



CHOOSING *LE MOT* *JUSTE*

A VERY COMMON VIEW OF STYLE IS THAT IT IS A
MATTER OF THE CAREFUL CHOICE OF EXACTLY
THE RIGHT WORD OR PHRASE, *le mot juste*.

Synonyms

- Choosing *le mot juste* means choosing the right word or phrase when we write.
- For this, focus on synonyms is one way out.
- But, synonym doesn't mean that they do have same meaning.
- As the words are different, a minor difference occurs there in the use.
- It means synonyms are never quite equivalent.

So, the study of style is the study of finer shades of meaning within a more general commonness

- For example:

In a fairy tale, do we say *ass or donkey*?

In office, do we say *shorthand typist or stenographer*?

In opticians, do we say *glasses or spectacles*?

In birthday, *present or gift*?

In meeting, *chairperson, chairman or chair*?

Even finer shades of meaning differs according to situation

- For example:
- When the same person is referred to as a **terrorist by enemies**, he is referred to as a **freedom fighter by his friends**.
- In west, a horse is termed **as gray** by people **who work with them** but **white by an outsider**.

So, the meaning differs according to:

1. Politeness and impoliteness
2. Formal and informal (colloquial)
3. More emphasis and less emphasis
4. In terms of economy which is less formal (UK for United Kingdom)
5. Emotional or not
6. Jargon

The choice of right word is related to the focus we provide to the point we talk or write.

- It is **TENOR** (the tone, mood, or motive of the speaker) that determines which is the right word we have to choose.
- Tenor is the personal and power relation involved while choosing the right word.

Imagine that you are going to sell your used car...

-for sale.
- How will you fill in the blank?
 - a. Car
 - b. Motorcar
 - c. Automobile
 - d. Family saloon
 - e. Fiesta
 - f. Banger
 - g. wheels

In British context...

- a. Car is everyday term.
- b. Motorcar is slightly more formal/dignified.
- c. Automobile is even more so.
- d. Family saloon is a type of car.
- e. Fiesta is also a type of car.
- f. Banger is informal and jokey.
- g. And wheels is gangster jargon.

So, thinking the possible buyer, one tries to select the appropriate word.

Do you write...

- a. Car for sale. (neutral)
- b. Dream car going for a song. (informal)
- c. Do you want a lovely car? (emotional)
- d. Buy this car before someone else snaps it up! (command/warning)
- e. Car. One owner. 17k miles. As new. (list of important features)

So, in conclusion...

- In the choice of words, we have to think about two things:
 1. Choose the word **ACCORDING TO THE FOCUS OF ATTENTION.**
 2. Choose the word that **establishes a relationship with the reader or listener.**

Exercises...

I.

1. dinner, dindins
(formal/informal)
2. A bite, a meal
(infml/fml)
3. Traveller, hippy
(fml/infml)
4. His Excellency the Life President, that
stomach-full-of-bilge (nonsense)
(dignified+polite/impolite)

...

5. f. i. y. a., for your immediate attention
(infml/fml)

6. Pat, Patricia
(use of economy but infml/fml)

7. For the fuller figure, for fat women
(infml+metaphorical/direct+fml)

...

8. Get your arse (buttock) over here, Please
could you come here
(impolite/polite)

9. White horse, grey
(by outsider+fml/habitual to take
care+infml)

10. Very palatable, yummy
(fml/infml)

2.

- A café owner wants to attract children to her café. She has devised an ice-cream dish with cream, chocolate sauce, strawberries, dessicated coconut in it.
 - a. Write the title for the café (specially catering for ice-cream, for the children)

Possible answer: Kids Ice Cream Café / Babes Ice Parlor

- b. Write the name of the ice-cream (that contains cream, chocolate sauce, strawberries, dessicated coconut)

Possible answer: Creamy coco choco ice cream / Creamy choconut ice cream

3.

- Rewrite the following made up headlines so as to make them less formal and more 'tabloid' (sensational).
- A. TEENAGERS BURN CAR
- TEENS ABLAZE CAR
- B. YOUNG CHILD ABDUCTED
- BABY KIDNAPPED
- C. VAT POLICY REVIEWED
- VAT POLICY REEXAMINED / VAT SYSTEM RESTUDIED

4. What is left unsaid? Suggest a person and a place.

- a. High heels came clicking down the corridor.
(a rich lady / corridor of a big building)
- b. I change to fifth and put my foot down.
(the speaker / in the lift to go to 5th floor)
- c. When the green light flashed, she put the green bit of wood with 8 on it on the hook and went in.
(In a theatre, she got green signal, went in with a piece of green wood with number 8 on it and performed her role)

5. Words with close meaning but different in feeling.

- a. Football / soccer (British / American)
- b. Sweater / jumper (American / British)
- c. Sofa / settee (American / British)
- d. Signal / sign (indication of something / symbol)
- e. Rubbish / refuse (British / American+British)



...

