Does the sentence clearly state the topic or central thought of the paragraph? Have we included everything necessary to explain the central thought?
Do the last sentence end the paragraph appropriately?

Does everything belong?
Does every sentence included in the paragraph belong to the statement made in the first sentence?

Is everything in a good order?
Are the points presented in an order that is easy ot follow? The arrangements for a paragraph depend upon the topic sentence and the way we wish to develop it. We can arrange the thought in a time order, in a place order or in subject order. Planning the order will help to explain or place the topic sentence fully.
Is the writing readable?
Do the words draw the attention?
Are they vivid?
Is the thought easy to follow?

9.10. CONCLUSION

To summarise, a paragraph is a group of related sentences that form a coherent unit expressing a specific idea and integrating into a larger unit. A well written paragraph should contain a topic sentence with the theme of paragraph and then supported by ideas completly appropriate to the theme of the paragraph. In brief, a good paragaph should be characterised by unity, order, coherence, clarity and completeness. The mechanics of wiriting include how to plan, write and revise the parapraph and the checklist ensures that the paragraph is comprehensive with adequate amount of material present on the theme.

9.11. SAMPLE PARAGRAPHS

Observe the following paragraphs which are extracts from the works of some renowned writers. They show how paragraphs are developed, according to the principles of paragraph construction.

1. "Hence it is that is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as a parallel to what are called comforts or conveniences in arrangements of personal nature, like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them." **–J.E.Newman.**

This paragraph is authored by Cardinal Newman in the chapter on 'Gentleman' from *Idea of a University*. The first sentence is a topical sentence on gentleman which says about his personality. The next part of the paragraph gives the other details. The figure of speech simile is used in expressions like 'easy chair' and 'good fire'.

2. "The Road is one of the great fundamental institutions of mankind. Not only is the Road one of the great human institutions because it is fundamental to social existence, but also because its varied effects appear in every department of the State. It is the Road which determines the sites of many cities and the growth and nourishment of all. It is the Road which is the channel of all trade, and, what is more important, of all ideas. In its most humble function it is a necessary guide without which progress from place to place would be a ceaseless experiment; it is a sustenance without which organized society would be impossible, thus the Road moves and controls all history." - **Hillaire Belloc.**

The first sentence describes the road in the topical sentence which is followed by other details. The last sentence concludes the paragraph.

3. "Poetry is the language of the imagination and the passions. It relates to whatever gives immediate pleasure or pain to the human mind. It comes home to the bosoms and businesses of men; for nothing but what comes home to them in the most general and intelligible shape can be a subject for poetry. Poetry is the universal language which the heart holds with nature and itself. He who has contempt for poetry cannot have much respect for himself, or for anything else. Wherever there is a sense of beauty, or power, or harmony, as in the motion of a wave of the sea, in the growth of a flower, there is poetry in its birth." **–William Hazlitt.**

The given paragraph gives the topical sentence at the beginning about poetry. The next part deals with details and the last sentence concludes the paragraph.

4. "Revenge, at first though sweet, Bitter ere long back on itself recoils" – So says Milton. Revenge is an act of passion and often makes matters far worse. If you forgive your enemy's wrong or injury instead of avenging it, he will be ashamed of what he has done and you will have spiritual victory over him. Forgiveness is the noblest revenge. We should not forget that we pray God to forgive us our sins.

The first lines by Milton give the central idea of the paragraph and explanation is given in the next part of the paragraph.

These paragraphs follow the principles of paragraph construction and the paragraphs are introduced with a topical sentence and closed with good conclusion.

9.12. SELF- ASSESSMENT QUESTIONS

1) What are the principles or elements of a good paragraph?
2) Write about 'topic' sentence.
3) Write about the methods of developing paragraph.
4) What are the guidelines to be followed to construct a good paragraph?
5) Write short paragraphs on the following topics.

1) Trees
2) A picnic
3) A Holiday
4) Computer
5) Examinations
6) Discipline
7) Politeness
8) Robots
9) Your hobby
10) Rivers

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Dr. G. Sujatha

LESSON 10

GROUP DISCUSSIONS AND DEBATES

OBJECTIVES

The objectives of this lesson are to enable the students to

- to speak in groups with an assigned topic
- know the difference between group discussions and debates
- understand the characteristics of successful group discussions
- identify areas of evaluation in selection group interviews
- know how to exchange and participate in group discussions and debates

STRUCTURE

10.1. Group Discussion: Introduction
10.2. Group Discussion and Debate
10.3. Importance of a Group Discussion
10.4. Characteristics of a Group Discussion
    10.4.1. Agreement on group goals
    10.4.2. Goal oriented interaction
    10.4.3. Agreement on procedures
    10.4.4. Cooperative and friendly atmosphere
    10.4.5. Use of effective communicative techniques
    10.4.6. Equitable distribution of participation
    10.4.7. Shared leadership
10.5. Selection Group Discussion
    10.5.1. Subject knowledge
    10.5.2. Oral communication skills
    10.5.3. Listening skills
    10.5.4. Clarity of thought and expression
    10.5.5. Apt language
    10.5.6. Proper non-verbal cues
    10.5.7. Team behavior
    10.5.8. Initiative
    10.5.9. Analysis
    10.5.10. Assertiveness
    10.5.11. Self confidence
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10.1. GROUP DISCUSSION: INTRODUCTION

Group Discussion is a modern method of assessing student's personality. It is both a technique and an art and a comprehensive tool to judge the worthiness of the student and his appropriateness for the job. It is a systematic oral exchange of information, views and opinions about a topic, issue, problem or situation among members of a group who share certain common objectives.

10.2. GROUP DISCUSSION AND DEBATE

Debate is competitive in nature while group discussion is a co-operative group process. In a debate, a speaker can speak either 'for' the topic or 'against' the topic whereas in a GD, the speaker can express both. The final decision or result in a debate depends on voting while in a GD, the group reaches group consensus.

- Debate is for argument and to attack to win while group discussion is to exchange ideas and opinions for a better understanding of a topic.
- In a debate, speakers take turns to present their points while, in a group discussion, all participants can discuss a topic presenting their opinions without turns.
- The views of all participants matter in a group discussion while, in a debate, a speaker has to defend or attack to win.
- Debate is an argument while group discussion is communication of ideas
- Group discussion is constructive and cooperative while debate can be destructive too.

10.3. IMPORTANCE OF A GROUP DISCUSSION

The ability to take effective part in Group Discussion is one of the most important skills that contribute to professional success. It helps you to train to discuss and argue about the topic given, it helps to express views on serious subjects in formal situations. It improves thinking, listening and speaking skills. It also promotes confidence levels of the participants.

It is an effective tool in problem solving, decision making and personality assessment. GD skills ensure academic success, popularity and good admission or job offer. Thus it is important to be able to take part in a GD effectively and confidently. Participants should know how to speak with confidence, how to exhibit leadership skills and how to make the group achieve the goals.

10.4. Characteristics of successful Group Discussions

Effective group discussions achieve group goals and aid in decision making. Successful group discussions have seven features.

10.4.1. Agreement on group goals

An effective GD begins with a purpose, which is shared and understood by all the group members. It makes the participants concentrate and move from a general purpose to specific goals. The agreement on group goals brings clarity and provides direction to the group.

10.4.2. Goal oriented interaction

Effective discussions motivate group members to have goal oriented interaction as well to the attainment of these goals.

10.4.3. Agreement on procedures

In order to ensure attainment of group goals, participants of a successful GD develop procedures to present individual views, to exchange the views and to reach a group consensus.

10.4.4. Cooperative and friendly atmosphere

Members cooperate with each other as they understand and appreciate different points of view and try to pool them together in order to develop group consensus. There may be

direct but group-oriented confrontation as well as reservations and differences but they enrich the process of discussion and broaden the horizon of the group.

10.4.5. Use of effective communication techniques

The success of a GD depends on an effective use of communication techniques. Participants keep channels of communication open and speak clearly and precisely using simple words, short sentences, correct articulation and appropriate pronunciation.

10.4.6. Equitable distribution of participation

An effective GD ensures an equitable distribution of participation by all. Each member is important and no one is allowed to dominate or monopolise the discussion. As optimal participation by all is the group goal, members encourage each other to participate. Reluctant and shy members are drawn into the discussion.

10.4.7. Shared leadership

The leadership tasks such as starting the discussion, keeping the discussion going, encouraging non–participants to speak, making periodic summaries, checking the group progress are shared and performed by the various members of the group.

10.5. SELECTION GROUP DISCUSSIONS

Group Discussion has emerged as an effective and potentially powerful technique for evaluating personality traits of candidates for job selection or admission to professional courses.

The objective of a selection in GD is to check team playing skills. One has to understand the other persons' point of view, while making his point and ensure that the team as a whole reaches a solution or agreement that is both feasible and accepted by all team members.

There are four major areas of evaluation in selection GDs are **subject knowledge**, **oral communication skills**, **leadership skills and team management**. Different aspects taken into consideration in evaluating a group discussion are

10.5.1. Subject Knowledge

Participants must possess a thorough understanding of the topic on which they are supposed to speak; Prepare to talk on a wide range of subjects; Be abreast of the current events, national and international affairs, burning social and economical topics, scientific and environmental issues, key newspapers' controversial topics and any experience that may be expected of an educated person. As a member of the group, participants are expected to contribute substantially to the discussion. The originality of ideas, knowledge and initiative and approach to the topic or case contribute to the success in the group discussion. The best way to equip is to read daily newspapers, good magazines, national and international journals and also watch new bulletins and informative programmes on the television. Internet is the greatest boon which provides most of the information. The greater the knowledge of the subject, the more enthusiastic and confident the participant would be during the discussion.

Understand the topic or issue, generate ideas as well as organize them so as to present it effectively. Analyze facts or information in a systematic way. A person putting forward new ideas that may work will be accepted as the natural leader of the group. The panel will observe the ideas put forward, their originality, the depth of analysis and their relevance to the topic. Problem solving skills are essential and one should not hesitate to give solutions.

10.5.2. Oral Communication Skills

If subject knowledge is important, communication skills is more important as without expression, the knowledge is of no use. As the exchange of ideas in a group discussion takes place through speech, one of the pre-requisites of success in a GD is the ability to speak confidently and convincingly. Good communication skills include active listening, clarity of thought and expression, apt language and proper non verbal clues.

10.5.3. Listening Skills

One of the weaknesses of most human beings is that we love to listen to our own voice rather than listen to others. Listening is as important as speaking in a GD, unless we listen, we cannot contribute to the stated purpose of communication. It is extremely important to listen very carefully, to pick up the thread of discussion and continue. Only active participation as a listener in a group makes a person a good leader.

10.5.4. Clarity of thought and expression

Clarity is the art of making clear to the audience. Only when the expressions are clear, one can convince the team and the panel. More than words, it is the tone in which they are spoken that conveys the message. Do not be too loud or too soft. A lively and cheerful voice with appropriate modulations will attract the audience. Proper articulation of words, achieved through phonetic accuracy is very essential slang, and artificial accents are to be avoided.

10.5.5. Apt Language

Use simple language and avoid long winding sentences. Appropriateness of language demands that there should be no errors of grammar. Do not use unfamiliar phrases and flowery language. Be precise. Be polite and courteous.

10.5.6. Proper non-verbal cues

Non verbal clues include eye contact, body movements, gestures and facial expressions. The panel very keenly watches the non verbal behavior of the team. They generally evaluate the body language cues of the team to determine personality factors such as nervousness, co-operation, frustration, weakness, insecurity, self confidence, defensiveness, etc. A candidate who appears professional is more likely to be noticed by the panel. A confident posture, appropriate facial expressions and meaningful eye contact with the team will create a good expression.

10.5.7. Team behavior

Group behavior is reflected in the ability to interact with the other members of the group. Participants must be mature enough to not to lose temper even if they are proved wrong. Be patient and balanced.

Success in a GD depends on how well the participant plays the role of initiator, information seeker, information giver, procedure facilitator, opinion seeker, opinion giver, clarifier, summarizer, social-supporter, tension reliever, compromiser, attacker, humorist and dominator.

10.5.8. Initiative

An initiator can display his/her ability to take appropriate initiative by performing the following leadership functions

- Initiate the proceedings of the discussion
- Create an atmosphere in which members feel free to participate
- Promote positive group interactions
- Point out areas of agreement and disagreement
- Clarify points when required
- Keep the discussion on the right track
- Lead the discussion to a positive and successful conclusion within the time limit

10.5.9. Analysis

The ability to analyse a situation, a problem or a condition is the mark of a successful leader. The capacity to analyse the subject in a convincing manner and present all the facts logically can help in carrying the rest of the group with him/her. A positive analysis of all the views, suggestions, proposals and solutions exchanged during the discussion can lead to the identification of common elements that may form the basis of group consensus.

10.5.10. Assertiveness

A leader has to be bold and aggressive and rigid. Assertiveness can help in bringing order to a chaotic group, encourage balanced participation, deal with conflict effectively and lead the discussion to a positive end. An assertive leader also can control members of the group who are more interested in sabotaging the discussion rather than contributing to its success.

10.5.11. Self-confidence

Self-confidence is the hallkmark of a leader. Hence it is important to talk for a candidate with a strong but realistic level of confidence and self-assurance. It is also important to note that over- confidence causes failures and under-confidence leads to lack of productivity.

10.5.12. Objectivity

Objectivity is the quality of being impartial, rational and factual. As group discussion is an exchange of views and opinions on a specific topic, there would be conflicting views and heated arguments. To be successful as a group leader one has to view the situation dispassionately and objectively. A Leader hence has to adopt an approach that is systematic, scientific and realistic.

10.5.13. Persuasiveness

One of the prerequisites for success in group discussion is the ability to persuade other members of the group to accept and believe in what one says. In order to be persuasive , one has to advance strong, convincing and logical arguments properly supported by factual data and forceful illustrations. A leader's ability to convince others and make them accept his/her views and suggestions will establish his/her credentials for leadership.

10.5.14. Motivation

Those determined to win are highly motivated and have the ability to motivate others. Motivation constitutes the base on which group leadership can grow. By clarifying the topic of the discussion, explaining its different aspects and providing enough material for other members to follow and discuss, a leader can motivate them to take an active part in group deliberations.

10.5.15. Team management

The leader in a group discussion should be able to manage the group despite differences of opinion and steer the discussion to a logical conclusion within the fixed time limit. Team management skills include adaptability, positive attitude, cooperation and coordination.

10.5.16. Adaptability

Adaptability refers to the ability to adjust with other members of the group and get along with them. To emerge as the natural leader of a group, one has to adjust oneself suitably with others in the group. An effective leader has to rise above his likes and dislikes in order to accommodate the larger interests of the group.

10.5.17. Positive attitude

In a group discussion sometimes one may have to face aggressive, rigid, authoritarian, obstinate and quarrelsome people but a cheerful approach and a positive attitude will help in dealing with them tactfully. A person with a positive can bind the team and get along well with them, respecting their respecting their ideas and handling them with tact and understanding.

10.5.18. Cooperation

The very idea of group discussion is based on the concept of cooperation. Each member supports the other team because the success of each member depends on the success of the team. Therefore it is very important that every group member subordinates his individual interest or ego to the larger group interest of the group working together in order to achieve the group goal.

10.5.19. Coordination

Group discussion is a group activity wherein the success of the group depends on the involvement of each member of a group. It is important that each participant reflects team

spirit developing coordination during the discussion. As a group cannot function as an effective team and accomplish a task without a coordinator, an assertive team member should take the role of a coordinator.

A person can emerge as a natural leader and coordinator of a group with a positive approach, a tactful handling of difficult situations, resourcefulness and objective behavior.

10.6. SEVEN STRATEGIES OF A GROUP DISCUSSION

As group discussion is a systematic and purposeful oral process characterized by the formal and structured exchange of views on a particular topic, issue, problem, or situation, it should be well planned and well conducted.

10.6.1. Getting started

Initiating a GD is a high profit-high loss strategy. When you initiate a GD, the speaker not only grabs the opportunity to speak, but also grabs the attention of the examiner and fellow candidates. When you start a GD, you are responsible for putting it into the right perspective or framework. So initiate one only if you have in-depth knowledge about the topic at hand.

Different techniques to initiate a GD and make a good first impressions are using

- Quotes
- Definition
- Question
- Shock statement
- Facts, figures and statistics
- Short story
- General statement

1. Quotes

Quotes are an effective way of initiating a GD. Example: If the topic of a GD is – “Should the Censor Board be abolished?”, you could start with a quote like, 'Hidden apples are always sweet'. Or if a topic is like, “Customer is King”, you could quote Sam (Wall-mart) Walton's famous saying, “there is only one boss: the customer.And he can fire everybody in the company -- from the chairman on down, simply by spending his money somewhere else.”

2. Definition

Start a GD by defining the topic or an important term in the topic. Example: If the topic of the GD is “Advertising is a Diplomatic Way of Telling a Lie”, one can start the GD by defining advertising as, 'Any paid form of non-personal presentation and promotion of ideas, goods or services through mass media like newspapers, magazines, television or radio by an identified sponsor’?.

3. Question

Asking a question is an impact way of starting a GD. It does not signify asking a question to any of the candidates in a GD so as to hamper the flow. It implies asking a

question, and answering it yourself. Any question that might hamper the flow of a GD or insult a participant or play devil's advocate must be discouraged. Questions that promote a flow of ideas are always appreciated. For a topic like, “Should India go to war with Pakistan”, one could start by asking, 'What does war bring to the people of a nation? We have had four clashes with Pakistan. The pertinent question is: what have we achieved?’

4. Shock Statement

Initiating a GD with a shocking statement is the best way to grab immediate attention and put forth your point. Example: If a GD topic is “The Impact of Population on the Indian Economy”, then you could start with, 'At the center of the Indian capital stands a population clock that ticks away relentlessly. It tracks 33 births a minute, 2,000 an hour, 48,000 a day. It calculates to about 12 million every year. That is roughly the size of Australia. As a current political slogan puts it, Nothing’s impossible when one billion Indians work together.

5. Facts, figures and statistics

If you decide to initiate your GD with facts, figure and statistics then make sure to quote them accurately. Approximation is allowed in macro level figures, but micro level figures need to be correct and accurate. Example: You can say, approximately 70 per cent of the Indian population stays in rural areas, but you cannot say 30 states of India instead of 28.

6. Short Story

Use a short story in a GD topic like “Attitude is everything”. Example: This can be initiated with, 'A child once asked a balloon vendor, who was selling helium gas-filled balloons, whether a blue-colored balloon will go as high in the sky as a green-colored balloon. The balloon vendor told the child, it is not the color of the balloon but what is inside it that makes it go high.’

7. General Statement

Use a general statement to put the GD in proper perspective. Example: If the topic is “Should Sonia Gandhi be the prime minister of India?”, You could start by saying, 'Before jumping to conclusions like, 'Yes, Sonia Gandhi should be', or 'No, Sonia Gandhi should not be', let's first find out the qualities one needs to be a good prime minister of India. Then we can compare these qualities with those that Mrs. Gandhi possesses. This will help us reach the conclusion in a more objective and effective manner.

10.6.2. Systematic Contribution

The success of a group discussion depends on systematic contribution by each member of the group. When a participant makes a contribution he should ensure that his contribution

- Relates to what has previously been said by other members
- Focuses on the theme of discussion
- Deals with the specific point under consideration
- Is directed towards the overall objective of the GD
- Is as per the requirement of the particular stage of discussion

Moreover, contributions must reflect the depth of understanding and knowledge of the subject as well as the participant's ability to analyse it.

10.6.3. Creating a friendly, cooperative ambience

Creating an atmosphere conducive to positive discussion is the responsibility of each member of the group. All participants should help the group to make the discussion lively and pleasurable. Participants must conduct themselves with decorum and dignity. Every participant should make sure that other members feel free to express their views, opinions, comments and feelings. A friendly, cooperative atmosphere encourages effective and positive deliberations that lead to successful conclusion.

10.6.4. Moving along

It is very important to avoid any digression that sidetracks the discussion the participants may volunteer to avoid digression and bring order out of chaos by requesting the members to see reason and come to the point. A few strategies that could be adopted to this are

- I do understand your point but I think we should stick to the main subject at hand
- I see what you mean but it would be better if we limit our discussion to the given point
- That is all well said but I do not find a link between what you want to say and the subject in hand. Could you please return to the main point?
- That is not the main point under discussion. Let us come to the main subject.

10.6.5. Optimal participation

The success of a group discussion largely depends on the involvement of each member of the group. Every member has a resource potential that can be used to make the discussion successful. Strategies to be followed in promoting optimal participation are

- Recognize members of the group who have not talked and request them to express their views
- Direct some relevant questions related to the topic to reticent members
- Make talkative members take responsibility for getting non-participants to speak

10.6.6. Handling conflicts

As a group tends to be heterogeneous, conflict is natural in any group activity and sometimes desirable for the success of a group process. Although conflict resolution is a complex art, a few simple tips could aid in handling them effectively.

- Maintain a friendly attitude and try to create an atmosphere in which people respect conflicting opinions as they feel free to express their opinions and expect others to talk freely. This will generate goodwill and take care of conflicts within the group.
- Avoid conflict between persons and not conflict between ideas.
- Provide positive guidance to the group by making occasional summaries
- Help establish an attitude of critical objectivity

10.6.7. Effective closure

Most GDs are left without a conclusion, and it isn't even essential that a group reach one. Remember that a GD is about getting to know one's personality traits and it is the process, not the conclusion that reveals these traits. Even though not every GD is concluded, everyone is still summarised. While a conclusion represents a final stage, where the entire group decides in favour or against a topic, in the case of a summarisation a candidate summarises in a nutshell what the group has discussed. The following points should be kept in mind while summarising a discussion.

- Summarise all points discussed in a Group Discussion in nutshell.
- While concluding a GD, avoid raising new points.
- Do not emphasise on your individual viewpoint while summarising a GD.
- Keep the conclusion of a GD concise.
- While summarising a GD, include all important points that came out during the group discussion.
- Avoid emphasis on one aspect of the Group Discussion.
- If someone has concluded the Group Discussion, do not contradict unless the conclusion has flaws or you have a vital point to add. A simple framework for a summary can be, 'We had a healthy group discussion and, as a group, evaluated this topic from different perspectives. Some of my friends spoke in favour of the topic and the reasons they gave were (elaborate), while some good points against the topic were (elaborate). In all, we had a very good discussion with everyone participating enthusiastically.'

10.7. DIFFERENT ROLES IN A G.D

During a GD, you need to take up different and important task roles to make the Group Discussion more effective and productive. These task roles in a GD can be positive as well as negative. You should avoid taking up negative task roles in a GD.

10.7.1. Positive Task Roles in a GD

1. Initiator – Starting a GD, giving definitions and suggesting and introducing new ideas.
2. Information seeker – In a GD, gather and solicit information from others.
3. Information giver – During GD share information and facts.
4. Procedure facilitator – Lead a GD by keeping track of the discussion.
5. Opinion seeker - Ask other participants of a GD for their opinion.
6. Opinion giver – Give your opinion in a GD on statement given by the other participant.
7. Clarifier – Clarifying all the ideas and opinions discussed during a GD.
8. Social Supporter – Giving support to ideas of all participants of a GD.
9. Tension Reliever – Presenting and discussing problem on broad prospective.
10. Energizer – Encouraging other participants to explore some new ideas during a GD.
11. Compromiser – Creating harmony between different opinions by giving compromising solution.
12. Gatekeeper – Involving other participants in the GD by asking for their opinion
13. Summarizer – Summarising or concluding a GD by including all important points discussed during a GD.

10.7.2. Negative Task Roles in a GD

1. Disgruntled non-participant – Someone who doesn't contribute to the GD
2. Attacker - Someone who aggressively disapproves opinion of other participants of a GD
3. Dominator – Someone who takes control of discussion and not letting others to speak in a GD.
4. Clown – Someone who does not take GD seriously and disrupts it through inappropriate humor.

10.8. DEBATE: INTRODUCTION

A debate is a discussion or structured contest about an issue or a resolution. A formal debate involves two sides: one supporting a resolution and one opposing it. Such a debate is bound by rules previously agreed upon. Debates may be judged in order to declare a winning side.

Debates, in one form or another, are commonly used in democratic societies to explore and resolve issues and problems. Decisions at a board meeting, public hearing, legislative assembly, or local organization are often reached through discussion and debate. Indeed, any discussion of a resolution is a form of debate, which may or may not follow formal rules

A debate is a structured argument. Two groups speak alternately for and against a particular contention usually based on a topical issue. Unlike the arguments you might have with your family or friends however, each person is allocated a time they are allowed to speak for and any interjections are carefully controlled. The subject of the dispute is often prearranged so you may find yourself having to support opinions with which you do not normally agree. You also have to argue as part of a team, being careful not to contradict what others on your side have said.

10.9. OBJECTIVE

It is an excellent way of improving speaking skills and is particularly helpful in providing experience in developing a convincing argument. Those of you who are forced to argue against your natural point of view realize that arguments, like coins, always have at least two sides.

10.10. BASIC DEBATING SKILLS

10.10.1. Style

Style is the manner in which you communicate your arguments. This is the most basic part of debating to master. Content and strategy are worth little unless you deliver your material in a confident and persuasive way.

10.10.2. Speed

It is vital to talk at a pace which is fast enough to sound intelligent and allow you time to say what you want, but slow enough to be easily understood.

10.10.3. Tone

Varying tone is what makes you sound interesting. Listening to one tone for an entire presentation is boring.

10.10.4. Volume

Speaking quite loudly is sometimes a necessity, but it is by no means necessary to shout through every debate regardless of context. There is absolutely no need speak any more loudly than the volume at which everyone in the room can comfortably hear you. Shouting does not win debates. Speaking too quietly is clearly disastrous since no one will be able to hear you.

10.10.5. Clarity

The ability to concisely and clearly express complex issues is what debating is all about. The main reason people begin to sound unclear is usually because they lose the "stream of thought" which is keeping them going. It is also important to keep it simple. While long words may make you sound clever, they may also make you incomprehensible.

10.10.6. Use of notes and eye contact

Notes are essential, but they must be brief and well organized to be effective. There is absolutely no point in trying to speak without notes. Of course, notes should never become obtrusive and damage your contact with the audience, nor should they ever be read from verbatim. Most people sketch out the main headings of their speech, with brief notes under each.

When writing notes for rebuttal during the debate, it is usually better to use a separate sheet of paper so you can take down the details of what the other speakers have said and then transfer a rough outline onto the notes you will actually be using.

Eye contact with the audience is very important, but keep shifting your gaze. No one likes to be stared at.

10.10.7. Content

Content is what you actually say in the debate. The arguments used to develop your own side's case and rebut the opposite side's. The information on content provided below is a general overview of what will be expected when you debate. The final logistics of how long you will be debating, how many people will be in your group, and how the debate will unfold (ie: which team speaks first etc.), will all be decided by your tutorial leader.

10.11. STRUCTURE OF A DEBATE

A formal debate usually involves three groups: one supporting a resolution (affirmative team), one opposing the resolution (opposing team), and those who are judging the quality of the evidence and arguments and the performance in the debate. The affirmative and opposing teams usually consist of three members each. A specific resolution is developed and rules for the debate are established.

The Debate opens with the affirmative team (the team that supports the resolution) presenting their arguments, followed by a member of the opposing team. This pattern is repeated for the second speaker in each team. Finally, each team gets an opportunity for rebutting the arguments of the opponent.

Case (argument) the whole
Introduction

The case your group is making must be outlined in the introduction. This involves stating your main arguments and explaining the general thrust of your case. This must be done briefly since the most important thing is to get on and actually argue it. It is also a good idea to indicate the aspects of the subject to be discussed by each of the team members.

Conclusion

At the end, once everyone has spoken, it is useful to briefly summarize what your group has said and why.

Case (argument) the parts

Having outlined the whole of your argument, you must then begin to build a case (the parts). The best way to do this is to divide your case into between two and four arguments (or divide your case based on the number of people in your group). You must justify your arguments with basic logic, worked examples, statistics, and quotes. Debating is all about the strategy of "proof". Proof, or evidence, supporting your assertion is what makes it an argument. There are a number of ways of dividing up cases according to groups of arguments (eg political/economic/social or moral/practical or international/regional etc.) or just according to individual arguments if you can't group any together. Under each of these basic headings you should then explain the reasoning behind the argument and justify it using the methods outlined above. It is usually best to put the most important arguments first. Here is an example of a case outline:

"The media exert more influence over what people think than the government does. This is true for three reasons. Firstly, most people base their votes on what they see and hear in the media. Secondly, the media can set the political agenda between elections by deciding what issues to report and in how much detail. Thirdly, the media have successfully demonized politicians over the last ten years so that now people are more likely to believe journalists than politicians."

All of the arguments in this case outline are debatable (almost immediately you can see the counter-arguments), but they give the case a wide range which cover all kinds of issues. The trick is not to come up with a watertight case, but a well-argued one. Think: "Can I argue that?"

Rebuttal – the parts

Arguments can be factually, morally or logically flawed. They may be misinterpretations or they may also be unimportant or irrelevant. A team may also contradict one another or fail to complete the tasks they set themselves. These are the basics of rebuttal

and almost every argument can be found wanting in at least one of these respects. Here are a few examples:

1. "Compulsory euthanasia at age 70 would save the country money in pensions and healthcare." This is true, but is morally flawed.
2. "Banning cigarette product placement in films will cause more young people to smoke because it will make smoking more mysterious and taboo." This is logically flawed, the ban would be more likely to stop the steady stream of images which make smoking seem attractive and glamorous and actually reduce the number of young people smoking.
3. "My partner will then look at the economic issues..." "Blah..blah..blah...(5 minutes later and still no mention of the economic issues)" This is a clear failure to explain a major part of the case and attention should be drawn to it. Even better is when a speaker starts with, "to win this debate there are three things I must do…". If the speaker fails to do any of those things you can then hang her or him by the noose by repeating their exact words – by his or her own admission he or she cannot have won the debate.

Rebuttal – the whole

It is very important to have a good perspective of the debate and to identify what the key arguments are. It isn't enough to rebut a few random arguments here and there. Of course the techniques used above are invaluable but they must be used appropriately. There are a number of things you should do to systematically break down a team's case:

1. Ask yourself how the other side have approached the case. Is their methodology flawed?
2. Consider what tasks the other side set themselves (if any) and whether they have in fact addressed these.
3. Consider what the general emphasis of the case is and what assumptions it makes. Try to refute these.
4. Take the main arguments and do the same thing. It is not worth repeating a point of rebuttal that has been used by someone else already, but you can refer to it to show that the argument has not stood up. It is not necessary to correct every example used. You won't have time and your aim is to show the other side's case to be flawed in the key areas.

10.12. ART OF DEBATING

The art of debate requires skilful execution of many factors. Essentially, the core spirit of debate can be summed up in three primary factors: ethos (ethics), pathos (emotions), and logos (rationality).Developing your argument in terms of these will ensure you have foundation, but to win a debate, you'll have to keep in mind how you present yourself and refute the points of the opposition as well. Knowing what to look for and being prepared to execute can be the difference between a victory and defeat.

Think as if you were your judge, not yourself.

A common mistake everyone in public speaking makes is assuming that because you understand the argument, your audience does as well. Take into account the judge's debate

experience before using a lot of debate lingo, and make sure you look up at your judge while making a key point. This will both reinforce your argument because of the eye contact you will make, and it will allow you to look for signals from the judge (i.e., shaking her head that she understands you).

Always think comparatively.

Every argument that you make, at the end of the round, will be compared against something the other team said. If you're affirmative, for example, you should always be thinking in the mindset of "how does my plan compare to the status quo?" [i.e., doing nothing, what the negative frequently advocates]. For both sides, the most effective way to do this is through impact calculus. You should always be weighing the relative importance of arguments, especially ultimate impact claims against each other. A nuclear attack by terrorists because of the collapse of the Pakistani state is undoubtedly extremely bad, but is the spread of nuclear weapons to many more states even worse? If you make comparative claims about why your arguments matter more than the other teams, you can win the debate round even if the other team wins their arguments! A good flow will help you keep track of the arguments.

Always act like you're winning, even if you're not.

Composure, poise or ethos, is an essential skill in public speaking and in life in general. This does not mean be arrogant! Rather, it means that you should always display confidence in the arguments that your team is making. Think about it this way – if the judge doesn't think you believe in your own arguments, why should he be inclined believe them himself?

Refer to your evidence whenever possible.

Even though your own arguments are the most important, far too many debaters discount the importance of referring to evidence, especially that read in the early speeches.

The 1AC isn't just a way to fill up 8 minutes, it contains valuable warrants by qualified authors that supports the arguments that you will be making in the 2AR. If you are making a point that one of your authors makes in one of your cards, saying so will give your argument credence over that of your opponents. If you're not planning to refer to a piece of evidence in a later speech, why would you be reading it in the first place?

Remember that debate is a team activity.

Even if you are stronger than your partner, you shouldn't take over their speech or answer all of their questions in cross-examination. When that happens, your judge is more inclined to give both of the members lower speaker points, and one debater doesn't learn the skills necessary to get better. Instead, make sure that you and your partner are going over arguments together so that you can teach each other the best arguments to make

10.13. CONCLUSION

Group discussions have become an integral step of evaluation for process of recruitment and admissions. These discussions are aimed at appraising various aspects of

personality like confidence, communication skill, patience, etc. At the same time Group discussions are also important to evaluate participant's command on the given topic.Voicing your opinion and using effective arguing techniques are valuable skills. One may have a great idea, but needs to communicate it effectively and support it.

10.14. SELF-ASSESSMENT QUESTIONS

1. What is the role of creativity in group discussion?
2. Is listening important in a group discussion? Why or why not?
3. Write the similarities and the differences between a debate and a group discussion.
4. What are the individual traits which one should reflect while participating in the group discussion?
5. Write the different strategies used in an effective group discussion.

10.15. GROUP DISCUSSION: TOPICS

1. Did Lok Sabha affront Rajya Sabha while passing Aadhaar Bill?
2. Eastern or Western - Which parenting style is better?
3. Is the excise tax on jewellers reasonable?
4. Private or government hospital: which one would you prefer?
5. Why should Army's Command Exit Policy be implemented?
6. World Cultural Festival in India – Advantages and Disadvantages!
7. US war on Iraq-justified or not?
8. Donald Trump as the next US President – the good and the bad!
9. Love marriage vs Arrange marriage - Which one is better?
10. Social media is killing book reading habit!
11. Rage yoga – New form of yoga or madness?
12. Caste or Income based Reservation- Which is Better?
13. Hard work or Smart work - Which is important?
14. People Don't Fail, They Give Up!
15. Anti-national sloganeering at JNU – Student's emotions or Politics?
16. Why did TRAI ban Free Basics?
17. Net Neutrality – Advantages and Disadvantages
18. Digital India initiatives and their advantages
19. India - really the Next Gen superpower?

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LESSON 11

INTERVIEWS AND EXTEMPORE SPEECHES

OBJECTIVES

The objectives of this lesson are to enable the students to

- develop complete knowledge of the job interviews.
- hone their interview skills.
- understand different types of delivery styles and benefits of extempore
- understand extemporaneous speech and its structure

STRUCTURE

11.1. Introduction
11.2. Objectives of Interviews
11.3. Types of Interviews
11.4. Skills and Attributes most employers look for
11.5. The interview process
    11.5.1 Establishing rapport
    11.5.2. Information gathering
    11.5.3. Closing
    11.5.4. Using body language effectively
    11.5.5. Prepare for specific questions
    11.5.6. During the interview
    11.5.7. After the interview
11.6 Preparing for Interview
11.7. Typical Interview Questions and Answers
11.8. Extemporaneous Speech: Introduction
11.9. Different Types of Delivery Styles
11.10. Benefits of speaking extemporaneous
11.11. When to use extemporaneous speaking
11.12. How to extemporize?
11.13. Preparing Speech Notes
11.14. Mind Mapping and Concept Mapping
11.15. Points to be remembered
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11.17. Conclusion
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11.1. INTRODUCTION

An interview is a psychological and sociological instrument. It is an interaction between two or more persons for a specific purpose, in which the interviewer asks the interviewee specific questions in order to assess his /her suitability for recruitment,

admission, or promotion. It can also be a meeting in which a journalist asks somebody questions to determine their opinions. It is a systematized method of contact with a person to know his/her views and is regarded as the most important method of data collection. In addition, interviewing a person gives an idea of how effectively the person can perform a particular task.

Although the nature of interviews may be different for different organizations, several rules are common for all. For example, for any job interview, one needs to prepare or update one's resume, know the profile of the company, prepare answers for commonly asked questions, etc.

11.2. OBJECTIVES OF INTERVIEWS

Interviews may be conducted for various reasons. Generally, interviews are conduced to achieve some of the following objectives:

- To select a person for a specific task
- To monitor performance
- To collect information
- To exchange information
- To counsel

11.3. TYPES OF INTERVIEWS

There are a variety of types of interviews that employers may conduct, including behavioural interviews, case interviews, group interviews, phone and video interviews, second interviews, and even interviews held during a meal.
Depending on the objective and nature, interviews can be categorized into the following types:

- Job
- Persuasive
- Evaluation
- Conflict resolution
- Termination
- Information
- Exit
- Counselling
- Disciplinary
- Media

Each of the above types has a slightly different approach. For example, in a job interview *you* may have to convince the interviewer that you are the best person for the job, whereas in a termination interview your *employer* may have to convince you that your services have been terminated for reasons that are specific, accurate, and verifiable.

Comparing the involvement and contribution of the interviews and the interviewee, an interview can be divided into three types: *telling, telling and listening,* and *problem solving.*

Telling: In a telling interview, the flow of communication is almost entirely one way – downwards. It is used most effectively in a directing, time-constrained situation; but it can cause hostility and defensive behaviour when the employee does not have the opportunity to participate.

Telling and listening: In a telling and listening interview, more feedback from the subordinate is allowed, but the interviewer still maintains control over the flow of communication.

Problem-solving: In a problem-solving interview the flow of communication is two-way. The bulk of communication is upwards, a genuine rapport is established, ideas are pooled, and exchange facilitated.

- **Job Interviews**

In job interviews, the employer wants to learn about the applicant's abilities and experiences, and the candidate wants to learn about the position on offer and the organization. Both the candidate and the employer hope to make a good impression and to establish rapport. In the initial round, job interviews are usually formal and structured. But later, interviews may be relatively spontaneous as the interviewer explores the candidate's responses.

- **Information Interviews**

The interviewer seeks facts that bear on a decision or contribute to basic understanding. Information flows mainly in one direction: one person asks a list of questions that must be covered and listens to the answers supplied by the other person, e.g., doctor-patient, boss-subordinate, etc.

- **Persuasive Interviews**

One person tells another about a new idea, product, or service and explains why the other should act on his/her recommendations. Persuasive interviews are often associated with, but are certainly not limited to, selling. The persuader asks about the other person's needs and shows how the product or concept is able to meet those needs. Persuasive interviews require skill in drawing out and listening to others as well as the ability to impart suitable information, adapted to the situation and the sensitivities of the interviewee.

- **Exit Interviews**

In exit interviews, the interviewer tries to understand why the interviewee is leaving the organization or transferring to another department or division. A departing employee can often provide insight into whether the business and human resource is being handled efficiently or whether there is a considerable scope for improvement. The interviewer tends to ask all the questions while the interviewee provided answers. Encouraging the employee to focus on the events and processes rather than on personal gripes will elicit more useful information for the organization.

- **Evaluation Interview**s

A supervisor periodically gives an employee feedback on his/her performance. The supervisor and the employee discuss progress towards predetermined standards or goals and evaluate areas that require improvement. They may also discuss goals for the coming year, as well as the employee's long – term aspirations and general concerns.

- **Counselling Interviews**

A supervisor talks to an employee about personal problems that are interfering with work performance. The interviewer is concerned with the welfare of both the employee and the organization. The goal is to establish the facts, convey the company's concern, and steer the person towards a source of help. Only a trained professional should offer advice on problems such as substance abuse, marital tension, and financial trouble.

- **Conflict-resolution interviews**

In conflict-resolution interviews, two competing people or groups of people with opposing points of view, such as Smith versus Jones, day shift versus night shift, General Motors versus the United Auto Workers, explore their problems and attitudes. The goal is to bring the two parties closer together, cause adjustments in perceptions and attitudes, and create a more productive climate.

- **Disciplinary interviews**

In disciplinary interviews, a supervisor tried to correct the behaviour of an employee who has ignored the organization's rules and regulations. The interviewer tries to get the employee to see the reason for the rules and to agree to comply. The interviewer also reviews the facts and explores the person's attitude. Because of the emotional reaction that is likely, neutral observations are more effective than critical comments.

- **Termination interviews**

A supervisor informs an employee of the reasons for the termination of the latter's job. The interviewer tries to avoid involving the company in legal action and tries to maintain a positive relationship with the employee. To accomplish these goals, the interviewer gives reasons that are specific, accurate, and verifiable.

- **Media interviews**

Most of us might have watched programmes such as *Walk the Talk*, *Meet the Editor etc.*, as well as press conferences organized by the government/business/industries on television.

Many a time, reporters call up over the phone the head of an educational institution, an important person in the government, or the chief executive officer(CEO) of a company to ask about their success stories or their alarming anomalies. We might have watched the interviews given by Mr Ratan Tata, the chairman of Tata Group, during the release of Tata Nano or the one given by Mr Shashi Tharoor, the former Minister of State for External Affairs, during the IPL Kochi Franchisee controversy. All these are media interviews, which are generally conducted to disseminate information to the public on the lifestyle and achievements of an individual/business or on the new policies introduced by the government. Media interviews can help viewers to get quick updates on the issue.

11.4. SKILLS AND ATTRIBUTES MOST EMPLOYERS LOOK FOR

The following is a list of the skills and attributes most employers look for in prospective employees.

Technical Skills: The candidate's subject knowledge suitable for the post he/she has applied for. For example, for a 'programmer-analyst trainee' the company may look for the candidate's ability to plan, develop, test, and document computer programs, and apply knowledge of computer techniques and systems.

Analytical Skills: The candidate's ability to examine, and see a situation, look at it from different perspectives, improve upon, and streamline it.

Career Objective: The candidate's goal and aspirations – what the candidate wants to pursue in his/her life and whether he/she is clear about it, whether the candidate's background and aptitude matches hi/her career objectives.

Mental agility: The candidate's ability to quickly grasp things/mental alertness.

Communication Skills: The candidate's skills in listening, speaking, reading and writing.

Interpersonal skills: The candidate's skills to build relationships with colleagues, seniors, and subordinates, and ability to move with team members.

Flexibility/Adaptability: The candidate's multi tasking skills or ability to adapt himself/herself to the changing situations or environment and handle multiple concurrent projects. The candidate's ability to adapt himself/herself to culturally diverse work environment.

Management/Leadership skills: The candidate's ability to plan, organize, motivate, inspire, manage, and lead the colleagues to achieve the organizational goal.

Creativity: The candidate's out-of-the-box thinking and ability to innovate. For example, if others suggest *imposing fine* for an employee for violating a rule and you suggest *appointing him* as the guardian of the rules, and justify your solution, you are creative.

Positive/Can-do attitude: The candidate's positive way of looking at things and people. For example, if one thinks of an projects good aspects of one's college/organization/parents/ employers/ job, one as a positive attitude.

Social Skills: The demeanour in public or with strangers/employers or how a person conducts himself/herself with other – the way one meets and greets others, stands, sits or moves in front others, shakes hands, reacts to opinions, eats or drinks, etc.

Honesty and Integrity: The candidate's candidness and trustworthiness.

Determination: The candidate's ability to accomplish the given assignment despite several odds.

Inclination for learning: The candidate's willingness to learn with an open mind.

Employers are usually concerned with the candidate's experience, intelligence, communication skills, enthusiasm, creativity and motivation.

11.5. THE INTERVIEW PROCESS

In the simplest form, an interview consists of a few distinct steps:

- Establishing rapport
- Gathering information
- Closing
- Using body language effectively

Understanding and successful completion of these basic steps are critical for one to reach the next step in the process, whether that be another interview or the actual job offer.

11.5.1 Establishing rapport

The rapport-establishing step is where the vital first impressions are formed. Some employers may claim to be able to make a decision about a candidate in thirty seconds or less. The truth is that you set the tone for the interview through your physical appearance and initial response. When you enter the room, look around and establish eye contact with the people there. Smile warmly and greet them. Shake hands with a firm grip, if required, and sit when invited to do so. Address the panel members as 'Sir/Madam' or use their surnames if you know correctly. Do not call them with their first names unless they insist you to do so.

Interviews will analyse you in reference to the company culture. Further, your initial responses will greatly affect how you are perceived in the eyes of the interviews. It is not necessarily the words you say, but how you say them. This is where your positive attitude and confidence will establish the tone for the interview.

11.5.2. Information gathering

At this stage, the employers will ask questions and match your answers against their expectations. Your honesty and sincerity in answering the questions should be evident; remember that interviewers are experienced and can judge whether you are speaking the truth or telling a lie. Most interviewers are keenly aware of when they are being deceived or tricked. Questions in this step will usually be probing questions that drill deep into your background, attempting to get past the interview veneer. In fact, this is the stage in which you will need to consolidate the employer's view. You will be judged on attitude, work ethics, intelligence, and honesty.

11.5.3. Closing

If the interview has been successful, there will usually be an indication of what is to come next. You may be given further company information that is reserved only for the select few. You may get a hint from the interviewer's body language. No matter what your views of the interview is up to this point, it is important to personally close the interview by establishing continuity of the process. Ensure that you understand the next step and be prepared to follow up from your side. Always pursue each interview as if it were your last one.

11.5.4. Using body language effectively

Various aspects of body language, namely personal appearance, facial expression, posture, gesture, eye contact and personal space – all need to be used effectively during a job interview as they communicate your confidence, sincerity, enthusiasm, interest, seriousness, social skill etc., to the interview panel.

11.5.5. Prepare for specific questions

You will likely be asked questions about your teamwork skills, your interpersonal relations, your management style or your ability to work in a diverse environment. Review the job posting again and try to anticipate other likely areas of questioning, and prepare honest and concise answers that highlight relevant aspects of your work history and life experience. Remember that there may be questions you did not anticipate: when this happens, breathe and take a moment to think through your experiences to find the best answers.

On the day of the interview, dress appropriately and arrive early, calm and mentally prepared. And, most importantly, don't forget to relax and be yourself.

11.5.6. During the interview

The panel ask you a series of questions to assess your knowledge, abilities and personal suitability. These may include:

- **Closed questions** that demonstrate your knowledge by requiring a specific factual answer.
- **Open-ended questions** that are broader in scope and require you to work through the answer.
- **Situational questions** that describe a hypothetical situation and ask how you would proceed in those circumstances.
- **Behavioural questions** that ask you to describe a time in your own history when you dealt with a certain situation, and to explain how you dealt with it.

When the questioning and testing phases of the interview are over, go ahead and ask any questions you have about the position, the selection process or any other aspect of working.

11.5.7. After the interview

If you are selected for the position: Congratulations! You have met or exceeded the essential qualifications of the position. You may be given a conditional offer, pending appeals from bargaining unit employees.

If you are not selected for the position: Don't be discouraged! Many more opportunities. Ask the Human Resources representative responsible for the competition to explain the reasons you were not successful. (This is called a "post-board.") This feedback can be a great help in your next job search.

11.6 PREPARING FOR INTERVIEW

The key to success in an interview is not one's experience, grades, extra-curricular activities, but one's attitude. To rise above others with better experience, grades, or skills, a highly positive work attitude is needed. The way most employers differentiate among candidates at the entry level is by the candidates' attitude towards work. They look for those who have the 'can-do' attitude and are sincerely willing to put forth their very best effort.

Preparation of resume: A resume is a written record of a candidate's education, and past and present occupation, prepared when applying for a job. This document enables the employer to judge the candidate's potential fit for the post. The resume should be modified as per the requirements of the job and the organization.

Personal attributes: One needs to analyse one's own hand and soft skills, strengths, weaknesses, attitude, likes, and dislikes. At least two unique strengths and weaknesses must be distinguished. For example, if you think of your hard work and commitment as your strengths, many candidates may have this. On the other hand, your passion for a particular job, your strong foothold in certain areas of study and research etc., may differ from others.

Hence, analyse yourself carefully and note down our important strengths and weaknesses. Think whether you look at things in a positive perspective or negative perspective. If you have a negative attitude, try to change yourself. Knowing yourself or introspecting your qualities and skills is a very important step in the preparation of your job interviews.

11.7. Typical Interview Questions and Answers

- **Why do you want to work for this company? Why are you interested in this job?**

The interviewer is trying to determine what you know and like about the company, whether you will be willing to make a commitment to the job, and if your skills match the job requirements. Your research will be a big help in formulating your answer to this question. Say as many positive things about the company as possible, show your interest in whatever products/services they sell and explain why the position fits with your career goals.

- **Have you done this kind of work before?**

The interviewer wants to know if you can learn to do the job in a reasonable time and how much training you will need. Never say "no" to this question. Instead, stress the experience you do have that will assist you in learning the new job quickly and efficiently. No two jobs are alike and you never do exactly the same work. In all jobs, new skills, rules and details have to be learned. Be sure to mention the following:

- Your past work experience.
- Your education and training related to the job.
- Volunteer work that might relate to the job.
- Any transferable skills - e.g. organizational skills, people skills.
- Your ability to learn quickly and how quickly you learned that type of work in the past.

- **What kind of training or qualifications do you have?**

The interviewer is trying to find out what school credentials you have. If you have no formal school qualifications but have a lot of experience, you might say:

- I didn't get formal school training for this job but I have (number) of years of experience in the field. I'm willing to learn new skills or go to school to get further training if I am offered the job. I learn quickly and I like to keep upgrading my skills.

If you have just completed a training course but have little work experience, you might say:

- I took a one year training program in (name of program) at (name of school) which is related to the job I'm applying for. I look forward to working in the field and putting into practice what I learned. I don't have a lot of work experience in this area but I learn quickly. I know you will be happy with my work.

- **Tell me about yourself. Why should we hire you?**

The interviewer is trying to find out about you, your job skills and how well you express yourself. Do not dwell on personal issues. State your best qualifications for the job. Be specific and include examples to support your statements. Try to show that you meet the employer's expectations. For example:

- I am punctual, dependable and can be counted upon to finish what I start. I get a great deal of satisfaction from knowing that I have done something well and on time. For example, at my present job, I was given different work orders every day. It was my responsibility to finish the orders and make sure they all met quality and safety standards within a specific deadline. On occasion, I had to familiarize myself with the product and the production process. I was always able to learn quickly and carry out my job responsibilities. Our company was known for making excellent processed food products. In 1990, it received an award for being one of Canada's top companies in the field. I feel I can use the same skills and hard work to do well on this job too.

- **What do you do in your spare time?**

Interviewers ask this question to see if your activities and hobbies might help the company and to get an idea of what kind of person you are outside your work life. Describe any volunteer work you do and any hobbies or interests that might relate to the job in some way. Stick to active hobbies, such as playing sports, carpentry, gardening, etc. Avoid mentioning inactive and non-creative activities such as watching television.

- **What do you think of working in a group?**

The interviewer is trying to find out about your ability to get along with others. Focus on the following:

- The advantages of working in a group. Explain how the various individuals in a group complement one another in carrying out certain tasks.
- Give specific examples of your personal experience in a group

- **How do you react to instruction and criticism?**

The interviewer is trying to find out how you get along with Supervisors and how you feel about authority. You might say:

- I appreciate getting instruction and criticism when it is done fairly and constructively.

- **With the kind of work experience you have had, do you think this job would bore you?**

The interviewer may think you are over-qualified and want this job only until something better comes along. Stress that no job is ever boring because you always learn new skills. Mention how you would benefit by working for the company and vice versa.

- **Why did you choose this line of work?**

The interviewer is trying to find out about your commitment to your career choice. In other words do you do it because you love the work or just take any job you can get for the money. If you did this work for many years and stopped due to a layoff, you might say:

- I have done this for (number) of years. I like my work. The only reason I left my last workplace was because I was laid off.

- **How well do you work under pressure or tight deadlines?**

This question indicates that the job you're applying for will involve working under pressure. Give examples of volunteer and paid work that involved pressure and deadlines. You could mention that we are always faced with pressure and deadlines in our lives and you do not mind the stress. Stressful situations are a learning and challenging experience. You might mention the following:

- How you handled large rush orders at your last workplace.
- How you prepared for exams and homework assignments while working full-time and attending school part-time.
- How you managed a crisis situation. (For example: a car accident)

- **How often were you absent from work in your last job? Have you ever had any serious illness or injuries? Do you have any health problems?**

The interviewer is trying to find out if you have any health issues which will cause you to take a lot of sick days. You do not have to go into your health history for the interviewer. If you have health problems that do not interfere with your work performance, do not give the interviewer details about them. If you had a previous health problem that interfered with your work in the past, but is no longer a problem, do not volunteer this information. It no longer affects your work, therefore the employer does not have to know.

If you have a health problem that will affect your work performance, explain your situation briefly and stress the positive points. It will be helpful to have a positive reference letter from your previous employer. This letter should explain the type of duties you did and stress that you are a steady worker who is responsible, hardworking and punctual.

- **Are you bondable?**

This question indicates that the job involves working with money or valuable merchandise. Very likely the employer's insurance company requires that only bondable people be hired as a condition of their insurance policy. As long as you do not have a criminal record, and you have not previously been denied a bond, you should answer "yes" to this question. Caution: If you answer yes when you are not legally bondable, it is very likely that the employer will discover this.

- **Have you ever been fired or quit a job?**

The interviewer is looking for clues to any problems you have had in previous jobs and if you may have the same problems in a new job. Try to:

- Avoid saying anything negative about yourself or your previous employer. If you had problems, explain them without being negative.
- Be careful not the use the word "fired" or "quit". Instead use words such as: "I changed jobs", "I was laid off", or "I needed a more challenging job".
- If you were fired and are not on good terms with your previous employer, explain the reason why you were fired. Stress that you learned something from the previous situation.

- **Why haven't you worked recently?**

The interviewer is looking for clues to serious problems or job difficulties that could carry over to a new job. You might say:

- Since I was laid off from my previous employer, I have been actively looking for a job. However, as you know, there are many people looking for work and applying for the same jobs. I have always worked steadily but I haven't been able to find a job in the present job market.
- After I got laid off from my previous employer, I decided to go back to school to upgrade my skills so I can get a better, more secure job.

- **What are your long-term goals or career plans?**

The interviewer may want to know if you are ambitious, plan ahead, or if you set goals for yourself. The interviewer may also want to know what expectation you have of the company. You might say:

- I hope to become very good at my job and perhaps take some schooling to become more skilled in my field of work.
- I intend to learn (name of area or skills) very well so that I can be promoted to a higher position in (name skill or department).

- **What do you feel are your greatest strengths?**

This is your opportunity to brag a little bit. It is important that you have done your research about the type of work that you are applying for. For example if you are applying as a production labourer and from your research you understand that this type of work required people that have the ability to meet quotas, work as a team and make improvement suggestions, then it is important for you to incorporate this into your strengths.

Example:

My greatest strength is that I have a lot of initiative. I am always looking for a better way to do things at work that I feel would save the company money and I can always achieve my production quotas. For example one time I was working at my station and I felt that I was wasting time by always having to walk to the other side of my station to get some parts. So I reorganized the station and my supervisor was really impressed as it increased my quota.

- **What do you feel are your weaknesses?**

You never want to give any indication of any weaknesses that you have. Turn you weaknesses into strengths by working it to the employer's advantage.

Example:
I am the type of person who is very hard on myself. I am always expecting myself to do a little bit more. However, I guess this works out well for my employer.

Or

I never like to leave work until I have everything finished completely. Sometimes this bothers me but I feel inside that it is important.

Or

I am the type of person who always takes my work home with me. This sometimes interferes with my personal life but I feel that work comes first.

- **How would you describe your last employer?**

Never run down or say anything negative about anybody or anyone. The employer will feel that you will do it to them. You should state the positive things such as he had high expectations and I really respected him for that. He was down to earth and really knew the job I was doing, if I had any problems he was approachable and would always give me suggestion or he gave the responsibility to do a good job.

Example:
I liked my employer. He/she treated me fairly and respected my work.

Or

I appreciated my previous employer having given me the opportunity to acquire a lot of skills and experiences in (name area of work skill).

- **What five words would best describe you?**

These should be your transferrable skills such as reliable, punctual, organized, friendly, honest, cooperative, outgoing, easy to get along with, hardworking, energetic, take pride in my work, responsible, respected, and dedicated.

- **What did you like about your last job?**

Say only positive things that you feel could transfer across to the position you are applying for.

Example:
I liked my last job because I got along well with my co-workers and the work was challenging, fast paced and I was given a lot of responsibility to do a good job.

- **Why did you leave your last position?**

Keep this answer simple. If you were laid off simply say so, If your company downsized, simply say so. Do not go into a lot of detail. If you were terminated you will have to say you were let go but always follow up that as a result you have learned how to overcome this and feel it will not affect you in the future.

- **What are your long range goals?**

The interviewer is trying to figure out whether or not you are going to be a long term employee or whether or not you will be using this job as a stepping stone to another objective. So, you should try to assure him/her that your intention is to stay with the company and to grow in your career within the company. You should respond "I am looking for a position with a company where I can stay and grow with and I feel this position would give me this opportunity."

- **What kind of machines or equipment have you worked with?**

This is your opportunity to give some detail of what actual work skills you have. Don't be vague, supply all of the information that you have to offer.

- **What type of salary are you looking for?**

Do not get into this subject unless you are forced to. Even then you want to leave an impression that you are flexible in this area.

- **What do you know about our company?**

This is your opportunity to show them that you have taken the time to research their company in particular.

- **Do you have any other skills of experiences that we have not discussed?**

List any other skills that you have that are related to the position. You can also discuss any hobbies or volunteer experience you have and discuss any interest courses or educational upgrading you have.

11.8. EXTEMPORANEOUS SPEECH: INTRODUCTION

Extemporaneous speaking is one of the most natural methods for delivering a prepared speech. You can use an extemporaneous speech to achieve a more natural tone, flow and style with the audience.

There are many different ways to deliver a presentation. The most common ways include:

Speaking from a manuscript, speaking from memory, and speaking extemporaneously.

11.9. DIFFERENT TYPES OF DELIVERY STYLES

Manuscript speaking is a style of delivery in which the speaker reads the speech verbatim from a prepared written text containing the entire speech. An example of this type of speech would be a presidential address or a commencement address.

Another style of speaking is from memory. Speaking from memory is a delivery style in which the speaker puts the entire speech, word for word, into writing and then commits it to memory. For example, a wedding toast or a campus election speech might be memorized.

Extemporaneous speaking falls somewhere between manuscript and memorized deliveries. Speakers delivering an extemporaneous speech prepare well (with an outline)and practice in advance, giving full attention to all the facets of the speech—content, arrangement, and delivery.

11.10. BENEFITS OF SPEAKING EXTEMPORANEOUS

Extemporaneous speaking provides many advantages:
• Sounds spontaneous and natural
• Encourages audience participation
• Focuses on overall message and essence of the speech
• Emphasizes the importance of preparation and practice

• Does not allow for the speaker to read or memorize the speech

11.11. WHEN TO USE EXTEMPORANEOUS SPEAKING

It is important to consider that although there are many benefits to extemporaneous speaking, its style is more suitable to some situations than others. For example, in a very formal situation in which every word you say is examined, such as a political address, extemporaneous would not be the best choice. However, when speaking in club meetings or giving class presentations (which can be applied later in the job field), these types of presentations are more informal and extemporaneous is appropriate. Make sure to analyze the speaking situation and then make your decision on a speaking style.

11.12. HOW TO EXTEMPORIZE?

Use a keyword outline. Instead of memorizing or writing the speech word for word, extemporaneous speakers speak from a keyword outline or a phrase outline. The keyword out-line is an abbreviated form of a formal, full sentence outline and should contain words to spark the speaker's memory. It should also include presentation cues such as: "pause," "transition," or "talk slowly." Because a keyword outline uses only limited words, it helps you speak extemporaneously because you aren't tied to specific wording.

11.13. PREPARING SPEECH NOTES

First, think about your topics and anticipate the audience's reception to your speech. You can develop speech notes based on this preparation and use them to aid you during the presentation.

There are two popular methods for creating a graphical representation for notes: outlining, and mind or concept mapping.

An outline is a list of items with each item divided into additional sub-items. Each level in an outline has at least two subcategories. There are three basic types of outlines:

Sentence outline - Each complete sentence includes a heading or single sentence about the subject of the outline.

Topic outline - Each topic is listed and functions as a subtopic of the outline's subject.

Phrase outline - Each short phrase entry is a subtopic of the aforementioned main entry.

Speaking notes, topic outlines, and phrase outlines have an advantage over sentence outlines. For example, you can easily look at your notes for reference and as a personal reminder of which topics to discuss as you're speaking.

11.14. MIND MAPPING AND CONCEPT MAPPING

Mind mapping and concept mapping are visual representations of ideas and concepts. A mind map is a diagram which starts with a single word and then branches out from the central node, with lesser categories as sub-branches of the larger branches. Concept maps are

more free-form, since multiple hubs and clusters can be created. Unlike mind maps, concept maps do not fix on a single conceptual centre.

For example, in the mind map for student learning, you can view the main component idea and related ideas which connect to its branch nodes. You can also use a mind map as speaking notes.

11.15. POINTS TO BE REMEMBERED

- Although speaking from memory (or a keyword outline) can seem scary, once you practice and become comfortable doing it, it can be easier than manuscript or memorization.
- Know that the more information you have on the topic, the more confident you will be. As long as you know your information well and have practiced, you can be successful with extemporaneous speaking.
- Extemporaneous delivery takes practice, so finalize your outline and practice the presentation several times.
- When practicing, try to keep going with the speech even if you stumble over some parts. This will allow you to practice the whole speech and to get comfortable picking up where you left off.
- Stay on track by following your outline during the presentation. Either use a printed version of the outline, or transfer the outline to note cards.
- Pay attention to time. With extemporaneous delivery, you can be flexible with time (skipping ahead in the speech or backing up and explaining something in a different way). There are advantages to this, but you have to make sure that you stay within the expected time limit.

11.16. PRACTICE AND REHEARSAL

The following guidelines are best practices on how to practice and rehearse an extemporaneous speech:

- Speak in a conversational style by pretending you are *with* your audience.
- Rehearse with your graphics and coordinate them with your talk.
- Display your graphics *only* when you are talking about them.
- Rehearse in front of others and solicit feedback.
- Record and listen to your timed practice speech.
- Prepare for interruptions and questions at the end.

Although extemporaneous speaking may not require memorization and manuscript speaking, organize and prepare your content and notes ahead of time to deliver a speech that will be well received by your audience.

11.17. CONCLUSION

Interviews have become more crucial and are to be dealt with care. Individuals have to struggle very hard to prove their worth by taking the process of interview seriously. Focus, enthusiasm, common sense, ambition, resourcefulness and analytical powers get you a job.

You are tested in terms of alertness, preferences, interpersonal skills, oral communication, analytical ability, perseverance etc. hence, be careful while answering questions which can be of myriad nature. Extempore develops spontaneity in thinking and expressing. It channelizes the thought process and strengthens the ability to speak as well as oral interactive strategies.

11.18. SELF-ASSESSMENT QUESTIONS

1. What is an interview? State all the different types of interviews.
2. What qualities of an individual are evaluated during an interview?
3. Give some examples of how you will present your weakness as merit.
4. How will you conduct yourself before and during the interview? Give four tips to create good impression on the interviewer.
5. What are the benefits of an extempore speech?

11.19. REFERENCES

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Sai Krishna Kota

LESSON 12

THE ART OF PUBLIC SPEAKING SEMINARS AND CONFERENCES

OBJECTIVES

The objectives of this lesson are to enable the students to

- Understand the importance of public speaking.
- Control fears of speaking in front of groups.
- Capture and maintain the audience's attention.
- Be properly prepared for presentation.
- Find your own style of presenting.
- Use some rehearsal techniques to help your presentation style.
- Establish credibility and build rapport.
- Use multimedia tools effectively.
- Use verbal and nonverbal communication to enhance your speech.

STRUCTURE

12.1. Introduction
12.2. Purposes of Speaking
12.3. Aims of Public Speaking
12.4. Public Speaking at Seminars and Conferences
12.5. Identifying the topic
12.6. Researching the topic
    12.6.1. Audience analysis
        12.6.1.A. Demographic audience analysis
        12.6.1.B. Psychological audience analysis
        12.6.1.C. Contextual audience analysis
    12.6.2. Locating Information
    12.6.3. Researching on the Internet
    12.6.4. Using a Library
12.7. Outlining the Speech
12.8. Organising the ideas
12.9. Techniques of introductions and conclusions
12.10. Using Language
12.11. Delivery Methods
    12.11.A. Manuscript
    12.11.B. Memorised
    12.11.C. Impromptu
    12.11.D. Extemporaneous
    12.11.E. Verbal elements of delivery
    12.11.F. Physical elements of delivery
    12.11.G. Managing the impressions of others during the delivery
12.12. Using Visual aids

12.13. Benefits of Public Speaking
12.14. Conclusion
12.15. Self Assessment Questions
12.16. Exercises
12.17. References

12.1. INTRODUCTION

Public speaking is an important skill in communicating knowledge and expressing ideas to groups of people. It is a primary medium for presenting and selling your products and ideas. Being able to verbally communicate effectively with other individuals or with groups is essential in professional as well as in personal life.

Public speaking is the process or act of performing a presentation (a speech) focused around an individual directly speaking to a live audience in a structured, deliberate manner in order to inform, influence, or entertain them. Public speaking is commonly understood as the formal, face-to-face talking of a single person to a group of listeners.

12.2. PURPOSE OF SPEAKING

The purpose of public speaking can range from simply transmitting information, to motivating people to act, to simply telling a story. Good orators should not only be able to engage their audience, but also be able to read them. The power of a truly great presenter is the ability to change the emotions of the listeners, not just inform them. Public speaking can be a powerful tool to use for purposes such as motivation, influence, persuasion, informing, translation, or simply ethos.

Public speaking involves talking in front of a group of people, usually with some preparation. It can be in front of known people or a crowd of strangers. Unlike a presentation there isn't a lot of opportunity for interaction between the audience and the speaker – the speaker speaks, and the audience listens.

12.3. AIMS OF PUBLIC SPEAKING

Speeches have different functions. These include being persuasive (e.g. trying to convince the audience to vote for you), informative (e.g. speaking about the dangers of climate change), entertaining (e.g. a best man's speech at a wedding) or celebratory (e.g. to introduce the winner of an award). Some speeches may have more than one of these aims.

1. To Win Over the Crowd

An important skill to have in business and especially in the public relations arena is the skill of persuasion or the ability to win over the crowd. Inside and outside the workplace, the power of persuasion can carry far and it all starts by honing public speaking skills. Mastering public speaking results in an increase in confidence and with that, a cool and collected presence in front of an audience.

2. To Motivate People

A great public speaker attains the power to motivate his or her audience to do something, stop doing something, change a behavior, or reach objectives. But to carry an idea forward, one must be able to excite and enliven peers, employees, coworkers, customers.

Public speakers are leaders who are able to inspire their audience to work harder to achieve their goals. A public speaker takes the role of influencing listeners and create an environment where everyone walks out ready to roll.

3. To Inform

The ability to inform is one of the most important aspects of public speaking. From presenting research papers and PowerPoint presentations in academics to presenting ideas and pitches to boss or client, informative public speaking is a vital component of a successful career across all work fields. Once you gain their attention, a good informative speech sharing knowledge of a subject with an audience, enhances their understanding and makes them remember your words long after you've finished.

12.4. PUBLIC SPEAKING AT SEMINARS AND CONFERENCES

Public peaking at seminars and conferences includes sharing knowledge, ideas and thoughts. Presenting information clearly and effectively is a key skill to get the message or opinion across. Delivering an inspirational or captivating speech requires a lot of preparation and work.

12.5. IDENTIFYING THE TOPIC

To give a successful speech, realize the general function and specific function of the speech, frame a clear thesis statement and expand knowledge so as to speak responsibly.

Discover promising topic areas using prompt questions and by scanning the media. Consider whether a given topic fits the assignment, whether you can speak on it within the time limits, and why you would want to speak on it.

The general function of speech might be to inform listeners, to persuade them or to celebrate some occasion with them. Specific purpose identifies the kind of response from the audience. Thesis statement is the hub of the message expressed in a single sentence.
Get clear information on the topic to be presented.Make sure to clarify the scope and purpose of the speech.

12.6. RESEARCHING THE SPEECH

Researching the speech is a step by step guide intended for novice researchers to help put a workable method in place. It is needed particularly for informative or persuasive speeches requiring evidence based examples to back main ideas.

It enhances credibility. Good research makes the speaker sound more informed on the topic. Audiences are more likely to trust when presented with a good research. It provides useful information to share on a given topic. It really speaks to those in audience who are

facts the oriented. Those types of people need information to remain involved. Various steps involved in researching are:

- Starting - audience analysis
- Locating information
- Researching on the internet
- Using a library

12.6.1. Analyzing the audience

Audience analysis will provide insights that will help focus on message, select the most effective content and visuals, and tailor the delivery to suit that particular target audience.

Audience analysis is the process of learning who your audience is, what they are thinking, and how you can best reach them.

Thoughtful audience analysis is one of the best habits to be developed as a speaker. It will help understand the audience's perspective and provide maximum value for them. Audience analysis will provide insights that will help focus your message, select the most effective content and visuals, and tailor your delivery to suit this particular target audience.

Audience analysis is along three primary dimensions:

- Demographic Analysis
- Psychological Analysis
- Contextual Analysis

12.6.1.A. Demographic Audience Analysis

The aim of demographic audience analysis is to discover who you are speaking to, consider how you relate to the audience with respect to several of the characteristics. Are you **similar to your audience, or are you different** in gender, age, profession, education level, etc. Sometimes, it doesn't matter. Other times, they will view you as an outsider, and that may influence your preparation. Are they your co-workers or your superiors or your subordinates?

12.6.1.B. Psychological Audience Analysis

The aim of psychological audience analysis is to discover what the audience may be thinking before and during your presentation. Psychological analysis covers both the knowledge and the beliefs of the audience.

12.6.1.C. Contextual Audience Analysis

The aim of contextual audience analysis is to discover how the speaking event itself may influence the audience's state of mind. In some ways, this analysis takes who they are (demographic) and what they believe (psychological), and pins it to a certain time and place where you'll be speaking.

In most cases, audience members who are attending voluntarily are much more open-minded, more enthusiastic, and more motivated to hear. On the other hand, mandatory attendees may require extra effort on the speaker's part to motivate. If the speech is a part of a larger event, the audience may have certain expectations that your presentation will be similar to the others. It is best to conform or to stand out. Audience analysis lets the speaker make a deliberate decision either way.

12.6.2. Locating information

The two principal information location areas are

- Internet
- Libraries

Other sources are

- International, national and local authorities/organizations (reachable through either their internet site or telephone book listing)
- Newspapers (again often available on-line)
- Magazines(try on-line for these too)
- Radio/TV(also often on-line)
- Specific specialist resource people (interviews)

12.6.3. Researching on the Internet

The internet is an amazing research tool. Since the internet is by far the easiest research tool to use, it is tempting to make it the only research tool. Use the internet as one tool of research but certainly not the only tool. Test its accuracy and accountability before using it.

To make web based research efficient learn how to use the internet search engines. Since there is often overlap among engines, it is better to run more than one search using more than one search engine. When accessing an article, be sure to jot down the specific information needed to document the source before saving the information. Note the author's name and credentials if stated, the sponsoring source, the date of publication, date of access and the URL or web address.

12.6.4. Using a library

Enter the details of the subject into the library on-line data base and be more specific. The results will let know what material is held where and direct to find it. Take the help of the librarian if needed. If you get a large number of results; different books and perhaps magazine or newspaper articles as well, use the **rapid scan technique** to do an initial sort for suitability. For a book or magazine flip open the contents page and quickly read the chapter or article headings. If there's an index at the back search out your key words. Nothing? Put it back. Something? Keep it for closer reading.

12.7. OUTLINING THE SPEECH

A speech (or presentation) generally falls into three parts, the introduction, the main body and the conclusion (beginning, middle and end). Each of these serves an integral and essential role with its own unique function. The body of the speech is the biggest and is

where the majority of information is transferred. Consequently, it requires careful thought and consideration as well as some imagination to organize the body of a speech effectively.

To aid in planning the body of the speech it can be helpful to make use of concepts and themes which run through the body of the speech providing structure and tying thoughts together in unified manner. For example, a speaker might use several characters from a popular movie, television series or play to illustrate how a proposal might impact people in various roles within an organization. The characters and the attitudes they portray may differ significantly but their common source provides a unifying factor that the audience will pick up on and appreciate.

The time to consider the way to organize the body of the speech is after selecting and ordering the points to make. The best "organizers" act as a mechanism for the audience to grasp and remember what the speaker says. Organizers make it easier to provide continuity between opening, body and ending. They help connect with the audience quickly and are an aid to remembering the points allowing the speaker to deliver the speech with minimum use of notes.

12.8. ORGANIZING THE IDEAS

Here are a few ideas for organizing a speech. Each has its own strengths and weaknesses and some may work better than others for a given topic or setting. They can be used individually or in combination.

Acronyms

Organize the speech around an acronym with the individual letters representing a keyword which summarizes a component of presentation. If at all possible, choose a word which is related in some way to the topic.

Color

Color can be used to organize a presentation and then be coordinated with props, visual aids and handouts. As an added bonus, many topics have associations with a particular color (environment - green) or have color as an important component (fine art, interior decoration). In such cases, using color as an organizational aid is quick and easy as well as being intuitively clear to your audience.

Issues

Issues can be financial, aesthetic, philosophical or political among others and can serve to simplify complex topics, defuse areas where the audience has strong opinions or high emotions.

Opinions

Many topics have distinct vantage points depending upon a number of factors including, but not limited to, factors such as age, gender, political affiliation, faith, job function, etc. Exploring different view points can be excellent for political topics or topics related to changes in the workplace.

People

People can be actual, mythical, historical, political, or stereotypical. As with the illustration above, don't overlook well-known characters from literature, movies or television shows. Also consider using characters based on stereotypical group behaviors. Examples of each of these include politicians, police detectives, teenagers and their concerned parents. Using characters can make for great entertaining speeches which derive humor from human frailties.

Places

People have a strong sense of place and often make generic associations with specific types of geography or with specific locations. Many topics, such as travel or history, are place-specific.

Problems and solutions

This is a good all-purpose organization and an excellent choice for emerging topics. It is flexible in that you don't necessarily need the same number of solutions as you have problems.

Shapes and patterns

Use shapes such as circles, squares, or triangles for identification and to illustrate relationships and how things work.

Storylines

Use a universal plot from literature, mythology, classic movies, popular novels or nursery rhymes. Alternatively, real stories and life experiences can make for powerful narratives.

Time

Try using themes from the past, present and future for topics that change over time. Create a project time line and compare it to significant calendar units such as the fiscal year.

12.9. TECHNIQUES OF INTRODUCTIONS AND CONCLUSIONS

Introduction

Frame the opening sentences carefully to get the audience’s attention Some techniques that work well are –

Startle the audience in some manner

Could be a quote, a statistic, a fact, or whatever. But never abuse the audience just to capture their attention.

Rhetorical Question

Designed to get the audience thinking about an issue, but in reality the speech goes another direction. Needs to provoke thought; avoid inane or childish questions.

Narrative

Telling a story to capture attention can be effective. The story must be related to the topic and the speaker needs to feel comfortable telling the story and must do so within the time constraints.

Quotes/Poems/Song Verses

Problems here are that they are often hard to find, and lengthy ones can limit eye contact at this all-important part of the speech. This is potentially just as good as any device to capture attention, but pay attention to the drawbacks.

Humor

Like a spice added to a stew, humor can be effective; provided all laugh and the jokes are not aimed at degrading others.

Avoid some common mistakes with introductions:

- Do not apologize for what is to come. Display confidence in yourself and your material.
- Do not read the introduction as you will lose your audience with poor eye contact.
- Do not become overly dramatic in style. It can undercut the speaker's credibility.
- Keep the introduction in proper proportion in time to the rest of the speech (10-20%); not too long; not too short.

Conclusions

Many a good speech has gone awry with a poor closing. A lasting impression is left on the audience, so put effort into doing this properly. Conclusion is designed to provide a logical closure to a speech.

- Summarise the main points of the speech. A good rule of thumb is to provide about 10 seconds for each main point covered in the body.
- End the report with some memorable closing thought.

There are specific ways a speech may be ended, either with a crescendo ending or a dissolve ending. The first one (crescendo) ends the message with a sense of power and zenith. Often this means the pitch goes up, the choice of words is more dramatic, content is meaning, gestures are pronounced, etc. The dissolve ending just kind of fades away; slowly step-by-step, fading out like the lights being dimmed all the way to blackness.

- Have a planned ending and practice it.
- Do not introduce any new ideas in the conclusion.
- Do not read the conclusion; it will damage the credibility.
- Keep conclusion in a proper length in relation to the rest of the speech; about 10% of the total time.
- End the speech with dignity and maturity.

12.10. USING LANGUAGE

The power of the spoken word: language is not neutral. It is used to label events or people and to create images in the minds of others. We need to put thought and reflection into our word choice. What we say along with how we say it, will impact feelings and interpretations of our message.

The spoken word requires more words per square idea to say something than to write it. We can reread a book but we cannot re-listen to a speech. Consequently, we need to make our point in a more repetitive or thorough manner when speaking than when writing.

But always, regardless of written or oral, we need to put thought into what we want to say before the words flow from our mouths or from our word-processors.

Meaning of Words

- Denotative - literal or dictionary definitions.
- Connotative - subjective; more personal feelings of how we use or define words.

How you define or think of the word is likely to be different from the dictionary. We assign our connotative meaning to what we hear; especially if speakers are vague or overly general in their use of language.

Using Language Accurately

Good speakers use words correctly. Comedians sometimes intentionally use the wrong word to generate humor but it is very risky for public speakers to do so. The term malapropism is used when people use words that have similar sounds to the correct word.

Using Language Clearly

- Use familiar words as opposed to bigger, more unfamiliar ones. Use words that are clear without sounding stuffy or ostentatious.
- Use concrete words in most instances as opposed to vague or general language. General rule of thumb: for positive or neutral messages, be very concrete with language. For bad news, be more general or vague.
- Eliminate clutter in language by eliminating needless words and redundancies. Any excessively wordy phrase only serves to bog down the idea and frustrate the audience.

Using language vividly means to be accurate and clear while being interesting. Our goal is use vivid, animated language. Some common ways of doing this are through use of imagery with smiles and metaphors.

Similes - like or as comparison between two items that are essentially different but with something in common. Be careful about over-using certain expressions that have become cliches. Cliches make any audience feel a bit less important.

Metaphors - comparisons without the like or as words. Our culture loves to use sports and war metaphors in everyday life. But do not mix images (mixed metaphors) since audience may be confused.

Rhythm with our language will create a style of speaking that is easy to follow (and remember) due to the arrangement of our words.

- Parallelism - already discussed in early chapters.
- Repetition - repeating same word or set of words at the beginning or end of a sentence.

- Alliteration - repetition of initial consonant sounds.Do not overuse this technique!!
- Antithesis - reversing the normal order of words; best left to experienced speakers.
- Hyperbole - the purposeful exaggeration to emphasize a point; overstating not to mislead. For example: I am so hungry, I could eat a horse.
- Personification - bringing inanimate objects to life by giving them a gender; or other qualities that people possess. For example: naming your car or boat.
- Euphemisms - words used to numb our feelings by hiding rather than revealing reality. Often used when delivering bad news like deaths or job firings.

There is a time and place for slang or casual language; but not in formal speaking occasions. Proper language should be used but without being overly stuffy. Proper use of grammar and pronunciation is necessary. Know your audience and do not use language that may offend them. Profanity and off-color comments are never wise to put into speeches.

Certain topics need more vivid language (critiquing a musical performance perhaps) while others just need to be straight-forward (giving directions or writing user manuals). And use language that you are comfortable with. Everyone has their own style; the more we write or speak, the more it develops and grows.

12.11. TYPES OF DELIVERY METHODS

Effective delivery supplements or enhances the message; it does not supplant or detract from it. Good delivery does not call attention to itself, but rather makes the message better.

12.11.A. Manuscript:

Speech is written out word-for-word.

Advantages
- Control of time
- Control of word choice

Disadvantages
- Loss of eye contact
- Loss of natural speaking style

The two disadvantages typically far outweigh the advantages of this style.

12.11.B. Memorized

Speech is memorized word-for-word.

Advantages:
- Eye contact should be excellent

Disadvantages:
- Can be easily distracted
- Often lose natural speaking style

12.11.C. Impromptu

Off-the-cuff, lack of formal preparation ...speech is given with little preparation. Can occur routinely in our jobs when the boss asks us for an update on some project we are working on.

Advantages**:**

- Natural speaking style
- Excellent eye contact

Disadvantages:

- Weak organization
- Weak support

12.11.D. Extemporaneous

Carefully prepared and practiced but not written out like manuscript. Preferred method for business speeches.

Advantages:

- Strong eye contact
- Natural speaking style. Eye contact not as strong as memorized or impromptu, but good enough for effective public speaking.

Disadvantages:

- Word choice not as precise; but seldom is it necessary or required to be.

12.11.E. Verbal Elements of Delivery

- **Speaking rate**: How fast or slow you speak. Your goal is to speak at a rate that is easily understood. The best speakers are able to vary their speaking rate to create moods or feelings.
- **Vocal pitch**: How high or low you sound... no variation is a monotone. Few people are true monotones, but many of us need to increase our vocal variation between our highs and lows.
- **Use of pauses**: Selective use of silence can be a helpful tool. Do not overdo this.
- **Beware of vocal fillers**: The dreaded "uhm's", "er's", "you know's", etc. Keep to a minimum. To eliminate or reduce, you first must become aware of them
- **Dialect**: If you are concerned about being understood by your audience, a slightly slower rate will normally compensate for any issues where dialect might be a factor.

12.11.F. Physical Elements of Delivery

- **Use gestures effectively:** Use your hands to your advantage. Keep hands out of pockets for most of speech. let gestures be natural extension of your message. The Iverson study concluded that gestures are a natural, inherent part of being a human being. Let your hands and arms do what they naturally.

- **Provide some movement:** No movement is bad...excessive movement is bad...but a little movement can be effective. Try to step beyond the podium...at a minimum shift focus from behind podium. Eye contact is critical.

- **Maintain Eye Contact:** Try to evenly distribute your gaze to all audience members. Don't "eye dart"; don't look " over the heads: and don't "head bob." – A key element in any successful speech. Clothing is often an unspoken communicator.

- **Proper Dressing:** Make sure your clothing doesn't clash with your message. Always consider how you will look to your audience and the image you will create.

12.11.G. Managing the Impressions Others Have of You during the Delivery of your Speech

The first impression we have of the speaker is his credibility that start to emerge when you deliver a speech. You can enhance your credibility (ethos) by being sensitive to the following factors:

- **Competence:** competent speakers are informed, intelligent, and well-prepared. To fulfill this goal, pick topics you have some knowledge of; adequately research your topic no matter what your knowledge level; have your ideas clearly organized in a manner the audience can easily follow, cite authoritative sources, and refer to your own experience when applicable.

- **Integrity:** Speakers with integrity are seen as honest, ethical, dependable, having the best interest of their audience at hand. Integrity can be presented in persuasive speeches by presenting all the sides to an issue. The more a speaker asks for from an audience, the more important it is to have integrity.

- **Likable:**Speakers who smile; have direct eye contact; enjoy laughter at appropriate times (especially at themselves); and make themselves seem more human. When audience identify with us, they tend to like us more. The term identification can be achieved by sharing stories and using examples the audience can relate to. Things not to do are wearing sunglasses, wearing hats, chewing gum, no combs or other foreign objects on the head.

- **Forcefulness:** Speakers are to be confident, decisive, and enthusiastic. Even if you do not feel forceful, you need to project an image of energy but without going overboard and seemingly contrived. Speakers who talk about subjects they are uninterested in, seldom seem forceful.

- **Other Facts on Delivery:** Research supports the claim that effective delivery can aid a speaker more in adding clarity to a message than in persuading others to agree with you.

Effective delivery certainly does not harm persuasive efforts, but audiences are not inclined to agree with a speaker’s argument on the basis of delivery alone.

Poor delivery can damage a speaker's ethos (credibility) in the eyes of an audience. Effective delivery can enhance that credibility even if it does not affect a change in audience attitudes.

In order to be an effective communicator, you must have a well-organized and supported message. Effective delivery, then, can make that message come to life and affect attitude change and/or add clarity for the audience.

In short, effective delivery is a necessary but not a sufficient element of public speaking to present a successful message.

12.12. USING VISUAL AIDS

Visual aids are essential to help audience better understand the key points of the presentation. Visual aids will also help to improve the attention span of audience members during the presentation. However, it is important that presenters use visual aids in a manner that does not distract from the overall presentation. An effective visual aid will include the following attributes

- Easily seen or heard by the audience
- Easily handled
- Aesthetically pleasing
- Easy to understand the key point
- Act as a supplement to the speaker's message and not a replacement
- Easily seen or heard by the audience

Presentation aids must be accessible for every audience member. If those in the back of the room cannot see, hear, or otherwise experience a presentation aid, then it is counterproductive to use it. Graphic elements in presentation aids must be large enough to read, and audio must be loud enough to hear.

- **Easily Handled**

You should be able to carry your presentation aids into the room by yourself. In addition, you should be skilled in using the presentation equipment. Your presentation aids should not distract you from the delivery of your speech.

- **Aesthetically Pleasing**

The design of your presentation should not detract from the content of your speech. Keep your presentation simple so people can focus on the content rather than on the animation or colors. The decisions you make in designing your visuals should be dictated by the content of your speech. If you use color, use it for a clear reason. If you use a border, keep it simple. Whatever you do, make sure your presentation aids will be perceived as carefully planned and executed elements of your speech.

- **Easy to Understand the Key Point**

If your PowerPointslides or handouts have too much extraneousinformation, then the audience may not be able to understand the takeaway message of the presentation. A way to test if your visual aids are addressing the key point is to ask someone who is unfamiliar with your presentation if they can understand what the key point is. If they cannot determine the

key point, it may be a good idea to revise your visual aids to include less non-essential information.

- **Supplement not Replace, the Presentation**

Visual aids are useful to help the audience better understand your topic if they are used as a supplement to, and not a replacement for, your presentation. For example, a visual aid that replaces a presentation could be a PowerPoint that includes big blocks of text that the presenter reads verbatim. While this will be an accurate presentation, it will likely bore the audience members who will not gain much from the presentation. However, if the visual aid acts as a supplement, it will enhance the audience member's understanding through diagrams, graphs, charts, and summaries.

Advantages of Visual Aid. The advantages of visual/audio support are:

- Aid in clarity
- Aid in retention
- Aid in interest

Determine the form and technology that best suits the purpose/multiple approaches. Use either an overhead projector with transparencies or Microsoft Power Point. it is an excellent device for some presentations.

Kinds of Visual Aids:

- Objects: If your speech has an object linked to it, you can get access to it, and it is not something banned (see assignment instructions) by the assignment, this can be an excellent means of visual support.
- Models: This is a good substitute for an actual object if that object is unavailable, too large or too small.
- Photographs: Often thought to be a good visual aid choice, but only if the photo is large enough to be seen by the audience. Most photographs are not designed to be viewed from 15-20 feet away, making many photographs too small to be seen and consequently are often poor choices.
- Drawings: As the name indicates; sometimes good but be sure the audience can identify what the drawing depicts.
- Graphs (pie, line, and bar): Any visual representation of statistical data. Not mandatory but if you choose to make statistical visual, your choices are one of three graphs:
- Pie Graphs: Show how one variable relates to the whole; what one portion one slice is to the whole.
- Line Graphs: Show how data change over time; trends in time. Dramatic change in data in a short period are sometimes called mountain graphs.
- Bar Graphs: Show how one or more variable(s) relates to another or to several others.
- Charts: Good for summarizing large blocks of data/information. Flow charts are classic examples of this; showing a step-by-step process of something. Common mistake is cramming too much information onto the chart; making it too busy and less effective for the speech.
- Transparencies: Most commonly used in business presentations. Easy to make, cost-effective, and easy to transport. Do not just copy a page from a book and make it into a transparency.

- Multimedia Presentations: As noted earlier, you can use PowerPoint but be sure to know how to use it and be comfortable with the computer.
- The Speaker: Technically the speaker is a visual aid, but you are not an acceptable alternative to any of the above items. In short, you cannot be your visual aid for any assignment in the class.