The End



FOLLOWING AND FLOUTING CONVENTIONS

Whenever we actually speak or write we are affected by social and linguistic conventions and by the expectations of readers or hearers.

All kinds of speaking and writing have conventional rules...

- When we telephone, we start with “hello” as a convention.
- When we meet a person, we say “good morning” as a convention.
- When a bank manager writes a letter, he starts with **“Dear Mr. Brown”** as a convention.
- But if the manager starts the letter with **“You undisciplined bloody spendthrift,”** it is what we call flouting the convention.

So, style may be based on either following or flouting the convention.

- The manager can also call “**Dear sir**” or even “**Dear Fred Brown**” in conventional way.
- But if you are writing to someone **for the first time and the context is formal**, you write “**Dear sir**”
- After a few letters, you move on to “**Dear Mr. Brown**”
- If you have closer acquaintance, you say “**Dear Fred**”

...

- And after a long friendship, you may use his school time nickname “**Dear Piggy**”
- If you have to show Brown’s position, you may write “**Dear Squadron (air force) Leader Brown**”
- In this situation if it is very formal, you may say only “**Sir**”
- But you have a wider **gap of age** between you, you may begin with “**My Dear Brown**” or “**My Dear Fred**”

- ...
- If your relation with him is either **lover or spouse**, you might begin with “**My darling**” or “**Dearest Fred**” or just “**Dearest**”
 - If you are **just married** your greeting may be more serious “**My Dear**”
 - But **when the relation of love or friendship develops beyond a certain point**, the convention begins to be relaxed like “**Hi Fred**” or a **lover** might begin with “**Scrumptious**” (very pleasing)

...

- If he is **a battle veteran**, his friend might call him “**Achtung**” (metaphorical when they used to communicate in fighter pilot’s intercom) or “**Red Leader**”
- But **if it is ironic** it can be “**Darling Squadron Leader**”
- **A newly wed bride** can call her husband as “**Dear henpecked of Sittingbourne**” **it is joking greeting** (bourne is related to be within the limited boundary)

- A friend might call his friend with school time nick name “Dear Piggy” but if it is called by his nephew, it becomes offensive.
- **SO**, the relation between the writer and the reader determines the way we choose words.
- We easily accept and digest the conventional way which is related **to following the convention.**
- But **when we deviate from habitual wording**, it is the **flouting of convention** and something odd for our ears.

Exercise

I. Order the greetings with most formal at the top and the most familiar at the bottom.

- a. Yours
- b. Yours truly
- c. Yours respectfully
- d. Sincerely
- e. Chow
- f. Love from
- g. Luv
- h. Yours faithfully
- i. Your affectionate niece
- j. Your obedient servant
- k. With all my love

Answer...

- a. Yours respectfully
- b. Yours faithfully
- c. Yours truly
- d. Sincerely
- e. Yours
- f. Your affectionate niece
- g. Your obedient servant
- h. Love from
- i. With all my love
- j. Luv
- k. Chow

2. Explain the unconventional interpretation in each joke.

a. Comedian: you know what my father always calls me?

Straight Man: No. what?

C: He always calls me Jonny.

S: Why's that?

C: It's my name.

• • •

b. Straight Man: would you call me a taxi, please.

Comedian: Okay. You are a taxi.

c. Straight Man: Who was that lady I saw you with last night.

Comedian: That was no lady. That was my wife.

3. The followings disappoint us because they don't follow what we expect. Find that.

- a. Join the army. Travel the world. Meet all sorts of exotic interesting people. And kill them.
- b. Do me a favor, will you? Drop dead. (stop irritating)
- c. Most people put manure (compost/dung) on their strawberries. I prefer cream.

**4. Look at these unconventional wordings.
How do they conform to spelling rules of a
kind?**

Take help from internet.

- a. Beanz meanz Heinz**
- b. Drinka pinta milka day**
- c. Spud-U-like (potato you.....)**

5. Explain how the following set of expectations which they then **flout**.

a. Go to work on an egg.

Even a single egg can make you strong enough to go to work.

b. Get a head. (sign on hairdresser's)

In the saloon, if you go, you can get a beautiful hairstyle on your head.

c. Her daily male.

The word “male” shows that she has a male who visits her daily. “Male” should have been “mail”

LIVE AND DEAD METAPHORS

Metaphor is comparison without using “as” or “like.”

In metaphor, words are used in texts and contexts where they are not familiar or expected.

Two Types of Metaphors: Live and Dead Metaphors

LIVE OR ORIGINAL METAPHOR

- Imagine that you are watching a famous rock singer performing on stage. Later you admire:
 1. she sang in a *halo* of spotlight.