Some tips in the actual use of the visual aid:

- Practice with the visual aid. Know how to use the overhead projector and how to operate Power Point.
- Have the visual aid ready to go. Prepare it before you come to class. Creating a visual aid (usually on the board) will detract from eye contact with the audience and usually is of poor quality.
- Maintain eye contact with audience. It is fine to look at your visual aid; you need to. But never forget it is your audience who deserves the majority of your attention.
- Do not let your visual aids become a distraction. One sure way to do this is to pass around objects while speaking. This is alluring to many students, but it serves as competition for the speaker. If you pass objects around while speaking, we cannot devote our full attention to you. Additionally, remember to turn off the overhead projector when you move on to other topics.
- Display the visual support only when you need to show the audience. Turn away a poster when you do the same. In short, keep the focus on you not a visual aid that does not apply to the issue at hand.
- Explain the visual aid clearly yet concisely. Tell us what is significant about it; let us digest its value and then move on. Do not just put it up for us to see and you ignore talking about it.

12.13. BENEFITS OF PUBLIC SPEAKING

There are many benefits of communicating effectively. Some of the personal benefits in public speaking include

- developing critical thinking skills
- fine-tuning verbal and nonverbal skills
- overcoming fear of public speaking

Developing Critical Thinking Skills: One of the very first benefits of public speaking is an increased ability to think critically. Problem solving is one of many critical thinking skills. It enhances the ability to conduct and analyze research. Public speakers must provide credible evidence within their speeches if they are going to persuade various audiences and it refines the ability to find and utilize a range of sources.

Fine-Tuning Verbal and Nonverbal Skills: A second benefit of taking a public speaking class is that it helps fine-tune verbal and nonverbal communication skills. Having the opportunity to actively practice communication skills and receive professional feedback will help become a better communicator.

Overcoming Fear of Public Speaking:

An additional benefit of taking a public speaking class is that it will help reduce fear of public speaking. Whether they've spoken in public a lot or are just getting started, most people experience some anxiety when engaging in public speaking. Being acquainted with the public speaking process, makes us more confident and less apprehensive. It also makes us learn specific strategies for overcoming the challenges of speech anxiety.

12.14. CONCLUSION

Public speaking is the deciding factor in career development or business growth.Speaking in public is a learnable skill. Being able to speak effectively in public has profound benefits, including influencing the world around, developing leadership skills, becoming a thought leader.

12.15. SELF-ASSESSMENT QUESTIONS

1. How do visual aids help to make a speech effective?
2. Public Speaking is a learnable skill. Write your opinions and state how and why.
3. How do you overcome the challenges of speech anxiety?
4. Explain in detail different styles of speech delivery.
5. How do you think researching the speech would help in public speaking?

12.16. EXERCISES

This self-assessment is designed to help you recognize and focus on your strengths and weaknesses as a speaker.Your responses can help you set goals to improve your speaking skills. Consider each question carefully and answer as honestly as you can.

Circle your response to each statement.

1. When I am speaking, I watch my listeners to be sure they are following me.
   strongly agree agree disagree strongly disagree
2. I enjoy giving a speech or oral presentation to a group of people.
   strongly agree agree disagree strongly disagree
3. When I give a speech or oral presentation, I am able to hold everyone's attention.
   strongly agree agree disagree strongly disagree
4. I use gestures and body language effectively when I speak.
   strongly agree agree disagree strongly disagree
5. I make eye contact with my audience.
   strongly agree agree disagree strongly disagree
6. In school, I listen carefully and can recall most of what I hear.
   strongly agree agree disagree strongly disagree
7. I am able to identify the main points and supporting details in an oral

presentation and record them clearly in my notes.

strongly agree agree disagree strongly disagree

8. My strongest skill as a speaker is

Share your responses to these items with a family member or a friend. Discuss their opinions of your speaking skills

12.17. REFERENCES

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Sai Krishna Kota

LESSON 13
TELEPHONE COMMUNICATION SKILLS AND SOFT SKILLS

OBJECTIVES

The objectives of this lesson are to enable the students to

- to understand the basic telephonic communications skills
- understand stages in telephonic communication skills
- understand basic soft skills
- understand how to improve soft skills

STRUCTURE

13.1 Introduction
13.2 Stages of a phone call
    13.2.1 Introduction
    13.2.2 Development
    13.2.3 Closure
    13.2.4 Farewell
13.3 Telephone Etiquettes
13.4 Measures to Improve Telephone Communication Skills
    13.4.1 Formal Greeting
    13.4.2 Answer Promptly
    13.4.3 Unpleasant Noise
    13.4.4 Conflict Management
    13.4.5 Messages
13.5 Soft Skills
13.6 Soft Skills List – Self Management Skills
13.7 Soft Skills List – People Skills
13.8 How to improve Soft Skills?
    13.8.1 Develop communication skills
    13.8.2 Develop your writing skills.
    13.8.3 Practice active listening skills
    13.8.4 Build relationships
    13.8.5 Practice leading
    13.8.6 Take initiative
    13.8.7 Conversational rules politeness
13.9 Conclusion
13.10 Self-Assessment Questions
13.11 References

13.1. INTRODUCTION

Telephone communication is one of the most important forms of communication within the company. Although today its use is being replaced by other forms of communication (such as email), phone use is one of the most common means by which to materialize both internal and external communications.

It is very important in business because it is the medium through which the first contact with, or from the company is made. So, before any personal contact, the usual thing is to make a phone call to arrange an interview or to specify any matter or topic. The interlocutor at the other end of the line will form an idea about the company depending on the impression after this first telephone contact.

In any case, beyond the business sector, it is also crucial to follow a proper technique when having telephone conversations, as it is an essential tool to achieve our goals in a phone call, either as its senders or its recipients.

From the standpoint of business communication, telephone use has an enormous advantage: interlocutors don't see each other, and this may work for solving tricky or unfavorable situations. As interlocutors don't see each other, the arguments provided in a telephone conversation may be more solid and credible if we apply the proper techniques and procedures.

Another advantage of this type of communication is that we can do other things as we speak, such as taking notes, search for something on the computer, ask something to a work mate (always with discretion), and so on.

Thus, we may say that applying the appropriate telephone techniques is essential to get the most out of this communication tool in business.

The phrase '*soft skills*' is often used to describe the skills which characterize relationships with other people, or which are about how you approach life and work.

The importance of soft skills as distinct from hard skills or domain knowledge is increasingly being recognized in several sectors of today's highly competitive market place. Research in many fields such as sales and marketing, software development, engineering and law, teaching, learning, service sector has shown that to be successful in the workplace, knowledge alone is not enough. Soft skills are needed to deal with the external world and to work in a collaborative manner with one's colleagues.

13.2. STAGES OF A PHONE CALL

When making a phone call, we can distinguish four stages in the process:

13.2.1. Introduction

At this stage, whether we call or receive a call, we must greet, identify ourselves (by name and surname), identify the company and include the reason for the call.

For example: "Hello, my name is Josefa Martín, from the company Metalplus, S. A. I want to talk with the head of works, please".

13.2.2. Development

Once we have contacted the person we want, the conversation starts.

For *example*, if we want to introduce new products or services, we must explain the advantages and the features that differentiate them from similar options; we may name some customers who have already purchased some of them, and so on. During the course of the conversation, we must assess the interlocutor in order to adjust the vocabulary we use to his or her level, because if we use technical terms they might not understand us. We will also pay special attention to fillers, such as: "Haaa...", "um...", because the perception about our intelligence or security in the interlocutor may be damaged. Instead we can use a pause, as it will only last a few seconds and the caller won't notice.

13.2.3. Closure

It is the turning point of the conversation, as we must have achieved the goal of the call before hanging up. For example, if you want the interlocutor to give you an appointment to introduce your products, you can say: "If it's OK with you, Mr. Díaz, we could meet in your office next week and would show you some samples. Could you make it on Tuesday?".

If you don't reach the goal in the first call, try to arrange another phone call for a more convenient time for the interlocutor. In that call you will repeat the process.

13.2.4. Farewell

It is time to finish the communication with our interlocutor. To say goodbye properly, we must thank the interlocutor for the attention and use a polite set expression such as:"Thank you for your time, Mr. Díaz. Have a nice day"

13.3. TELEPHONE ETIQUETTES

Telephone is an important device with the help of which people separated by distance can easily interact and exchange their ideas. Got a brilliant idea and want to convey it to your friend staying out of the country, use the telephone. Telephone is one of the easiest and cheapest modes of communication.

Telephone etiquettes or Telephone communication skills - An individual needs to follow a set of rules and regulations while interacting with the other person over the phone.

These are often called as telephone etiquettes or telephone manners. It is important to follow the basic telephone etiquettes as our voice plays a very important role in creating an impression of our personality, education, family background as well as the nature of job we are engaged in. The person giving the information is called the sender and the second party is the recipient.

Let us now study the various telephone etiquettes. Please find below the various telephone etiquettes.

- Always remember your voice has to be very pleasant while interacting with the other person over the phone. Don't just start speaking, before starting the conversation use warm greetings like "good morning", "good evening" or "good noon" depending on the time.
- Never call any person at odd hours like early morning or late nights as the person will definitely be sleeping and will not be interested in talking to you.
- In any official call, don't use words like" Any guess who I am? "as the person on the other side might be occupied with something and can get disturbed. Always say "Is it Ted?", and do ask him, "Is it a good time to talk to you?" and then start communicating. If the person sounds busy always wait for the appropriate time.
- Make sure your content is crisp and relevant. Don't play with words, come to the point directly and convey the information in a convincing manner. First prepare your content thoroughly and then only pick up the receiver to start interacting.
- After dialling, always reconfirm whether the person on the other side is the desired person whom you want to interact with. Always ask "Am I speaking to Mike?" or "Is this Jenny?" before starting the conversation.
- Always carefully dial the numbers, never be in a rush or dial the numbers in dark as it would lead to a wrong call. If by mistake you have dialed a wrong number, don't just hang up, do say sorry and then keep the phone courteously.
- Never put the second party on very long holds. Always keep the information handy and don't run for things in between any call as the listener is bound to get irritated.
- While interacting over the phone, don't chew anything or eat your food. First finish your food and then only dial the number. If you are reading, please leave the book aside, first concentrate what the other person wishes to convey and then continue with the book.
- After completing the conversation, don't just hang up. Reconfirm with the receiver whether he has downloaded the correct information or not and do end your conversation with pleasant words like "Take care", "nice speaking with you" and a warm bye. Never say Goodbye.
- Always speak each and every word clearly. The person on the other hand can't see your expressions so remember your tone should be apt to express your feelings in the correct form.
- Don't take too long to pick up any call. If you miss the call, make sure you give a call back as the other person might have an important message to convey. Avoid giving missed calls at work places as it irritates the other person.
- In professional talks, never keep the conversation too long as the other person might be busy. Always keep the content crisp and relevant and do come to the point after formal greetings.
- If you are not the correct person and the speaker needs to speak to your fellow worker always say "one moment please- I will call him in a minute". If the colleague is not in the office premises, always take a message on his behalf and don't forget to convey him when he is back.
- Decrease the volume of the television or turn off the speakers while speaking over the phone as noise acts as a hindrance to effective communication

- If there is any disturbance in the network, don't just keep speaking for the sake of it; try to call after sometime with a better line.

Remember all the above telephone etiquettes must be practiced for an effective and healthy telephonic discussion and smooth flow of information.

13.4. MEASURES TO IMPROVE TELEPHONE COMMUNICATION SKILLS

The following are the steps which improve the quality of the communication that we carry out over the telephone.

13.4.1. Formal Greeting

Your telephonic conversation should have a formal greeting, and for some conversations, a scripted version for answering telephone calls. A greeting includes a "good morning" or "good afternoon" followed by the name of the business and the name of the department or the person answering the call.

For example, "Good morning, Business Communication Central, Susan Martin speaking. How may I direct your call?" Experienced receptionists, secretaries or call-takers are accustomed to answering business phones and can script a greeting that's both pleasant and professional.

13.4.2. Answer Promptly

Callers don't like to wait too long for the phone to be answered; otherwise they may assume you are not interested to answer or that you are too busy to answer that call. It is always suggested to answer telephone calls by the third ring. However, don't let callers linger on hold forever. The call-taker should monitor the lines continuously to ensure calls aren't holding waiting for someone to answer.

13.4.3. Unpleasant Noise

Don't answer telephone calls when you're chewing or drinking. Chewing is an absolute no-no, and no caller should ever hear you eating while on the telephone. Likewise, drinking should be kept to a minimum and using a straw to get the last ounce is an atrocious sound, whether on the telephone or in person. Demonstrating the same proper etiquette and graciousness on the telephone that you would in person sets the proper tone for handling professional telephone calls.

13.4.4. Conflict Management

Unhappy callers have been known to take out their frustrations on the first person they encounter when they call to complain about a product or service. The key to maintaining excellent customer service is to refrain from responding in-kind to a rude customer. Providing training on conflict resolution and interactions with irate customers is an effective method to providing call-takers with solutions on how to handle disgruntled callers.

13.4.5. Messages

Transcribing messages is a critical aspect of professional telephone etiquette. A complete phone message should include the caller's name, the person he is calling, a briefly stated reason for the call and a number where the caller can be reached. This goes for voice-mail messages and written messages. If you're leaving a message for someone, follow similar guidelines. Always speak clearly and slowly when you're recording numbers on a voice-mail greeting, and repeat the number so you give the listener a chance to jot down the number.

13.5. SOFT SKILLS

Soft skills is a term often associated with a person's "EQ" (Emotional Intelligence Quotient), the cluster of personality traits, social graces, communication, language, personal habits, interpersonal skills, managing people, leadership, etc. that characterize relationships with other people. Soft skills contrast to hard skills, which are generally easily quantifiable and measurable (e.g. software knowledge, basic plumbing skills).

A person's soft skill EQ is an important part of their individual contribution to the success of an organization. Particularly those organizations dealing with customers face-to-face are generally more successful if they train their staff to use these skills. Screening or training for personal habits or traits such as dependability and conscientiousness can yield significant return on investment for an organization. For this reason, soft skills are increasingly sought out by employers in addition to standard qualifications.

What are Soft Skills?

The phrase '*soft skills*' is often used to describe the skills which characterize relationships with other people, or which are about how you approach life and work.

Others phrases that are often used for these types of skills include: 'people skills', 'interpersonal skills', 'social skills' or 'transferable skills'.

'*Hard skills*', by contrast, is a phrase usually used to describe job-specific skills. Examples of such skills include professional skills like bricklaying or accountancy, medical expertise such as diagnosis and treatment, or other skills that can be taught and whose presence is testable through exams.

The importance of soft skills as distinct from hard skills or domain knowledge is increasingly being recognized in several sectors of today's highly competitive market place. Research in many fields such as sales and marketing, software development, engineering and law, teaching, learning, service sector has shown that to be successful in the workplace, knowledge alone is not enough. Soft skills are needed to deal with the external world and to work in a collaborative manner with one's colleagues.

The following are the skills categorized under the area 'soft skills', which are essential to succeed in the professional life of a job seeker / employee.

1. **Hard skills** – These are trade skills and subject matter expertise, like programming, accounting, financial analysis, or chemical engineering that we need to perform our job.

2. **Soft Skills – People skills** – These are the skills we use to interact with others at work. Examples of people skills include communications and interpersonal skills as well as skills to manage upwards and deal with office politics. For example,

- It's not enough to have a brilliant idea, it is only when we communicate it effectively and to the right people, can we garner the support needed to implement it.
- It is not enough to work hard. If no one knows about it, it unfortunately doesn't count. We have to subtly self-promote, so that the right people can appreciate all of our hard skills and soft skills.

There are 18 people skills that we should hone and develop over the course of our career. Mastering these people skills will enable us to engage, influence, and earn the support of others.

1. **Soft Skills – Self management skills** – These are the skills to help us manage self perception and our reactions to adverse situations. For example,

- How can we succeed if we don't feel confident to take certain actions?
- How can we succeed if we cannot control our angry response to unexpected situations?

There are 10 self management soft skills including confidence, patience and stress management, which are fundamental to our career success.

2. **Work Attitude** – This category refer to our temperament and outlook. For example, work ethic, positivity, and willingness to learn are attributes typically valued by companies.
3. **Professionalism** – This category includes basic business etiquette – the way we dress, speak, and behave in a work setting.

13.6. SOFT SKILLS LIST – SELF MANAGEMENT SKILLS

Self-Management Skills address how you perceive yourself and others, manage your emotions, and react to adverse situations. Only when you build an inner excellence can you have a strong mental and emotional foundation to succeed in your career.

1. **Growth mindset** – Looking at any situation, especially difficult situations, as an opportunity for you to learn, grow, and change for the better. Focusing your attention on improving yourself instead of changing others or blaming anyone.
2. **Self-awareness** – Knowing and understanding what drives, angers, motivates, embarrasses, frustrates, and inspires you. Being able to observe yourself objectively in a difficult situation and understand how your perceptions of yourself, others, and the situation are driving your actions.
3. **Emotion regulation** – Being able to manage your emotions, especially negative ones, at work (e.g. anger, frustration, embarrassment) so you can think clearly and objectively, and act accordingly.
4. **Self-confidence** - Believing in yourself and your ability to accomplish anything. Knowing that all you need is within you now. "Those who believe in themselves have access to unlimited power" – wisdom from Kung Fu Panda

5. **Stress management**- Being able to stay healthy, calm, and balanced in any challenging situations. Knowing how to reduce your stress level will increase your productivity, prepare you for new challenges and supports your physical and emotional health, all of which you need for a fulfilling, successful career.
6. **Resilience** – Being able to bounce back after a disappointment or set back, big or small, and continue to move onward and upward.
7. Skills to **forgive and forget**- Being able to forgive yourself for making a mistake, forgive others that wronged you, and move on without "mental or emotional baggage." Freeing your mind from the past so you can focus 100% of your mental energy on your near and long-term career goals.
8. **Persistence and perseverance** – Being able to maintain the same energy and dedication in your effort to learn, do, and achieve in your career despite difficulties, failures, and oppositions.
9. **Patience** – Being able to step back in a seemingly rushed or crisis situation, so you can think clearly and take action that fulfils your long term goals.
10. **Perceptiveness** – Giving attention and understanding to the unspoken cues and underlying nuance of other people's communication and actions. Often times, we are too busy thinking about ourselves and what we are saying, we leave little room to watch and understand others' action and intentions. If you misinterpret other's intention, you can easily encounter difficulties dealing with people and not even know why.

13.7. SOFT SKILLS LIST – PEOPLE SKILLS

People Skills address how to best interact and work with others so you can build meaningful work relationships, influence others perception of you and your work, and motivate their actions. I have split them into two sections – Conventional and Tribal

Conventional – List of people skills you can find in most job descriptions and you will be assessed on some or all of these in your performance reviews depending on your level.

1. **Communication skills** – Being able to actively listen to others and articulate your ideas in writing and verbally to any audience in a way where you are heard and you achieve the goals you intended with that communication.
2. **Teamwork skills** – Being able to work effectively with anyone with different skill sets, personalities, work styles, or motivation level to achieve a better team result.
3. **Interpersonal relationship skills –** Effectively at building trust, finding common ground, having empathy, and ultimately building good relationships with people at work and in your network. This skill is closely related to Communication Skills. As Maya Angelou said "I have learned people will forget what you said. People will forget what you did, but people will never forget how you make them feel."
4. **Presentation skills** – Effectively presenting your work results and ideas formally to an audience that captivates their attention, engages their input, and motivates them to act in accordance to your desired outcome. While presentation skills is a form of communication skills, I decided to list it separately given the ability to present plays a huge role in any business profession especially as you move up in your career.

5. **Meeting management skills** – Leading a meeting to efficiently and effectively reach productive results. At least 50% of meetings today are a waste of time.
6. **Facilitating skills** – Being able to coordinate and solicit well represented opinions and feedback from a group with diverse perspectives to reach a common, best solution.
7. **Selling skills -** Building buy-in to an idea, a decision, an action, a product, or a service. This is not just for people in sales.
8. **Management skills** – Creating and motivating a high performing team with people of varied skills, personalities, motivations, and work styles.
9. **Leadership skills –** Defining and communicating vision and ideas that inspires others to follow with commitment and dedication.
10. **Mentoring / coaching skills -** Providing constructive wisdom, guidance, and/or feedback that can help others further their career development
11. **Managing upwards –** Proactively managing your relationship with your boss, his expectations of your work, and his perception of your performance. Whether you are challenged, given opportunities, or recognized at work heavily depends on your ability to communicate, manage expectations, and build a good relationship with your boss.
12. **Self-promotion skills –** Proactively and subtly promoting your skills and work results to people of power or influence in your organization and network. It is not enough that your boss knows you do great work. You need to subtly build your reputation with all key people that can influence your performance review. This is because hard work alone does not guarantee success.
13. **Skills in dealing with difficult personalities** – Being able to still achieve the work result needed while working with someone whom you find difficult.
14. **Skills in dealing with difficult/unexpected situations** – Being able to stay calm and still are effective when faced with an unexpected or difficult situation. This includes being able to think on your feet and articulate thoughts in an organized manner even when you are not prepared for the discussion or situation you are in.
15. **Savvy in handling office politics** – Being able to understand and proactively deal with the unspoken nuances of office and people dynamics so you can protect yourself from unfairness as well as further your career. Office politics is a fact of life. If you don't choose to play, it can play you.
16. **Influence / persuasion skills -** Being able to influence perspectives or decision making but still have the people you influence think they made up their own minds.
17. **Negotiation skills -** Being able to understand the other side's motivations and leverage and reach a win-win resolution that you find favorably, satisfies both sides, and maintains relationships for future interactions.
18. **Networking skills -** Being able to be interesting and interested in business a conversation that motivates people to want to be in your network. The bigger and stronger the network you have, the more easily you can get things done (e.g., find a job, get advice, find business partners, find customers, etc…)

13.8. HOW TO IMPROVE SOFT SKILLS?

Soft skills revolve around personal relationships, character, and attitude. By developing these skills, you can increase your work performance, build stronger relationships, and work toward earning a promotion. If you are finding that some of these soft skills do not come naturally to you, you need to learn how to improve soft skills so they'll become a natural reflex for you in dealing with people every day.

13.8.1 Develop Communication Skills

Your goal should be to communicate clearly through written, oral, and nonverbal communication.

- Start simply by being aware of how others feel when they are around you or are talking with you. Make eye contact.
- Acknowledge someone else's presence by looking them in the eye, especially if they just walked into the room or you pass them in a hallway.
- Look at them when they are talking to you. Do not let your eyes wander around the room.
- Monitor your body language. Show interest by sitting up and leaning forward. Resist the urge to tap your fingers or foot.
- Mimic the posture of the person with whom you are talking to create a comfortable environment. Practice speaking.

This includes both public speaking and conversational speaking. Be conscious of your pace and volume when speaking. If you are uneasy in personal relationships, practice with a close friend or family member. If you are nervous about speaking in public, volunteer to give presentations within a smaller group and work your way up to a larger one.

13.8.2. Develop your writing skills.

- Proofread your emails, letters, and notes.
- Learn correct spelling and word usage.
- Vary your sentence structures.
- Be concise instead of elaborate.

13.8.3. Practice Active Listening Skills

Listening requires focus and self-discipline. We listen for many different reasons: to understand instructions, to empathize with another individual, or to judge whether a plan is good or not. Regardless of the reason you are listening, there are several things to keep in mind.

- Paraphrase and ask questions to learn more about what someone is telling you. This demonstrates interest and focus. It also helps you understand the situation.
- Take notes when appropriate. This shows that the subject matter is important to you.
- Practice taking notes in team meetings or staff training sessions.
- Do not interrupt other people.
- Respect them by letting them finish saying what they are saying.

- Pay attention to the other person's body language. Observe their posture, tone of voice, eye contact (or lack thereof), gestures, and facial expressions.

13.8.4. Build Relationships

Interpersonal skills are important in the workplace, especially since so many organizations are designed around teams and departments. Seek to build friendships with peers, supervisors, clients, and business partners.

- Befriend colleagues.
- Greet them when they get to work. Invite them to lunch or coffee.
- Talk for a few minutes in the break room as you are getting a drink.
- Participate in work events like professional clubs, staff lunches, and training days.
- Stay away from gossip. It only destroys relationships.
- Learn to manage conflict in a healthy way. Address issues with the individual(s) involved in a private manner.
- Approach the discussion in a nonjudgmental, but assertive manner. Ask questions and try to understand their side of the story. Work together to find a solution.
- Network with people inside and outside your organization. Ask people about their jobs. Share a bit about what you do.

Note connections and ways you could potentially help each other. Exchange contact information and be sure to follow up with them.

13.8.5. Practice Leading

Leadership is simply influencing other people. As such, leadership skills can be used by any employee at any level in the organization. Observe your own supervisor and note how that individual leads your team.

- Find positive things that person does and emulate them in your own work.
- Practice leading in small group discussions by asking your teammates questions and bringing quieter members into the conversation.
- Set the example for others by displaying a positive attitude in difficult situations.
- Remain calm in moments of crisis. Talk about concerns one-on-one with your supervisor instead of in front of the entire team.

13.8.6. Take Initiative

Demonstrate responsibility and enthusiasm for your job by striving to go the extra mile. This starts by finishing work without constant reminders from your supervisor.

- Do tasks without being asked by someone else. Look around, see what needs to be done, and do it. If a co-worker has a large project and you have some time on your hands, volunteer to help.
- Seek more challenging work.
- Strive to develop your technical skills. Learn more about your organization. Ask a co-worker about their department.
- Take a class, read a blog, or subscribe to a magazine in your field of work.

13.8.7. Conversational Rules Politeness

Speaking proper English, being verbally courteous, using appropriate non-verbal style, asking for feedback, listening actively are the thumb rules of effective conversation.

***CONTENT*:** Using proper reasoning in statements, staying relevant to the conversation topic, keeping criticism constructive.

***EXPRESSIVENESS*:** Speaking assertively without violating other person's rights, being open minded, speaking directly to the point.

***RELATIONSHIP*:** Expressing appropriate dominance or submissiveness, expressing appropriate friendliness or hostility, feeling comfortable, seeing other's behaviour as predictable, showing trust.

UNDERSTANDING: Being appropriately empathic, being understood.

***SELF-VALIDATION*:** Confirming each other's statements, feeling good about the self.

***CULTURAL VALIDATION*:** Feeling pride in one's own cultural identity, avoiding embarrassment

13.9. CONCLUSION

Excellent telephone communication can make the difference between winning or losing a contract. One lost contract will lose the vital word of mouth recommendations and that could lead to the loss a potential ten other clients. Hence handling the telephone calls with utmost care is very much required and all the other skills like conversation with politeness, clarity of thought, pleasant expressions, attractive voice culture etc., must be learnt to make the professional life successful. Soft skills, in other words, life skills are instrumental in retaining the job, once it is offered.

13.10. SELF-ASSESSMENT QUESTIONS

1. What are the different stages in a telephone conversation? Explain in detail.
2. What measures must be taken to improve the telephone communication skills?
3. Which skills are called soft skills? List out various soft skills.
4. How soft skills can be improves to make the professional life successful.

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LESSON 14
USE OF STRESS AND INTONATION FOR CLARITY AND MEANING

OBJECTIVES

The objectives of this lesson are to enable the students to

- understand the meaning of stress
- understand functional shift of stress and different stress patterns
- understand meaning and functioning of intonation
- understand how to improve presentation using stress and intonation

STRUCTURE

14.1 Introduction
14.2 Word Stress
    14.2.1. Primary and Secondary Stress
    14.2.2. Pronunciation of Stressed syllables
14.3 Stress – Free and Fixed
14.4 Stress Shift
14.5 Functional Stress
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14.7 Nucleus
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14.9 Intonation
    14.9.1. Statements
    14.9.2. "Yes-No" questions
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14.10 Effective Presentation using Stress and Intonation
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14.1. INTRODUCTION

You can study English reading, writing and grammar for many years, but when you begin to talk with English speakers from other countries, especially fluent speakers talking together informally, you may be surprised to find that *spoken* English is very different from *written* English.

The reason for this is that there are several important features of spoken English which are not apparent in the written language. Understanding these features can be a great help to English learners, but unfortunately they are not always taught in English classes. These features make up the unique "music of English."

Word Stress	Rhythm
Thought Groups	Reduction
Intonation (Pitch Pattern)	Connected Speech

The supra-segmental features listed above, (as opposed to segmental features, or individual sounds), work together to "package" English in a way that can be easily processed and understood by fluent speakers. Speaking English without them—pronouncing each word distinctly and separately, as written—can actually make an English learner *less* fluent and *less* easily understood.

14.2. WORD STRESS

Because identifying word stress is so important for communication in English, fluent speakers use a combination of signals to show which syllable in a word is stressed. The most important signals are the length and clarity of the vowel in the stressed syllable. Equally as important for contrast is *un-stressing* the syllables that are not stressed by *reducing* the length and clarity of the vowel.

This section discusses the significance and role of the syllable in a word. You are now aware that some words have only one syllable; others have two, three, four, five and even six syllables. The most important feature of spoken English is that if a word has more than one syllable, only one syllable (or occasionally two syllables) is prominent. It means that that particular syllable is said with greater breath force. It is louder, even longer, than the rest of the syllables. So we say that such a syllable receives stress or is stressed. In the following words the syllables written in capital letters are uttered more prominently than the rest of them in these words. They are called stressed syllables.

PENcil, misTAKE, deFEND, conTAIN, cigaRETTE, ADvertise, beLIEVE, TEAcher.

In spoken language, grammatical words (auxiliary verbs, prepositions, pronouns, articles) usually do not receive any stress. Lexical words, however, (nouns, verbs, adjectives, adverbs) must have at least one stressed syllable.

There is no rule, however, about which syllable is stressed in a word with more than one syllable. You will need to learn the stress of words by heart.
Basically, stress words are considered **CONTENT WORDS** such as

- Nouns e.g. kitchen, Peter
- (most) principal verbs e.g. visit, construct
- Adjectives e.g. beautiful, interesting
- Adverbs e.g. often, carefully

Non-stressed words are considered **FUNCTION WORDS** such as

- Determiners e.g. the, a, some, a few
- Auxiliary verbs e.g. don't, am, can, were
- Prepositions e.g. before, next to, opposite
- Conjunctions e.g. but, while, as
- Pronouns e.g. they, she, us

14.2.1. Primary and Secondary Stress

For example in English, the word examination has five syllables: /ig-zæ-mi-nei -ʃən /. The last syllable can also be pronounced as / ʃn / with a syllabic consonant / n /. In this word
1 1

the fourth syllable / nei / stands out among the five syllables. It receives the primary stress which is shown by putting a small vertical bar above and in front of the syllable like this, ˈneɪ /. One other syllable /ˈzæ / receives secondary stress which is shown by a small vertical bar below and in front of the syllable, like this, / ˌzæ /. The other syllables / ɪg / , /mɪ/, /ʃən / or ʃ n / (syllabic n) are pronounced with minimum prominence. These three syllables are grouped together and described as weak or unstressed syllables. That is to say, in a polysyllabic word one syllable is more prominent than the rest; so we say it receives primary stress. In a word of four syllables or more, another syllable also may be prominent, so it receives secondary stress.

Note: The greater prominence of a syllable may be due to stress or greater breath force. Often the length of a vowel in the syllable, stress and change in the pitch of the voice work together to make a syllable more prominent than its neighboring syllables. It is for this reason that the term 'word accent' is sometimes preferred to 'word stress'.

Thus 'word stress' or 'word accent' can be defined as the relative degree of prominence with which the different syllables in a word are pronounced.

Note: Monosyllabic words do not have stress when produced in isolation.

14.2.2. Pronunciation of Stressed syllables

If we listen carefully to a few words we can see how the different syllables are pronounced. The phonemic transcription of the words is also given.
Salad / ˈsæ - ˈləd /, / galaxy / ˈgæ -ˈlək –sɪ /

You will notice that the two *a*s in the spelling of salad are not pronounced alike. The first *a* is pronounced prominently as æ while the second a is pronounced by using a weak vowel / ə /. This is because the first syllable is stressed in salad and the second syllable is unstressed, therefore weakened. Again in galaxy, there are three syllables and the two *a*s are pronounced differently. The first a is pronounced as /æ/ while the second a becomes / ə /, which is a weak vowel.

The vowel is the nucleus or central part of the syllable. So the vowel changes its sound value depending on whether it occurs in a stressed or an unstressed syllable. It is obvious that word stress changes the pronunciation of a word in English because of the greater or less prominence of syllables in a given word. This is the important reason for learning where the stress occurs in English words. If the wrong syllable is stressed, it will change the pronunciation of the word.

So, word accent is an essential part of the shape of the word in English. Every word has its characteristic stress pattern and any arbitrary change in the pattern results in the word

not being recognized. The important point here is that a word gets its identity not only from its sound sequence (vowels and consonants) but also from its stress pattern. The implication for non-native speakers of English is that no one can learn the pronunciation of an English word without learning its accent or stress pattern. Indian languages, for example, do not have this feature of stress in spoken form. In these languages all the syllables in a word are equally pronounced so there is the possibility that in English the wrong syllable is stressed or all the syllables are given equal weight.

Let us, therefore, study the accentual pattern of words in English speech in greater detail.

14.3. STRESS – FREE AND FIXED

In English words, stress is said to be free in the sense that some words are stressed on the first syllable, some on the second, some on the third, or fourth etc. See the words below:

'artist, 'beauty, 'tailor, 'colour, 'able, 'marriage, 'guidance, 'mansion, 'nation.

All of them are disyllabic words with the stress falling on the first syllable.

The following disyllabic words have the stress falling on the second syllable:

a'gree, at'tract, be'come, re'ceive, com'pare, con'nect, con'fess, mis'take.

Examples of trisyllablic words which are stressed on the first syllable are given below.

'advertise, 'anything, 'beautiful, 'customer, 'colourless, 'diplomat, 'scholarship.

Other trisyllabic words have the stress on the second syllable:

a'greement, ar'tistic, de'velop, con'nection, con'tentment, con'ductor.

Some trisyllabic words receive the stress on the third syllable.

Ciga'rette, disap'point, under'stand, seven'teen,

We can see that stress in English is free, but at the same time, it is also fixed. It means that in a given word only one of its syllables is stressed, and we cannot change the stress pattern as we like. To take the same examples as above, words like tailor and pencil are always stressed on the first syllable, never on the second. Words like mistake and connect are always stressed on the second syllable and not on the first. Cigarette and seventeen receive stress only on the third syllable and never on the other syllables. Since stress in English speech is fixed in this sense, we have to learn which syllable in a given word should be stressed. Using a pronouncing dictionary is of great help in learning the stress patterns in English.

14.4. STRESS SHIFT

Another difficulty about word accent in English is that stress generally shifts from one syllable to another in some derived words. So even if we know that a particular syllable is stressed in a given word, in its derivative we cannot be sure that the stress will remain on the same syllable. A few examples are given below to illustrate this.

Photograph / 'fəu-tə-græf/ (primary accent on first syllable)
Photographer / fə-'t**D**-grə- fə / (primary accent on 2nd syllable)
Photography / fə-'t**D**-grə- fɪ / (primary accent on 2nd syllable)
Photographic / ˌfəu-tə- 'græ-fık / (primary stress on 3rd syllable; secondary stress on 1st syllable)

Politics	/ /'p**D** -lə - tiks/	(1st syllable stressed)
Political	/ pə-'li – tɪ -kl/	(2^{nd} syllable stressed)
Politician	/ˌp**D** - lə-'tɪ ˌʃən/	(Primary stressed on 3^{rd} syllable; Secondary stress on 1^{st} syllable.

14.5. FUNCTIONAL STRESS

A third difficulty with word stress in English has to do with stress shifting from one syllable to the next depending on the function of these words. There are many disyllabic words in English with the same spelling but the pronunciation is different because of change in stress pattern. If these words function as nouns or adjectives in a sentence, they are stressed on the first syllable. If the same words are used as verbs, they are stressed on the second syllable.

Examples:

Word	Noun or Adjective	Verb
object	/ '**D**b-dʒikt/	/ əb - 'dʒekt/
subject	/ 'sʌb – dʒɪkt/	/ səb - 'dʒekt/
conduct	/ 'k**D**n-dəkt/	/ kən - 'dʌkt/
convict	/ 'k**D**n-vɪkt/	/ kən - 'vɪkt/
perfect	/ 'p3: - fɪkt/	/ pə - 'fekt/
desert	/ 'de - zət/	/ dɪ- 'z3:t/
present	/ 'pre-znt/	/ prɪ- 'zent/

Note: There are exceptions to this feature. There are some disyllabic words which can be used as nouns and verbs but which do not undergo such a shift in the stressed syllable. A few examples are: 'limit, 'order, re'mark, 'visit etc

14.6. STRESS IN CONNECTED SPEECH

Generally, the content words in an utterance are stressed whereas grammatical words are usually not stressed. In the tone group as well, we have to stress the important words or syllables, i.e., utter them at a higher pitch.

The content or lexical words are nouns, adjectives, adverbs, main verbs, demonstrative pronouns and interrogative pronouns. The grammatical or form words are articles, conjunctions, prepositions, auxiliary verbs, personal and relative pronouns.

In connected speech stressed words/syllables are pronounced carefully while the unstressed words are weakened and said quickly. This feature is important to maintain the rhythm of spoken English.

Examples:

a. ˈRavi is ˈgoing to ˈDelhi.
b. His ˈconduct was ˈpraised
c. I've ˈjust ˈbought a ˈcar.

In sentence *a*, the words *Ravi, going* and *Delhi* are stressed In sentence *b*, *conduct,* and *praised* are stressed, while in *c*, *just*, *bought* and *car* are stressed. But in each sentence, one of the words may be more important than the rest in terms of the meaning the speaker

wants to convey. Here, the words *Delhi*, *praised* and *car* are the most important ones, so the change in the pitch of the speaker's voice occurs on the stressed syllables of these words.

14.7. NUCLEUS

The above examples show that in addition to being stressed, a change in the pitch of the voice occurs on the words *Delhi*, *praised* and *car*. The syllable on which a change in the pitch takes place is said to be the 'nucleus'. It receives the primary accent or nuclear accent.

If there are stressed syllables after the nucleus in an utterance, they are said on a low pitch. They are marked with secondary stress marks. See the example below.

I must ˈgo to the `bank this ˌmorning.

Here the nucleus is the word *bank* and so the stressed syllable in *morning* is marked with a secondary stress mark.

Location of the nucleus

A change in the pitch takes place on the syllable which the speaker wants to make the most prominent.

Example:

a. I ˈhate `tea. (I may like coffee)
b. I `hate ˌtea. (stressing the hatred)
c. `I ˌhate ˌtea. (but my husband likes it)

Consider the following rejoinder:

I did not say you stole my red hat.

At the moment, nothing is particularly stressed. The meaning seems fairly obvious.

But what if some stress is placed on the first word, I

I did not say you stole my red hat.

Then the meaning contains the idea that someone else said it, not me.

Accent the second and third word and you get another shade of meaning.

I **did** not say you stole my red hat. (Strong anger and denial of the fact.)

I did **not** say you stole my red hat.

I did not **say** you stole my red hat. (But I implied it that you did. Did you?)

I did not say **you** stole my red hat (I wasn't accusing you. I know it was someone else)

I did not say you **stole** my red hat. (I said you did something else with it, or maybe borrowed it.)

I did not say you stole **my** red hat (I meant that you stole someone else's red hat)

I did not say you stole my **red** hat. (I said that you stole my blue hat.)

I did not say that you stole my red **hat**. (I said that you stole my red bat. You misunderstood my pronunciation)

Thus, in the same utterance different syllables can receive the tone, depending upon what the speaker wants to emphasize. If no special emphasis is intended, the nucleus is generally the stressed syllable of the last important word in the group.

14.8. CHOICE OF THE TONE

Once we locate the nucleus in a word group, we have to decide the tone in which we need to say it. A tone is simply the changing pitch of the voice on a stressed syllable. Intonation serves two functions. It indicates:

(i) the type of utterance used by a speaker and
(ii) his attitude at the time of speaking.

Native speakers of English use a large number of the tones to convey subtle shades or nuances of meaning. For non-native speakers of English like Indians, the uses and implications of using at least three tones – the Falling Tone, the Rising Tone and the Falling Rising Tone – are necessary for basic understanding.

14.9. INTONATION

We are all aware that no language is spoken in a single tone or monotone. The pitch of the speaker's voice rises and falls, and at times remains steady, whether high or low. The vocal chords, as you know, are elastic bands of tissue in our larynx (throat). The pitch of the voice is determined by the number of vibrations made by the vocal cords. If the frequency is high, the pitch also is high; if the frequency is low, the pitch is low too. These patterns of variation of the pitch of the voice constitute the 'intonation' of a language.

English depends mainly on intonation, or pitch pattern ("melody"), to help the listener notice the most important (focus) word in a thought group. By making a major pitch change (higher or lower) on the *stressed syllable* of the focus word, the speaker gives emphasis to that word and thereby highlights it for the listener. This emphasis can indicate meaning, new information, contrast, or emotion.

We also use intonation to help the listener know what is ahead. The pitch stays up between thought groups (to show that more is coming), and usually goes down to show the end of a sentence (except Yes/No questions).

Intonation serves two basic types of function in English. It can serve to let your listener know whether or not you have finished your sentence, or whether, on the contrary, you intend to add to what you have just said, and, for example, whether you are making a statement or asking a question. It can also serve to convey information about your attitude. Are you trying to be friendly, or helpful, or are you being cold and hostile?

The first of these two uses is conveniently illustrated by the example of lists. When you are giving a list, you need to signal whether the list is finished or not. For example if somebody asks you which countries in Europe you have been to, you might say, "I've been to Germany, Italy, Spain, Portugal, England and Sweden. Each item before "Sweden" will be pronounced with rising intonation, and "Sweden", the last item in your list, with falling intonation. To take another example, if you want to offer your guests a drink, and you only have sherry and whisky, you might ask, "Would you like sherry or whisky." The falling intonation on the last element of the list should signal to your guests that it's no good asking for port, gin, or anything else. If, however, your drinks cabinet is remarkably well stocked, so much so that you have difficulty in remembering everything you could offer your guests, you might use the same sentence as above, but with a different intonation pattern to suggest that

the list of drinks you mention is by no means exhaustive: "Would you like sherry, or whisky ...".

It can also be used in some rather more complicated "grammatical" contexts, to signal for example a parenthesis. Consider this example:

"The capitalism that President Smith advocates, for it is capitalism, however strenuously he and his advisers deny it, is of a kind that his electorate will find increasingly difficult to accept."

The boundaries of the parenthetic remark " ... for it is capitalism, however strenuously he and his advisers deny it, ..." are signalled by intonation markers. This would involve rising intonation at the end of the part of the sentence which comes before the parenthesis, to show that the sentence is not finished, and then rising intonation again at the end of the parenthesis, followed by an intonation pattern that seems to carry on from where it was interrupted.

Another example of the way in which intonation and "sentence stress" can provide a kind of "audible punctuation" occurs when a contrast is made within an utterance. Take this example:

"**You** might enjoy watching Sumo wrestling on television, but **I** certainly don't!"

The words which should stand out are underlined. In a sense, the intonation pattern corresponds to a kind of "audible underlining".

In the following example, however, only intelligent reading will enable you to mentally underline the words involved in the contrast, here "Arthur" and "Janet" in the second sentence. Listen :

"Arthur took Janet to the theatre to see Tom Stoppard's play 'Travesties'. Arthur thought it was the funniest play he had ever seen, but Janet said she had never been so bored in all her life."
Intonation is also used to distinguish statements from questions and convey information as to the speaker's attitude.

14.9.1. Statements

Statements will normally be pronounced with falling intonation on the stressed syllable of the last "important" word in the "information unit" (sentence, phrase, clause ...) For example, in a sentence such as "John bought a new car this morning", in which "car" is the last important word, the fall takes place on this word. Stressed syllables occurring before the stressed syllable of the last "important" word may be pronounced at a high or low level, according to factors such as the degree of interest the speaker wishes to express. Words occurring after it are pronounced (still in the case of statements) at a uniformly low level.

Unstressed syllables preceding the first stressed syllables of the sentence (information unit would be more precise, but in most of the examples here the information unit will be a sentence, for the sake of simplicity) are pronounced on a low level. For example the word "the" in:
The next train is at **five**.

"Yes-No" and "wh" questions

"Yes-no" questions are, as their name suggests, questions which solicit a yes or no answer, as opposed to open "wh" questions. For example :

"Are you coming to the **par**ty next week?"

is a "yes-no" question, whereas

"Where are you going for your summer **ho**lidays this year?"

is an open "wh" question. ("wh" stands for the interrogative words when, why, where, who, which, what and how.)

14.9.2. "Yes-No" questions

These questions are pronounced with rising intonation. The main intonation movement takes place on the stressed syllable of the last "important" word of the question (which I will refer to from now on as the **"nuclear" syllable**). Stressed syllables coming before the nuclear syllable may be pronounced at a high or low level according to factors such as the degree of interest, urgency or involvement the speaker wishes to express. Unstressed syllables before them will be pronounced at a low level. Note, however, that, unlike statements, stressed syllables following the nuclear syllable continue the rising intonation pattern. Let's take an example. You want to know whether your friend Fred is coming to the party on Saturday. The "important" word is "party", the nuclear syllable is "par". It is on this syllable that the rising intonation tune will begin, and it will continue until the end of the sentence.

Are you coming to the **par**ty on Saturday, Fred ?

Some more examples:

1 Does this train go to **Farn**ham, please?

2 Is it **in**teresting?

3 Are you **se**rious?

4 Is there **no**thing we can do?

Note that some utterances which might at first sight appear to be questions are in fact something else - commands, for instance. Let's look at an example. "Will you be quiet?" has all the hallmarks of a question. There is inversion of the verb and its subject, and there may be a question mark. However it is clearly not intended as a question, but rather as a form of command. The required response is not so much "yes" or "no", as obedience - silence. The appropriate intonation is falling intonation.

14.9.3. "Wh" questions

Unlike "yes-no" questions, "wh" questions are pronounced with falling intonation. This is perhaps because the presence of an interrogative (wh-) word already identifies the utterance as a question. Alternatively you could consider that a "wh" question is a statement with an explicit "question mark" in place of one of the elements of the statement. Consider for example :

John is vice-president of the de**bat**ing society.

The falling tune occurs on the nuclear syllable (in bold). If you don't know who is vice-president, you replace the word John with the word "who". This "wh" question is pronounced in the same way as the statement above:

Who is vice-president of the de**bat**ing society?
Here are some more examples. The nuclear syllable is in bold type :

- When is the next bus to **Do**ver?
- What are you going to **do** about it?
- Why did you have to **tell** them?
- What's on at the **ci**nema this evening?
- Who's going to **drive** tonight?
- Why didn't you **say** so?
- What is the capital of Cali**for**nia?
- Where are you **go**ing?

Note that there is one particular type of "wh" question which does not behave in this way, and that is the sort of "wh" question which expresses surprise and requests confirmation. This is the kind of "wh" question in which the interrogative word is the "most important word", and hence the nuclear syllable. It is often underlined in written transcriptions of dialogue. Consider the same sentence as above. Imagine you have just been told that John is vice-president of the debating society and that you are surprised at the choice. You express your surprise and ask for confirmation:
Who is president of the debating society?

This has the same sort of intonation as "yes-no" questions, with a rising tune on the nuclear syllable (**who**) followed by a steady continuation of this rising intonation until the end of the utterance.

Here are some more examples of this type of sentence. Once again, the nuclear syllable is in bold type :

1 **When** did you say he was coming?

2 **Who** did you say you saw yesterday?

3 **What** did he say?

4 **Where** did he go?

5 **Who** did he marry?

14.9.4. Question tags

Some question tags are real questions; others are simply invitations to continue the conversation. Imagine you are with a friend, and that you are both looking out of the window. It is a beautiful, warm, sunny day. You say: "It's a lovely day, isn't it?". The question tag is not a question, but rather an invitation from some further comment from your friend. That is why the tag is pronounced with a falling intonation pattern. You know it's a lovely day, and you know your friend knows it's a lovely day. When you say "It's a lovely day, isn't it?", you expect your friend to say, "Yes it is, beautiful!" or something like that.

Now imagine that you are talking about the company you used to work for. You think that the head office is now in London, but you're not really sure. You might say :

"The head office is in London now, isn't it?"

with rising intonation. Your friend will reply something like :

"Yes, that's right" or "No, it's in Paris". In other words, the question tag corresponds to a genuine request for either confirmation or correction, and so it is pronounced with a rising tune.

Now, here are some examples of the first type of question tag. You are pretty sure of what you are saying, but you are simply inviting some kind of comment. You therefore use a falling intonation:

1 You've got it wrong, haven't you?

2 She's pretty, isn't she?

3 You're French, aren't you?

4 He's nice, isn't he?

5 It's going to rain, isn't it?

Here are the same sentences again. This time, however, you are not quite so sure of what you are saying, and though you expect agreement, you would not be unduly surprised if the answer was no. The question tag is pronounced with rising intonation.

1. You've got it wrong, haven't you?
2. She's pretty, isn't she? (i.e. somebody you may have heard about rather vaguely, but whom you have never actually seen)
3. You're French, aren't you?
4. He's nice, isn't he?
5. It's going to rain, isn't it? (i.e. You are not very good at forecasting the weather)

14.10. EFFECTIVE PRESENTATION USING STRESS AND INTONATION

Giving presentations is already nerve wracking. Non-native speakers face the additional challenges of language and cultural barriers to communication.

Non-native speakers can dramatically improve their presentation skills and become significantly more understandable to the audience by focusing on key areas of English communication: intonation and stress.

English-speaking audiences expect to hear certain patterns in these areas. If they do hear these patterns, they will have an easy time understanding you, and may gain interest in your presentation.

There's a Message in Your Voice

While speech is how you use words, voice is how you create sound. To your listeners, your voice is a part of who you are and what you believe. Follow these tips on using your voice effectively when you're giving a presentation.

Your voice is a bigger and more important part of your presentation than you may think. With your voice, you can mutter, whisper, or shout. You can roar, suggest, and demand. You can state, announce, assert, declare, and affirm.

Use your voice for maximum impact.

From the sound of your voice, your listeners will make judgments about your attitude toward them and the ideas you're presenting. They'll judge your sincerity and credibility in part by your voice. And in turn that will affect how they respond to you and your message.

Vary the elements of sound for emphasis.

If the stress, intonation and rhythm of your voice never fluctuate, you'll be speaking in a monotone. And you'll risk losing your audience as a result.

A monotone suggests to your listeners that you have little invested in them or in your message. It suggests you don't really care much whether or how your listeners respond.

A monotone provides too few points of emphasis, the kind that helps your audience comprehend your message. But you can supply those points of emphasis by making your voice more expressive. An expressive voice pauses and quickens ... changes pace ... lowers and raises both volume and pitch. It carries emotion ranging from certainty to doubt ... surprise to assurance ... delight to disgust.

Work expression into your voice by varying the elements of sound: volume, pitch, rhythm, and timbre. Try that now by reading this next sentence aloud:

"I didn't tell her you were stupid."

Depending on how you vary the vocal elements, you can give this sentence any of several meanings. Begin by saying the sentence aloud, emphasizing the first word with added volume. Continue repeating the sentence, each time emphasizing a different word:

"I didn't tell her you were stupid." (Somebody else told her.)
"I didn't tell her you were stupid." (I emphatically did not.)
"I didn't tell her you were stupid." (I implied it.)
"I didn't tell her you were stupid." (I told someone else.)
"I didn't tell her you were stupid." (I told her someone else was stupid.)
"I didn't tell her you were stupid." (I told her you're still stupid.)
"I didn't tell her you were stupid." (I told her something else about you.)

- Identical words. Different meanings. That's the power of voice

Refine the pitch.

Pitch is the frequency of the sound waves you produce. It is about hitting high or low notes with your voice.

Become aware of pitch and learn to refine it, phrase – by - phrase. Questions, for example, should end on a higher note. Conversely, affirmative statements should end in a level or slightly lower pitch. The ending of statements on a high pitch can create doubt in your listeners.

Vary your pitch throughout your presentation to establish and reinforce your message.

Alter the rhythm and tempo.

Rhythm is the pattern of the sounds you produce. Tempo is the pace of your voice. Use rhythm to carry meaning.

Slow the pace to emphasize certain ideas. Quicken the pace to show excitement or humor.

Pause to underscore major points or to give listeners time to absorb a complex idea. Pause also when you're about to transition to another idea.

Control the timbre.

Timbre is the emotional quality of your voice. It's the attitude behind a word or a phrase. Listeners perceive a speaker's attitude and use their perception to build comprehension.

Use timbre to enhance your meaning or express the emotion or attitude you want to create. Choose words and phrases that support that attitude.

Vary your emotional expression to support and signify meaning.

Your voice is one of the many tools with which you communicate. Practice managing your voice. Become adept at using it to clarify your message and to carry its significance to your listeners.

14.11. CONCLUSION

Stress is also key to English communication. Using the wrong stress can make you unintelligible. Using no stress, where each word gets equal emphasis, is monotone and confusing to follow. In presentations, stress is often used to show emphasis and focus. These **"focus words**" are pronounced louder, longer and higher than the other words in a sentence. This brings the listeners' attention to key words and let's them know what's important.

Intonation is the way your pitch rises and falls. It is extremely important in English and carries a great deal of information. English has many intonation patterns to show meaning and nuance. Using vocal variety and intonation patterns in your presentations makes your speech easier to understand and more engaging. Three common intonation patterns that are useful in presentations include:

rising, rising, falling – to show a list. Pitch rises for each list item and falls on the last.
rising, falling - which can be used to show if/then, either/or, and making comparisons
falling – to show the end of a statement

Adopting these patterns is crucial to becoming a good presenter. However, you first have to get used to identifying them. Listen closely to native speakers as they talk or give presentations. Focus on listening for these two key functions and practice mimicking them until they become natural for you. Using correct intonation and stress will improve your communication dramatically.

Note: Please refer to Paper II- Communicative English-I
Unit – III: Language Skills, Lesson - 8 (III Semester)

Speaking: Intonation and the Art of Public Speaking

14.12. SELF-ASSESSMENT QUESTIONS

1. How does stress chang the meaning in connected speech?
2. Intonation beautifies the presentation – Illustrate with examples
3. What are the uses of

   a. rising tone *b. falling tone* and *c. falling-rising tone.* Give suitable examples.

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Sai Krishna Kota

LESSON 15
TYPES OF WRITING: EXPOSITORY & DESCRIPTIVE

OBJECTIVES

The objectives of this lesson are to enable the students to

- identify and understand the major components of expository and descriptive writing.
- develop expertise on a topic of interest through experience and research to support their background knowledge on a topic.
- think analytically about a topic in order to categorize and organize information.
- create an organizational structure for sections and use linking words and phrases to help the reader access the structure.

STRUCTURE

15.1. Expository Writing: Introduction
15.2. Structure of expository writing
15.3. Types of expository writing
    15.3.1 Process Essay
    15.3.2 Comparison/Contrast Essay
    15.3.3 Cause/Effect Essay
    15.3.4 Classification Essay
    15.3.5 Definition Essay
15.4. Descriptive Writing: Introduction
15.5. Definition and purpose
15.6. Components of a descriptive essay
15.7. Structure of descriptive essay
    15.7.1 Spatial Order Pattern
    15.7.2 Chronological Pattern
    15.7.3 Climactic Pattern
15.8. Techniques to create a picture in words
    15.8.1 Using descriptive words
    15.8.2 Using senses
    15.8.3 Using figures of speech
        15.8.3.A Using Similies
        15.8.3.B Using Metaphors
        15.8.4.C Using Personification
        15.8.3.D Using Alliteration
    15.8.4 Using symbolic actions
15.9. Conclusion
15.10. Self-Assessment Questions
15.11. Exercises
15.12. References

15.1. EXPOSITORY WRITING: INTRODUCTION

Expository writing is a genre of writing that requires investigating an idea, evaluating evidence, expounding on the idea, and setting forth an argument concerning that idea in a clear and concise manner. This can be accomplished through comparison and contrast, definition, example, the analysis of cause and effect, etc.

15.2. STRUCTURE OF EXPOSITORY WRITING

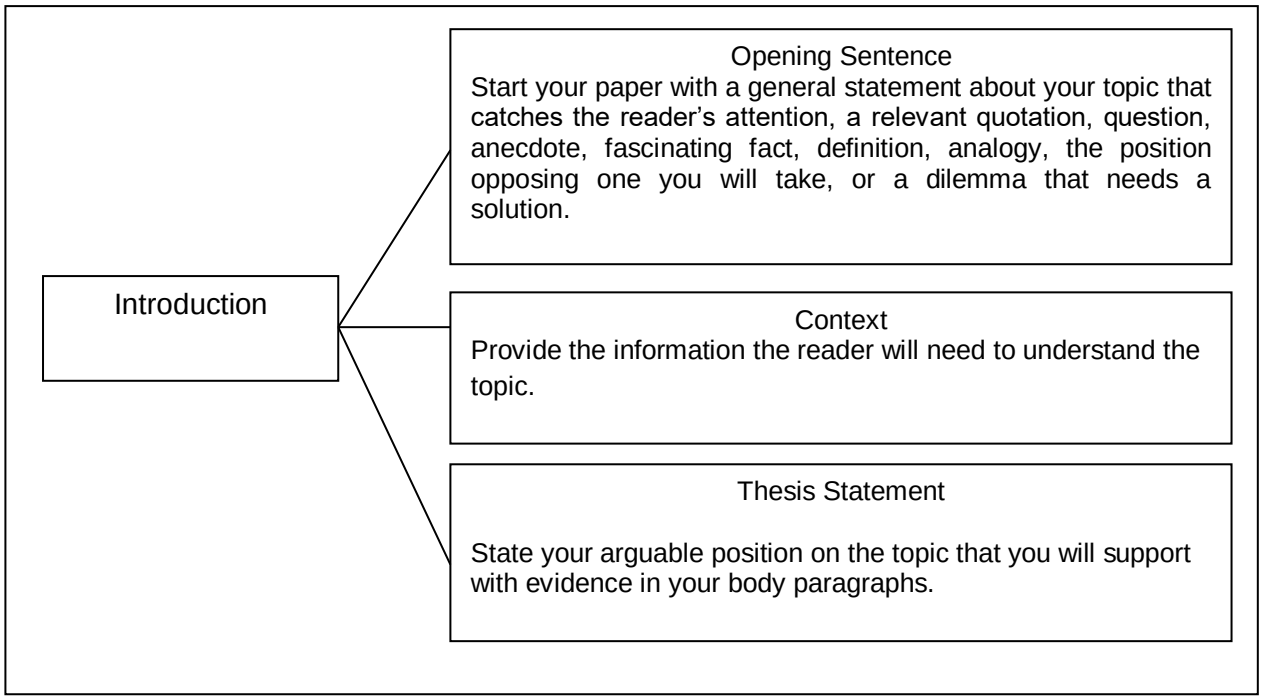
Expository writing is a life skill. More than any other type of writing, expository writing is a daily requirement of most careers. Expository essays present a fair and balanced analysis of a subject based on facts with no references to the writer's opinions or emotions. A typical expository writing prompt will use the words "explain" or "define".

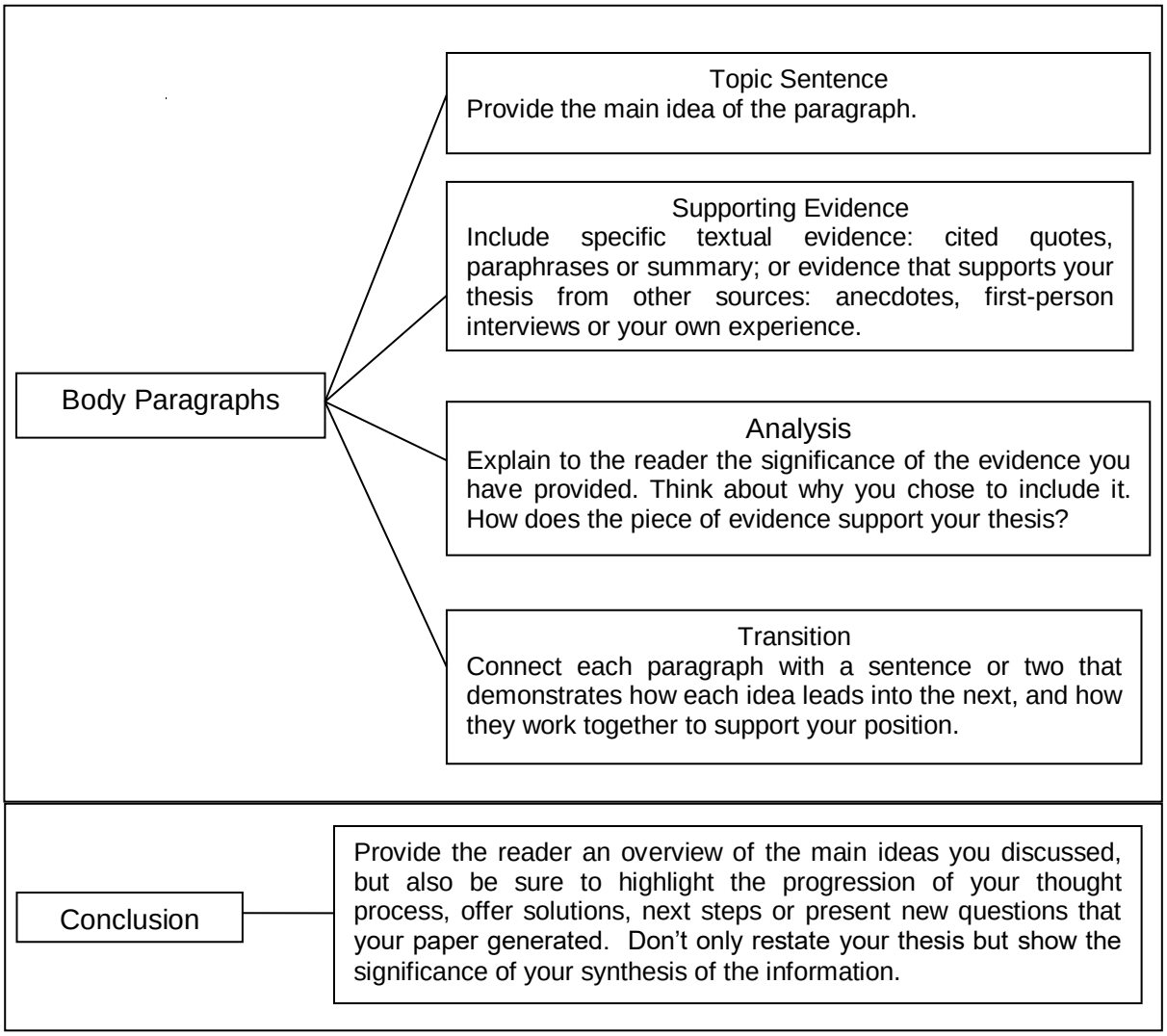
Writers of expository composition can be news writers, scientists, office workers, cooks, lawyers, teachers, and students. They share a common purpose: to inform or to explain. Expository writing is probably the most widely used of all writing modes.

A common method for writing an expository essay is the five-paragraph approach. This is, however, by no means the only formula for writing such essays. If it sounds straightforward, that is because it is; in fact, the method consists of:

1. an introductory paragraph
2. three evidentiary body paragraphs
3. a conclusion

The introductory paragraph contains the thesis or main idea. The next three paragraphs, or body of the essay, provide details in support of the thesis. The concluding paragraph restates the main idea and ties together the major points of essay.





Source:

In expository writing, the focus is on explaining. The writer often combines features of description and narration while explaining. Understanding and following the proven steps of the writing process helps master the expository writing.

- **A clear, concise, and defined thesis statement that occurs in the first paragraph.**

It is essential that this thesis statement be appropriately narrowed to follow the guidelines set forth in the assignment.

- **Clear and logical transitions between the introduction, body, and conclusion.**

Transitions are the mortar that holds the foundation of the essay together. Without logical progression of thought, the reader is unable to follow the essay's argument, and the structure will collapse.

- **Plan and organize the paragraphs**

Review your research, highlighting the facts and details that support your thesis. Then decide on the best way to organize the information. Here are some methods for organizing details in your essay.

- Deductive method
- Inductive method
- Chronological order
- Comparison and Contrast
- Order of importance

- **Body paragraphs that include evidential support.**

Each paragraph should be limited to the exposition of one general idea. This will allow for clarity and direction throughout the essay. What is more, such conciseness creates an ease of readability for one's audience. It is important to note that each paragraph in the body of the essay must have some logical connection to the thesis statement in the opening paragraph.

- **A conclusion that does not simply restate the thesis, but readdresses it in light of the evidence provided.**

Conclusion leaves the most immediate impression on the mind of the reader. Therefore, it must be effective and logical. Wind up and clinch your presentation by summarizing and emphasizing your main idea. Do not introduce any new information into the conclusion.

Thus the expository essay must be complete, and logically organized. The main features that it includes are –

- **Informative**
  Expository text is meant to deposit information

- **Clarity**.
  Using words that clearly show what the author is talking about.

- **Organization of the text.**
  A well-written exposition remains focused on its topic and lists events in chronological order

- **Impersonal**
  Second-person instructions with "you." However, the use of first-person pronouns should be avoided.

- **Unbiased**
  Expository essays will not overtly reveal the opinion of the writer.

15.3. TYPES OF EXPOSITORY WRITING

Expository writing can take a variety of forms. It may tell how to do or make something, instruct by giving information, report on an experience, clarify a process, define a concept, or explore an idea. well-written expository essay has a clear, central presentation of ideas, definitions, or examples that enhance the focus developed through a carefully crafted reader's understanding.

There are six types of expository writing. The kind of essay written depends on the objective of writing.

15.3.1. Process essay

Process essays explain the steps or stages in processes or procedures. A process essay is organized chronologically, that is in order of time.

Sample Essay

Process of Digestion

The digestive process is important in maintaining the lives of living organisms and in providing them with needed energy. Groups of organs, such as the mouth, esophagus, stomach, and intestines, work together to perform this complex task. Digestion is the process of breaking down food from large molecules into small ones to make it easier for absorption. The three major steps involved in the digestive process are ingestion, digestion, and absorption.

Ingestion, which occurs in the mouth, is the first step of the digestive process. After food enters the mouth, the teeth chew it. Saliva, which is produced by the salivary glands, plays a major role in breaking down the food into smaller pieces. These small pieces travel to the stomach through the esophagus.

In the stomach, the second step of the digestive process begins. When the chewed food reaches the bottom of the esophagus, a valve lets the food enter the stomach. Contraction of the stomach wall mixes the food. Acidic gastric juices, which are secreted by the gastric glands in the stomach, help in mixing the food and in turning it in to a partial liquid so it will have the ability to move into the small intestine. In the small intestine, enzymes are secreted, and digestion is completed.

The last step in the digestive process is absorption. Absorption takes place in the small intestine. The wall of the small intestine is lined with small, finger like projections called villi. Small molecules of food are absorbed by the huge number of villi. Some of these absorbed molecules enter the bloodstream to be distributed throughout the whole body.

In conclusion, the digestive process involves three major steps: ingestion, digestion, and absorption. Ingestion, which occurs in the mouth, helps to increase the surface are of the food particles and prepares them for digestion. In the stomach, digestion begins, and it continues until it reaches the small intestine, where absorption takes place. The digestive process maintains organisms' lives by providing them with energy needed for different functions.

15.3.2. Comparison/Contrast essay

Comparison/contrast essays are meant either to compare or contrast or to both compare and contrast two (or more) things. It emphasizes the similarities, the differences, or both the similarities and differences of the things compared and contrasted.

Sample Essay

Creation or Evolution

After Sir Charles Darwin introduced his original theory about the origins of species and evolution, humanity's faith in God, which remained undisputed for hundreds of years, had reeled. The former unity fractured into evolutionists, who believed life as we see it today developed from smaller and more primitive organisms, and creationists, who kept believing life in all its diversity was created by a higher entity. Each side introduced substantial arguments to support their claims, but at the same time, the counter-arguments of each opponent were also credible. Therefore, the debates between the evolutionists and the creationists seem to be far from ending. And though their arguments are completely opposite, they can co-exist or even complement each other.

Evolutionists often come with the argument about fossil findings serving as a proof of the evolutionary process; bones of such creatures as dinosaurs, or the remains of even more ancient beings found by archaeologists are much older than the age of our world according to the Bible. Therefore, claim the evolutionists, creationists are wrong. Creationists, however, came up with a strong counter argument. They say all fossil findings are already fully formed, and appear to have not changed much over time; in other words, they remained in a so-called stasis condition (Geological Society of America). This means there are no intermediate links between simpler and more complex life forms, which witnesses in favor of the claim of each species having been created.

Evolutionists – as well as atheists – state, despite the enormous scientific and technological progress, despite ultra-sensitive observation systems, such as orbital telescopes, there are still no factual evidence of God's existence. At the same time, creationists appeal to the fact that though God has not yet been heard or seen, a multitude of indirect evidence exists of its existence. For example, creationists name an incredible complexity both of living organisms, and the ecosystems they inhabit. The compound eyes of night creatures are extremely difficult to have had developed on their own. Ecosystems function in such a way that the absence even of several smallest components causes the ruin of the environment. It is difficult to believe such complexity and diversity appeared and established balance on its own, whereas evolutionists suggest the idea of random development through survival of the fittest.

Evolutionists believe over time, the matter which formed our universe shaped out into stars, planets, chemicals, and finally, living organisms. According to evolutionists, before the Big Bang, there existed nothing (or at least which could be observed with our laws of physics), but after it the matter self-organized in ordered structures, which become even more structured and organized as time flowed. Surprisingly, creationists refer to science to oppose this thesis. They say that, according to the second law of thermodynamics, everything, be it living creatures, chemicals, or substances, tend to blend and mix with their environment over time, finally reaching the steady-state, which does not happen in nature (Best Bible Science.com).

At the same time, both sides seem to forget one point of view does not necessarily contradict another one. It is possible God could have planned everything, prepared certain semi manufactures for the universe's development, and then just pressed the "Start" button, letting its ideas self-embody, watching the results. Or, God could have created the possibility of life, but after this it could leave this life to find its own ways. Besides these, many other compromise variants can be suggested; anyways, it is ridiculous in the debate about the most complex and incomprehensible subject in the world if only two points of view exist.

The clash between evolutionists and creationists seems to be far from its finale. Both sides come up with potent arguments in favor of their positions. Evolutionists stress the absence of factual evidence in favor of God's existence, point to fossils as a proof of the evolutionary process, and name the Big Bang as the reason of the universe's appearance and further development. Creationists, in their turn, stress there are no intermediate links between species in found fossils, consider complexity and diversity of nature to be an indirect evidence of God's existence, and refer to the second law of thermodynamics to argue against the Big Bang theory. However, none of the sides seem to see how both points of view can not only co-exist, but be successfully combined. Such a combination could explain everything at once.

15.3.3. Cause/Effect essay

Cause/effect essays focus on what causes something (why it happens) and what the effects are (the consequences or results). Essays about what causes unemployment and its consequences, or about the causes of hurricanes and their consequence are some examples.

Sample Essay

What a lack of sleep does

Everyone has at least once in their lives stayed awake throughout an entire night. Usually, being up all night is a choice of high school or college students–usually, for partying; excessively responsible workers and workaholics also tend to spend sleepless nights working on their tasks.

It is widely believed that, unlike insomnia (which means a regular lack of sleep), a couple of sleepless nights now and then cannot do much harm. Unfortunately, this is not true–being awake for 24 hours even once in a long period of time has unpleasant effects on health.

Everyone knows that a night spent without sleep (or having little sleep) can result in fatigue and bad mood in the morning; many would consider this a small price for a night of fun or productive labor. However, several sleepless nights can cause more serious mental effects. In particular, your ability to focus and to make decisions will decrease significantly; having a foggy brain and unclear thinking, as well as falling asleep mid-day are also among the possible negative effects**.** However, in a long-term perspective, the health effects are much worse: proneness to obesity, high blood pressure, heart diseases, diabetes, and so on (NHS).

Actually, fatigue and sleepiness are just the tip of the iceberg. Specifically, experts from Sweden compared the effects of one-night sleep deprivation to a mild concussion. They conducted a study in which a group of healthy young men slept 8 hours one night, and then abstained from sleep another night. The blood samples taken from the men after the sleepless night revealed a 20% increase of neurochemical markers associated with brain cells damage (compared to the samples taken after the full rest night). "Dysfunctional sleep has been linked with a range of health problems, and it looks like that's because we're injuring our brain by not getting enough sleep," says W. Chris Winter, M.D., medical director of the Martha Jefferson Sleep Medicine Center in Charlottesville, Virginia (Men's Health).

At the same time, some results of the studies were surprising. According to new research, one night without sleep can increase the levels of dopamine in the brain–a substance responsible, in particular, for wakefulness. Scientists believe that by producing more dopamine, the brain tries to compensate for the negative effects of a sleepless night; still, according to the study, cognitive

deficits caused by sleep deprivation remain significant. "[…] Dopamine may increase after sleep deprivation as a compensatory response to the effects of increased sleep drive in the brain," says David Dinges, PhD, at the University of Pennsylvania School of Medicine (Science Daily).

Obviously, abstaining from sleep has no positive effects on the human body. One-night deprivation of sleep results in fatigue and irritability; several sleepless nights affect one's ability to concentrate and make decisions. Swedish experts compared the negative effects of the lack of sleep to a mild concussion, and although studies show that the brain tries to compensate the lack of sleep by producing more dopamine, it is still not enough to compensate the harm dealt. So, no matter what your reasons are to stay awake for a prolonged time, make sure to have a normal 8 hours sleep.

15.3.4. Classification essay

Classification is common in professional and academic writing. classification essays are used to group items according to their similarities and differences. Classification involves more than just making a list of items.

Sample Essay

Types of Computers

There are a lot of terms used to describe computers. Most of these words imply the size, expected use or capability of the computer. While the term "computer" can apply to virtually any device that has a microprocessor in it, most people think of a computer as a device that receives input from the user through a mouse or keyboard, processes it in some fashion and displays the result on a screen. Computers can be divided into five according to the purpose they are used for and their capabilities.

The most familiar type of microprocessor is the personal computer (PC). It designed for general use by a single person. While a Mac is also a PC, most people relate the term with systems that run the Windows operating system. PCs were first known as microcomputers because they were a complete computer but built on a smaller scale than the huge systems in use by most businesses. A PC can come in two types (three if we include the Personal Digital Assistants (PDAs) that differ from PCs not by the working policy but in appearance as well.): Desktop and laptop. The former is not designed for portability. The expectation with desktop systems is that you will set the computer up in a permanent location. Most desktops offer more power, storage and versatility for less cost than their portable brethren. On the other hand, the laptops - also called notebooks - are portable computers that integrate the display, keyboard, a pointing device or trackball, processor, memory and hard drive all in a battery-operated package slightly larger than an average hardcover book.

Another purpose for using a microprocessor is as a workstation. The computers used for this purpose have a more powerful processor, additional memory and enhanced capabilities for performing a special group of task, such as 3D Graphics or game development.

A computer can also be used as a server. For this, it needs to be optimized to provide services to other computers over a network. Servers usually have powerful processors, lots of memory and large hard drives. A fourth type, a main frame is the heart of a network of computers or terminals which allows hundreds of people to work at the same time on the same data. It is indispensable for the business world.

Sometimes, computers can be used for specialized fields as well. The super computer is the top of the heap in power and expense. It is used for jobs that take massive amounts of calculating, like weather forecasting, engineering design and testing, serious decryption, and economic forecasting.

With the increasing demand in different specialties, new adjustments are being made to microprocessors and new types of computers that serve different purposes emerge. In this ongoing process, it would not possible to put a full stop here. What we suggest is that it is better to keep an eye on the development of science in this field and keep updating our knowledge in order not to be out-of-date like the computers of old times that were as big as a room.

15.3.5. Definition essay

A commonly used term or concept that is not easy to define is explained in a definition essay. It may be that the term is complicated (cancer, inflation, or democracy) or that it means different things to different people (love, courage, or fairness).

Sample Essay

Chauvinism

We live in times of proclaimed tolerance towards a wide variety of world-outlooks, religions, occupations and other activities in which modern people are engaged. To some extent, it simplifies communication as well as facilitates freedom and understanding between people.

However, many ideas that were once considered normal are now misperceived as inappropriate, especially if they break from the smooth picture that the ideology of general tolerance cultivates. On the other hand, lots of radical concepts find their place in the public mind. One such concept is chauvinism – a term used to characterize a number of negative social phenomena.

It is synonymous with prejudice of almost any kind. The term has its origins in the times of the Napoleonic wars (Hacus 231). Its appearance in language goes back to a French soldier named Nicolas Chauvin, who was known for his exaggerated patriotism. He remained a zealous supporter of Bonapartism, despite the fact that it had become quite unpopular during the Bourbon Restoration. Chauvin idolized the deposed Emperor, even being poor and disabled. His last name was used to create a term defining a specific outlook which he shared. However, later the term's meaning broadened.

Thesaurus.com defines chauvinism as an "Extreme devotion to a belief, or nation." According to Merriam-Webster online, chauvinism is an "Excessive or blind patriotism; undue partiality or attachment to a group or place to which one belongs or has belonged; an attitude of superiority toward members of the opposite sex." Finally, on Dictionary.com, chauvinism is defined as "Zealous and aggressive patriotism or blind enthusiasm for military glory; biased devotion to any group, attitude, or cause; the denigration, disparagement, and patronization of either sex based on the belief that one sex is inferior to the other and thus deserving of less than equal treatment or benefit." Based on the aforementioned definitions, chauvinism can be characterized as a blind attachment to a certain nation, religion, group of people or sex and an extreme prejudice against the members of opposite, or simply different, groups. Thus, a chauvinist is a person who shares these kinds of attachments and prejudices.

This concept is used when referring to nationalism and sexism. Chauvinism can be perceived as the ideology of proving and preaching nationality superiority, which supposedly gives one nation a right to discriminate and oppress the others. Chauvinism as nationalism lies close to a phenomenon of jingoism and is typical for many ultra-right organizations. Skinheads, Jingos, Chavs and other radical nationalistic subcultures and movements can be called chauvinistic.

On the other hand, chauvinism as sexism refers both to males and females, as it assumes the belief in the superiority of one sex over the other. Male chauvinists believe women must stay at home, cook and raise children, while men are supposed to live an active life, build careers and self-actualize (Iota 156). At the same time, some forms of modern feminism can be referred to as female chauvinism. For example, despite the fact that Islam strictly prohibits male chauvinism, Muslims are often considered disdainful in the way they treat their women, though this is not true with the majority of Muslims. Or on the contrary, women furiously often argue about the numerous advantages of women over men. This can also be called chauvinism.

It can be said that chauvinism is a phenomenon that can hardly be tolerated in the modern world. Though there exists a strong forbearance to numerous outlooks and ideologies in society, chauvinism cannot be accepted, since it implies hostility and supremacy towards groups with different values. Chauvinism is a term used to characterize intolerance based on nationality or gender, though it can also refer to other spheres of influence such as religion or political ideology.

15.3.6.Problem/Solution essay

Problem/Solution essay provides a detailed analysis of a subject-from a clear statement of the problem to a full discussion of possible solutions. It is important to examine the subject from a number of different angles before proposing any solutions.

Sample Essay

The internet has transformed the way information is shared and consumed, but it has also created problems that did not exist before.

What are the most serious problems associated with the internet and what solutions can you suggest?

The enormous growth in the use of the internet over the last decade has led to radical changes to the way that people consume and share information. Although serious problems have arisen as a result of this, there are solutions.

One of the first problems of the internet is the ease with which children can access potentially dangerous sites. For example, pornography sites are easily accessible to them because they can register with a site and claim to be an adult. There is no doubt that this affects their thoughts and development, which is a negative impact for the children and for society. Another major problem is the growth of online fraud and hacking. These days, there are constant news stories about government and company websites that have been hacked, resulting in sensitive information falling into the hands of criminals.

It is important that action is taken to combat these problems. Governments should ensure that adequate legislation and controls are in place that will prevent young people from accessing dangerous sites, such as requiring more than simply confirming that you are an adult to view a site. Parents also have a part to play. They need to closely monitor the activities of their children and restrict their access to certain sites, which can now be done through various computer programs. Companies must also improve their onsite IT security systems to make fraud and hacking much more difficult by undertaking thorough reviews of their current systems for weaknesses.

To conclude, the internet is an amazing technological innovation that has transformed people's lives, but not without negative impacts. However, with the right action by individuals, governments and businesses, it can be made a safe place for everyone.

15.4. INTRODUCTION: DESCRIPTIVE WRITING

A Descriptive essay gives the reader a mental image of a person, object, place or event using vivid sensory details.

Much more than other types of essays, descriptive essays provide a deeply involved and vivid experience for the reader. Good descriptive essay achieves this effect by using detailed observations and descriptions.

15.5. DEFINITION AND PURPOSE OF A DESCRIPTIVE WRITING

A descriptive essay is a unique type of essay in which the writer concentrates on the description of a certain object, situation, and experienced emotion or may even describe a place he has been to or even an imaginary place. The major goal of a descriptive essay is to skillfully portray a certain object, situation, person, etc. in a vivid manner to make the reader feel like he sees it himself.

A descriptive essay requires a strong accent on the observation and the descriptions provided by the author. The facts in this type of essay can be just the background of the vivid experiences presented by the writer. It is crucial to focus strictly on the subject of description. It can be:

- A certain experience
- A special memory
- An interesting place
- One person
- A thing/object

The identification of the focus of a descriptive essay should be based on personally perceived experiences. The author basically describes what he observes and perceives. A descriptive essay is to make the reader believe as if he has seen and experienced something on his own.

Therefore the major restriction for writing a descriptive essay is to provide very specific and extremely vivid details in the work. The reader has to taste, smell, see, hear and touch everything the author does.

15.6. THE COMPONENTS OF DESCRIPTIVE ESSAY FORMAT

A good descriptive essay has to:

1. Give a vivid perception of the subject of description
2. Include all the smallest important possible details
3. Deliver the emotional background of the described subject
4. Indicate the author's emotional response caused by the subject
5. Eliminate every single irrelevant detail
6. Gradually reveal different aspects of the subject in each following paragraph

Such an essay also has to be well organized. As with the other types of essays, descriptive essays have specific components that should never be ignored. Specifically, all descriptive essays need to include:

- **Introduction**. Here, the author briefly introduces the subject or the object of the essay. The introduction plays a rather important part here as it is the one that catches the reader's attention.

- **Body.** The subject or object of a descriptive essay is further explored and explained in detail in the body of the essay. The body consists of the amount of paragraphs required to describe each aspect of the described subject. The author can describe and write about every particular aspect of the subject/object. Usually, writers use great variety of adjectives and adverbs to make the paper colorful, lively, and interesting to read. Also, main in the body, the author can provide specific examples to enhance description of the subject/object and make it easier to understand. This part of the essay provides readers with insight into how the author relates with the topic.

- **Conclusion.** It is the last but not the least important component of descriptive essay format. The conclusion is where the author restates the main idea of a given descriptive essay. In this part, the author provides his own thought and conclusion of the subject or object of the essay, which depends greatly on author's writing style, imagination, and analytical skills.

Some basic steps to be followed to make the process of writing a descriptive essay effective and create excitement in the heart of the reader are –

- For writing a good description, use of observation is the dominant strategy. For instance, to describe a place, one can go there and write about what he actually sees or hears there. The writer has to draw a clear picture of that place in the minds of the readers using appealing adjectives and other descriptive devices as well as senses.
- The writer has to pay attention to selection of dominant details that would support his impression and help him tell it to his readers.
- Organize the details carefully. In a descriptive essay, paragraphs are structured chronologically, spatially or by importance. Examples can also be used to make the narration of a descriptive essay lively.
- Use distinct descriptive words that would eliminate ambiguity. Avoid general descriptive adjectives like good, bad, awful, or beautiful. Make use of senses and sensory details to describe what the subject of the essay looks, smells, tastes, or sounds. Make use of lively but relevant language to describe the subject of the essay.

- Make a clear conclusion. Conclusion has to be clear and well-structured. Using descriptive and appealing words makes the essay end effectively.
- Organize the information in a logical manner so as to develop a clear understanding of the subject in the mind of the reader.

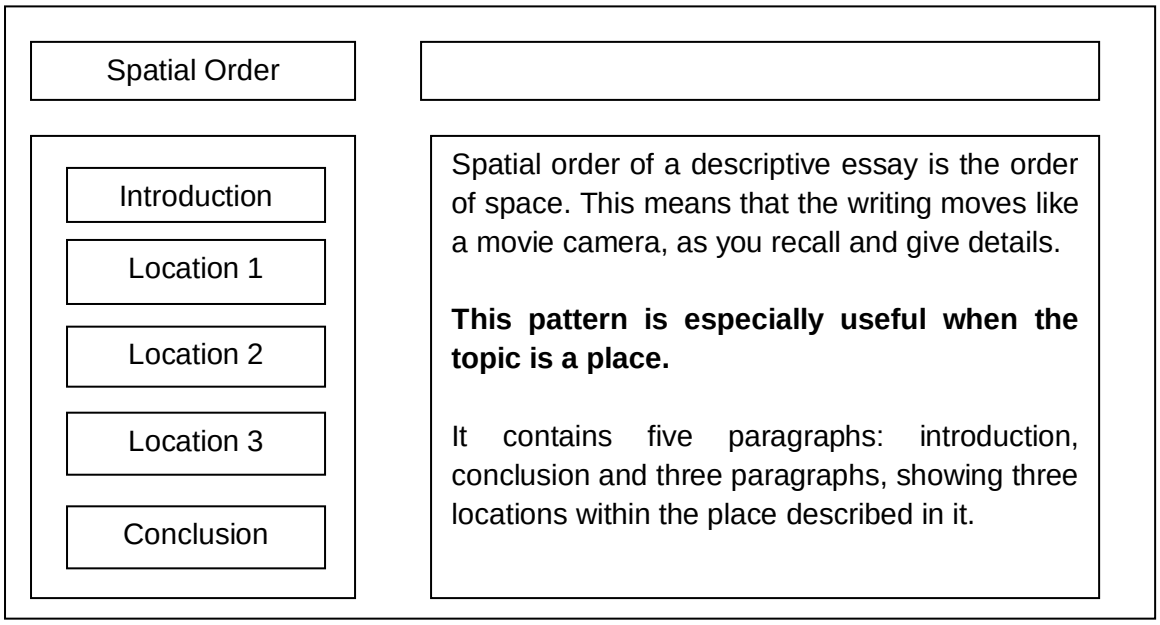
15.7. DESCRIPTIVE ESSAY STRUCTURE

Depending on the type of descriptive approach, essay can be organized spatially, chronologically or by importance. The three patterns of writing a descriptive writing are

- Spatial Order pattern
- Chronological Order pattern
- Climactic Order pattern

15.7.1. Spatial Order Pattern

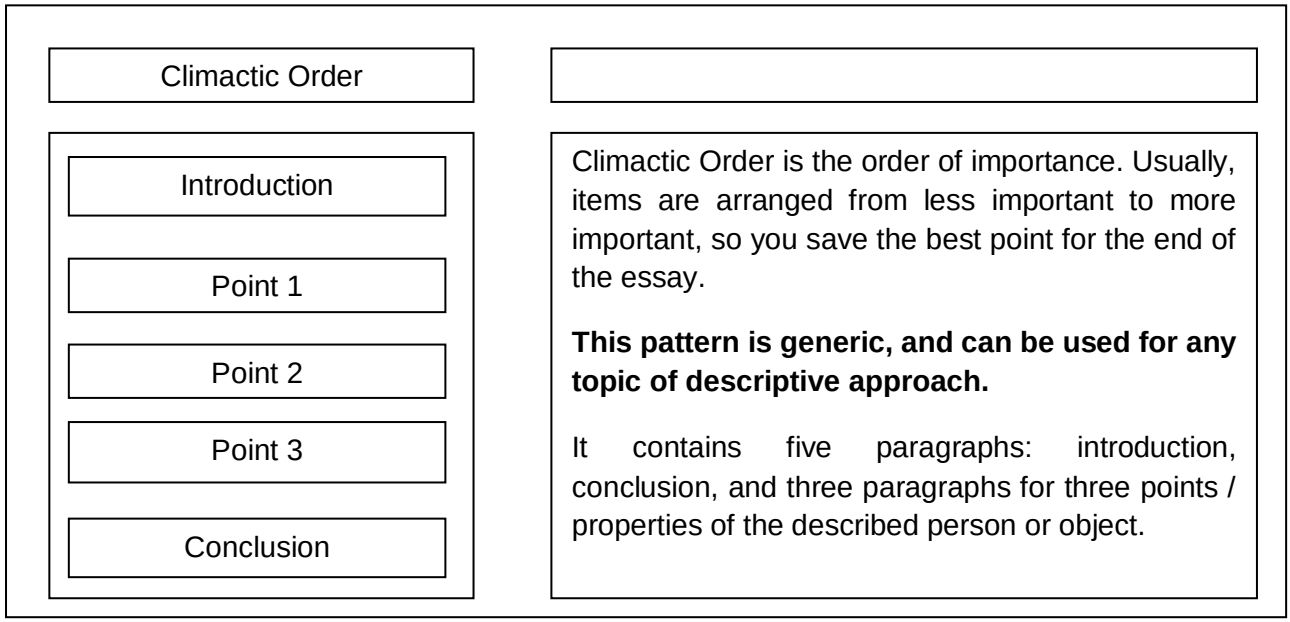
A spatial pattern of organization arranges information according to how things fit together in physical space; i.e., where one thing exists in relation to another. This pattern works well when a writer wishes to create a mental picture of something which has various parts distinguished by physical location. Topics involving geography, for example, are often best organized using a spatial pattern.