Here the word “halo” has the metaphorical meaning.

“Halo” is the circle commonly seen as a circle light behind the head of saints, prophets, or gods.

...

- In the example, the metaphor has the effect of connecting saintliness and heavenly glory to the world of rock music.
- Spotlight is compared with the halo and both words are in common use.
- So, it is a live metaphor.

But a DEAD METAPHOR is:

- Without knowing its real origin we use it as a normal way.
- For example, before electricity, the word 'bulb' was used to refer to the onions.
- The basis of its use for an electric light is the shape. It means the shape of a bulb is like an onion.
- Now, we think of the term 'bulb' without thinking the plant onion.

In Hausa language, when electricity was introduced:

- They used the word 'kwai' for bulb.
- Kwai meant an egg in their language.
- It means they compared the shape of the egg with the bulb.
- More than this, they also compared about its brittleness and having a shell with something more vital inside it.
- Now, people use kwai without knowing its real origin thus making it a dead metaphor.

So,

- Live metaphors are such that have the seen sources of comparison.
- Instead, dead metaphors have unseen source and very difficult show the comparison directly.
- Because of this, instead of talking about 'live' or 'dead' metaphors it might be better to think in terms of 'original' or 'conventional' metaphors.

Exercises

- 3.1** Find the context and basis of comparison of the given dead metaphors. Also find what contradictions are suppressed.
- a) Singing star: The context here is related to the brightness of the star. Without thinking about the brightness of the star, we term him as singing star. It means the singer is as bright, stable or good as the shining star.

...

- b) Delivering the curriculum: Delivery is the term related to carrying something from one place to another. Here this meaning is suppressed. Instead it is related to the transfer of knowledge.
- c) Salt cellar: Actually, cellar is related to underground dark room. But here, salt cellar is a small container where salt is put and served for the customers in the restaurant.

...

d) Mole (kind of spy): Mole is a rat like animal that reaches in many places without any notice. In the same way, a spy also works in such a way that none knows what he is doing.

3.2 Rewrite the given conventional metaphors so as to make them original. But use the same general kind of comparison between the weather and an aspect of human character.

a) A stormy character: a violent personality

...

- b) Waves of emotions: tides of feelings
- c) A sunny disposition: a bright outlook
- d) A hail (hailstones) of invective (criticism): a barrage of criticism
- e) A whirlwind romance: a maddening affair

3.3 How the following questions and statements have different force than the seen meaning.

a) I'm hungry.

(means bring food for me)

b) Is that an ice cream parlor?

(means the person wants to go there and have the ice cream)

c) Do you have ten pence?

(means he needed this money from you to pay someone else)

...

d) You will not do that ever again.

(means you have done the mistake already)

e) Does that give you pleasure?

(means you are doing wrong which you should not do)

3.4 From the list of words and phrases below, pick out words related to **boxing commentary, political text or a story of Pinocchio.**

Given words and phrases

- Punch, on the ropes, Britain, economy, puppet, carved, left, eyes, nose, heavyweight, governing
- **Boxing**: punch, on the ropes, heavyweight
- **Political**: Britain, economy, left (leftist), governing
- **Story**: puppet, carved, eyes, nose

3.5 Suggest proverbial meanings for the following:

- a) Lions only roar when they are hungry.
(means reaction is there when something is intolerable)
- b) Empty the rubbish bin when it's full.
(means if something is too much try to avoid it)
- c) You've got to eat your greens!
(means accept the things that is good to you)

...

d) Fasten your seat belt before take-off.

(means think before you take any action / or take precaution in your action)

e) The cake's already been cut.

(means it has already become too late)

Patterns of Words in a Text

Verbal patterning of a text as a whole which gives stylistic unity.

Similar type of choice of words that creates a unique pattern in any text

- In any writing or speaking one choice of word affects another when the writers or speakers make a succession of separate choices.
- And the overall stylistic ‘feel’ of a text comes from the pattern with all these specific choices.
- For example if he is a boxing commentator, he uses words such as cover up, break, bell, target, jab, corner, left-hand, low, cross, ring, dance clinch etc.

But ...

- The 'cross' in boxing is not the same as in the 'cross' in football.
- The 'dance' of a boxer is also not the same as the 'dance' of a dancer.
- Or the 'target' of a boxer is not the same as the 'target' of an archer's or the 'target' of a business person's.

Even ...

- A boxing commentary from a television differs from radio in terms of the choices of words.
- It happens because of the different position of the listeners.
- And these commentators unconsciously select such set of words and provide its unique texture.

In this (radio) boxing commentary...