15.7.1 Spatial Order pattern

15.7.2. Chronological Order pattern

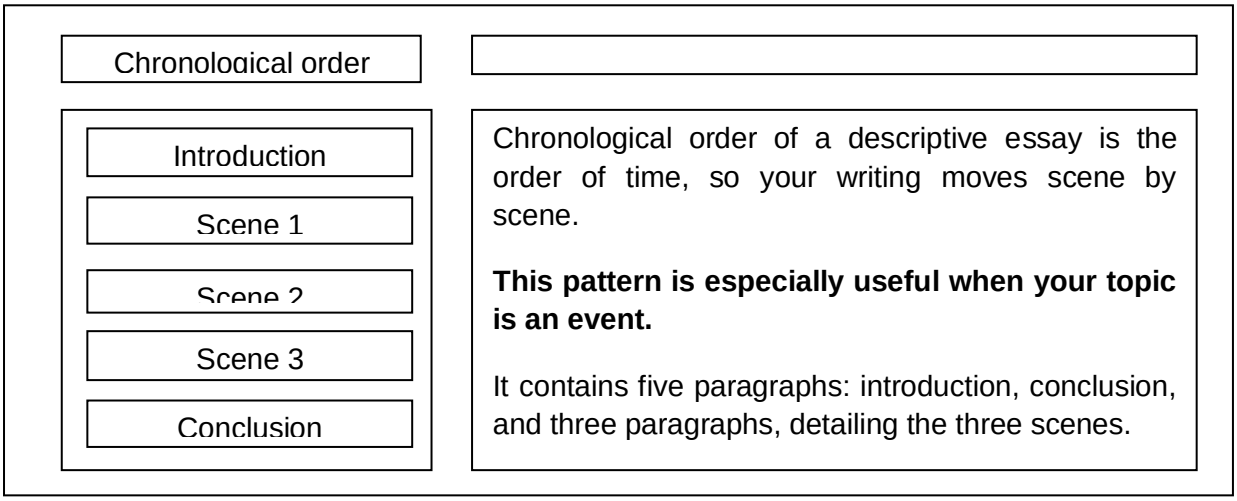
A chronological pattern of organization arranges information according to a progression of time, either forward or backward. When a topic is best understood in terms of different segments of time, a chronological format works well. For example, topics of an historical nature are best organized using this pattern.



15.7.2 Chronological order pattern

15.7.3. Climactic Order Pattern

A Climactic pattern of organization arranges information according to the order of importance. In this pattern, items are arranged from least important to most important.



1.7.3 Climactic order pattern

15.8. TECHNIQUES TO CREATE A PICTURE IN WORDS

There are some common techniques to create a picture in words. The more techniques the writer is familiar with and know how to use, the more effective the descriptive writing is.

15.8.1. Using descriptive words

Writers use descriptive language to express feelings and emotions or to create pictures. This may mean using adjectives to modify or add detail to a noun.

Example

- The man wore a neat, chocolate brown business suit, shiny from wear.

Adverbs can also be used to add detail to verbs by telling how something happened, not just what happened.

Example

- The woman *carefully* considered her options before jumping *nervously* into the river.

15.8.2. Using senses

If you want to create a picture of something you have seen or an experience you have had you need to recreate it as vividly as possible for your reader. A good way of doing this is to appeal to the readers is to make use of all the senses—sight, sound, touch, taste, smell.

15.8.3 Using figures of speech to create images in words

15.8.3.A. Using similes

A simile is to liken or compare something to something different. Usually a simile uses the words *like* or *as*.

Example

- Her mouth snapped shut like an iron trap.
- His personality was as scarred and marked as his pock marked face.

15.8.3.B. Using Metaphors

A metaphor is saying that something is something else completely different – not saying it is like something completely different.

Example,

- Your brother is a pig when he eats.
- The test was a breeze.

15.8.3.C. Using personification

Personification gives human qualities to things.

Example

- The breeze played with his hair.
- The waves caressed her hot body.

15.8.3. D. Using alliteration

Alliteration is using the same initial sound for a string of words

Example

- She is a bright and bubbly baby.
- … the whispering of the wind.

15.8.4. Using symbolic objects to suggest ideas or emotions

Some objects are associated with emotions or ideas.

Example

- White doves are associated with peace;
- The devil is associated with evil;
- Prisons and zoos are associated with lack of freedom;
- Stones and rock are associated with strength or coldness.

Some colour sare also associated with ideas and emotions. In western society black is often associated with evil or death and white with purity and weddings. Different cultures may associate different things with these colours.

15.9. CONCLUSION

Good writing is all about raising important issues, making persuasive arguments, and marshalling evidence. Identifying the purpose of writing, knowledge about different genres of writing and organization structures to be used help the writer make his writing more effective. Expressing the ideas directly and gracefully avoiding jargon makes writing more forceful.

15.10. SELF-ASSESSMENT QUESTIONS

1. How do effective writers inform, explain and report information?
2. What type of organizational structures do writers use when writing expository pieces?
3. How do transitions make writing more effective?
4. How do writers decide which organizational structure would best communicate information?
5. Why do writers include statistics, facts and anecdotes while writing expository pieces?

15.11. EXERCISES

15.11.1. Put the transitions in the appropriate places.

However In addition overall Moreover Further more

For example

If I have to choose one thing that is important in my life, it is my notebook computer. It is an Acer notebook running Windows 7. It's a fairly cheap notebook that I bought about four years ago. It's black and thin and has rounded edges that are soft and smooth when you pick it up. It's also light enough for me to carry in my backpack. _____, it can do nearly everything I need it to do. _____, I can create documents, design new pages on my website, make recordings and download TV shows. _____ to many files I have saved for my work, it contains a lot of photos and music. _____, it's not a perfect computer. It crashed a few years ago and since then it's been much slower. _____ , it has downloaded some programs that I hate. I don't know how to get rid of them. _____ though, this computer is pretty reliable, convenient and allows me to work anywhere I go.

15.11.2. Put the descriptive words in the appropriate places.

cooler	tired	special atmosphere	aroma	friendly
important	green	bigger	quick	

Cafes are essential places for students and teachers who want to have a break. Although they are just small shops, they have a _____. You can smell _____ the _____ of coffee and they are often located in a _____ part of the university surrounded by trees. The best cafes are air-conditioned inside but they have a deck outside which is where _____ groups like to hang out and chat. Inside where it is _____ other students read books, work on computers or check their messages on their smart phones. The service is usually _____ and _____. Moreover, if you are _____ from studying, you can usually find a café wherever you are in the university. The cafes are not just shops; they are an _____ part of university culture.

15.11.3. Answer as directed.

1. Identify the best description of the given examples
   - The street was empty and full of shadows.
   - The street lay empty, full of shadows.
   - The children had a great time at the circus.
   - The children shared a thrilling night at the circus.

2. Identify the senses used to describe the given scene

He walked into the classroom and crossed to his desk. The floor was worn where years of boys had kicked and scuffed in their rush to escape. A damp, sickly-sweet aroma arose from the pile of jackets crushed in one corner and a blind tap, tapped against the window where a stone or ball had cracked the glass. Mr Jones rubbed his hands across the smooth polished top and examined his finger tips for dust.

3. Identify the best description and say why?
   - Mary had blonde shoulder length hair and blue eyes. She wore a gold chain and a tight blue dress. She had blue leather shoes and carried a brief case.
   - Mary was smart and efficient in a stylish way.

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LESSON 16

TYPES OF WRITING: IMAGINATIVE, ARGUMENTATIVE, REPORTING

OBJECTIVES

The objectives of this lesson are to enable the students to

- develop skills in literary analysis and imaginative techniques
- gain an appreciation of literary styles, voices and approaches
- develop sensitivity to language
- compare and contrast various elements of argumentative writing
- identify a specific debatable issue to address
- establish relationship between reasons and evidence
- to understand different key considerations in writing a report

STRUCTURE

16.1. Introduction: Imaginative writing
16.2. Definition and purpose
16.3. Structure of Imaginative writing
16.4. Elements of Imaginative writing
    16.4.1. Character
    16.4.2. Plot
    16.4.3. Setting
    16.4.4. Structure
    16.4.5. Issues
    16.4.6. Narrative voice and Narrative view point
    16.4.7. Action and Dialogue
    16.4.8. Language and Style
16.5. Imaginative writing Techniques
    16.5.1. Strong Plot
    16.5.2. Point of View
    16.5.3. Description
    16.5.4. Flashback
    16.5.5. Dialogue
    16.5.6. Foreshadowing
    16.5.7. Writing prompts
    16.5.8. Story starters
    16.5.9. Using Real life experiences
16.6. Types of Imaginative writing
16.7. Introduction: Argumentative writing
16.8. Elements of effective argumentative writing
16.9. Structure of Argumentative writing
    16.9.1. Introduction
    16.9.2. Body of the argument

16.9.3. Addressing the opposite
16.9.4. Conclusion
16.10. Argumentative writing formats
16.11. Introduction: Report writing
16.12. Writing the Report: The essential stages
16.13. Structure of a report
16.14. Conclusion
16.15. Self-Assessment Questions
16.16. Exercises
16.17. References

16.1. INTRODUCTION: IMAGINATIVE WRITING

Imaginative writing is an art of sorts – the art of making things up. Its writing is done in a way that is not academic or technical but still attracts the audience. Though the definition is rather loose, imaginative writing can for the most part be considered any writing that is original and self-expressive. A news article, for example, cannot be considered creative writing because its main goal is to present facts and not to express the feelings of the writer. While a news article can be entertaining, its main purpose is to present the facts.

16.2. DEFINITION AND PURPOSE

Imaginative writing, by definition, involves being 'creative': making things up, letting your imagination run wild. The purpose of creative writing is to both entertain and share human experience, like love or loss. Writers attempt to get at a truth about humanity through poetics and storytelling. The first step in imaginative writing to express a feeling or a thought is to use one's imagination.

16.3. STRUCTURE OF IMAGINATIVE WRITING

Imaginative writing is often perceived as frivolous, imagination-driven entertainment as opposed to the highly structured, highly focused writing it is. Plot, pace and characterisation are meticulously detailed tools, and are features just as relevant to the world of content strategy as play writing.The three-act structure is a writing device used extensively in modern writing.

1. **Introduction:** This establishes what you're talking about, setting the scene. The 'inciting incident' could be the introduction of evidence that contradicts a common theory, or the highlighting of a central disagreement in how something is interpreted. The use of inciting incident in the introduction keeps the reader interested.

2. **Confrontation:** Different problems surrounding the topic are discussed with various bits of evidence, moving towards an overall conclusion. It presents different attempts that the main character takes up to resolve the problem and the adversity thrown in their way that hampers their efforts.

3. **Conclusion:** This summarises and resolves the argument with writer's opinion. The drama reaches its peak, the problem is overcome and loose ends are tied up in the climax.

16.4. ELEMENTS OF IMAGINATIVE WRITING

There are several key elements common to all forms of imaginative writing. These are character, plot, setting, structure, issues, narrative voice, narrative viewpoint, action, dialogue, language, and style or genre. The degree to which these elements are used varies but they each play a vital role in the creative construction of poetry, short stories, scripts, and novels.

Character and plot for example are key considerations for novelists. Structure and language are the bread and butter of poets. Setting and dialogue are the defining features of scripts. However, every element has a unique meaning and all exist in any creative writing piece.

16.4.1. Character: These are the people (or animals, or creatures) in the story. They provide a human element that allows readers to imagine themselves inside the story. In poetry, character has less emphasis, the narrator may be the only character. Some poems are about two lovers, others about animals, and some are about the self. All of these are characters. In scripts the characters are played by actors. The characters are the ones to whom the story happens.

16.4.2. Plot: The primary threads of the story form the plot. More complex stories have a main plot and additionally subplots. Simpler stories or poetry tend to have a single plot or thread of story that unfolds. The plot is moved forward through the actions of the characters and is driven from the inciting incident or ordinary world, through the changes that lead to the conclusion and denouement.

16.4.3. Setting: This is where the story happens. In poetry, the setting is sometimes also the character. In scripts each setting takes place in a set. Setting puts the characters into time and place where the action can occur.

16.4.4. Structure: The basic structure of all imaginative writing is beginning, middle, and ending. The structure is like the bones on which the story is built in a cohesive way so that readers can progress from the beginning of the story to the end. It is verses and stanzas in poetry, acts and plot points in stories.

16.4.5. Issues: Stories have problems. These are the things that make characters take action and that drive the story forward. It is the problems and the way characters solve these problems that make stories interesting. Sometimes these issues build an arcing theme or moral or meaning into the story, or poem, or script.

16.4.6. Narrative voice and narrative viewpoint: The narrative viewpoint relates to who is telling the story. Sometimes this is a character in the story and sometimes it is an anonymous voice in the abstract that can be presumed as the author themselves. The narrative voice then, is the unique characteristics of the narrator that makes a narrator distinguishable from other narrators.

16.4.7. Action and Dialogue: Action is the things the characters do and dialogue is the things the characters say. It’s fairly straightforward.

16.4.8. Language and style: Language and stylistic/genre choices have a significant impact on audience. Intended audience influences the language used and the style or genre chosen to write. When writing for children, writers use simple, small words suitable for children's limited vocabulary. More complex vocabulary requires greater literacy from readers. Style and genre also differentiate readers. Some readers prefer crime or fantasy or romance genres. Some readers prefer traditional styles as opposed to avant-garde. Some poetry lovers like poetry that follows particular forms and others prefer free-form poetry.
Collectively, all of these elements form the foundation of all imaginative writing.

16.5. IMAGINATIVE WRITING TECHNIQUES

The literary devices and colorful tales used in imaginative writing are out of place in an essay and needs to be more creative to sustain the reader's interest. Hence different writing techniques are adopted to make the essay more interesting and original.

16.5.1. Strong Plot: Creating a strong plot for the story is important. Characters might have been engaged in a great scene, but if the plot is weak, the reader will not stay interested.

16.5.2. Point of View: In writing a short story or novel, point of view is important in establishing who is telling the story.

16.5.3. Description: When writing a short story or novel, a great technique is description. Describing where the characters are, what the weather is like, etc. helps to provide a mood and visualization for the reader.

16.5.4. Flashback: Sometimes in writing providing a background for the reader enhances the understanding. Flashbacks are a great way to go back in time and establish a past.

16.5.5. Dialogue: Dialogue is important in building suspense, conveying the story, and setting the mood. It is a technique that is easy to learn and makes the work more professional.

16.5.6. Foreshadowing: This technique helps build a mood, and engage the reader's mind. It is a technique where the writer drops clues or hints about characters or events that help a reader predict what might happen later on.

16.5.7. Writing Prompts: Writing prompts are sentences or paragraphs that provide inspiration to write. They can be activities or ideas.

16.5.8. Story Starters: This is a technique that helps start the story or novel. A lot of people have difficulty with the beginning. A great way to get creative juices flowing is using story starters.

16.5.9. Using Real Life Experiences: This is a great technique because it helps the story, or novel become more realistic. Creating a character that is real and readers can identify with is an important step in engaging the reader.

16.6. TYPES OF IMAGINATIVE WRITING

- **Journals:** Journals are often confused for diaries. Technically, a diary is a type of journal, but a journal is any written log.

- **Diaries:** A diary is a specific kind of journal where one writes down the events of each day, resulting in a chronicle of your life.
- **Storytelling:** One of the largest and most popular types of imaginative writing is storytelling. Storytelling lends itself to both fiction and nonfiction. Popular forms include flash fiction, short stories, novellas, and full-length novels. But stories can also be firsthand or secondhand accounts of real people and events.
- **Poetry:** Another popular but under-appreciated type of writing is poetry, which is easily the most artistic, creative form of writing.
- **Memoir:** Memoirs are personal accounts (or stories) with narrow themes and specific topics. They are usually the length of novels or novellas; shorter works of this kind would be considered essays. Memoir topics focus on specific experiences rather than providing a broad life story (which would be a biography). For example, one might write a travel or food memoir, which is an account of one's personal experiences through the lens of travel or food (or both).
- **Vignettes:** A vignette is defined as "a brief evocative description, account, or episode." Vignettes can be poems, stories, descriptions, personal accounts, or anything else.
- **Scripts:** Hit the screen or the stage by writing screenplays (for film), scripts (for plays), or teleplays (for TV).
- **Song lyrics:** Close cousin of poetry, song lyrics are a fun and creative way to merge the craft of writing with the art of music.
- **Speeches:** Whether persuasive, inspirational, or informative, speech writing is a discipline that can lead to prosperous and interesting career opportunities in almost any field ranging from science to politics to education.
- **Journalism:** Some forms of journalism are more creative than others. Traditionally, journalism was a straightforward, objective form of reporting on facts, people, and events. Today, journalists often infuse their writing with opinion and storytelling to make their pieces more compelling. For good or bad, this new practice opens journalism to more creative approaches.
- **Blogging:** A blog is nothing more than a publishing platform — a piece of technology that displays content on the web or an electronic device. A blog can be just about anything from a diary to a personal platform to an educational tool.
- **Free writing:** Open a notebook or a document and just start writing. Let strange words and images find their way to the page.

16.7. INTRODUCTION: ARGUMENTATIVE WRITING

The argumentative writing is a genre of writing that requires investigating a topic; collect, generate, and evaluate evidence; and establish a position on the topic in a concise manner.

Argumentative writing generally calls for extensive research of literature or previously published material. It may also require empirical research where the writer collects data through interviews, surveys, observations, or experiments. Detailed research allows the writer to learn about the topic and to understand different points of view regarding the topic so that she/he may choose a position and support it with the evidence collected during research. Regardless of the amount or type of research involved, argumentative essays must establish a clear thesis and follow sound reasoning.

16.8. ELEMENTS OF AN EFFECTIVE ARGUMENTATIVE WRITING

An effective argumentative writing includes

- Establishing facts to support an argument
- Clarifying relevant values for the audience
- Prioritizing, editing and/or sequencing the facts and values in importance to build the argument
- Forming and stating conclusions
- Persuading the audience that the conclusions are based upon the agreed-upon facts and shared values
- Having the confidence to communicate your persuasion in writing
- Strong argumentative essays present relevant evidence that supports an argument and convinces the audience of a particular stance. This type of essay provides the reader with a thorough overview of a topic, covering all facets, but also attempts to persuade the reader into agreeing with the writer's point of view.

16.9. STRUCTURE: ARGUMENTATIVE WRITING

A common method for writing an argumentative essay is the five-paragraph approach. This is, however, by no means the only formula for writing such essays. If it sounds straightforward, that is because it is; in fact, the method consists of (a) an introductory paragraph (b) three evidentiary body paragraphs that may include discussion of opposing views and (c) a conclusion.

Complex issues and detailed research call for complex and detailed essays. Argumentative essays discussing a number of research sources or empirical research will most certainly be longer than five paragraphs since the writer have to discuss the context surrounding the topic, sources of information and their credibility, as well as a number of different opinions on the issue before concluding the essay.

16.9.1. Introductory Paragraph

Introductory paragraph sets the stage or the context for the position the writer is arguing for. This introduction should end with a thesis statement that provides claim (what you are arguing for) and the reasons for its position on an issue.

Thesis: The thesis has the following features:

- states the writer’s position on an issue.
- usually appears at the end of the introduction in a short essay.
- should be clearly stated and often contains emphatic language (should, ought, must).

Sample Argumentative Thesis

The production, sale, and possession of assault weapons for private citizens should be banned in the U.S.

16.9.2. Body of the Argument

A. Background Information

This section of the paper gives the reader the basic information he or she needs to understand the writer's position. This could be part of the introduction, but may work as its own section.

B. Reasons or Evidence to Support Claim

All evidence presented in this section should support the position. Types of evidence include:

- first-hand examples and experiential knowledge on the topic (specific examples help the readers connect to the topic in a way they cannot with abstract ideas)
- Opinions from recognized authorities

The tip sheet on the three logical appeals covers the types of evidence one can use in argumentation.

Claim-I

Keeping assault weapons out of private citizens' hands can lower the increasing occurrences of barbaric public slayings.

Evidence:

- Jul 93 Law firm murders
- Columbine School Shootings
- University of Virginia incident
- How did these individuals gain access to weapons?

Claim-II

The ban on assault weapons is backed heavily by public opinion, major organizations, and even law enforcement.
.

Evidence:

- 12% favor ban (Much 92 Timetable News)
- Organizational endorsements
- Nat'l Sherriff's Assoc./International Assoc. of Police Chiefs

Claim-III

The monetary and human costs incurred by crimes committed with assault weapons are too great to ignore.

Evidence:

- 10,561 murders in 1990 by handguns
- Study of 131 injured patients' medical expenses paid by public funds

16.9.3. Addressing the Opposite Side

Any well-written argument must anticipate and address positions in opposition to the one being argued. Pointing out the writer's opposition is likely to say in response to the

argument shows that the writer has thought critically about the topic. Addressing the opposite side actually makes the argument stronger.

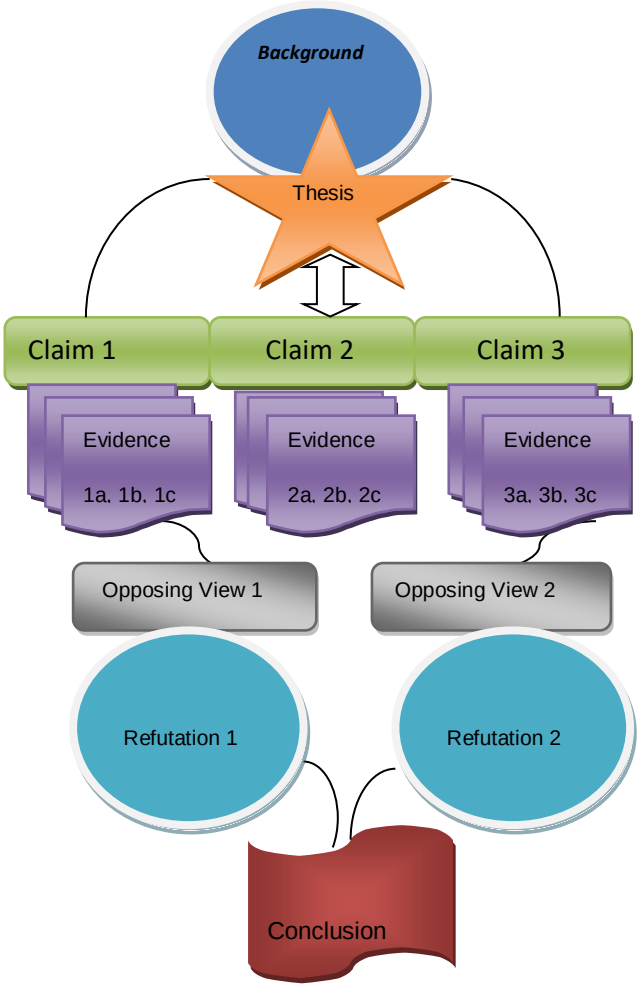
Generally, this takes the form of a paragraph that can be placed either after the introduction or before the conclusion.

A. **1st Opposing View**: Strict gun control laws won't affect crime rate
Refutation: Low murder rate in Britain, Australia etc., where strict controls are in force.

B. **2nd Opposing View**: Outlaws would still own guns
Refutation: Any effort to move trend in opposite direction would benefit future generations.

16.9.4. Conclusion

The conclusion should bring the essay to a logical end. It should explain what the importance of the issue is in a larger context. Conclusion should also reiterate why the topic is worth caring about. Some arguments propose solutions or make prediction on the future of the topic.



Structure of Argumentative essay

16.10. ARGUMENTATIVE WRITING FORMATS

The argumentative writing may be formatted in several ways.

Argumentative writing Example 1: Claim/Counter Claim	
Introduce the topic and state or explain the question. State both the claim (your position) and the counter claim (the opposing position). • Start building a strong case by refuting or disproving the opposing position. • Use one paragraph to state each counter point, following your statement with related evidence that refutes the point. • Present your case in the second section of the body. • Use one paragraph to state each of your points, following your statement with the evidence that proves or supports your point. • The conclusion of this format is a restatement of your claim and a summary of the information that supports it.	I. Introduction (Claim and counter claim statement) II. Body Part I A. First counter point and refuting information B. Second counter point and refuting information C. Third counter point and refuting information III Body Part II A. First point and supporting information B. Second point and supporting information C. Third point and supporting information IV Conclusion – Restatement of claim and summary of the main ideas

Argumentative Writing: The Claim/Counter claim Format

Argumentative writing Example 2: The Cluster Format	
• Introduce the topic and state or explain the question. • Start the first section of the body with your statement of claim or position. • In this format, you begin by stating and supporting your points. Use one paragraph to state each of your points, following your statement with the evidence that proves or supports your point. • Follow each point with an opposing view related to that point and evidence that supports the objection. Use one paragraph for each counter point and its evidence. • After you have finished presenting all points, counter points and evidence, start the	I. Introduction (Claim and counter claim statement) II. Body Part I – Presenting the Case A. Statement of the claim B. First point and supporting information C. First point opposition and refuting evidence D. Second point and supporting information E. Second point opposition and refuting evidence F. Third point and supporting information

second section of the body with your rebuttals to each of the counter points. • Back your rebuttals with evidence and logic that shows why the objections are invalid. If the opposing view is valid, acknowledge it as so but use your evidence to show that it's somehow unattractive and that your position is the more desirable of the two. • Use one paragraph to rebut each counter claim. • The conclusion of this format is a restatement of your claim, a summary of supporting information and an assessment of rebuttals.	G. Third point opposition and refuting evidence I II. Body Part II– Author's rebuttal A. First point rebuttal B. Second point rebuttal C. Third point rebuttal IV Conclusion

Argumentative Writing: The Alternative Format

Argumentative Writing Example 3: The Alternative Format	
•Introduce the topic and state or explain the question. •Start the body with your statement of claim or position. •In this format, you begin by stating and supporting your points. Use one paragraph to state each of your points, following your statement with the evidence that proves or supports your point. •Follow each point with an opposing view related to that point and evidence that supports the objection. Use one paragraph for each counter point and its evidence. •Follow each objection with your rebuttal. Use one paragraph to rebut each counter claim. •The conclusion of this format is a restatement of your claim, a summary of supporting information and an assessment of rebuttals.	I. Introduction (Claim and counter claim statement) II. Body A. Statement of the claim B. First point and supporting information C. First point opposition and refuting evidence D. First rebuttal and supporting information E. Second point and supporting information F.Second point opposition and refuting evidence G.Second rebuttal and supporting information III Conclusion

Argumentative Writing: The Alternative Format

16.11. INTRODUCTION: REPORT WRITING

A report is a systematic, well organised document which defines and analyses a subject or problem, and which may include the record of a sequence of events, interpretation of the significance of these events or facts, evaluation of the facts or results of research presented, discussion of the outcomes of a decision or course of action, conclusions and recommendations.

16.12. WRITING THE REPORT: THE ESSENTIAL STAGES

All reports need to be accurate, clear, concise and well structured. The key to writing an effective report is to allocate time for planning and preparation. Meticulous planning makes report writing much easier. The essential stages of successful report writing are –

- **Understanding the report brief:** Understand the purpose of the report as described in the report brief or instructions and consider who the report is for and why it is being written.
- **Gathering and selecting information:** With clarity of the purpose of report begin to gather the relevant information. Collection of relevant literature widens the understanding of the topic or the issue to look at other forms of information such as questionnaires, surveys etc.

- **Organizing the material:** Referring to the report brief, edit the collected information and organize it in a sequence that is logical and easy to follow.

- **Analyzing the material:**Before writing the first draft of the report, take time to consider and make notes on the points using the facts and evidence gathered. Relate the problem or issue described in the report brief with the information pooled.

- **Writing the report:** Having organised your material into appropriate sections and headings begin to write the first draft of the report. Aim for a writing style that is direct and precise. Avoid waffle and make your points clearly and concisely. Chapters, sections and even individual paragraphs should be written with a clear structure. General structure followed in writing chapters and different sections of a report is

- Introduce the main idea of the chapter/section/paragraph
- Explain and expand the idea, defining any key terms.
- Present relevant evidence to support point(s).
- Comment on each piece of evidence showing how it relates to the said point(s).
- Conclude the chapter/section/paragraph by either showing its significance to the report as a whole or making a link to the next chapter/section/paragraph.

- **Reviewing and redrafting:** Try to read the draft from the perspective of the reader. Is it easy to follow with a clear structure that makes sense? Are the points concisely but clearly explained and supported by relevant evidence? Rearrange or rewrite sections in the light of the review.

- **Presentation:** Make sure that the wording of each chapter/section/subheading is clear and accurate. Adhere to the instructions in the report brief regarding format and

presentation. Check for consistency in numbering of chapters, sections and appendices. Make sure that all the sources are acknowledged and correctly referenced. Proof read the report for errors of spelling or grammar.

- **Feedback:** Feedback provides a scope for developing and improving writing skills. Identify priority areas for attention and seek out further information and advice for learning development.

16.13. THE STRUCTURE OF A REPORT

A report is written for a clear purpose and to a particular audience. Specific information and evidence are presented, analysed and applied to a particular problem or issue. The information is presented in a clearly structured format making use of sections and headings so that the information is easy to locate and follow.

An effective report presents and analyses facts and evidence that are relevant to the specific problem or issue of the report brief. All sources used should be acknowledged and referenced throughout, in accordance with the preferred method.

The main features of a report are described below to provide a general guide. These should be used in conjunction with the instructions or guidelines provided.

- **Title Page:** Be brief but describe the purpose of the report explicitly. Other details included are the name, the date and for whom the report is written.

- Example of a title page

Geology of the country around Beacon Hill, Leicestershire
Angus Taylor
12 February 2016

- **Terms of Reference:** Include a brief explanation of who will read the report (audience) why it was written (purpose), and how it was written (methods). It may be in the form of a subtitle or a single paragraph.

- Example of terms of reference

A report submitted in fulfillment of the requirements for Course GL456, Department of Geology, University of Leicester.

- **Summary (Abstract):** The summary should briefly describe the content of the report. It should cover the aims of the report, what was found and what, if any, action is called for. Avoid detail or discussion and outline the main points. Summary should provide the reader with a clear, helpful overview of the content of the report.

- Example of a summary (abstract)

Exposure of rocks belonging to the Charnian Super group (late Precambrian) were examined in the area around Beacon Hill, north Leicestershire. This report aims to provide details of the stratigraphy at three sites - Copt Oak, Mount St. Bernard Abbey and Oaks in Charnwood. It

was observed that at each of these sites, the Charnian Super group consists mainly of volcaniclastic sediments (air-fall and ash-flow tuffs) interbedded with mudstones and siltstones. These rocks show features that are characteristic of deposition in shallow water on the flanks of a volcano (e.g. welding and alteration of ignimbrites). Further studies are required to understand depositional mechanisms and to evaluate the present-day thickness of individual rock units.

- **Contents (Table of Contents):** The contents page should list the different chapters and/or headings together with the page numbers. Contents page should be presented in such a way that the reader can quickly scan the list of headings and locate a particular part of the report. One may also provide chapter headings and subheadings in addition to page references. Use a clear and consistent numbering system throughout.

- **Introduction:** The introduction sets the scene for the main body of the report. The aims and objectives of the report should be explained in detail. Any problems or limitations in the scope of the report should be identified, and a description of research methods, the parameters of the research and any necessary background history should be included.

In some reports, particularly in science subjects, separate headings for **Methods** and **Results** are used prior to the main body (**Discussion**) of the report.

- **Methods:** Information under this heading may include: a list of equipment used, explanations of procedures followed, relevant information on materials used, including sources of materials and details of any necessary preparation, reference to any problems encountered and subsequent changes in procedure.

- **Results:** This section should include a summary of the results of the investigation or experiment together with any necessary diagrams, graphs or tables of gathered data that support the results. Present the results in a logical order without comment.

- **Discussion:** The main body of the report is where all the material is discussed. The facts and evidence gathered is analyzed and discussed with specific reference to the problem or issue. If the discussion section is lengthy, divide it into section headings. All points should be grouped and arranged in an order that is logical and easy to follow. Use headings and subheadings to create a clear structure of material. Use bullet points to present a series of points in an easy-to-follow list. As with the whole report, all sources used should be acknowledged and correctly referenced.

- **Conclusion:** In the conclusion show the overall significance of what has been covered. Emphasise the most important points that have been made in the report or highlight the most central issues or findings of the report. However, no new material should be introduced in the conclusion.

- **Appendices:** Include all the supporting information used that is not published. This might include tables, graphs, questionnaires, surveys or transcripts. Refer to the appendices in the body of the report.

- Example of use of appendices

In order to assess the popularity of this change, a questionnaire (Appendix 2) was distributed to 60 employees. The results (Appendix 3) suggest the change is well received by the majority of employees.

- **Bibliography:** Bibliography should list, in alphabetical order by author, all published sources referred to in the report. There are different styles of using references and bibliographies.

- **Acknowledgements:** The writer acknowledges the assistance of particular organisations or individuals who provided information, advice or help.

- **Glossary of Technical Terms:** It is useful to provide an alphabetical list of technical terms with a brief, clear description of each term. Also include in this section explanations of the acronyms, abbreviations or standard units used in the report.

16.14. CONCLUSION

Imagination extends our experience and thoughts, enabling a personal construction of a world view that lowers our sense of uncertainty. It fills in the gaps within our knowledge enabling us to create mental maps. Imagination enables us to create new meanings that lead to new insights. However argumentative essays always require some research into the subject matter. This helps master basic research skills such as finding considerable sources summarizing relevant research and synthesizing data. It enables us to learn plenty about the subject matter. It enables us to construct arguments more logical, empirical or mixed evidence. A Report also provides a consolidated, factual, reliable, permanent information which facilitates decision making and planning.

16.15. SELF-ASSESSMENT QUESTIONS

1. Compare and contrast the various elements of the argumentative writing.
2. What are the different considerations taken into account in drafting a report?
3. Elucidate different literary styles, voices and approaches in imaginative writing.
4. How do you identify a specific debatable issue to address?
5. How do you think imaginative writing enables us to create new insights?

16.16. EXERCISES

16.16.1. Exercise-I

a. Match the first paragraphs in column A with the last paragraph in column
b. Write a title for each topic

First Paragraphs	Last Paragraphs
…….. 1. When students are having discipline problems at school, I strongly believe that the parents are to blame. Children who are not	a. To conclude, it seems that the only way to improve the quality of our surroundings is to work together to protect the environment. Unless this is done, many cities and towns

well-disciplined at home do not behave properly at school. …….. 2. What can be done to protect our cities from environmental pollution? Over the past decade our cities and towns have become more polluted than ever and this is a trend that looks set to continue. …….. 4. There can be no doubt that television is the sole/only cause of the breakdown/failure of modern society and that it has absolutely no beneficial effect upon a child's development.	will have become uninhabitable within the next fifty years. c. In conclusion, the best solution to the problem is to inform parents about the situation and offer them suggestions on disciplining their children at home. Thus, the child's behavior will eventually improve at school as well. d. The negative role that television plays in the development of a child can be summed up with a quotation from George Mikes, who said "Television is of great educational value. It teaches you while still young how to kill, rob, embezzle, shoot, or poison.

16.16.2. Exercise-II

Read the essay and answer the questions on the model essay.

A difficult problem that is facing society is euthanasia, another word for mercy killing. Thousands of young people are mortally ill because of incurable disease. They are all kept alive in artificial ways. They have no chance to recover completely, but most of the legal systems do not allow doctors to end their lives. However, fatally ill patients should be allowed to die for several reasons.

The first reason is that medical costs are very high. The cost of a hospital room can be as much as a hundred dollars per day and even more. The costs of medicines and medical tests are also high. The family of the patient is responsible for these expenses. Consequently, they would be a terrible financial burden for them for a long time.

The second reason is that the family suffers. The nurses can only give the terminally ill patient minimum care. The family must spend time to care for the special needs of their loved one. They should talk, touch, and hold the patient even though he or she may be in a coma. For example, Karen Quinlan's parents visited her every day even though she was unable to speak or to see. Also, it is very difficult to watch a loved one in a coma because his or her condition does not improve.

The third and most important reason is that the patients have no chance of recovery. They can never lead normal lives and must be kept alive by life – support machines. They may need a machine to breathe and a feeding tube to take in food. They are more dead than alive and will never get better. For example, in 1975, Karen Quinlan became unconscious after the she swallowed some drugs and drank alcohol. She was kept alive by machines. Her parents knew that her body and brain would never be normal. Therefore, they asked the court to allow their daughter to die. The judge agreed, and Karen's breathing machine was turned off. She was able to breathe on her own, but she died nine years later in June of 1985.

In conclusion, because terminally ill patients have no chance to live normal lives, they should be allowed to die with dignity. Therefore, the family should have the right to ask to turn off the life-support machines or to stop further medical treatment.
(Dignity: self-respect, pride)

1. Underline the thesis statement.
2. Underline the topic sentences that give reasons.
3. Circle the transition signals
4. What words begin each of the topic sentences?

_____
_____
_____
_____
_____
_____

5. What is euthanasia?

_____
_____

6. What would be a terrible financial burden for the family? (burden: problem)

_____
_____

7. How does the family suffer?

_____
_____

8. Which sentence expresses the writer's opinion about the right to die?

_____
_____

9. Do you agree with the writer's argument? Why or Why not?

_____
_____

16.16.3. Exercise-III

Read the quote and say what it means to you.

a. The best and most beautiful things in the world cannot be seen or even touched - they must be felt with the heart. --Helen Keller

What do you think Helen Keller is trying to say?

_____
_____
_____

b. Be true to your work, your word and your friend. –Henry David Thoreau

Thoreau has a simple thought full of meaning. Write about it!

_____
_____
_____

16.17. REFERENCES

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Dr. Asha Madhavi Pagadala

LESSON 17
TYPES OF WRITING: NARRATIVE AND AUTOBIOGRAPHY

OBJECTIVES

The objectives of this lesson are to enable the students to

- write personal narratives abut real experiences
- identify the important elements and key aspects of Narrative writing and autobiography writing
- analyse the content and organisation of both the writings
- develop a better understanding of their interests
- read and critique published autobiographies to help understand different types of writing techniques used.

STRUCTURE

17.1. Narrative Writing: Introduction
17.2. Elements of Narrative writing
    17.2.1. Character
    17.2.2. Setting
    17.2.3. Plot
    17.2.4. Conflict
    17.2.5. Theme
17.3. Narrative Techniques
    17.3.1. Narrative techniques in style
    17.3.2. Narrative techniques in Plot
    17.3.3. Narrative techniques in Point of View
    17.3.4. Narrative techniques in tone
    17.3.5. Narrative techniques in characters
17.4. Autobiography writing: Introduction
17.5. Steps for writing Autobiography
17.6. Key pints to be considered in Autobiography writing
17.7. Elements of Autobiography writing
17.8. Autobiography Format
17.9. Conclusion
17.10. Self-Assessment Questions
17.11. Exercises
17.12. References

17.1. NARRATIVE WRITING: INTRODUCTION

Narrative writing relates a clear sequence of events that occurs over time. Both what happens and the order in which the events occur are communicated to the reader. Effective narration requires a writer to give a clear sequence of events (fictional or non-fictional) and to provide elaboration.

The narrative approach, more than any other, offers writers a chance to think and write about themselves. Narrative essays are told from a defined point of view, often the author's, so there is feeling as well as specific and often sensory details provided to get the reader involved in the elements and sequence of the story. The verbs are vivid and precise. The narrative essay makes a point and that point is often defined in the opening sentence, but can also be found as the last sentence in the opening paragraph.

Since a narrative relies on personal experiences, it often is in the form of a story. When the writer uses this technique, he or she must be sure to include all the conventions of storytelling: plot, character, setting, climax, and ending. It is usually filled with details that are carefully selected to explain, support, or embellish the story. All of the details relate to the main point the writer is attempting to make.

17.2. NARRATIVE WRITING: STRUCTURE

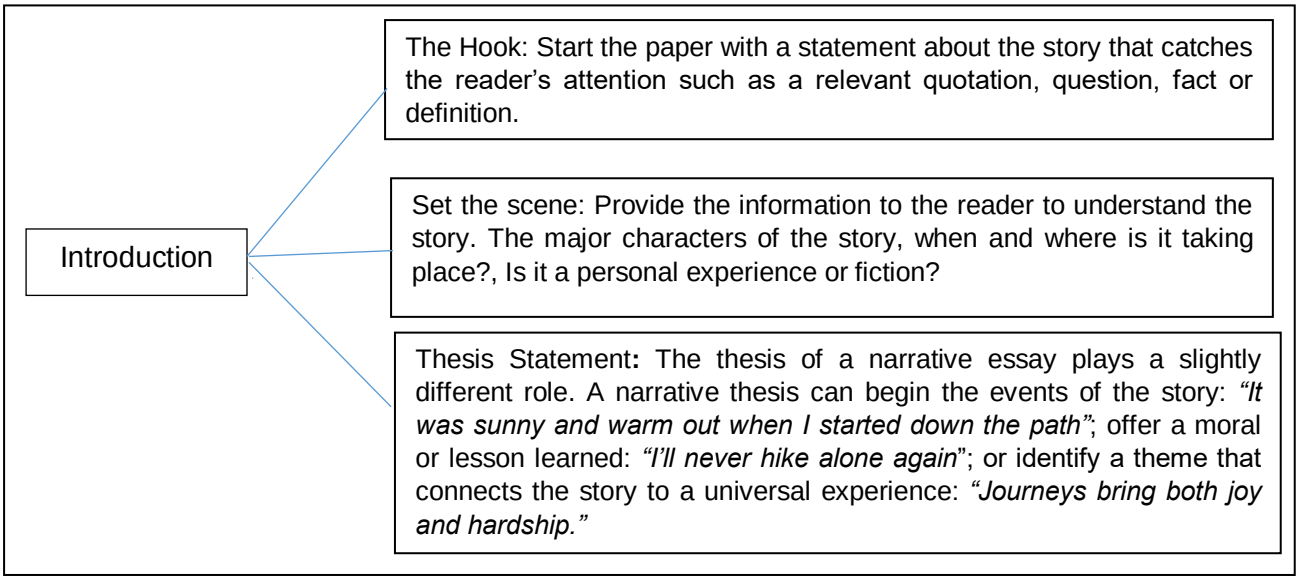
Writing a narrative essay is basically writing a story connected with personal experiences. The key element of a narrative essay is a defined point of view presented in the paper and delivered through sharing emotions and sensory details with the reader. As a narrative essay is always a reflection of a personal experience of the author and that is the reason it often has the form of a story and also often becomes a personal narrative essay.

If the author decides to write a narrative essay in the form of a story, it is crucial to keep in mind the model of storytelling:

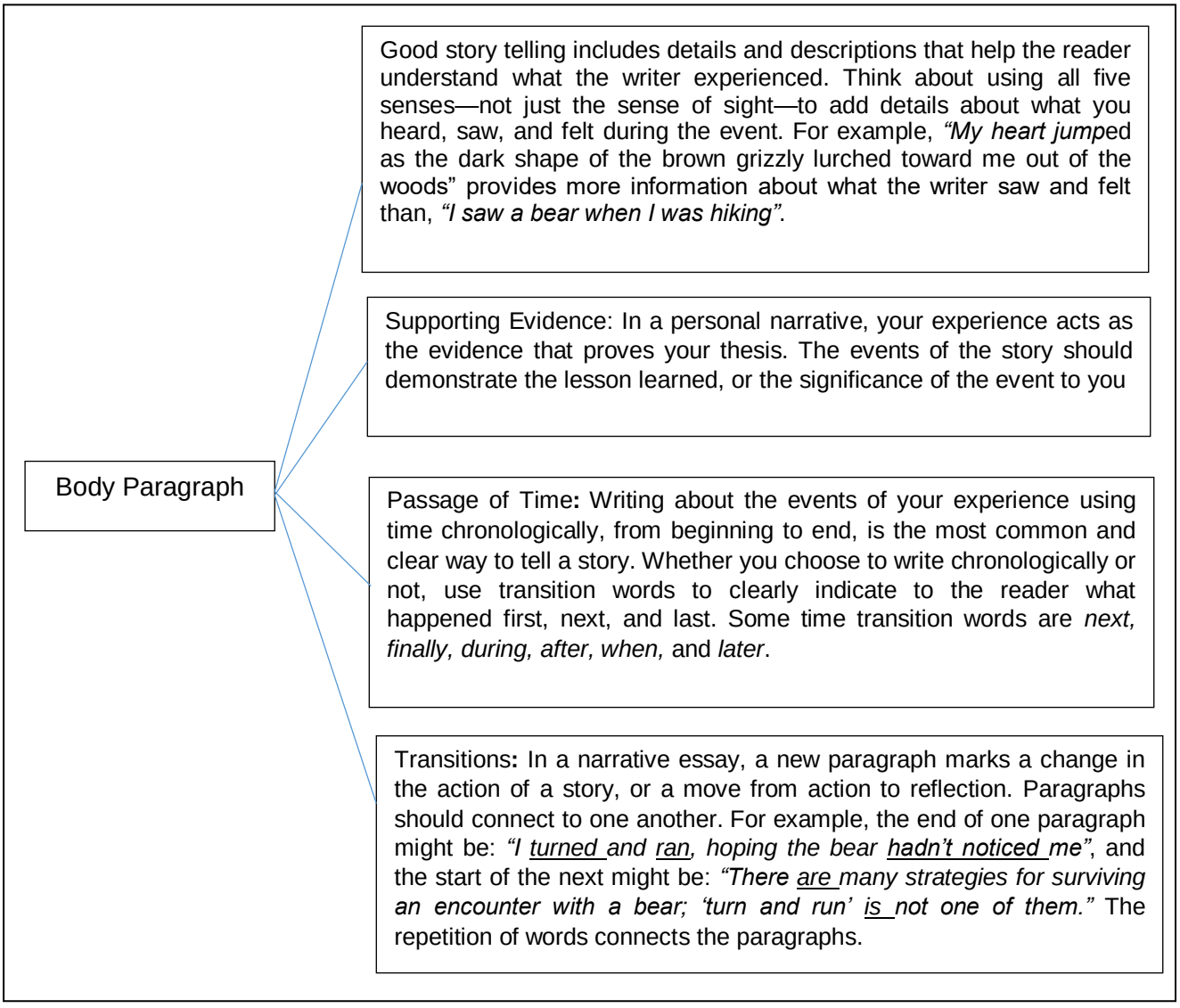
1. Plot
2. Character
3. Setting
4. Climax
5. Ending

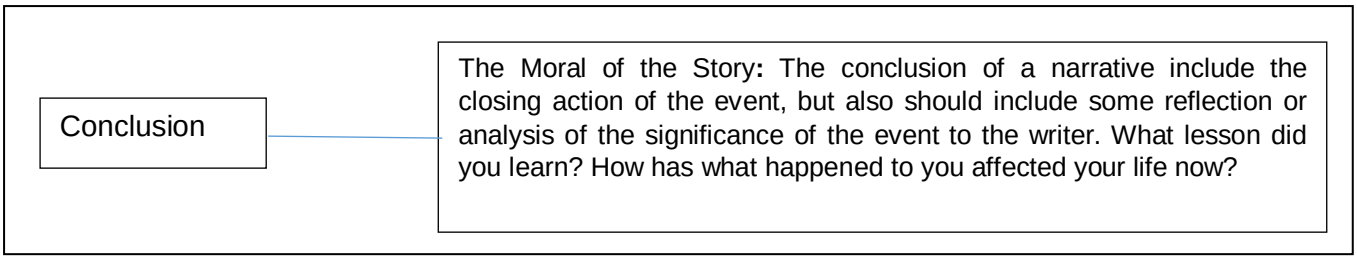
A narrative essay explains the point of view that the author claims in the opening statement and confirms in the conclusion of the paper. A narrative essay is built on two main principles:

1. It has no restrictions considering in what person it should be written. Nevertheless, often it is written from the first person and therefore the “I” sentences are allowed.
2. This type of essay is to make a deep emotional impression on the reader through the technique of using concrete and sensory details as the dominant feature.



Narrative Writing Format: Introduction





Narrative Writing Format: Conclusion

A narrative essay idea can be taken from many sources like books, articles and personal experiences. This is primarily because every single book, article or personal thought has a point of view it tries to deliver to the reader.

17.2. ELEMENTS OF NARRATIVE WRITING

Literary elements in narratives include such things as the setting, plot, theme, style or structure, characters, and perspective, or voice of the story.

17.2.1 Character: A character is a person or sometimes even an animal who takes part in the action of a short story or other literary work.

17.2.2 Setting: The setting of a short story is the time and place in which It happens. Authors often use descriptions of landscape, scenery, buildings, seasons or weather to provide a strong sense of setting.

17.2.3 Plot: A plot is a series of events and characters' actions that relate to the central conflict.

17.2.4 Conflict: The conflict is a struggle between the two people or things in a short story. The main character is usually on one side of the central conflict. On the other side the main character may struggle against the forces of nature, against society, or even against something inside himself or herself.

17.2.5 Theme: The theme is the central idea or belief in a short story.

17.3. NARRATIVE TECHNIQUES

Narratives are works that provide an account of connected events. To put it simply, a narrative is a story. There are many types of literature that are considered narratives, including novels, dramas, fables, folk tales, short stories, and poetry. In addition to literature, narratives are found in cinema, music, and theatre. Narrative techniques provide deeper meaning for the reader and help the reader use imagination to visualize situations. Narrative literary techniques are also known as literary devices.

Types of narrative techniques

There are many literary techniques. Common techniques relevant to style, or the language chosen to tell a story, include metaphors, similes, personification, imagery, hyperbole, and alliteration. Common techniques relevant to plot, the sequence of events that make up a narrative, include back story, flashback, flash-forward, and foreshadowing.

Common techniques relevant to narrative perspective, or who is telling the story, include first person, second person, third person, and third-person omniscient.

17.3.1 Narrative techniques in style

The style a writer uses is seen in the diction, or the language used. Figurative language is a common element in narrative writing.

- **Metaphors and similes:** These are expressions used to compare two things in an effort to help the reader have a better understanding of what the writer is attempting to convey. The difference between a simile and a metaphor is that the simile uses words like 'as' or 'than' in the comparison, while the metaphor does not utilize these words.
- **Imagery:** Imagery creates visuals for the reader that appeal to our senses and usually involves figurative language: 'The bar was a dark, gloomy eyesore.' This statement appeals to our senses to help us visualize and feel the negative aspects of this location.
- **Personification:** Personification is seen when an inanimate object is given human or animal-like qualities, like, 'The stars danced in the sky.' We know stars cannot dance. This statement is an attempt to help the reader have a better picture of how the stars appeared to move in a dancing fashion.
- **Hyperbole:** Hyperbole is an over-exaggeration to make a point. For example, 'My purse weighs a ton' is not meant to be in the literal sense but is meant to help the reader understand the excessive weight of the purse.
- **Alliteration:** Alliteration is seen when the writer uses the same letters together in a sentence. Here is a classic example: 'Peter Piper picked a peck of pickled peppers.' Some writers use alliteration to help readers remember phrases or concepts, while some writers simply use this technique because it is 'catchy' and appealing to readers.

17.3.2. Narrative techniques in plot

When we think of the common techniques relevant to plots, we think of a certain sequence of events. When writers put a story, or sequence of events, into language, it’s called a narrative. However, writers aren’t bound to tell the story chronologically. The “plot” is the meaningfully organized structure in which the writer presents the story. According to Aristotle’s “Poetics,” good plots should have a beginning that draws readers into the main action and makes them want to know what’s next, a middle that follows from the beginning and needs further action to satisfy readers and an end that leaves readers with a sense of completion. Aristotle writes that plots should also be unified -- readers shouldn’t be able to remove any part of the text without losing crucial meaning. To present the events, writers use back-story, flashback, flash-forward, and foreshadowing.

- **Backstory**

Backstory is used when the author feels it is important for the reader to know something that has happened prior to the actual events described in the narrative. For example, in the story of *Cinderella*, we learn that Cinderella's father has lost his wife and married another woman who has two other daughters. This is important for us to understand why Cinderella is treated so differently from the other daughters. We don't actually experience this event in the story. Instead, the narrator gives us this 'backstory' just before the actual first event that we do experience.

- **Flashback**

Flashback is used when the narrator or the main character takes the story back in time, and the events go back and forth between the past and the present. Two examples of this include the narratives from *The Notebook* and *Forrest Gump*. The narrators often jumped back and forth between several events that occurred in the past to the present. Another example is R.K. Narayan's novel The Guide.

- **Flash-forward**

Flash-forward is seen when the writer allows the reader to see future events. This might be something experienced by the character or it could be future circumstances and situations. *A Christmas Carol* features a popular example 3 of flash-forward, when the Ghost of "Christmas Yet to Come" allows Ebenezer Scrooge to see how the future would be without

17.3.3 Point of View

Point of view is the perspective the author chooses to use when writing a story. It determines who is telling the story and how it is being told. First person or direct narration is told from the point of view of the storyteller. Third person omniscient or frame narration allows the reader to see the viewpoint of all individuals in the story, including information other characters may not know. Most narratives will maintain one POV throughout the entire story, but some authors use POV shift as a writing technique to provide the reader with more detailed information or a different understanding.

17.3.4 Tone

Tone is the way in which a writer expresses himself in a story, using diction or word choice and imagery. Often authors convey tone through the style of their writing. Tone helps the author communicate his feelings towards particular issues and regarding certain characters. This in turn helps the reader determine how to feel about the subject matter.

17.3.5. Characters

Most narratives center on one or more characters. Characters are shaped by what readers see them do and say, and so narrative techniques surrounding characters are related to those surrounding plot, point of view and style. As M. H. Abrams notes in *A Glossary of Literary Terms*, readers interpret the characters' speech and actions to determine their "particular moral, intellectual, and emotional qualities." In most narratives, characters are well developed, or "round": readers understand their motivations and can think of them as complex, real people.

17.4. INTRODUCTION: AUTOBIOGRAPHY WRITING

Biography means the story of someone's life. "Auto" means about oneself: so the word means the life story of the person writing the life story. Only one person can write an autobiography: the person whose story is being told.

Writing one's own life story is a difficult task, and is usually left for the latter part of one's life, when a substantial term of living has been completed, and there is a long story to tell.

There must always be a reason to write an autobiography: these are stories not usually attempted by people who live ordinary, mundane lives. In general, people who have suffered some unusual misadventure or trauma, people who have achieved greatness, or people who have committed outstanding mistakes or endured extreme hardships have stories valid enough to write about in an autobiography.

There is no set pattern or plan to writing an autobiography: the story can take any form, as long as it is written expressively and in an informative or entertaining way.

17.5. STEPS FOR WRITING AN AUTOBIOGRAPHY

The most accepted format for an autobiography is chronological. This means writing the life story in the order in which it happened. One starts with a bit of background of parents and family, and proceeds from the time of one's birth.

- Consider your whole life. Think about how you have lived it. Try to remember the important times, and the achievements and adventures or mishaps that shaped it.

- Make a list of all the events, incidents, and accidents that you would like to mention. Make a list of people who were – or still are – involved in your life. Add substance to the list by writing a brief description of each person, event, accident, misfortune, lucky strike, and occasion you can remember. A plan must be created from the result of this summary.

- Hold meetings with relatives and friends, who can remind you of events and people you might have forgotten.

- Gather as much information as you can in the way of photographs, letters, paintings, mementos, souvenirs, personal belongings, recordings, and other audio, visual, or personal material. These make for useful memory triggers; and will elicit stories.

- Reserve a long time to cover all the talking, listening, and reading you might have to do to put together an account of your whole life. Although you know it all well yourself, the aim is to make your knowledge and interpretation sound fresh and interesting to those who will read it.

- Take plenty of notes and start to draft the story using a fresh perspective for the anecdotes and narratives you have gathered.

- As with other writing, it is always wise to draft the introduction and first chapter last. This method provides the opportunity to introduce your work in an appropriate way, and devise an absorbing and well-written autobiography.

17.6. KEY POINTS TO CONSIDER IN AUTOBIOGRAPHY WRITING

- An autobiography is a personal document to write. The motivation behind it might be to leave your story to your descendants, to entertain the family, or to put on record some unusual achievement or escapade.

- It takes months, if not years, to put a whole life into words. It also takes a lot of careful thought and cautious deliberation. Telling the story as it happened might be the easiest way, but it is also possible to work in flashbacks or vignettes.

- Places, people, and time are all important to get right in an autobiography. There are also opinions, attitudes, feelings, decisions, and resolutions that might be difficult to write about without becoming overly emotional. Taking the occasional break might relieve stress.

- An autobiography cannot avoid the mention of family members and friends. No one lives a life of complete isolation. It is vital to ask permission to mention incidents, events, cases and procedures that involve others.

- It is inevitable that someone is hurt, insulted, or offended by the content you write. Try to lessen the impact of what you write in two ways: by making the person aware of what you are writing and how you are framing the context and connections; and the second way is by using the most diplomatic and tactful explanatory language you can.

- Use your genealogical information to depict your life accurately in the context of who your family and antecedents were, the locations in which they originated, and information about their lives – since without them, you would not have a story to write.

17.7. ELEMENTS OF AUTOBIOGRAPHY WRITING

Writing an autobiography for each person is a distinctly individual experience but there are some topics that are essential to cover. It is also a very difficult task to write about one's life coherently because there are so many events and memories to sift through.

Autobiographies are about more than simply listing a series of events that occur over the period of a lifetime. Including these elements would capture the history of life and share what it felt like to have those experiences.

However, utilizing a basic layout of autobiography, one can still explore their history while presenting their memories in a format that will allow their stories to shine.
Some topics to be covered are

- **Birth**
- **Heritage**
- **Education**
- **Career**
- **Community & Leisure**
- **Life Lessons**

➢ **Birth**

The earliest events in life can be the most influential in adult life. Begin writing autobiography from the moment you were born, or start with a significant moment in your life that has shaped who you are today, recalling your childhood experiences can jumpstart your power to recall events and provide deeper insight as you explore your roots.

✓ Information to include
- Your full name
- Your date of birth
- Place of birth
- Mother's maiden name
- Mother's birth date
- Mother's place of birth
- Father's name
- Father's birth date
- Father's place of birth
- Sibling(s) names
- Siblings(s) birth dates

✓ Questions to ask yourself
- What was your neighborhood like? Did you grow up in the suburbs? In a rural area? In a large city?
- What do you remember most about your neighbors?
- What memorable childhood events happened during this time?
- What was your home life like?
- Who were your childhood friends?

➢ **Heritage:**

You are who you come from your ancestors and their experiences can have a great impact on who you are and how you were brought up.

Exploring your nationality, your family's culture, and their religious and spiritual beliefs can provide insight into who you are and what your goals are in life.

✓ Information to include
- Paternal grandfather's name
- Paternal grandfather's date and location of birth
- Paternal grandfather's nationality
- Paternal grandfather's languages spoken
- Paternal grandmother's name
- Paternal grandmother's date and location of birth
- Paternal grandmother's nationality
- Paternal grandmother's languages spoken

✓ Questions to ask yourself
- Describe any religious or cultural traditions your family followed when you were growing up.
- How did these traditions influence you?
- Do you still follow those traditions today?

➢ **Education**

The friendships and experiences you have at school can shape the person you become and have a lasting impact throughout your life. When thinking about your school days, try recovering any accomplishments, memorable events or influential people who came into your life during these times.

✓ Information to include
- Names and locations of your grammar school(s)
- Names and locations of your high school(s)
- Names and locations of your post-secondary school(s)/college(s)/university
- Areas of interest or expertise
- Accomplishments, awards, and honors

✓ Questions to ask yourself
- Who were your classmates?
- What circles did you run in? Were you a jock? An arts student? A science enthusiast? How does this reflect your interests today?
- Which teachers or coaches left an impact on you?
- Who did you look up to as a mentor? What did you learn from him or her?
- What extracurricular activities did you take part in?
- What music, fads, and fashion do you remember from these days? Which ones did you adopt?

➢ **Careers & Occupations**

Starting a career is a momentous occasion and can change one's life in many ways. Experiences in the workplace not only shape who you are but they can affect other aspects of your life.

✓ Information to include:
- Company name and position at your first job
- Other jobs you had
- Jobs you would like to try

✓ Questions to ask yourself
- What did you want to be when you grew up?
- Did your wish ever come true?
- What was your first job? What other jobs did you hold?
- Did you leave or quit any jobs?
- Were you ever fired or promoted?
- Did you have any work experiences at your job that changed your life? What were they?
- Did you ever receive any notable awards or recognition at any of your jobs?

➢ **Community and Leisure**

Archery competition Community organizations and leisure activities can provide enriching experiences which help you to grow and change. Whether you spend your time doing hobbies or sports with your family or friends, the way you spend your free time can show much about your personality and character.

✓ Information to include
- Hobbies you enjoy
- Sports you play
- Names of clubs or associations you belong to
- Trips you have taken

✓ Questions to ask yourself
- Did you take family trips or vacations as a child?
- What do you like to do in your spare time?
- How did you become interested in these activities?
- Do you belong to any church?
- Do you volunteer for any organizations or belong to any clubs?
- Did you have any family pets growing up? Do you own pets now?

➢ **Lessons and Wisdom**

Whether you are 15 or 50, the experiences you have had in your life helped you to learn and grow. Passing that wisdom on to others through your personal memoirs can help them to learn the same lesson and to create a bond of shared experiences.

✓ Information to include
- List the most memorable, joyous times in your life.
- List any sad or tragic times you have faced.
- List any times you feel you were wrong or made a mistake.
- Describe a time in your life when you felt proud of yourself.

✓ Questions to ask yourself
- What lessons did these memorable moments teach you?
- What people were influential to you in these moments?
- How have you grown as a person?
- What is the biggest change you have seen in yourself?
- What is the biggest lesson you have learned so far in your life?

Using an autobiography format is a good way to stay on track as you write out your life story. A structured format ensures that all the vital details are included.

17.8 AUTOBIOGRAPHY WRITING: FORMAT

The autobiography format is simple and easy to use, but the actual writing process can be a lot more frustrating. Hence, spend many hours brainstorming ideas and memories in great detail before starting to write.

Sample Autobiography Format

➢ **Title**

Write the title or prospective title in underlined bold font across the top of word processing document.

➢ **Dedication**

Decide who you would like to dedicate your work to before you start. Someone who has inspired you to become who you are today, maybe someone who has encouraged you to take the initiative or simply a special person that you would like to mention who has made a significant impact on your life.

➢ **Table of Contents**

Compile your table of contents and index.

- **Acknowledgements**
  This is the place to thank everyone who has helped you compile your autobiography from start to finish and it is where you express your gratitude and appreciation in a few carefully crafted words.

- **Foreword**
  The foreword is the place to jot down your reasons for writing the autobiography; what you hope to achieve from it and what you hope others will benefit by reading it. It is a good idea to write down some brief thoughts in this section before you start to help keep you focused throughout the writing process.

- **Introduction**
  Introduction needs to grab attention, create interest and keep the audience reading. Hence has to be planned meticulously.

- **Body**
  Create a series of chronological headings and sub headings in the autobiography outline. Write the autobiography based on locations if you have been stationed at many different places throughout your life. Write about one specific event that has been the turning point in your life. Use other common threads to link your body together in an interesting fashion. Include one or two relevant subheadings under each point. Expand your list with all the relevant material you can remember under each section, include names, dates, experiences etc.

- **Conclusion**
  Your final thoughts. Look back on your completed works, think about what you have learnt from the experience and how it has moulded and shaped you. Tie it together in an interesting fashion to provide the perfect ending.

- **Memorabilia**
  To round off a perfect autobiography and highlight special moments include some memorabilia such as pictures of family heirlooms, medals, letters, photos etc. that capture special moments. Snippets of memorabilia can also be spread throughout the book to add some colour and interest.

- **Index**
  Compile your table of contents and index.
  Using an autobiography format is quick and easy and helps to construct thoughts and ideas quickly and easily from start to end.

17.9. CONCLUSION

Narrative and autobiography writing is all about personal experience. They provide an opportunity to get to know and understand ourselves better. One of the best ways to reveal who we are is to write about how we became aware of something, gained a new way of seeing the world, a new insight. While such awareness can occur for apparently unexplainable reasons, it most often happens when we encounter new ideas or have experiences that change us in some way. During this process of writing we will learn ways to

articulate personal experience to inform and entertain others. It provokes human interest and spark our curiosity drawing close to a story teller.

17.10. SELF-ASSESSMENT QUESTIONS

1. What information do you provide in writing an autobiography?
2. How can you describe yourselves to others?
3. Why do people write biographies?
4. Describe various techniques of narrative writing.
5. What are the different elements of narrative writing?

17.11. EXERCISES

17.11.1. Exercise-I

An Embarrassing Incident

Where I grew up, the rules for family life are very strict. I had five brothers and five sisters, and we spent a lot of time with our relatives. My parents taught us we should respect grandparents more than anyone in the world because grandparents had lied the longest. They had more knowledge about life, and no matter what they said, even if it did not make sense they were right. We were taught that to hug or kiss grandparents was disrespectful and that we should greet them by kissing their hand. I was young and I thought that everyone lived and taught just as I did. Well, I soon found out this is not true.

One day, an American friend invited me to her birthday party. I was very excited but at the same time very nervous. I wanted her family to like me and I wanted to use my best manners.

Slowly, I walked up to the house and rang the bell. My friend came running out with a big smile, telling me she was happy that I came. Then she let me in and introduced me to her parents. They smiled and said hello. Later she said, “Come here, I want you to meet my grandpa.” I followed her into the living room where her grandparents were sitting. She introduced us, and he reached out his hand. He was going to shake hands, but I thought he was expecting me to kiss his hand, so I did. He pulled his hand away and looked at me in a strange way as if he did not like what I had done. Everyone else in the room looked at me, and my friend started laughing. I was very confused. I sat down and tried to figure out what had happened. Just then, a little boy ran to my friend’s grandfather and jumped on his lap.

The little boy started to hug and kiss the grandfather. When I saw this, I got up and took the little boy by the hand and said, “No.” I guess I said it pretty loudly because the room became very silent and all eyes were on me.

The next day at school my friend asked me why I kissed her grandfather’s hand and why I told the boy to get away from his grandfather. I explained my custom to her and she explained hers to me. Finally, I learned that good manners are not always the same in different countries. Fortunately, my friend and I stayed very good friends.

Analise the essay

A. Respond to the essay answering the questions below in full sentences

1. What background information do you learn about the writer? Why is this information important to understand the story?

_____
_____
_____

2. What is the main event or action in the story?

_____
_____
_____

3. What does the writer learn?

_____
_____
_____

a. Examine the organisation of the essay answering the questions below.

1. Underline the hook. Is it one sentence or two?

_____
_____

2. Underline the sentences that give you background information. What do you learn from this information?

_____
_____

3. Underline the thesis statement. Is it one sentence or two?

_____
_____
_____

4. Reread the body of the paragraph. Circle one or two details that you like.
5. Circle any words that help you visualise the event more clearly.
6. Reread the conclusion. Underline the sentences that explains what the writer learnt.
7. Rewrite the author's conclusion in your own words.

_____
_____
_____
_____

b. Writing an outline

Now think of any incident in your life. Brainstorm your ideas and review your free writing exercise. Then use the form to write an outline for your essay. Write your outline in a note form.

Introduction

Think of a hook that will engage the reader.

_____
_____
_____

Think of relevant background information your reader will need to understand the story.

_____
_____
_____

Thesis statement

_____

_____

_____

Body Paragraph

Give the events of your narrative in the order in which they happened. Make a note of any words connected to the story.

_____
_____
_____
_____
_____
_____

Conclusion

What did you learn from the event?

_____
_____
_____

17.11.2. Pick a historical figure who has written his or her life story and about whom one or more biographies have been written. Read the life narratives and biographies against one another and explore the different kinds of subjects represented in the two modes of life writing**.**

17.11.3. Write a narrative of your own childhood: then research the history of childhood at the time of your childhood. Rework your autobiographical narrative to reflect and critically evaluate the historical moment of its place and culture.

17.12. REFERENCES

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Dr. Asha Madhavi Pagadala

LESSON 18
IDENTIFYING THEME, TONE AND REGISTER

OBJECTIVES

The objectives of this lesson are to enable the students to

- Understand the importance of Reading skills
- Understand the process of literary English/Rhetoric
- Make them aware of themes in different types of texts
- To appreciate use of language for special thematic effect
- Know the importance of formulation of ideas
- Understand the analysis of texts while reading
- Make them aware of critical reading practice

STRUCTURE

18.1. Introduction
    18.1.1. Literary English/Rhetoric
18.2. Definitions
18.3. Identification of Theme
    18.3.1. Examples
    18.3.2. Identifying Theme/ Answers
18.4. Author's Purpose
18.5. Identifying Tone
    18.5.1. Tone in Texts
    18.5.2. Tone Examples
18.6. Identifying Register
    18.6.1. Register in Texts
    18.6.2. Genre and Subgenre
18.7. Conclusion
18.8. Self-Assessment Questions
18.9. Exercises
18.10. References

18.1. INTRODUCTION

The term literary English is a certain characteristic form which distinguishes it from other writing. It has a special effect on readers/hearers which as we understand is different from other discourses. Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings of a text. It generally has the purpose of commenting on quality and meaning in a text. The whole purpose is usually for understanding and interpretation.

18.1.1 Literary English/Rhetoric

Rhetoric is a technique of using language effectively and persuasively in spoken or written form. It is an art of eloquence, which studies and employs various methods to

convince, influence or please an audience. Rhetorical figures or devices are employed to achieve particular emphasis and effect. Rhetorical devices, however, are different from "figures of speech". Wherever and whenever a figure of speech is used in written texts and speech, it alters the meanings of words. For example, the' metaphor' used in the expression "He is a lion," is a complete changed form of a simple idea "He is brave." Try to compare this example to the use of a rhetorical device in the example below:

"I am never ever going to rob anyone for you and never, never ever give in to your sinful wish". The repetition in the above example does lay emphasis on the statement but does not alter the sense of it. Use of rhetoric in literary English is common; for instance, Walt Whitman in his poem *Crossing Brooklyn Ferry* uses anaphora:

Flood-tide below me! I watch you, face to face;
Clouds of the west! sun there half an hour high! I see you also face to face.
Anaphora is a device where the same word or phrase is repeated at regular intervals to achieve a rhetorical effect.

18.2. DEFINITIONS

There are several ways in which 'theme' 'tone' and 'register' have been understood.

Theme: According to Katie Wales in *A Dictionary of Stylistics*, theme is the 'point' of literary work, the main idea from which we infer our interpretation of the PLOT, IMAGERY and SYMBOLISM, etc. It is the message or central idea to convey the writer's purpose in it.

Tone: Refers to a particular type of voice that combines with particular emotions or feelings of a mental state of being. For instance, a tone ironic as opposed to the casual tone used by the narrator for intended effect.

Register: It refers to varieties of language use in contrast with dialects which are known as varieties according to user. Register is particularly set by vocabulary differences; either by particular use of words or by the use of words in a particular way. In short, it is used to show language depicted from the point of view of its use.

18.3 IDENTIFICATION OF THEME

Theme is the main, underlying, and intense idea of a work of literature. It is the idea the writer wishes to convey about the subject—the writer's view of the world or a revelation about human nature. A writer presents themes in a literary work through several ways. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its themes. Theme in Jane Austen's *Pride and Prejudice* are matrimony, love, friendship, and affection. The whole narrative revolves around the core theme of matrimony.

Theme/ Main Idea/Discussion

The main idea of a passage for reading is the central thought or message. In contrast to the term *topic*, which refers to the subject under discussion, the term *main idea* refers to the point or thought being expressed. The difference between a topic and a main idea will become clearer to you if you imagine yourself overhearing a conversation in which your

name is repeatedly mentioned. When you ask your friends what they were discussing, they say they were talking about you. At that point, you have the topic but not the main idea. Undoubtedly, you wouldn't be satisfied until you learned what your friends were saying about this particular topic. You would probably ask them until you knew the main idea, that is, exactly what they were saying about your personality, appearance, or behavior. The same principle applies to reading.

Reading Tips:

1. As soon as you can define the topic, ask yourself "What general point does the author want to make about this topic?" Once you can answer that question, you have more than likely found the main idea.
2. Most main ideas are stated or suggested early on in a reading; pay special attention to the first third of any passage, article, or chapter. That's where you are likely to get the best statement or clearest expression of the main idea.
3. Pay attention to any idea that is repeated in different ways. If an author returns to the same thought in several different sentences or paragraphs, that idea is the main or central thought under discussion.
4. Once you feel sure you have found the main idea, test it. Ask yourself if the examples, reasons, statistics, studies, and facts included in the reading lend themselves as evidence or explanation in support of the main idea you have in mind. If they do, your comprehension is right on target. If they don't, you might want to revise your first notion about the author's main idea.
5. The main idea of a passage can be expressed in any number of ways. For example, you and your roommate might come up with the same main idea for a reading, but the language in which that idea is expressed would probably be different. However, when you are asked to find the *topic sentence*, you are being asked to find the statement that expresses the main idea in the author's words. Any number of people can come up with the main idea for a passage, but only the author of the passage can create the topic sentence.
6. If you are taking a test that asks you to find the *thesis* or *theme* of a reading, don't let the terms confuse you, you are still looking for the main idea.

18.3.1. Examples

Exercise 1

Directions: Read each passage. Then circle the letter of the statement that effectively sums up the main idea.

1. A number of recent books with titles like *Raising Cain*, *Real Boys*, and *Lost Boys* all focus on the same issue: Today's teenaged boys are feeling more anxiety than ever before about their physical appearance. Bombarded by advertising featuring well-muscled, semi-clad young men, teenage boys are experiencing what teenage girls have been coping with for years. They are afraid that they cannot possibly live up to the media's idealized image of their gender. Young boys below the average in height, weight, or both suffer the most. Often, they are brutally teased by their brawnier peers. Some react to the ridicule by heading for the gym and lifting weights. Yet even those who successfully "bulk up" don't like feeling that they are considered worthless if they lose their hard-won muscle tone. Others, convinced that no amount of body building can help, often withdraw from social contact with their peers. This is their way of avoiding taunts about their size or shape. Still, they are understandably angry at being badly treated because of their body type. Although school psychologists generally

recognize that boys today are having severe body image problems, they are at a loss about what to do to solve those problems.
Main Idea

a. More than in previous generations, teenaged boys are getting into body building.
b. Teenaged boys today are showing more anxiety about their physical appearance than did boys of previous generations.

2. In 1997, the U.S. Consumer Products Safety Commission reported that skateboarding injuries were up by 33 percent. Mountain climbing injuries were also up by 20 percent. Similarly, snowboarding injuries showed an increase of thirty-one percent. By all accounts, many Americans are having a love affair with risky sports; as a result, they are injuring themselves in ever greater numbers. One reason for the growing participation in risky, or extreme, sports has been put forth by Dan Cady, a professor of popular culture at California State University. According to Cady, previous generations didn't need to seek out risk. It was all around them in the form of disease epidemics, economic instability, and global wars. At one time, just managing to stay alive was risky, but that feeling has all but disappeared, at least for members of the privileged classes. To a degree Cady's theory is confirmed in the words of adventure racer Joy Marr. Marr says that risk has been "minimized" in everyday life, forcing people to seek out challenges in order to prove themselves. (Source: Karl Taro Greenfield. "Life on the Edge." *Time*. September 6, 1999, p.29).
Main Idea

a. According to Professor Dan Cady if California State, many Americans yearn for the days when just staying alive was a difficult task.
b. More and more Americans are taking up high-risk sports; as a result, injuries from these sports are increasing.

Exercise 2
Directions: Read each passage. Then complete the main idea statement begun on the blanks that follow the paragraph.

1. In several states across the nation, there has been successful drive to end "social promotion." In other words, children who do not achieve the required score on a standardized test will no longer be promoted to the next grade. Instead, they will have to repeat the grade they have finished. Yet despite the calls for ending social promotion--many of them from politicians looking for a crowd-pleasing issue--there is little evidence that making children repeat a grade has a positive effect. If anything, research suggests that forcing children to repeat a grade hurts rather than helps their academic performance. In 1989, University of Georgia Professor Thomas Holms surveyed sixty-three studies that compared the performance of kids who had repeated a grade with those who had received a social promotion. Holms found that most of the children who had repeated a grade had a poorer record of academic performance than the children who had been promoted despite poor test scores. A similar study of New York City children in the 1980s revealed that the children who repeated a grade were more likely to drop out upon reaching high school. The call to end social promotion may have a nice ring to it in political speeches. Yet there is little indication that it does students any real good.

Main Idea: Across the country, many states have abolished the policy of "social promotion"

2. During World War I, a number of severe shortages alerted the world's scientists to the need for synthetic, or man-made materials. Thus by 1934, a research team headed by Wallace H.Carothers had developed the first synthetic fiber, called nylon. As it turned out, the development of nylon had a surprisingly profound effect on world affairs. True, it's first use was in fashion, and in 1939, the Dupont company began marketing sheer nylon hose for women. Nylons were a spectacular hit and sold off the shelves almost immediately. But they disappeared with the coming of World War II, as nylon became essential to the war effort. It was used in everything from parachutes and ropes, to insulation and coat linings. Sadly Carothers never witnessed the impact of his creation. He committed suicide two years before the first pair of nylons ever went on sale.

Main Idea: In 1934, Wallace H. Carothers developed nylon, the first synthetic fiber

Exercise 3

Directions: Each paragraph is followed by a statement of the main idea that is not quite accurate or precise enough. In other words, it almost—but not completely—sums up the main idea. Revise each statement to make it more effectively express the main idea.

1. Over the last two centuries, America's soldiers have been given several nicknames, among them "yanks," "grunts," "doughboys," and "Johnny Reb." However, none of those nicknames has had the staying power of the nickname "G.I." Derived from the words "government issue," the term "G.I." emerged in World War II and gave birth to its own masculine and feminine forms, "G.I. Joe" and "G.I. Jane." It was even attached to one of the most famous educational bills in American history, the G.I. Bill. At one point, the military tried to rid itself of the name G.I. claiming that it dehumanized the people to whom it referred. Military manuals and pamphlets began substituting the supposedly more favorable term "service members." But the public would have none of it. Newspapers, radio, television, and most importantly, World War II veterans themselves clung to the nickname. Particularly for the veterans of World War II, being a G.I. was a badge of honor, and they were not about to give up the name.

Imprecise Main Idea: Throughout the last two centuries, America's soldiers have been given many different nicknames.

Revised Main Idea:

2. While she lived, the Mexican painter Frida Kahlo was known mainly as the wife of the famed muralist Diego Rivera. Yet in the decades since her death, Kahlo has become hugely famous in her own right and is probably now better known than her husband. In 1990, Kahlo became the first Mexican artist to break the one million mark at an auction. The vivid, self-portraits that Kahlo created in the thirties and forties continue to be widely sought after by collectors willing to pay high prices for her paintings. Although Kahlo is often described as a painter intent on exploring her own personal reality, many of her paintings include references to Mexico's political and social history. It's not surprising, then, that in 1985, the Mexican government publicly proclaimed her work a national treasure.

Imprecise Main Idea: Unfortunately, the painter Frida Kahlo spent her life in the shadow of her famous husband, the muralist, Diego Rivera.

Revised Main Idea:

18.3.2. Identifying Theme/Answers

Directions: Determine what the theme is for each story and explain your answer. Remember, a theme is a lesson or message in the story. **Write in complete sentences**.

1. Katie Clean invited Messy Missy to her house to work on their biology project, but Katie Clean had no idea what a visit from Messy Missy entailed. First of all, it was raining and Messy Missy neither bothered to take her boots off nor thoroughly wiped them on the doormat. Then Messy Missy ate a bag of hot chips on Katie Clean's white bedspread without asking, and Messy Missy is a sloppy eater, so hot chip powder got all over the bedspread. Katie Clean tried to be polite and ignore Messy Missy's sloppy behavior, but then Messy Missy threw her chip wrapper on the floor. Offended, Katie Clean pretended that she was sick and asked Messy Missy to leave. The next day Katie Clean asked the teacher if she could work by herself. After explaining her situation, the teacher allowed Katie to work alone. Messy Missy would have finished the assignment by herself, but she spilled grape soda all over her assignment.

What is the theme of the story? Answers may vary. Respect other peoples' property. Choose your partners carefully.

What happens in the story that leads you to believe this? Missy ruins Katie's property and had to work alone.

2. Money Mark was born rich. He never had to work a day in his life and he got everything handed to him on a silver platter. When he was six, Money Mark wanted to go to a basketball game. His father paid the starting five of the Bulls and Celtics to play a private game of Nerf-ball in Money Mark's bedroom. When Money Mark turned thirteen, he wanted to start a band. His father hired the Rolling Stones to play with him every Saturday at the family's private concert hall, though his family was never there. By the time he was twenty-one, Money Mark was bored with life. He was surrounded by a bunch of possessions that he didn't appreciate and Money Mark could find nothing new or exciting in his life. Despite his vast wealth, Money Mark never found happiness. Penny Petal was born poor. Her family hardly had anything to eat, but they loved each other. Penny Petal appreciated every thing she got. When she was six, her father walked her around the United Center before the Bulls played the Celtics. She was excited by the crazy fans and feeling in the air. She looked forward to the day that she could see a real game. When she was thirteen, she learned to play the buckets. She was an extremely talented musician, a natural percussionist, and everyone on the block loved the rhythms that poured from her palms. By the time she was twenty-one, Penny was a successful businesswoman. Now she had everything that she had ever dreamed of and she truly loved to share her wealth and happiness with her family who supported her through all of the hard times.

What is the theme of the story? Answer may vary. Money doesn't buy happiness. You don't appreciate the things for which you don't work.

What happens in the story that leads you to believe this? Mark was rich but miserable. Penny was poor but happy.

3. Tammy and Sammy were both students in Mr. Morton's reading class. Mr. Morton wasn't too strict about deadlines, and Sammy took advantage of that. He did all of his homework in

his other classes but never bothered to complete Mr. Morton's reading assignments, figuring that he could complete them later. Tammy, on the other hand, completed each assignment Mr. Morton assigned the night that he assigned it. She had to stay up a little later, but she didn't want to get a penalty for turning in her reading work late. Tammy knew reading was a core subject and that she had to keep "C" average for the entire year or she would have to go to summer school. When the end of the quarter came, Tammy and Sammy had both planned on going to the Enchanted Castle amusement park, but Mr. Morton called Sammy's mother, and she grounded Sammy until he turned in all of his work. That weekend was horrible for Sammy. He stayed up until 2:00 AM each night and still couldn't complete all of the assignments. The whole while, Tammy had a great time eating pizza at Enchanted Castle, watching movies late at night, and enjoying her weekend free of stress and pressure. At the end of the quarter, Sammy was lucky to squeak by with a "C" minus in reading while Tammy earned an "A." Sammy still hasn't learned his lesson and probably won't complete this activity either.

What is the theme of the story? It is better to do things right the first time. Work hard, play hard.

What happens in the story that leads you to believe this? Sammy blew off his work but it caught up with him.

4. Mr. Pig and Mr. Dog were hanging out at the food court of the animal shopping mall. Mr. Pig was eating a huge feast of pizza and drinking a large jug of fruit punch and Mr. Dog was watching him eat. "Hey, Mr. Pig. If you give me a slice of your pizza, I'll let you have the next bone I find." Mr. Pig declined, even though it hurt his stomach to eat the last three slices of pizza. "I'm sorry, Mr. Dog," Mr. Pig said, "but I paid for this pizza and it's all mine." Mr. Dog sighed and waited for Mr. Pig to finish, and then they left the animal mall together. On the way out, a hunter spotted them and gave chase. Mr. Pig normally could have escaped the hunter but since he was weighed down by such a large meal, Mr. Pig collapsed and the hunter killed him. Mr. Dog easily escaped. Later that night while returning to the scene, Mr. Dog caught the scent of something delicious and began digging around a trash can. He found a large ham bone with lots of meat and marrow still stuck to the bone. Mr. Dog happily ate.

What is the theme of the story? It is better to share. Don't be greedy.

What happens in the story that leads you to believe this? Mr. Pig died because of his greed. Had he shared with r. Dog, he might have escaped.

5. In his sophomore year of high school, Michael Jordan tried out for the varsity basketball team at Laney High School in Wilmington, North Carolina. But at five feet and eleven inches tall, the coach believed that Jordan was too short to play at that level, so Jordan was cut from the team. Jordan didn't let this obstacle defeat him. In fact, it pushed him to work even harder. He trained vigorously and grew another four inches the following summer. When he finally made the varsity squad, Jordan averaged 25 points a game and went on to become one of the greatest basketball players in history.

What is the theme of the story? Never give up. Persistance pays off.

What happens in the story that leads you to believe this? Jordan could have quit basketball his sophomore year, but he continued playing and became one of the best players in history.

18.3 AUTHOR'S PURPOSE

Directions: Read the descriptions of each item and determine the author's main purpose (to entertain, persuade, or inform). Then, in a sentence or two, explain your answer.

1. A one page printout showing how to put together a coffee table that came in a box

Author's Purpose:
_____
_____
_____ Explain Your Answer:
Write a sentence or two.

2. A timeline showing important events from the American Civil War

Author's Purpose:
_____
_____
_____ Explain Your Answer:
Write a sentence or two.

3. A small book about a boy who loses his Mom's cell phone and learns that telling the truth is the most important thing

Author's Purpose:
_____
_____
_____ Explain Your Answer:
Write a sentence or two.

4.. An orange sign advising drivers that the road beyond is under construction

Author's Purpose:
_____
_____
_____ Explain Your Answer:
Write a sentence or two.

5. A poem about a very comfortable chair in which the speaker could rest for eternity

Author's Purpose:
_____
_____
_____ Explain Your Answer:
Write a sentence or two.

6. A section in a history book describing the conditions and causes of the Great Depression in the Midwest in the 1930s

Author's Purpose:
_____
_____
Explain Your Answer:
Write a sentence or two.

18.5. IDENTIFYING TONE

Tone refers to the apparent attitude of an author, poet, narrator or character towards the information or message that he/she is conveying to the reader. Typical tones are: ironic, serious, humorous, witty, pompous or sentimental. The tone of a work is sometimes difficult to detect, but can usually be discovered by looking at the language the author uses and the rhetorical devices that he/she employs. Particularly hyperbole, understatement and irony are important in this connection.

18.5.1. Tone in Texts

The writer's attitude or the tone of the poem, evokes certain feelings, such as anger, fear or hopefulness, in the person who reads the poem or the audience that hears the poem.

This feeling in turn creates the atmosphere of the poem. For instance, if the tone evokes feelings of anticipation in the reader, then the atmosphere or the mood of the poem is mysterious. "Ode to Enchanted Light" is a poem by Pablo Neruda, a Chilean poet, who won the Nobel Prize for Literature in 1971. Neruda's poetry is known for its passion for love and the natural world. The speaker views the world as something new and exciting, and this reflects in his tone. The last line of the poem is particularly instructive. The speaker says, "The world is / a glass overflowing / with water." The line plays with the representation of optimism as the glass is half full. The speaker views the world as an optimist; he sees a world that is full of hope, possibility and love. Thus, the tone of the poem is hopeful and optimistic.

18.5.2. Tone Examples

Tone Worksheet 1
Directions: Read each poem and then answer the following questions.
'Noon' By Kendall Banning
The bees are humming, humming in the clover;
The bobolink[1] is singing in the rye;
The brook is purling[2], purling in the valley,
And the river's laughing, radiant, to the sky!
The buttercups are nodding in the sunlight;
The winds are whispering, whispering to the pine;
The joy of June has found me; as an aureole[3] it's crowned me
Because, oh best beloved, you are mine!

1. **bobolink:** a songbird.
2. **purling:** when a stream flows with a murmuring sound.
3. **aureole:** a golden circle of light, usually around the head of a god or a saint.

1. What is this poem about?

_____
_____

2. What is the speaker's tone?

_____

Explain your answer using textual evidence.

The Land of Nod By Robert Louis Stevenson
From breakfast on through all the day
At home among my friends I stay,
But every night I go abroad
Afar into the land of Nod.
All by myself I have to go,
With none to tell me what to do--
All alone beside the streams
And up the mountain-sides of dreams.
The strangest things are there for me,
Both things to eat and things to see,
And many frightening sights abroad
Till morning in the land of Nod.
Try as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear.

3. What is this poem about?

_____

_____

4. What is the speaker's tone?

_____

Explain your answer using textual evidence.

Swinging By W. K. Clifford
Swing, swing, swing,
See! the sun is gone away;
Swing, swing, swing,
Gone to make a bright new day.
Swing, swing, swing.
I can see as up I go
The poplars waving to and fro,
I can see as I come down
The lights are twinkling in the town,
High and low,
Fast and slow,
Swing, swing, swing.

5. What is this poem about?

_____

_____

6. What is the speaker's tone?

_____

Explain your answer using textual evidence.

Little Things By Ebenezer Cobham Brewer
Little drops of water,
Little grains of sand,
Make the mighty ocean

And the pleasant land.
Thus the little minutes,
Humble though they be,
Make the mighty ages
Of eternity1. **eternity:** forever

7. What is this poem about?

_____

_____

8. What is the speaker's tone?

_____

Explain your answer using textual evidence.

18.6 IDENTIFYING REGISTER

Dialect variation, is language variation which helps to distinguish one person, or group of people from others. But all of us are also involved in another kind of language variation, which is much more rapid. We vary our language from one situation to another many times in the same day. Typically, the English we use when we write is different from the English we use when we speak, the language students use to write literature essays is different from the language used to write linguistics or biology essays, and the English we use in formal situations like lectures and seminars is different from the English we use when chatting to friends in the canteen. This kind of language variation, which can vary from situation to situation in any number of times depending on the situation is usually called register**.** In the view of M. A. K. Halliday and R. Hasan, Register, is one of the two defining concepts of text. "A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive.".

18.6.1. Register in Texts

Register can vary according to Medium, Domain or Tenor.

The three examples of kinds of variation we have just described are examples of the three main ways in which register can vary. Register variation is motivated by changes in:

Medium (sometimes called 'mode' by other writers): language changes according to the medium used ('the language of speech', 'the language of writing').

Domain (sometimes called 'field' by other writers): language changes according to the domain that the language is related to. This includes (a) the subject matter being spoken or written about ('the language of science', 'the language of law') and (b) the function that the language is being used for ('the language of advertising', 'the language of government')..

Tenor: The tenor of your language (e.g. how politely or formally you speak) changes according to (a) who you are talking or writing to (the language we use when talking to close friends compared with that used when talking to strangers or people who are socially distant from us) and (b) the social situation you find yourself in (e.g. a child whose mother is a teacher will talk to her in different ways, depending on whether they are at home or at school).

18.6.2. Genre and Subgenre

Directions: Choose the genre and subgenre in which the story most likely belongs. Then explain how you got your answer.

Fiction: science fiction, historical fiction, and realistic fiction
Nonfiction: autobiographies, biographies, informational writing, and essays
Folklore: myth, fairytale, legend, tall tale, and fable

1. ***Journey to the Centre of the Earth*** by Jules Verne

The story of a German professor who believes there are volcanic tubes going toward the center of the Earth. He, his nephew Axel, and their guide Hans climb down a crater and have many wild adventures, encountering dinosaurs and prehistoric man. They eventually return to surface again in southern Italy.

Genre: **Fiction** Subgenre: **Science Fiction**

Explain your answer:

This is a made-up story with futuristic technology.

2. ***Sleeping Beauty*** retold by Charles Perrault

A beautiful princess pricks her finger on a sewing needle, after being cursed by a wicked fairy. The princess falls into a deep sleep. One hundred years later, a prince fights his way through the enchanted forest and awakens the beautiful sleeping princess with a kiss.

Genre: **Folklore / Fiction** Subgenre: **Fairy Tale**

Explain your answer:

This is a story containing a fairy, a princess, and magic and it is retold by the author, indicating that it is folklore.

3. ***The Reign of Attila the Hun*** by Ed Reaves

Attila the Hun was the scourge of both the Eastern and Western Roman Empires in the 440s and 450s. . He invaded and conquered territory in what would now be considered France and Italy, terrorizing the countryside along the way. This text tells the story of Attila's life.

Genre: **Nonfiction** Subgenre: **Biography**

Explain your answer:

This text tells the true story of Attila the Hun's life and it is written by someone else.

4. ***No Way In*** by Patty Slate

High school student Darren Banks is sick of being a viewed as a nerd. Darren enlists the help of his older cousin Tyrone to help him learn to dress, walk, and talk. With Tyrone's help, Darren soon climbs to the peak of high school popularity, but in his quest to become someone else, will Darren forget who he was? Find out in this exciting novel.

Genre: **Fiction** Subgenre: **Realistic Fiction**

Explain your answer:

This is a made-up story that could really happen.

Explain your Answer

3. ***Paul Bunyan and the Seven Wonders of the World*** retold by Patrick Schuster
This text contains a handful of different stories about the world's largest lumberjack, Paul Bunyan, who is so big that he wrings out a handful of maple trees to make syrup for his giant waffles. He is so big that he made the Great Lakes when he couldn't find his spittoon. Read about how he met his giant blue ox, Babe, and how they became best friends and inseparable companions. Also read about how he dug the Grand Canyon by dragging his axe behind himself after a long day of work.
Genre: _____ Subgenre:
_____ Explain your Answer

4. ***The Reading Times*** published by the Mortini Group
This periodical contains strategies for teachers and students to improve reading comprehension skills.
Genre:
_____
_____
_____ Subgenre:
_____
_____
___ Explain your
Answer

18.7 CONCLUSION

As we understand, within the domain of literary writing, there is again scope for variation. Sometimes the term style has been used to refer to the language of a particular writer e.g. 'the style of Dickens'. Other times it has been applied to the way language is used in a particular genre, period, school of writing, or some combinations of these: 'epistolary style', 'the style of Victorian novels', etc. In the traditional sense, an intimate connection has been drawn between style and an author's personality. A style is understood in terms of a domain of a language use e.g. 'what choices are made by a particular author, in a particular genre, or in a particular text' (Leech 1981: 38). That is, one can see the particular uses of language, the context it is used in, or purpose for which it is used by particular persons on particular occasions.

18.8. SELF-ASSESSMENT QUESTIONS

1. What is Literary English? Write a short note on the features of literary English.
2. Discuss the importance of theme or main idea in detail.
3. Discuss language variation in different types of Texts using examples.
4. Explain the notion of Rhetoric.
5. Write a short note on tone and register identification in texts using examples.
6. How do you understand Literary English from other Communicative English? Explain.

18.9. EXERCISES

Exercise 1
Directions: In the blanks that follow each paragraph, write out what you think is the main idea.

1. In the 1870s, the Welsh explorer Henry Morton Stanley navigated the Congo river under the sponsorship of King Leopold of Belgium. Wherever he stopped, he made treaties with the African chiefs he encountered. As a result, when Stanley returned to Europe, King Leopold was able to take possession of an area eighty times the size of Belgium. Leopold promptly called the area the Belgium Congo and turned it into his own private goldmine, almost destroying the Congo in the process. Under Leopold's rule, the Congolese were faced with impossibly high taxes and forced into slave labor. Agents of the Belgian government would give each Congolese family a basket to fill with rubber. If members of the family did not return the basket with the required number of pounds of rubber, their home would be burned to the ground. Anyone who rebelled would be put in prison. Meanwhile, Leopold grew enormously rich, squandering his blood money on yachts, mansions, and mistresses. To keep the Belgian people quiet, he also expended enormous sums on public works. Nevertheless, public opinion against Leopold and his vicious ways grew stronger. Ultimately he was forced to give up his stranglehold on the Congo, but not before millions of people had been imprisoned and thousands had died.

Main Idea:

---

2. Computerized axial tomography, also known as the CAT scan, was developed in 1971. In its importance, the development of the CAT scan ranks with Roentgen's discovery of X-Rays. The word "tomography" comes from the Greek word "tomos" meaning section or slice. In effect, the CAT scan allowed doctors to see into the body almost as if layers of it had been sliced away for better viewing. For the first time, it was possible to view soft tissue inside the skull, chest and abdomen without resorting to surgery. Thanks to the CAT scan, radiologists could now distinguish normal from clotted blood. They could also examine the ventricles of the heart without inflicting pain. Prior to the creation of the CAT scan, it had been necessary to pump air into the ventricles of the heart, causing the person undergoing the procedure intense pain.

Main Idea:

Exercise 2
Directions: Determine what the theme is for each story and explain your answer. Remember, a theme is a lesson or message in the story. **Write in complete sentences**.

1. After setting his alarm clock for PM instead of AM, Eric woke up late for school. In his haste, he forgot to pack a lunch or bring lunch money. Eric did not mind much at the time and figured that he could just eat some of his friend's food. During lunchtime, Eric explained his situation to the people at his lunch table. His friends were sympathetic to his cause, but they only packed lunches for themselves, not Eric. Katie offered Eric a small bag of carrots.

"Yuck! I hate carrots. Thanks anyway," Eric said as he declined Katie's offer. Chuck offered Eric his milk, to which Eric responded, "Is that skim milk?

Ewww…. I hate skim milk. Does anyone have any chocolate milk?" Some people at the table did have chocolate milk, but they did not want to give their milk to Eric. To break the silence, Ben offered Eric half of his egg salad sandwich, but Eric again refused quite rudely, "Egg salad is gross. Doesn't anyone have anything good for me?" But that was the last offer that Eric would receive that day.

What is the theme of the story?

_____

_____

_____

What happens in the story that leads you to believe this?

_____

_____

2. Tommy wanted a skateboard badly. Sometimes he would stay after school just to watch the older boys do tricks on the stairs. Tommy thought that it looked like so much fun to grind down rails and kick flip over gaps. He imagined performing jaw-dropping tricks on the various landmarks he passed on his way home. After months of saving money and begging his grandma, Tommy finally got a skateboard. With a beaming grin across his face, Tommy ran out to his driveway and attempted one of the tricks that he had often imagined himself performing. As Tommy put his first foot on his skateboard, the skateboard slid out from under him and Tommy fell on his butt. He broke out into tears. That was the last time that Tommy rode a skateboard.

What is the theme of the story?

_____

_____

What happens in the story that leads you to believe this?

_____

_____

3. Keith was stressed about his research paper. He had to write five pages about something that interested him, but he couldn't think of anything interesting. He decided that he would just play basketball. The next night Keith sat down to work on his paper again, but he still couldn't think of anything that interested him, so he listened to music and played video games instead. The next few days went much the same: he told himself that he wasn't interested in anything, and then he read comic books, watched movies, or read about classic cars. Keith was worried now because the paper was due very soon, and he still didn't even have a topic. He tried to think of something that he found interesting, but again he couldn't, so he just played his guitar and cooked a meal for his family. He loved to cook. At last the due date was here and Keith still didn't even have a topic. By now he had accepted that he would fail. "If only I could have found an interesting topic," he told himself.

What is the theme of the story?

_____

_____

What happens in the story that leads you to believe this?

_____

_____

_____

4. "Mike, could you please fix the leak in the roof?" Katie asked her husband politely, but he was sick of what felt like his wife nagging him. "I'll get to it when I get to it," he replied brusquely. A small drip drop of water collected in a cooking pot on the living room floor. The next time it rained, Katie had to use a large bucket. The leak was growing in size. "Mike, I really need you to patch the roof. It is getting worse," Katie warned her husband, but again he was in no mood to take direction. "Do I really need to keep saying this, Katie? I'm tired from working. I want to watch the game. I will patch the leak later, "but Mike did not patch the leak and it continued expanding. A few weeks later a torrential rainstorm hit. The water poured through the roof. Some of it may have damaged the floor, but Mike didn't even seem to notice until the rains fell on his widescreen television.
What is the theme of the story?

_____
_____
What happens in the story that leads you to believe this?

_____
_____

5. Kristin had a good reputation. She was known as a bright student who frequently made honor roll and did volunteer work in her community. Nikki and Simone had reputations too, but they were known for causing trouble, getting into fights, and behaving dishonestly. One day Kristin was walking to the little store on the corner to get some healthy snacks when she bumped into Nikki and Simone. Much to Kristin's surprise, Nikki and Simone were being really nice to her. "How come we never hang out with Kristin? She cool," Simone said. Kristin had always quietly admired Nikki and Simone as girls who didn't take any stuff, so she enjoyed the compliments and the attention. Soon they were all walking into the little store together. The girls were playing around and having a good time while Kristin shopped. She picked out a few snacks and paid for her purchases, but on the way out the store owner stopped them. "Let me see what you've got there, little lady," he said as he reached into Nikki's pocket and pulled out several candy bars. "Now you," he said as he went into Simone's backpack and retrieved several bags of chips and packs of gum. He searched Kristin too, but didn't find anything. Kristin begged and pleaded with him as he called the police, "Please, sir, I'm a good girl." To which the man replied, "If you are such a good girl, then why are you hanging out with these two?" Kristin did not know.
What is the theme of the story?

_____
_____
What happens in the story that leads you to believe this?

_____

Tone Exercise 3

Directions: Read each poem and then answer the following questions.
from **Songs of an Empty House** By Marguerite Wilkinson
My father got me strong and straight and slim,
And I give thanks to him;
My mother bore me glad and sound and sweet, --
I kiss her feet.
I have no son, whose life of flesh and fire
Sprang from my splendid sire,

No daughter for whose soul my mother's flesh
Wrought raiment fresh.
Life's venerable rhythms like a flood
Beat in my brain and blood,
Crying from all the generations past,
"Is this the last?"
And I make answer to my haughty[3] dead,
Who made me, heart and head,
"Even the sunbeams falter, flicker and bend --
I am the end."

1. raiment: clothing or material
2. venerable: commanding respect because of age, character, or position.
3. haughty: expressing an attitude of superiority.

1. What is this poem about?

_____
_____

2. What is the speaker's tone?

_____

Explain your answer using textual evidence.

Prevision By Aline Kilmer
I know you are too dear to stay;
You are so exquisitely sweet:
My lonely house will thrill someday
To echoes of your eager feet.
I hold your words within my heart,
So few, so infinitely dear;
Watching your fluttering hands I start
At the corroding touch of fear.
A faint, unearthly music rings
From you to Heaven -- it is not far!
A mist about your beauty clings
Like a thin cloud before a star.
My heart shall keep the child I knew,
When you are really gone from me,
And spend its life remembering you
As shells remember the lost sea.

3. What is this poem about?

_____
_____
_____

4. What is the speaker's tone?

_____

Explain your answer using textual evidence.

from **I Shall Not Die for Thee** By Douglas Hyde
For thee, I shall not die,

Woman of high fame and name;
Foolish men thou mayest slay
I and they are not the same.
Why should I expire
For the fire of an eye,
Slender waist or swan-like limb,
Is't for them that I should die?
The golden hair, the forehead thin,
The chaste[1] mien[2], the gracious ease,
The rounded heel, the languid[3] tone,--
Fools alone find death from these.
Thy sharp wit, thy perfect calm,
Thy thin palm like foam o' the sea;
Thy white neck, thy blue eye,
I shall not die for thee.
Woman, graceful as the swan,
A wise man did nurture me.
Little palm, white neck, bright eye,
I shall not die for ye.

1. **chaste**: morally pure
2. **mien**: facial expression or attitude
3. **languid:** lacking enthusiasm

5. What is this poem about?

_____
_____
_____

6. What is the speaker's tone?

_____
Explain your answer using textual evidence.

"There will come Soft Rain" By Sara Teasdale
There will come soft rain and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum-trees in tremulous[1] white;
Robins will wear their feathery fire
Whistling their whims on a low fence-wire.
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree,
If mankind perished[2] utterly[3].
And Spring herself when she woke at dawn,
Would scarcely know that we were gone.

1. **tremulous:** trembling, quivering, or shaking
2. **perished:** died or expired
3. **utterly:** totally, completely

7. What is this poem about?

_____

_____

_____

8. What is the speaker's tone?

_____

Explain your answer using textual evidence.

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LESSON 19
POINT OF VIEW & PROSODY

OBJECTIVES

- To understand point of view in a narrative
- To acquire knowledge on English versification
- To know about various stanza forms in English literature
- To understand rhyme and its variations

STRUCTURE

19.1. Introduction
19.2. Point of View
    19.2.1. Definitions of Point of View
    19.2.2. Third Person Point of View
    19.2.3. Omniscient Point of View
    19.2.4. Limited Point of View
    19.2.5. First Person Point of View
    19.2.6. Shifting Point of View
19.3. Prosody
    19.3.1. Definitions of Prosody
19.4. Meter
    19.4.1. Definitions of Meter
    19.4.2. Stress-and-Syllable Analysis
    19.4.3. Standard Feet in English
    19.4.4. Variants from Standard Feet
    19.4.5. Iambic Pentameter
    19.4.6. Scansion
    19.4.7. Verse Lines -Variations
    19.4.8. Caesura
    19.4.9. Free Verse
19.5. Rhyme
    19.5.1. Definitions of Rhyme
    19.5.2. Kinds of Rhymes
19.6. Stanza
    19.6.1. Definitions of Stanza
    19.6.2. Couplet
    19.6.3. The Tercet or Triplet
    19.6.4. The Quatrain
    19.6.5. The Rhyme Royal
    19.6.6. The Ottava Rima
    19.6.7. The Spenserian stanza
19.7. Conclusion
19.8. Exercise
19.9. Self-Assessment Questions
19.10. References

19.1. INTRODUCTION

Point of view is the mode of narration that an author employs to let the readers know what takes place not only in the literary work but also in the characters' minds. Since the emergence of the modern novel in the eighteenth century, scattered observations have been made on author's viewpoint. Henry James's Prefaces to his various novels which were collected as *The Art of the Novel* in 1934, bear his views on the significance of the point of view in fiction. Percy Lubbock's *The Craft of Fiction* expanded upon James's comments and made point of view one of the most prominent and persistent concerns in modern treatment of the art of prose fiction.

Prosody studies the principles and practice of meter, rhyme and stanza forms. Meter is an essential concomitant of poetry. Versification in English poetry began prior to Chaucer. In the old English poetry and many Middle English poems, strong-stress meters are noticeable. They are native to English and other Germanic languages.

19.2. POINT OF VIEW

It is an integral tool of description in the author's hands to portray personal emotions or characters' feelings about an experience or situation. A diversity of methods to present a story are found in literature. However, the simple classification of third person and first person narratives is widely recognized.

19.2.1. Definitions of Point of View

"Point of view signifies the way a story gets told –the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the *narrative* in a work of fiction." (M. H. Abrams)
Point of view is "the relation in which the narrator stands to the story." (Percy Lubbock)

19.2.2. Third Person Point of View

In a third person narrative, the narrator stays out of the story and refers to all the characters in the story by name or as 'he', 'she', and 'they'. The third person point of view is also referred to as the external point of view. The third person narrative is subdivided into Omniscient point of view and Limited point of view, based on the degree and kind of freedom which the author assumes in narrating the story.

19.2.3. Omniscient Point of View

In the Omniscient point of view, the narrator stays outside the story but knows everything about the agents, actions and events. He also has privileged access to the characters' thoughts, feelings and motives. He is free to move in time and place, to shift from character to character and to report or conceal their speech, doings and states of consciousness. An excerpt from *Little Women* by Louisa May Alcott will illustrate the Omniscient Point of View:

"Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain. Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a

colt…Elizabeth, or Beth, as everyone called her, was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed…".

The Intrusive narrator and the Un-intrusive narrator are two variations within the Omniscient point of view. The Intrusive narrator not only reports what happens but also comments on and evaluates the actions and motives of the characters. He sometimes expresses personal views about human life in general. According to the convention in most of the works written, the omniscient narrator's reports and judgments are to be taken as authoritative by the reader. Many of the greatest novelists including Fielding, Jane Austen, Charles Dickens, William Makepeace Thackeray, George Eliot, Thomas Hardy, Fyodor Dostoevsky and Leo Tolstoy have written in this fashion.

The Un-intrusive narrator on the other hand, for the most part describes or reports the action in dramatic scenes without introducing his own comments or judgments. Flaubert in *Madame Bovary* is an example for the Un-intrusive narrator. Sometimes the Un-intrusive narrator gives up even the privilege of access to inner feelings and motives as found in a number of Ernest Hemingway's short stories including *The Killers* and *A Clean, Well-Lighted Place.*

19.2.4. Limited Point of View

According to the Limited point of view, the narrator tells the story in the third person but the narrative is confined to the experiences, thoughts and feelings of a single character within the story or at most very few characters. In a number of Henry James's later works, all the events and actions are presented by one of his characters. Such a character is called "center of consciousness."

For example, *For Whom the Bell Tolls* sticks firmly with one character's consciousness, that of Robert Jordan:

"This Anselmo had been a good guide and he could travel wonderfully in the mountains. Robert Jordan could walk well enough himself and he knew from following him since before daylight that the old man could walk him to death. Robert Jordan trusted the man, Anselmo, so far, in everything except judgment. He had not yet had an opportunity to test his judgment, and, anyway, the judgment was his own responsibility."

Later writers developed this technique into "stream of consciousness" narration which describes the unbroken flow of perceptions, thoughts and feelings of a character as observed by an outsider. James Joyce, Virginia Woolf, William Faulkner and others employed this Limited Point of View in their works.

19.2.5. First Person Point of View

This mode of narration includes only what the first person narrator knows, experiences or can find out by talking to other characters. In a first person narrative, the narrator speaks as 'I'. He himself is a participant in the story. For example, Ernest Hemingway in *The Sun also Rises* employs the first person point of view which is peculiar to his style.

"**I** could picture it. **I** have a habit of imagining the conversations between my friends. **We** went out to the Cafe Napolitain to have an aperitif and watch the evening crowd on the Boulevard."

There are certain variations in the first person narration.

One of them is the narrative told by a fortuitous witness and auditor of the matters he narrates. Marlow in Joseph Conrad's *Heart of Darkness* can illustrate this narrative.

Another is the narrative related by a participant but a minor one. Ishmael in Herman Melville's *Moby Dick* is a good instance of this kind of narrative.

The third variation is the narrative told by the leading character. Daniel Defoe's *Robinson Crusoe* and *Moll Flanders* are the best examples of this narration.

19.2.6. Shifting Point of View

The shifting point of view makes use of a number of view points within one book or story. Sometimes this is done unconsciously by the writer. In *Aspects of the Novel*, E. M. Forster points out that with an effective shift in view point, the author has "the power to bounce the reader into accepting what he says."

For example, in Charles Dickens's *Bleak House*, chapter one is told from the Omniscient point of view while chapter two shows certain limitations on the part of the narrator. And chapter three is narrated mostly from the first person point of view. It is a relief to the reader to have a change in the view point. The shift has also the power to expand or contract perception and take the reader closer to or farther from the scene. As the reader rarely notices the shift, it works best unseen.

19.3. PROSODY

Prosody is the analysis of the rhythmic structure of sound in speech, especially in verse. Compositions written in meter are known as verse. To put in simple words, prosody studies versification, the components of which are meter, rhyme and stanza forms. Usually there are four strong-stressed syllables in a line whose beat is emphasized by alliteration. The weak syllables are highly variable and do not assert their presence. This kind of strong-stress meter still survives in traditional children's rhymes such as "Hickory, dickory, dock." It was occasionally revived by writers like S.T. Coleridge who employs it in *Christabel*. G. M. Hopkins's 'sprung rhythm' is a variant of strong-stress meter.

English poetry witnessed the practitioners of Quantitative meters whose metrical pattern is not determined by the stress but by the quality of a syllable i.e. duration of pronunciation. Sydney, Spenser and other Elizabethan poets experimented with this meter in English. Rhyme is the correspondence between two syllables mostly at the end of a verse line. Stanza is a grouping of verse lines into couplets, tercets, quatrains etc.

19.3.1. Definitions of Prosody

It is the study of "the patterns of sounds and rhythms in poetry." (Oxford English Dictionary)

"Prosody signifies the systematic study of versification in poetry; that is, a study of the principles and practice of meter, rhyme, and stanza forms." (M.H. Abrams)

19.4. METER

Meter is a unit of rhythm in poetry. The regular rising and falling in the flow of sounds in poetry is called 'rhythm'. Rhythm is the chief and essential characteristic of verse, as distinguished from prose. Meter is a stressed and unstressed syllabic pattern in a verse or within the lines of a poem. Stressed syllables tend to be longer and unstressed shorter. In simple language, **meter** is a poetic device that serves as a linguistic sound pattern for the verses, as it gives poetry a rhythmical and melodious sound.

19.4.1. Definitions of Meter

"Ordered rhythm which results from a regulated alternation of syllables of different characters or values" is called '**meter**'. (W. H. Hudson)
Meter is "rhythm of stresses"…"structured into a recurrence of regular- that is, approximately equivalent- units of stress pattern." (M. H. Abrams)

19.4.2. Stress-and-Syllable Analysis

The traditional stress-and-syllable analysis has been simple, widely accepted and applicable to the greater part of English versification from Chaucer to the modern day. An individual verse line is a sequence of words which are composed of syllables. The meter is determined by the pattern of stressed and unstressed syllables. Three major factors that determine where the stress will fall in a line of verse are:

- 'Word accent' in words of more than one syllable.
- Monosyllabic words do not carry stress in isolation. But in a sentence or phrase, they take stress, based on their grammatical function. Normally nouns, verbs and adjectives take stress while prepositions and articles do not.
- The prevailing 'metrical accent' established earlier in the metrical line in accordance with the stress pattern.

To classify and analyze the Standard English meter, syllables are grouped into metric feet according to the patterning of weak stress (unstressed) and strong stress (stressed). A foot is the combination of a strong stress and the associated weak stress or stresses. A verse line is made up of several feet.

19.4.3. Standard Feet in English

There are four standard feet in English.

- **Iambic:** It is a metrical foot with two syllables i.e. an unstressed syllable followed by a stressed syllable.

Example (1)
"/If **mu**/sic **be/** the **food/** of **love/**, play **on/**." (Five iambs) (Shakespeare's *Twelfth Night*)

Example (2)

"Batter my heart three-personed God, for you
as **yet** but **knock**, breathe, **shine** and **seek** to **mend**.
That **I** may **rise** and **stand** o'er**throw** me and **bend**
Your force to break, blow, burn and make me new….." (*Holy Sonnet XIV* by John Donne)

- **Anapestic:** It is a metrical foot with three syllables i.e. two unstressed syllables followed by a stressed syllable.

Example (1)
"/May have **bro/**ken the **woof/** of my **tent's/** thin roof," (3 anapests -Shelley's *The Cloud)*

Example (2)
"The As**syr**ian came **down** like the **wolf** on the **fold**,
And his **co**horts were **glea**ming in **purp**le and **gold**;
And the **sheen** of their **spears** was like **stars** on the **sea**,
When the **blue** wave rolls **nigh**tly on **deep** Gali**lee**." (*The Destruction of Sennacherib* by Lord Byron)

- **Trochaic:** It is a metrical foot with two syllables i.e. a stressed syllable followed by an unstressed syllable.

Example (1)
"/**Ty**ger/ **Ty**ger/, **burn**ing/ **bright**," (three trochees) (Blake's poem *The Tyger*)

Example (2)
"Should you ask me, **whence** these **stor**ies?
Whence these **le**gends **and** tra**di**tions,
With the **o**dors **of** the **for**est,
With the **dew** and **damp** of **mea**dows,
With the **curl**ing **smoke** of **wig**wams,
With the **rush**ing **of** great **riv**ers,
With their **fre**quent **re**pe**ti**tions,
And their **wild** re**ver**ber**a**tions,
As of **thun**der **in** the **moun**tains?" (*The Song of Hiawatha* by H.W. Long fellow)

- **Dactylic:** It is a metrical foot with three syllables i.e. a stressed syllable followed by two unstressed syllables.

Example (1)
"/**Just** for a /**hand**ful of /**sil**ver he/ **left** us." (Three dactyls) (Browning's *The Lost Leader*)

Example (2)
"Half a league, **half** a league,
Half a league **on**ward,
All in the **val**ley of **Death**
Rode the six **hun**dred.
"**For**ward, the **Light** Brigade!
Charge for the **guns**!" he said.
Into the **val**ley of **Death**
Rode the six **hun**dred." *(The Charge of the Light Brigade by* Alfred Lord Tennyson*)*

As the strong stress is at the end, iambs and anapests are called 'rising meter'. Trochees and dactyls are called 'falling meter' since the strong stress is at the beginning. Further, iambs and trochees are called 'duple meter' as they have two syllables. Anapests and dactyls are called 'triple meter' as they contain three syllables. Iamb is the commonest foot in English literature.

19.4.4. Variants from Standard Feet

Two other feet are observed in English only as occasional variants from standard feet. They are:

- **Spondaic:** It is a metrical foot with two successive stressed syllables. A spondee is not as common as other forms of metrical feet, such as the iamb, but poets make use of the spondee in combination with other metrical feet.

Example (1)
"/**Cry, cry**!/ **Troy burns**,/ or else let Helen go." (Two spondees) (*Troilus and Cressida* by William Shakespeare)
Example (2)
"If I do prove her **hag**gard,
Though that her jesses were my dear **heart-strings,"** (*Othello* by Shakespeare)

- **Pyrrhic:** It is a metrical foot with two successive unstressed syllables. Though regularly found in classical Greek poetry, pyrrhic meter is rarely used in modern systems of prosody. It's also used in combination with other metrical feet.

Example (1)
"My way /<u>is to</u>/ begin /<u>with the</u>/ beginning! (Two pyrrhics) (Byron's *Don Juan*)

Example (2)
"**To a** green thought **in a** green shade." (*The Garden* by Andrew Marvell)

19.4.5. Iambic Pentameter

In prosody, a metric line is called according to the number of feet it is composed of.

- Monometer - one foot
- Dimeter - two feet
- Trimeter - three feet
- Tetrameter - four feet
- Pentameter - five feet
- Hexameter - six feet (Alexandrine)
- Heptameter - seven feet (fourteener)
- Octameter - eight feet

The meter of the verse line is called according to the predominant foot and the number of feet it contains. If the predominant foot in the line is 'iamb' and the number of feet is five, the meter of the line is 'Iambic Pentameter'.

Example(1)
"If **mu**sic **be** the **food** of **love**, play **on**;
Give **me** ex**cess** of **it**, that, **sur**fei**ting**,
The **ap**pe**tite** may **sick**en, **and** so **die**.
That **strain** a**gain**! it **had** a **dy**ing **fall**:
O, **it** came **o'er** my **ear** like **the** sweet **sound**." (*Twelfth Night* by William Shakespeare)

Example (2)
Batter my heart three-personed God, for you
as **yet** but **knock**, breathe, **shine** and **seek** to **mend**.
That **I** may **rise** and **stand** o'er**throw** me and **bend**
Your force to break, blow, burn and make me new….. (*Holy Sonnet XIV* by John Donne)

Donne's poetry is rich in Iambic Pentameter. In the above context, the second and the third lines carry the pattern of Iambic Pentameter. They have ten syllables each, unstressed syllable followed by stressed syllable.

Iambic Pentameter is extensively used in traditional English poetry and verse drama. It contains ten syllables in each line which are grouped into five feet. Shakespeare's sonnets are predominantly written in rhymed iambic pentameter while his plays are mostly written in unrhymed iambic pentameter which is known as 'blank verse'.

19.4.6. Scansion

Scansion is a method of scanning a passage of verse by reading it line by line, analyzing the component feet and also indicating major pauses within a line. The purpose of scansion is to describe the rhythms of poetry. It uses visual cues to show syllable stress and pauses if any. It is more helpful to find metrical feet in free verse which normally doesn't show any rhythmic pattern. The **symbols in scansion** are:

Stress	/
Absence of stress	^
Foot	|
Pause or Caesura	//

An example for scansion from Shakespeare's *Sonnet 73*:

^	/	^	/	^	/	^	/	^	/
That	time |	of	year |	thou	mayst |	in	me |	be	hold |
^	/	^	/	^	/	^	/	^	/
When	yel |	low	leaves, |	or	none, |	or	few, |	do	hang |
^	/	^	/	^	/	^	/	^	/
Up	on |	those	boughs |	which	shake |	a	gainst |	the	cold, |
^	/	^	/	^	/	^	/	^	/
Bare	ru |	in'd	choirs |	where	late |	the	Sweet |	birds	sang |

19.4.7. Verse Lines -Variations

Feminine ending is identified as the ending of a verse line whose closing foot ends with an extra weak syllable as seen in the following line:

^ / ^ / ^ / ^ / ^ / ^

A thing| of beau|ty is| a joy| for e|ver; (Keats's *Endymion*)

Masculine ending is identified as the ending of a verse line whose closing foot ends with a strong syllable as illustrated in this line:

^ / ^ / ^ / ^ / ^ /

Bare ru | in'd choirs | where late | the Sweet | birds sang |

(Sonnet 73)

End-stopped Lines have the natural pause at the end of a sentence, clause, or other syntactic unit coinciding with the end of the verse line. An example is:
"A thing of beauty is a joy for ever;" (Keats's *Endymion*)

Run-on Lines carry the pressure of the incomplete syntactic unit towards the closure, over the end of the verse line. An example is:
"Its loveliness increases; it will never" (Keats's *Endymion*)

19.4.8. Caesura

Caesura is a pause falling within a verse line. It is formed by the rhythms of natural speech. A caesura usually occurs near the middle of a poetic line but can also occur at the beginning or the end of a line with punctuation but sometimes without punctuation too. A caesural break creates various effects depending upon the way it is used. It breaks the monotonous rhythm of a line and drives readers towards the meaning of the phrase preceding caesura. In some other cases, it might create a dramatic or ominous effect.

Example (1)
"It is for you we speak, || not for ourselves:
You are abused || and by some putter-on
That will be damn'd for't; || would I knew the villain,
I would land-damn him. || Be she honour-flaw'd,
I have three daughters; || the eldest is eleven" (Shakespeare's *The Winter Tale*)

Example (2)
"I'm nobody! ||Who are you?
Are you nobody, too?
Then there's a pair of us|| — don't tell!
They'd banish ||– you know!" *(I'm Nobody! Who Are You?* by Emily Dickinson)

19.4.9. Free Verse

Free verse is poetry free from limitations of regular meter or rhythm. Hence, it is not organized into meter, into feet or recurrent units of weak and strong syllables. It is also known as 'open form' verse or verse libre. French symbolist poets in the later 19th century and American and English poets of the 20th century began the present era of free verse.

Example (1)
"Like a skein of loose silk blown against a wall
She walks by the railing of a path in Kensington Gardens,
And she is dying piece-meal
Of a sort of emotional anemia." (*The Garden* by Ezra Pound)

Example (2)
"And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,…….
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul." (*A Noiseless Patient Spider* by Walt Whitman)

19.5. RHYME

A **rhyme** is a repetition of similar sounding words occurring at the end of lines in poems or songs. End-rhyme is the most frequent type in English poetry. Internal rhymes occur within a verse-line as in Swinburne's
"Sister, my sister, O fleet sweet swallow."

Rhyme adds much to the beauty and pleasure of poetry. It makes verse more musical. It may sometimes help to define the poem's structure by showing its divisions and connections. It helps to make certain words or lines stand out from the rest. Rhymes may be single like 'ring and sing' or double like 'ringing and singing' or triple like 'unfortunate and importunate.'

Rhyme is not necessary to verse, but generally verse is rhymed. A poem may be entirely in single rhymes, or in double, or in triple, or different kinds may be introduced in regular alternation. A large proportion of double or triple rhyme adds lightness and rapidity to the verse. They are obviously ingenious and far-fetched. They produce a grotesque effect and so generally adapted to the purpose of burlesque as in Butler's *Hudibras.*

19.5.1. Definitions of Rhyme

"In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel;" (M. H. Abrams)
"Rhyme is the correspondence in sound between syllable and syllable; the conditions being: identity in vowel sound, and, if the words end in a consonant or consonants, in these also;" (W. H. Hudson)

19.5.2. Kinds of Rhymes

Masculine Rhyme: if the rhyme consists of a single stressed syllable, it is called masculine rhyme. An example from Wordsworth's *Solitary Reaper:*
"I listened, motionless and still; a
And as I mounted up the hill." a

Feminine Rhyme: if the rhyme has a stressed syllable followed by an unstressed syllable, it is known as feminine rhyme. An example from Wordsworth's *Solitary Reaper:*

"As if her song could have no-ending; a
I saw her singing at her work b
And over the sickle bending." a

Forced Rhyme: maltreatment of words by forcing a distortion of the pronunciation to intensify comic effect is called forced rhyme. An example from Ogden Nash's *Rhinoceros:*

"Farewell, farewell, you old rhinocerous, a
I'll stare at something less prepocerous." a

Perfect Rhyme: if the correspondence of the rhymed sound is exact, it is called perfect or true rhyme. An example from Pope's *Rape of the Lock:*

"What dire Offence from am'rous Causes springs, a
What mighty Contests rise from trivial Things," a

Imperfect Rhyme: if the rhymed vowels are only approximate or quite different and the rhymed consonants are similar rather than identical, it is known as imperfect rhyme. It is also called slant rhyme or near rhyme or oblique rhyme. An example from Yeats's *Lines Written in Dejection:*

"When have I last looked on a
The round green eyes and the long wavering bodies b
Of the dark leopards of the moon?" a

Eye-rhymes: if the endings of the words are spelled alike but in course of time they have acquired a different pronunciation, they are eye-rhymes. Eye-rhymes appeal to the eye, rather than to the ear. Therefore, they started to play a role in English poetry only from the Renaissance period on, when the experience of poetry acquired a visual aspect. For example:

"But since he died, and poets better prove, a
Theirs for their style I'll read his for his love." a (Shakespeare's *Sonnet 32*)

19.6. STANZA

A stanza is a sequence of lines within a poem often separated into a group. Generally, the stanzas of a poem are marked by a recurrent pattern of rhyme. They are also uniform in the number and lengths of the component lines. Traditionally, different kinds of stanzas are defined by their meter, the pattern of strong and weak syllables in each line, and rhyme scheme.

19.6.1. Definitions of Stanza

"A stanza is a grouping of the verse lines in a poem, set off by a space in the printed text." (M. H. Abrams)

"A group of lines in a repeated pattern that form a unit in some types of poem" (Oxford Advanced Learner's Dictionary)

19.6.2. Couplet

A couplet is a pair of rhymed lines with the same meter. A **couplet** may be closed or open. In a **closed couplet**, each of the two lines is end-stopped, implying that there is a grammatical pause at the end of a line of verse. An **open couplet** is enjambed i.e. the end of the frame is not closed and the subject is carried forward into the subsequent couplet without pause or punctuation at the end. It is also known as 'riding couplet' or 'Chaucer's couplet'.

"The time is out of joint, O cursed spite
That ever I was born to set it right!" (Closed couplet from Shakespeare's *Hamlet*)

"Even as new occasion appears?
Or shall we tie ourselves for certain years
To any service, or to any place?" (Open couplet from Spenser's *Mother Hubbard's Tale)*

As it is used for heroic verse or epic, it is called '**heroic couplet'**. The Heroic couplet was first used in England by Chaucer. It was Pope and Dryden who gave it the easy vigor, strength and sweetness. They used it for various compositions –drama, epic, satire and didactic verse. Ten- syllable iambic verse is the usual form for epic verse in English. Its chief characteristics are:

- A pause at the end of the first line, indicated by a comma, signifying partial completion of the sense.
- A pause at the end of the couplet, indicated by a period, signifying full completion of the sense in a closed couplet.
- The rhyme is single like 'grow and so'.
- The no. of syllables is ten. The odd ones are unstressed and short and the even ones are stressed and long.
- So, the meter is iambic pentameter

e.g. "We think our fathers fools, so wise we grow,
Our wiser sons, no doubt, will think us so." (Pope's *Essay on Criticism*)

19.6.3. The Tercet or Triplet

Tercet is a stanza of three lines, usually with a single rhyme. The lines may be of the same length or of varying lengths. E.g.

"Who e'er she be
That not impossible she
That shall command my heart and me!" (Richard Crashaw's *Wishes to His Supposed Mistress)*

The Terza Rima is a tercet in which the first and third lines rhyme together while the middle one rhymes with the first and third of the succeeding tercet. It is an Italian measure adopted from Dante's *Divine Comedy.* The rule is the end of the tercet also marks the end of the sentence. But the Romantics preferred the enjambed variety. E.g.

"O wild West Wind, thou breath of Autumn's being, a
Thou, from whose unseen presence the leaves dead b

Are driven, like ghosts from an enchanter fleeing, a
Yellow, and black, and pale, and hectic red, b
Pestilence-stricken multitudes; o thou, c
Who chariotest to their dark wintry bed." B
(Shelley's *Ode to the West Wind)*

19.6.4. The Quatrain

The Quatrain is the four-line stanza. It is the most common in English versification, employed with various meters and rhyme schemes. When the same stanza occurs in hymns, it is called common measure. The **heroic quatrain** in iambic pentameter rhyming 'abab' is the stanza form of Gray's *Elegy Written in a Country Churchyard.* E.g.

"The tolls curfew the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me."

19.6.5. The Rhyme Royal

The Rhyme Royal is a stanza of seven lines in iambic pentameter rhyming 'ababbcc'. The first line rhymes with the third, the second with the fourth and fifth. It was first used by Chaucer and hence it is popularly known as Chaucerian stanza. It is eminently suitable for narrative verse. E.g.

"Then, childish fear, avaunt! debating, die! a
Respect and reason, wait on wrinkled age! b
My heart shall never countermand mine eye: a
Sad pause and deep regard beseem the sage; b
My part is youth, and beats these from the stage: b
Desire my pilot is, beauty my prize; c
Then who fears sinking where such treasure lies?" c
(Shakespeare's *Rape of Lucrece*)

19.6.6. The Ottava Rima

The Ottava Rima is a stanza of eight lines in iambic pentameter. The first six rhyme alternately; the other two form a final couplet with a separate rhyme 'abababcc'. It is also an Italian stanza form. It was introduced into England by Sir Thomas Wyatt in the sixteenth century. It is a narrative measure and more suited to the purpose of humor or satire. E.g.

"That is no country for old men. The young a
In one another's arms, birds in the trees, b
—Those dying generations—at their song, a
The salmon-falls, the mackerel-crowded seas, b
Fish, flesh, or fowl, commend all summer long a
Whatever is begotten, born, and dies. b
Caught in that sensual music all neglect c
Monuments of unageing intellect." c (Yeats's *Sailing to Byzantium)*

19.6.7. The Spenserian Stanza

The Spenserian stanza is a nine line stanza consisting of two linked quatrains in iambic pentameter and with an Alexandrine rhyming with the eighth line –ababbcbcc. Owing to the interweaving of rhymes from the beginning to the end, it stands as one inseparable unit. The Alexandrine towards the end relieves the monotony of the two preceding quatrains and gives a sense of completion. It is suited to lengthy narratives and descriptive poems. Though Augustans neglected it, Romantics like Keats and Shelley used it. E.g.

"Oh weep for Adonais-he is dead! a
Wake, melancholy Mother, wake and weep! b
Yet wherefore? Quench within their burning bed a
Thy fiery tears, and let thy loud heart keep, b
Like his, a mute and uncomplaining sleep; b
For he is gone where all things wise and fair c
Descend. Oh dream not that the amorous deep b
Will yet restore him to the vital air; c
Death feeds on his mute voice, and laughs at our despair." c (Shelley's *Adonais*)

19.7. CONCLUSION

Point of view is the mode of narration adopted by an author for his literary work. The two narrative modes are the third-person point of view and the first-person point of view.

Again in the third person point of view, two variations are in practice. They are Omniscient point of view and Limited point of view. Prosody is the study of principles and practice of meter, rhyme and stanza in verse. Two syllables make up a foot. Several feet make up a verse line. The rhythmic pattern of weak and strong stressed syllables is meter.

Rhyme is the similar sounding of the last two syllables or more of the ending words of verse lines. Stanza is grouping of verse lines into couplets, triplets or quatrains etc.

19.8. EXERCISE

i. Identify the point of view in the following passage.
"I have of late,—but wherefore I know not,—lost all my mirth, forgone all custom of exercises; and indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory."
a) First person b) Second person c) Omniscient d) Limited

ii. Find out the metrical foot in the line below.
"Do you see this? Look on her, look, her lips,"
a) Trochaic b) Anapestic c) Iambic d) Dactylic

iii. Which meter is employed in the following lines?
"Two roads diverged in a yellow wood, And sorry I could not travel both."
a) Heptameter b) Tetrameter c) Pentameter d) Trimeter

iv. Which stanza form contains the rhyme scheme "ababcb"?
a) Terza Rima b)Rhyme Royal c) Ottava Rima d) Quatrain

v. The couplet "Thrice rung the Bell, the Slipper knock'd the Ground, And the press'd Watch return'd a silver Sound." is an example for:
a) Forced rhyme b) Perfect rhyme c) Eye rhyme d) Imperfect rhyme

19.9. SELF-ASSESSMENT QUESTIONS

1. Write a short note on the Omniscient point of view.
2. Discuss the kinds of rhymes in detail.
3. What are the popular stanza forms in English? Write about two in detail.
4. Write a short note on Iambic pentameter.
5. Explain the four standard feet in English prosody with examples.

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LESSON 20

IMAGERY, ALLUSIONS, STYLE & INDIRECTION

OBJECTIVES

- To understand the concept of imagery in literature
- To acquire knowledge on style in literary works
- To know about various forms of indirection in English literature
- To understand allusion and its relevance in literature.

STRUCTURE

20.1. Introduction
20.2. Imagery
    20.2.1. Definitions of Image/Imagery
    20.2.2. Ways of Creating Mental Pictures
20.3. Allusion
    20.3.1. Definitions of Allusion
    20.3.2. Allusion for Serious Purpose
    20.3.3. Allusion for Ironic Purpose
20.4. Style
    20.4.1. Definitions of Style
    20.4.2. High, Middle & Low Styles
    20.4.3. Demotic & Hieratic Styles
    20.4.4. Paratactic & Hypotactic Styles
    20.4.5. Styles based on Literary Periods
    20.4.6. Styles based on Books
    20.4.7. Styles of Individual Authors
20.5. Indirection
    20.5.1. Understatement
    20.5.2. Litotes
    20.5.3. Overstatement
20.6. Irony
    20.6.1. Verbal Irony
    20.6.2. Dramatic Irony
    20.6.3. Situational Irony
    20.6.4. Structural Irony
    20.6.5. Cosmic Irony
    20.6.6. Romantic Irony
    20.6.7. Sarcasm
    20.6.8. Stable & Unstable Ironies
    20.6.9. Socratic Irony
20.7. Conclusion
20.8. Self-Assessment Questions
20.9. References

20.1. INTRODUCTION

Imagery, allusion, style and indirection are some of the most significant features of language in any literature. They add beauty, variety and lucidity to the works of literature. They enhance the impact of a work on the readers or audience. They break the monotony of expression and evoke incredible visual pictures. They are put to the best use by some of the outstanding writers from different Ages of literature.

20.2. IMAGERY

The application of the word 'imagery' ranges from a mental picture to the whole of a poem. Imagery can make poetry concrete, as opposed to abstract. An expression that can evoke an object of sensuous appeal is called an 'image'. It can be applied to individual words or lines or entire works. Thus a word like 'wealth' suggests millionaires or markets. The whole poem '*Stopping by Woods on a Snowy Evening*' by Robert Frost presents an image. Many of the individual lines of the same poem present poetic images. For example,

"He gives his harness bells a shake."
or
"The woods are lovely, dark and deep."

20.2.1. Definitions of Image/Imagery

An image "is a picture made out of words," and that "a poem may itself be an image composed from a multiplicity of images." (C.D. Lewis)

"Imagery (that is "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles of its similes and metaphors." (M. H. Abrams)

20.2.2. Ways of Creating Mental Pictures

There are three ways of creating mental pictures observed frequently in literary works.

- The poet may create a mental picture by describing a scene, real or ideal, in words. Gray's description of the evening of a summer day in his *Elegy* is a good example:

"The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds.
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds."

- The poet employs certain figures of speech such as simile, metaphor, and personification to create mental pictures. For example,

"I wandered lonely as a cloud…" (Simile from Wordsworth's *Daffodils*)

"She is all states, and all princes." (Metaphor from Donne's *The Sun Rising*)

"When well-apparelled April on the heel
Of limping winter treads." (Personification from *Scene-II, Act-I* of Shakespeare's *Romeo and Juliet*)

- The poet can also call up a picture by using a single illuminating word or phrase. For example,
"All in a hot and **copper sky**,
The **bloody sun**, at noon." (Coleridge's *The Rime of the Ancient Mariner*)

20.3. ALLUSION

Allusion is an expression designed to call something to mind without mentioning it explicitly. It's a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It's not expected to describe in detail the person or thing which it refers to. It's just a passing comment. The writer expects the reader to possess enough knowledge to identify the allusion and understand its importance in a text. English literature is replete with allusions.

Example (1)
"Sylvan historian, who canst thus express A flowery tale more sweetly than our rhyme." (Keats's *Ode to Grecian Urn*)

'Sylvan' in the lines refers to a goat-like-man deity of Greek Mythology.

Example (2)
"What leaf-fringed legend haunts about thy shape Of deities or mortals, or of both,
In Tempe or the dales of Arcady?" (Keats's *Ode to Grecian Urn*)

Here, 'Tempe' is an allusion to the Vale of Tempe in Greece and 'the dales of Arcady' alludes to the home of Pan, the god of rustic music. The main purpose of allusions is to make poetry concrete. They enable the writer to simplify complex ideas and emotions by suggesting a whole new range of associations within a few terms. Thus they give the author tremendous economy and add to the richness of the work.

20.3.1. Definitions of Allusion

An allusion "is merely a reference to something apart from the immediate subject, such as history, other literature, legend, mythology, or contemporary affairs." (H. L. B. Moody)

"Allusion in a literary text is a reference, without explicit identification, to a person, place, or event, or to another literary work or passage." (M. H. Abrams)

20.3.2. Allusion for Serious Purpose

Allusion always makes a comparison or contrast between the subject at hand and the thing alluded to. The comparison is sometimes intended to create a serious effect as can be observed in these lines from Milton's *Paradise Lost.*

"All night the dread less Angel unpursu'd
Through Heav'ns wide champain held his way,"

'dread less Angel' is an allusion to 'Abdiel', a fearless angel. It is meant to illustrate and enhance the subject at hand.

20.3.3. Allusion for Ironic Purpose

Some allusions are used by the poets to undercut the subject ironically by the discrepancy between the subject and the allusion. In Eliot's *The Waste Land*, such examples are abundant.

"Madame Sosostris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe
With a wicked pack of cards."

The Tarot pack of cards which was used in ancient Egypt for forecasting the rise and fall of the Nile River is today used by Madame Sosostris for fortune-telling.

20.4. STYLE

'Style' is the literary element that describes the way a linguistic expression is constructed by the author. It includes the word choice, sentence structure, figurative language, and sentence arrangement which work together to establish mood, images and meaning in the text. 'Style' is one of the fundamental components of any literary work. The two major concepts of style came to surface during the times of Plato and Aristotle. Critics of the Platonic school consider 'style' as a quality that only some expression has. Critics of the Aristotelian school consider it as a quality inherent in all expression.

20.4.1. Definitions of Style

Style is "the manner of linguistic expression in prose or verse – it is how speakers or writers say whatever it is that they say." (M. H. Abrams)

"Truth! There can be no merit, no craft at all, without that. And further, all beauty is in the long run only 'fineness' of truth, or what we call 'expression', the finer accommodation of speech to that vision within." (Walter Pater)

"Style is the skin and not the mere coat." (Thomas Carlyle)
"The style is the man." (Edmund Gosse)
"Style is "the flesh, bone and blood of his body." (J. M. Murray)

20.4.2. High, Middle & Low Styles

According to the literary genre, occasion and social class of the speaker, the style was classified into three – the high or grand, the middle or mean and the low or plain – during the eighteenth century which witnessed the influence of the doctrine of decorum. It advocates that the level of style in a work must be appropriate to the social class of the speaker and to the occasion on which it was spoken. It must be suited to the dignity of its literary genre. An epic needs a high style of linguistic expression. A novel can have middle level of style while low style is fit for a parody or burlesque.

20.4.3. Demotic & Hieratic Styles

In the twentieth century, Northrop Frye introduced a new classification of style in his '*The Well-Tempered Critic'*. He makes a primary distinction between ordinary language and literary language calling them 'demotic style' and 'hieratic style' respectively. The demotic style is modeled on the language, rhythms, and associations of ordinary speech. The hieratic style employs a variety of formal elaborations like figures of speech. Frye then distinguishes high, middle and low levels of style in each of the two varieties.

20.4.4. Paratactic & Hypotactic Styles

Another distinction specific to the prose style is often made between 'paratactic' and 'hypotactic' styles. When the words in a sentence or sentences in a passage are not connected or connected merely with a non-committal 'and', it is called 'paratactic style'. No linkers are used in sync with the sense. For example, in this sentence from Ernest Hemingway's novel *The Sun Also Rises,* words and sentences are joined only by 'ands'.

"It was dim **and** dark **and** the pillars went high up, **and** there were people praying, **and** it smelt of incense, **and** there were some wonderful big buildings."

When temporal, logical and syntactic relations between words and sentences are expressed by appropriate conjunctions and phrases, it is called 'hypotactic style'. Books on theories and criticism mostly carry this kind of style. A typical example from Abram's *Glossary of Literary Terms* illustrates this point.

"A paradox is a statement **which** seems on its face to be self-contradictory **or** absurd **yet** turns out to make good sense."

20.4.5. Styles Based on Literary Periods

Styles are distinguished according to the literary period or age. Medieval style is different from Restoration style. Metaphysical style represented by poets like John Donne is distinctive by its extensive use of paradox, pun, and startling parallels in simile and metaphor. Donne's poems illustrate the dramatic form of direct address and rough idiom which are characteristic of the Metaphysical style.

Example (1)
"Busy old fool, unruly sun,
Why does thou thus,
Through windows and through curtains call on us?" *(The Sun Rising)*

Example (2)
"For God's sake hold your tongue, and let me love;
Or chide my palsy, or my gout;
My five grey hairs, or ruin'd fortune flout;
With wealth your state, your mind with arts improve;" *(The Canonization)*

20.4.6. Styles Based on Books

A variety of styles are recognized owing to the great influence of certain books like the Bible. Biblical style of language which is well-known across the world is a grand mixture of simple narrative, poetry, parables, and epistles and prophesies. Short sentences and simple words are the distinguishing feature of the Biblical style. For example,

"Do you not know? Have you not heard? The LORD is the everlasting God, the Creator of the ends of the earth. He will not grow tired or weary, and his understanding no one can fathom. He gives strength to the weary and increases the power of the weak. Even youths grow tired and weary, and young men stumble and fall; but those who hope in the LORD will renew their strength. They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint."

20.4.7. Styles of Individual Authors

Based on the distinctive practice of the individual authors, styles are classified as Miltonic style, Shakespearean style, Ciceronian style and Senecan style etc. For example, Miltonic style or Milton's Grand style is known for diction and elaborate and stylized syntax, which are modeled on Latin poetry. His sonorous lists of names and wide-ranging allusions and his imitation of Homer's epic similes and epithets stand him apart from the other masters of language.

"Fall'n Cherube, to be weak is miserable
Doing or Suffering: but of this be sure,
To do ought good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist." *(Paradise Lost Book-1)*

20.5. INDIRECTION

'Indirection' is one of the striking features of poetry. This is the quality or kind of strategy which most of the poets employ. Creative writers suggest more and state less. Thus their primary target is not the intellect but the senses and imagination, feelings and emotions.

Indirection gives scope for the writers to suggest and make ideas more implicit. 'Form' in creative writing is one major example of indirection. There are certain special kinds of indirection in literature namely 'understatement', 'overstatement' and 'irony'.

20.5.1. Understatement

An understatement is a figure of speech employed by writers to intentionally make a situation seem less serious than it really is. It usually has an ironic effect because an equally

intense response is expected in severe situations. But the statement in response is the opposite of what is expected. Understatement "deliberately represents something as much less in magnitude or importance than it really is, or is ordinarily considered to be." (M. H. Abrams)

Example (1)
Aunt Sally: "Good gracious, anybody hurt?"
Huck: "No'm. killed a nigger." (Mark Twain's *Huckleberry Fin.)*

Huck's response exposed the thinking of the people of the day who did not consider killing of a black man as something serious.

Example (2)
BENVOLIO: What, art thou hurt?
MERCUTIO: Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page?—Go, villain, fetch a surgeon.
ROMEO: Courage, man. The hurt cannot be much.
MERCUTIO: No, 'tis not so deep as a well nor so wide as a church-door, but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat to scratch a man to death! (*Romeo and Juliet* by William Shakespeare)

Here, Mercutio tries to deflect some of his pain at first, but ultimately admits that this is more than just "a scratch."

20.5.2. Litotes

A special form of understatement is 'litotes' which indicates "the assertion of an affirmative by negating its contrary." Litotes which employs double negatives is an intentional use of understatement that produces an ironical effect.

Example (1)
"I am not unaware how the productions of the Grub Street brotherhood have of late years fallen under many prejudices." (Jonathan Swift's *A Tale of a Tub)*

Swift has used double negatives to emphasize the point that he is totally aware of it. The irony is that he is aware but he says it as if he is unaware.

Example (2)
"Indeed, it is not uncommon for slaves even to fall out and quarrel among themselves about the relative goodness of their masters, each contending for the superior goodness of his own over that of the others." (*Narrative of the Life of Frederick Douglass; An American Slave* by Frederick Douglass)

20.5.3. Overstatement

Overstatement is one of the figures of speech called 'hyperbole'. It involves an exaggeration of ideas for the sake of emphasis. It also develops striking contrasts. Hyperbole "is bold overstatement, or the extravagant exaggeration of fact or of possibility; it may be used either for serious or ironic or comic effect." (M. H. Abrams)

Example (1)
"They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance." (Wordsworth's *Daffodils)*

The expressions 'never-ending line' and 'ten thousand saw I at a glance' exaggerate the facts for creating emphasis that the daffodils are strewn all along the path and the poet has seen a large number of them. Lady Macbeth's poignant lines in the drama offer one of the best examples of hyperbole.

Example (2)
"I still have the smell of blood on my hand.
All the perfumes of Arabia couldn't make
My little hand smell better. Oh, oh, oh!" *(Macbeth)*

Shakespeare achieved his purpose of emphasis by showing the intensity of the pricks of the conscience by effectively using a hyperbole that all the perfumes of Arabia couldn't wash her bloody hands.

20.6. IRONY

Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning. The term 'irony' owes its origin to a Greek comic character 'Eiron' who behaves modest and triumphs over the boastful Alazon. It entered into English language in the sixteenth century with its present meaning. It is used to achieve special rhetorical or artistic effects by means of incongruity, inappropriateness or discrepancy. Various kinds of irony have been in practice in literature.

20.6.1. Verbal Irony

Verbal irony, M. H. Abrams says, "is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed." It produces a sense of incongruity in the spectator and sometimes in one or more of the persons involved in the verbal situation. Thus the words of Lady Macbeth when Duncan's visit is announced,

"He that's coming
Must be provided for."

may be understood at one level as referring to the performance of the duties of hospitality; but with sinister mockery, she actually expresses her resolve to have the King murdered. Verbal irony is frequently used in plays, novels, poetry and other forms of literature. It is often observed in real life conversations. The effect of verbal irony mostly depends upon timing and circumstances. It creates funny and dramatic situations. Writers use it as a great vehicle to convey their bitter feelings about people and society. Thus used, verbal irony works at its best.

Example (1)
"A little more than kin, and less than kind." *(Hamlet* by Shakespeare*)*

When Hamlet says his uncle is 'less than kind', he is ironic because his uncle is the one who killed his father and married his mother.

Example (2)

"I rather recommend buying the children alive and dressing them hot from the knife, as we do roasting pigs."*(A Modest Proposal* by Jonathan Swift)

In the quoted line, the author in fact wants to point out that the government should not treat Irish people like animals.

20.6.2. Dramatic Irony

Dramatic irony occurs in a play or a narrative when the audience or readers share the author's knowledge of present or future events to which the character in the situation is unaware and as a result, the character behaves inappropriately or quite opposite to what the audience expects according to their knowledge. W. H. Hudson defines it as "the contrast between two aspects of the same thing, whether such contrast is perceived at the time or becomes apparent later." It creates intense suspense and humour. It is a powerful tool in the hands of many writers to sustain and excite readers' curiosity. As the audience is allowed to know important facts ahead of leading characters, they are led to sympathize with the characters.

Though it is a device employed both in tragedies and comedies, it is sometimes called 'tragic irony'. Great writers of Greek tragedy exploited this dramatic device to the maximum as their dramas are mostly based on the popular legends. In the Elizabethan Age, Shakespeare employs this dramatic irony in many of his plays.

Example (1)

"There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust." *(Macbeth* by William Shakespeare)

Here, King Duncan expresses his strong faith in Macbeth as he is unaware of the prophecy of the witches that Macbeth is going to become the king and will kill him. However, the audience knows about the prophecy.

Example (2)

"Othello: I think thou dost.
And for I know thou 'rt full of love and honesty
And weigh'st thy words before thou giv'st them breath" (Shakespeare's *Othello)*

Othello is manipulated to believe Iago to be an honest man. He doesn't know that Iago is plotting against him. But the audience knows about Iago's crooked plans. Thus dramatic irony is generated in the scene.

20.6.3. Situational Irony

Situational irony or irony of situation is the effect of the difference between what is expected to happen and what actually happens. H. L. B. Moody says that "Irony of situation exists when the relationship between characters or the outcome of events seems the reverse of what would normally be expected or appropriate." It generally includes sharp contrasts and

contradictions. The purpose of this situational irony is to allow the readers to make a distinction between appearances and realities, and eventually associate them to the theme of a story. In dramatic irony, the author's knowledge is shared by the reader or audience (only the character is unaware) while in situational irony, it is shared neither by the reader nor by the character.

Example (1)
In *The Gift of the Magi* by O. Henry, the wife cuts her long hair and sells it for money to buy her husband a pocket watch chain. However, he sells the watch and buys her a hair accessory.

Example (2)
In *Great Expectations* by Charles Dickens, Pip and the readers do not know who his benefactor is till the end. The reader is led to believe Miss. Havisham to be Pip's benefactor. But finally, it is Magwich who is the benefactor of Pip. The disclosure towards the end reverses the expectations of the readers causing situational irony.

20.6.4. Structural Irony

Structural irony is the effect produced by alternate or reversed meaning that pervades a literary work. It is created by a structural feature such as a naïve protagonist whose interpretation of events and intentions is consistently wrong. M. H. Abrams defines that "a structural feature which serves to sustain duplicity of meaning and evaluation throughout the work" is structural irony.

In structural irony, the author's ironic intention is shared by the reader but is not intended by the speaker.

Example (1)
Jane Austen's *Pride and Prejudice* gives us an example of structural irony with respect to a naïve hero/heroine. Elizabeth is prejudiced against Darcy from the beginning of the novel almost till the end. She considers him to be very proud and "devoid of every proper feeling." (Chapter.16) At Nether field, Darcy says that "where there is a real superiority of mind, pride will be always under good regulation." (Chapter.11) Elizabeth misunderstands that Darcy's pride is highly unregulated. But later the readers come to know that the joke was meant for Elizabeth because Darcy is not a man of unregulated pride.

Example (2)
The naïve narrator Bertie Wooster created by the humorist P.G. Woodhouse reports the deflating comments of Jeeves, his butler with no knowledge that he perceives any irony.

20.6.5. Cosmic Irony

Cosmic irony or the irony of fate is observed when a protagonist is led to false hopes by fate, destiny or a deity only to frustrate and mock them. The idea is an offshoot of the belief that gods are toying with the minds of mortals with deliberate ironic intent. The effect of cosmic irony is created from the sharp contrast between realities and expectations. The situation that bears the effect of cosmic irony is so poignant that the audience or readers are very much moved.

Example (1)
The fate of Oedipus in Sophocles' *Oedipus Rex* is an example of cosmic irony as it depicts the gods to be cruel and callous towards human beings. The Chorus suggests this in the following lines:
"What god,
What dark power lept beyond all bounds,
Beyond belief, to crush your wretched life?"

Example (2)
'Justice' was done, and the President of the Immortals, in Æschylean phrase, had ended his sport with Tess. And the d'Urberville knights and dames slept on in their tombs unknowing." (Thomas Hardy's *Tess of the d'Urbervilles)*

The life of Tess Durbeyfield, the heroine in the novel is an ordeal of suffering. It has been a sport for 'the President of Immortals', the God.

20.6.6. Romantic Irony

The concept of Romantic irony is introduced in the late eighteenth and early nineteenth centuries by Friedrich Schlegel and other German writers. It is a literary device in which the narrator of a story himself creates the illusion of reality in the beginning but ultimately discloses that he has fabricated the story. "A kind of literary self-consciousness in which an author signals his or her freedom from the limits of a given work by punctuating its fictional illusion and exposing its process of composition as a matter of authorial whim." (Oxfordreference.com) This idea is mostly taken form Laurence Sterne's use of a self-conscious and willful narrator in his *Tristram Shandy*.

Example (1)
\

Lord Byron extensively used this device in his *Don Juan* for ironic and comic effect. Byron's narrator in *Don Juan* weaves a narrative which in the beginning appears to be a true story, but he reveals that he was inspired by the characters in a puppet show. Romantic irony evokes complex questions about the relationship between order and chaos.

Example (2)
The story of *God Game*, a science fiction novel by Andrew M. Greeley is created by Romantic irony which is the most outstanding characteristic of the book.

20.6.7. Sarcasm

Sarcasm is a literary device sometimes used as an equivalent for irony but the main purpose of sarcasm is to mock or convey contempt. An exaggerated inflection of the speaker's voice is an added clue to sarcasm.

Example (1)
In his famous speech in Shakespeare's *Julius Caesar*, Mark Antony repeatedly uses the phrase "honorable man", referring to Brutus who has murdered Caesar. His repetition of the phrase completely reverses its literal meaning and effectively conveys his contempt for Brutus.

Example (2)
"Good fences make good neighbors." *(Mending Wall* by Robert Frost)
This line points out in a sarcastic way the attitude of two neighbors who have built a wall between them. This wall falls apart every winter, therefore the neighbors meet and mend this wall and thus they spend more time together in this way.

20.6.8. Stable & Unstable Ironies

Stable and Unstable ironies are identified by Wayne C. Booth in *A Rhetoric of Irony.* In stable irony, the speaker or author provides the reader an explicit or implied position which serves as a ground for subverting the surface meaning. In unstable irony, no assertion of ground is offered to the reader.

20.6.9. Socratic Irony

Socratic irony is represented by the philosopher Socrates whose pose of ignorance and modest readiness to receive adverse opinions proposed by others is the basis for naming this attitude as 'Socratic irony'. It occurs when someone pretends to be ignorant to expose the ignorance of someone else.

20.7. CONCLUSION

Imagery put in the form of a word or line or a whole work is set to evoke objects of sensuous appeal and thus drive home the author's idea clearly and convincingly. Allusions do more or less the same job but in the fewest words possible. Style is an inseparable property of the language. Style speaks of the man behind. Indirection is a strategic weapon in the hands of an author to convey his own feelings in a witty and harmless fashion.

20.8. EXERCISE

i. "Indeed, it is not uncommon for slaves even to fall out and quarrel among themselves about the relative goodness of their masters, each contending for the superior goodness of his own over that of the others."

The above sentence is an example for:
a) Imagery b) Allusion c) Litotes d) irony

ii. Which kind of irony signifies God's toying with the hopes of human beings?
a) Romantic b) Cosmic c) Structural d) Dramatic

iii. The main purpose of which of the following devices is 'to mock'?
a) sarcasm b) imagery c) allusion d) simile

iv. "Elderly American ladies leaning on their canes listed toward me like towers of Pisa." Which of the following figures of speech can be found in the given line?
a) metaphor b) litotes c) paradox d) simile

v. "Sylvan historian, who canst thus express A flowery tale more sweetly than our rhyme;"

Which literary device can be noticed in the above lines?
a) irony b) allusion c) sarcasm d) litotes

20.9. SELF-ASSESSMENT QUESTIONS

1. Write a short note on imagery.
2. Discuss the kinds of styles in detail.
3. What are forms of irony? Discuss any three in detail.
4. Write a short note on allusions.
5. Explain dramatic irony with examples.

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LESSON 21

FIGURES OF SPEECH

OBJECTIVES

- To know the significance of figures of speech in language
- To understand the implications of various figures of speech
- To acquire knowledge on figures of speech
- To understand the rhetorical functions of figures of speech

STRUCTURE

21.1. Introduction
21.2. Figures of speech - classification
21.3. Figures of speech based on resemblance
    21.3.1 Simile
    21.3.2 Metaphor
    21.3.3 Personification
    21.3.4 Apostrophe
21.4. Figures of speech based on contrast
    21.4.1. Antithesis
    21.4.2. Epigram
21.5. Figures of speech based on association
    21.5.1. Metonymy
    21.5.2. Synecdoche
21.6. Figures of speech based on construction
    21.6.1. Climax
    21.6.2 Anticlimax
21.7. Other figures of speech
    21.7.1. Allegory
    21.7.2. Paradox
    21.7.3. Hyperbole
    21.7.4. Innuendo
    21.7.5. Irony
    21.7.6. Euphemism
    21.7.7. Litotes
    21.7.8. Onomatopoeia
    21.7.9. Oxymoron
    21.7.10. Pun
    21.7.11. Transferred epithet
    21.7.12. Interrogation
    21.7.13. Exclamation
    21.7.14. Alliteration
    21.7.15. Anaphora
    21.7.16. Assonance
21.8. Conclusion
21.9. Self - assessment questions
21.10. References

21.1. INTRODUCTION

Figures of speech are very important methods of communication. In speaking and writing we frequently depart from the simple direct form of statement and use figures of speech in order to heighten the effect. They specify between different shades of meaning, give more accurate descriptions and give beauty and variety to what we wish to say and lift it from monotonous level. They provide emphasis, freshness of expression or clarity.

21.2. FIGURES OF SPEECH - CLASSIFICATION

Figures of speech are rhetorical devices that achieve a special effect by using words in distinctive ways. They may be classified as

i) Those based on resemblance - e.g. simile, metaphor, personification and apostrophe.
ii) Those based on contrast - e.g. antithesis and epigram.
iii) Those based on association - e.g. metonymy and synecdoche.
iv) Those based on construction - e.g. climax, anticlimax.

21.3. FIGURES OF SPEECH BASED ON RESEMBLANCE

Some of the figures of speech based on resemblance are simile, metaphor, personification and apostrophe.

21.3.1. Simile

A simile is the definite statement of likeness between two things of different kind having one feature in common, and is generally introduced by ‘like’ or ‘as’. The use of similes in language attracts the attention of the readers/listeners. It appeals to the senses of the audience and as a result, their imagination is at work to comprehend what is communicated.

A simile inspires the readers to relate the feelings of a writer to their own personal experiences. Thus the use of similes makes it easier for the readers to grasp the subject matter of a literary piece. Similes enrich the language and offer variety to the language too.

Examples:

1) “Through the black Tartar tents he passed which stood
Clustering like beehives on the low flat strand
of Oxus.”

2) The Assyrian came down like a wolf on the fold.

3) Words are like leaves; and where they most abound.

4) Life is like a box of chocolates;
You never know what you’re going to get.

5) His soul was like a star, and dwelt apart.

21.3.2. Metaphor

A metaphor is the implied resemblance in one particular of things that are otherwise unlike. A resemblance of two contradictory or different objects is made based on a single or some common characteristics. When a person is called 'a black sheep', the person and the sheep are two distinctly different entities. The person is neither a sheep nor is he black. However, they share some common quality i.e. staying away from the herd/group. Hence, the comparison is possible. A metaphor has no introductory word such as 'like' or 'as'. Metaphors sharpen the imagination of the readers to comprehend what is written.

Examples:

1) The torrent of his eloquence carried away his audience.

2) My heart is a lonely hunter that hunts on a lonely hill.

3) The camel is the ship of the desert.

4) The news was a dagger to his heart

5) Variety is the spice of life.

6) Richard was a lion in the fight.

21.3.3. Personification

Personification is a figure of speech in which things that are inanimate are given life and personality. As a result, one feels that the inanimate have the ability to act like human beings. In the expression 'the sky weeps', the human quality of weeping is given to the sky, a lifeless thing. Personification is not a simple decorative device but it is meant to give deeper meaning to the literary text. It adds lucidity to the objects because man tends to look at the world from human perspective.

Examples:

1) When the Night doth meet the Noon
   In a dark conspiracy
   To Banish Even from her sky. (Keats)

2) Laughter holding both her sides.

3) Death lays his icy hands on kings.

4) The tree quaked with fear as the wind approached.

5) Pride goeth forth on horseback, grand and gay.

6) In Saxon strength the abbey frowned.

21.3.4. Apostrophe

In this figure of speech, the writer addresses himself directly to some person or thing. Apostrophe is a rhetorical device employed by playwrights and authors whenever their characters address a character that isn't present in the scene. It is often used by characters who are addressing a personified thing or idea. This literary device is used to give a speaker the ability to address this real or imagined listener who is not present and is often deceased.

Examples:

1) Ethereal minstrel! Pilgrim of the sky!
   Dost thou despite the earth where cares abound
   (Wordsworth's *To the Skylark*)

2) Milton! Thou should'st be living at this hour.

3) O death! Where is thy sting?
   Grave! Where is thy victory?

4) O liberty! What crimes have been committed in thy name?

21.4. FIGURES OF SPEECH BASED ON CONTRAST

From figures of speech of resemblance we now move to figures of contrast. Some of them are antithesis and epigram.

21.4.1. Antithesis

In this figure of speech, effective contrast is obtained by balancing one word or idea against the other. Antithesis emphasizes the idea of contrast by parallel structures of the contrasted phrases or clauses. In short, the structures of phrases and clauses are made similar in order to draw the attention of the listeners or readers easily. Antithesis is meant to create vividness and lay emphasis on the subject matter. It helps to weigh the pros and cons of the matter and to come out with a judgment.

Examples:

1) Prosperity doth best discover vice but adversity doth best discover virtue (Bacon).

2) Man proposes, God disposes.

3) Speech is silvern, but silence is golden.

4) We must learn to live together as brothers or perish together as fools (Martin Luther King Jr).

5) "That is a small step for man, one giant leap for mankind" (Neil Armstrong).

21.4.2. Epigram

The term 'epigram' is used to denote a short poem ending in a witty turn of thought. This figure of speech known as epigram consists in a brief pointed saying, generally expressed antithetically or involving an apparent contradiction. The main purpose of using epigram by authors is to leave a positive impression on the audience.

Examples:

1) Every man desires to live long; but no man would be old - (Swift).
2) Vision is the art of seeing things invincible (Swift).
3) The child is the father of the man.
4) Fools rush in where angels fear to tread.
5) Art lies in concealing art.
6) He makes no friend, who never made a foe.

21.5. FIGURES OF SPEECH BASED ON ASSOCIATION

Two elements of comparison fused into one word. Some of the figures of speech are metonymy and synecdoche.

21.5.1. Metonymy

In this figure of speech, a thing is called, not by its true name, but by something associated with it and that something is not a part of it. Metonymy is used to develop literary symbolism. It gives a profound meaning to the things which are normally ordinary. Simple things are described in a creative way by employing metonymy.

Examples:

1) On the death of his brother he succeeded to the throne. (Being king).
2) The pen (one who uses pen) is mightier than the sword. (One who uses sword).
3) The bench for the judges.
4) The house for the members of Lok Sabha.
5) The crown for the king.
6) The kettle boils.

21.5.2. Synecdoche

This figure of speech resembles metonymy, and is based on the relation of the whole to parts. A part of something represents the whole or the whole may represent a part. But the difference between metonymy and synecdoche is, in metonymy, the object is called by an

associated thing which is not a part of it; in synecdoche, the object is called by a part of the object itself.

Examples:

a) The part is put for the whole.
   E.g. All hands on deck!

b) The material is put for thing.
   E.g. Sonorous metal (i.e. trumpets) blowing martial sound (Milton)

c) An individual is put to represent a class -
   E.g. Some mute inglorious Milton here may rest,
   Some Cromwell, guiltless of his country's blood (Gray)

d) d) The abstract is put for the concrete.
   E.g. All the intellect of the university used to meet in his room.

21.6. FIGURES OF SPEECH BASED ON CONSTRUCTION

Based on the arrangement of words, we can explain some of the figures of speech like climax and anti-climax.

21.6.1. Climax

Using this figure of speech, the writer leads up to his point by degrees, beginning with the least important idea and ending with the most important one. If it is properly employed, it can capture the undivided attention of the audience.

Examples:

1) Some books are to be tasted, others are to be swallowed, and some few to be chewed and digested. (Bacon)

2) Simple, erect, severe, austere, sublime.

3) What a piece of work is man! How noble in reason, how infinite in faculties! In action, how like an angel! In apprehension, how like a god!

21.6.2. Anti-climax or bathos

Anti-climax is a rhetorical device which consists of a sudden transition in discourse from a noble idea to a trivial one. It is the opposite of climax. The least important idea is put to the last. This figure of speech is sometimes deliberately made use of for humorous and satirical effect. However, when anti-climax is unintentionally used, it is known as 'bathos'.

Examples:

1) Not louder shrieks to pitying heaven are cast,
   When husbands or when lapdogs breath their last. (Pope)

2) And though, Dalhousie, the great god of war, lieutenant - colonel to the Earl of Mar

3) Here thou, great Anna! Whom three realms obey.
Dost sometimes counsel take - and sometime tea. (Pope)

21.7. OTHER FIGURES OF SPEECH

Some of the other figures of speech are explained in the following pages..

21.7.1. Allegory

An allegory has been defined as a sustained metaphor. A subject concerning abstract ideas is dealt with under the guise of a fictitious narrative. The reader should see that resemblance between the facts of the story and the ideas that are implied. In allegory, abstract ideas and principles are described in terms of characters, figures and events. It is often employed in both prose and poetry to tell a story with a purpose of teaching an idea and a principle or explaining an idea or a principle. The objective of its use is to preach some kind of a moral lesson. Allegory courts comparison with symbolism but both are different. An allegory is a complete narrative while a symbol is an object standing for another object with a view to giving it a particular meaning.

Examples:

1) John Bunyan's Pilgrim's Progress.

2) George Orwell's Animal Farm.

3) Edmund Spenser's Faerie Queen.

21.7.2. Paradox

Paradox is a statement that looks self-contradictory but conveys a latent truth. Thus,in this figure of speech, a truth is stated apparently in contradictory terms. It is sometimes used to illustrate an opinion contrary to established traditional ideas. It is aimed at making the reader think over an idea in an innovative way.

Examples:

1) The child is the father of man. (Wordsworth)

2) Stone walls do not a prison make,
Nor iron bars a cage (Lovelace).

3) War is peace.

4) Ignorance is strength.

5) Freedom is slavery.

21.7.3. Hyperbole (exaggeration)

A statement made in exaggerated terms is known as hyperbole. It involves an exaggeration of ideas for the sake of emphasis. It also develops striking contrasts. In the

words of M. H. Abrams, it "is bold overstatement, or the extravagant exaggeration of fact or of possibility; it may be used either for serious or ironic or comic effect."

Examples:

1) "I loved Ophelia: forty thousand brothers.
could not, with all their quantity of love,
Make up my sum."

2) It was as big as a mountain.

3) It was faster than a cheetah.

4) She is as heavy as an elephant.

21.7.4. Innuendo

Something that is hinted or implied without being definitely stated is known as Innuendo. It is generally critical and disparaging.

E.g. "I see that there were 40,000 people present at your grandmother's funeral yesterday"
(To the office boy who has made the traditional excuse for having a day off.)

21.7.5. Irony

When this figure of speech is used, the writer says the opposite of what he means, knowing that his true meaning will be perceived by the reader. Thus, irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning. The term 'irony' owes its origin to a Greek comic character 'Eiron' who behaves modest and triumphs over the boastful Alazon. It entered into English language in the sixteenth century with its present meaning. It is used to achieve special rhetorical or artistic effects by means of incongruity, inappropriateness or discrepancy. Various kinds of irony have been in practice in literature.

Examples:

1) Hamlet says to the skull of Yorik, the jester: "Now get you to my lady's chamber, and tell her let her paint an inch thick, to this favor she must come; make her laugh at that."

2) Gentlemen, you cannot fight here!
This is the war room. (From *Dr. Strangelove*)

21.7.6. Euphemism

By this figure of speech, we speak in pleasant terms of an unpleasant subject. Euphemism helps writers to convey those ideas which have become a social taboo and are too embarrassing to mention directly.

Examples:

1) How sleep the brave who sink to rest
By all their country's wishes blest. (Collins)

2) ‘Passed away’ for died or killed.

3) He has fallen asleep (he is dead).

4) You are telling me a fairy tale (lie).

21.7.7. Litotes

This figure of speech is an intentional understatement of the fact. A special form of understatement is ‘litotes’ which indicates “the assertion of an affirmative by negating its contrary.” Litotes which employs double negatives is an intentional use of understatement that produces an ironical effect.

Examples:

1) I am a citizen of no mean city.

2) He is no fool.

3) I have to have this operation. It isn’t very serious. I have a tiny tumor on the brain.

21.7.8. Onomatopoeia

This figure of speech occurs when the sound of words suggests the sense. It creates a sound effect that imitates the thing described, making the description more expressive and interesting. For example, ‘The gushing stream flows in the valley’ is a more meaningful description than ‘The stream flows in the valley’. The reader is drawn to catch the sound of a ‘gushing stream’ through the expression itself. This makes it more effective and appealing to the senses.

E.g. Buzz, crack, hiss, ding dong, fizz, clatter, thud, and crunch.

21.7.9. Oxymoron

This figure of speech puts two words together that seem to contradict each other. The two words –an Adjective followed by a Noun –are mostly put together to create an oxymorn. However, sometimes the contrasting words may be spaced out in a sentence. An oxymoron produces a dramatic effect but does not make sense.

Examples:

1) Military intelligence, silent yell.

2) So innocent arch.

3) So cunningly simple.

4) She accepted the kind cruelty of the surgeon’s knife.

21.7.10. Pun

This figure of speech is a play on words using different senses of the word or different sounds that make up the word, to create something funny and interesting.

Examples:

1) Time flies like an arrow. Fruit flies like a banana (Groucho Marx).

2) Hanging is too good for a man who makes puns; he should be drawn and quoted. (Fred Allen).

3) Is life worth living? It depends upon the liver.

4) An ambassador is an honest man who lies abroad for the good of his country.

21.7.11. Transferred epithet

In this figure of speech, an epithet is transferred from its proper word to another that is closely associated with it in the sentence.

Examples:

1) He passed a sleepless night.

2) The ploughman homeward plods his weary way.

21.7.12. Interrogation

Interrogation is the asking of a question not for the sake of getting an answer, but to put a point more effectively. It is called rhetorical question as it is asked for rhetorical effect.

Examples:

1) Who is here so vile that will not love his country?
2) Do men gather grapes of thorns or figs of thistles?
3) Can storied urn or animated bust.
   Back to his mansion call the fleeting breath?

21.7.13. Exclamation

In this figure of speech, the exclamatory form is used to draw great attention to a point than a mere bald statement of it could do.

Examples:

1) What a piece of work is man!

2) What a fall was there, my countrymen!

3) How sweet the moonlight sleeps upon this bank!

21.7.14. Alliteration

This is a very common figure of speech that involves using words that begin with the same sound.

Examples:

1) Sally sells sea shells by the seashore.

2) Eric's eagle eats eggs, enjoying each episode of eating.

3) Carrie's cat clawed her couch, creating chaos.

4) Dan's dog dove deep in the dam, drinking dirty water as he dove.

21.7.15. Anaphora

This figure of speech uses a specific clause at the beginning of each sentence or point to make a statement. If it is used more, it evokes an emotional effect among the listeners.

Examples:

1) Mad world! Mad kings! Mad composition! (Shakespeare).

2) It was the best of times; it was the worst of times.

3) It was the season of light; it was season of darkness.

21.7.16. Assonance

This is a figure of speech which focuses on the vowel sounds in a place repeating again and again.

Examples:

1) Here the mellow wedding bells. (Edgar Allan Poe)

2) Try to light the fire.

21.8. CONCLUSION

To summarize, some of the writing techniques that can be employed to improve writing help to make speech or written text readable and understandable and give an extra dimension to language. The figures of speech may be classified as those based on similarity, contrast, association and arrangement. They form an integral part of literature and are used to give a stronger emotional impact to the text. It is evident that the figures of speech are artistic and explanatory and it is important for us to be aware of the power and degree of choice we have when using figures of speech in English.

21.9. SELF-ASSESSMENT QUESTIONS

I. Explain the following with examples:

1. Metaphor
2. Personification
3. Anti-thesis
4. Synecdoche
5. Hyperbole
6. Pun
7. Alliteration
8. Transferred epithet
9. Onomatopoeia
10. Metonymy

II. Identify the various figures of the speech in the following:

1. The more haste the less speed.
2. Charity suffereth long, of its kind.
3. Let not ambition mock their useful toil.
4. You are a pretty fellow.
5. Boys will be boys.
6. Exult, O shores, and ring O bells!
7. I came, I saw, I conquered.
8. Sweet Thames! Run softly, till I end my song.
9. Youth is full of pleasure
10. Age is full of care.
11. Scepter and crown
12. Must tumble down.

13. Oh, Judgment! Thou art fled to brutish beasts.

14. To err is human, to forgive divine.

15. From the cradle to the grave.

16. He has many mouths to feed.

17. Life is a dream.

18. He fought like a lion in the battle.

19. We are reading Milton.

20. O my love is like a red rose.

21. 21. Life is as tedious as a twice-told tale.

22. O my Love's like the melody.

21.10. REFERENCES

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(402EG21)

MODEL QUESTION PAPER
M.A. DEGREE EXAMINATION
Fourth Semester
English
Paper II — Communicative English - II

Time : Three hours **Maximum : 70 marks**

Answer ONE question from each Unit.
All questions carry equal marks.

1. (a) What is Register? Identify the specific linguistic features of the Registers pertaining to Sports, Advertisement and journalism.

Or

(b) What is Dialect? Comment on the reasons for the emergence of Dialects and establish their contribution to sustaining a language.

Or

(c) Write short notes on any TWO of the following:
(i) Neutral Style
(ii) Language of Science
(iii) Language of Law
(iv) Language of Religion

2. (a) What is Discourse? Identify major components of Discourse and their functionality.

Or

(b) Explain how coherence and cohesion play an important role in Discourse.

Or

(c) Read the following passage and identify the intention of the author along with context and occasion:

Population generally refers to the number of people living in a particular place. The study of the statistics pertaining to the size and composition of and changes in the population of a place is called demography. Statistics like birth rates and death rates are studies in demography. Demographic studies reveal many features of the population inhabiting a place.

3. (a) What are soft skills? How do they play a decisive role in making communication effective?

Or

(b) What are the telephone conversation skills? Elaborate them.

Or

(c) Identify the feature of Public Speaking in Seminars and Debates.

4. (a) Define and explain Expository and Descriptive feature of written Communication.

Or

(b) Define Reporting, and comment on its features.

Or

(c) Write an essay an any ONE of the following, identifying the nature of the topic of the essay.

(i) benefits of exercising.
(ii) steps to saving the planet.
(iii) social precursors of drug addiction

5. (a) Read the following poem, and identify theme(s), imagery, rhyming and symbols present therein:

Ode to Nightingale

"My heart aches, and a drowsy numbness pains
My sense , as though of hemlock i had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
"Tis not through envy of thy happy lot,
But being too happy in tine happiness
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease"

Or

(b) Choose any FOUR of the following literary devise, and explain their efficacy.
(i) Denotation
(ii) Theme
(iii) Plot
(iv) Poetic language
(v) Stanza
(vi) Figures of speech