Text A (i), Radio commentary, Bruno versus Coetzer, first minute of first round: (bell) Coetzer the first man to come out with aggressive intent. Aims to throw an overhead right. But straight away Bruno flicking out that ramrod left jab. Coetzer slightly the taller man. Stands six foot four. And against Riddick Bowe he made a very quick start. That fight three months ago. And again here he's throwing everything from the word go. And he's got Bruno backed up in the corner. Bruno back on the ropes. Just clings and holds on.

...

- And Coetzer has come out here throwing leather. His coach Alan Taweel said that he's sometimes a slow starter. He's not shown that. There a little little left from Bruno over the top. Thudded into the head of Coetzer. And that was his first scoring punch from Bruno. But Coetzer once again on the attack, with Bruno holding on behind the referee's back. But Roy Francis spotted that one. Trying to land clubbing rights into the head of Coetzer. But once again he is on to the offensive. (166 words)

In this commentary...

- We see a set of words that are specific to boxing.
- Sometimes there is the lack proper grammar as well.
- But the people who listen boxing commentary automatically enjoy this type of language as they are habitual to it.

So...

- We student of style are interested in patterning of this kind.
- It means how the choice of words is presented in consistent way over the passage or the text as a whole.

Exercises...

4.1 In text **A (ii)**, what proportion of words are 'boxing words'? (count it below)

Text A (ii) Radio commentary, Bruno versus Coetzer, first minute of first round:

Leading with an orthodox left hand jab. Coetzer with that thick moustache, his trade mark over the years. A year older than Bruno. 'Bruno, Bruno' is the sought from the crowd. So far though their hero hasn't landed anything too worth while in this opening round. First jab does get through.

...

- And Coetzer incidently has got – still got – that mark underneath his er right eye. And Bruno scored with a right over the top. But Coetzer comes back with a good left which thuds into the chin of Bruno. Bruno took it well and again holds on in the corner. But Coetzer, if anybody thought he was going to start slowly here, that's not the case. Bruno scores with an overhead left hook. Coetzer so far hasn't taken a reverse step. Good left from Bruno. Coetzer felt that one. And he follows with a right cross. And Coetzer for the first time just stunned a little. And a good thudding left from Bruno into the ribcage of Coetzer. Coetzer ... (170 words)

Boxing words...

- Leading with an orthodox **left hand jab**. Coetzer with that thick moustache, his trade mark over the years. A year older than Bruno. 'Bruno, Bruno' is the sought from the crowd. So far though their hero hasn't landed anything too worth while in this opening round. **First jab** does get through. And Coetzer incidently has got – still got – that mark underneath his er right eye. And Bruno **scored** with a **right over the top**.

...

- But Coetzer comes back with a **good left** which **thuds into** the chin of Bruno. Bruno took it well and again **holds on in the corner**. But Coetzer, if anybody thought he was going to start slowly here, that's not the case. Bruno scores with an **overhead left hook**. Coetzer so far hasn't taken a **reverse step**. Good left from Bruno. Coetzer felt that one. And he follows with **a right cross**. And Coetzer for the first time just stunned a little. And a **good thudding left** from Bruno into the ribcage of Coetzer. Coetzer ... (170 words)

4.2 Text **D (i)** in Appendix is related to puppet making.

Now, make of list of words related to

a) Puppet making activities

(made, shorten, cut off, worked, finished etc.)

b) Parts of puppet/human body

(hair, forehead, eyes, nose, mouth, chin, neck, shoulders, stomach, arms, hand etc.)

c) Time and sequence words

(when, as soon as, however, after, again, than, short time etc.)

d) Words expressing beginning and ending

(started, began, finished, stopped etc)

4.3 Comment on the value of technical words generally for a text, and for radio commentary in particular.

- Technical words are specific to the related field in the sense that these words enrich the understanding of related topic. It makes the explanation effective because of the unique kind of the choice of words. So, to create the special effect among the listeners or audiences, technical words are necessary.
- In radio commentary, the speaker should select the words by thinking that people are listening to him, not watching. So, instead of using more action verbs, he should use such words that are helpful for the listeners to understand his commentary.

4.4 Text B is television commentary

- Text B television commentary, Bruno versus Coetzer, first round:
- (Bell)
- **Bruno** and **Coetzer**. And just as everybody imagined Coetzer is **going to come** for Bruno. Bruno won't have to **go looking** for him. [inaudible] from Bruno. The South African knows this is his last chance to get anywhere near the world championship **fight**. Bruno has quite a lot of **rich advantage**, although Coetzer is actually . **Hitting** and **holding**.

...

(ONE MINUTE UP)

That **storming left hand** from Bruno is proving a deterrent (limit) to Coetzer. He's finding it difficult to get past it. Although Bruno this massive seventeen stone six he still looks quite lively on his

(TWO MINUTES UP)

Coetzer being **clubbed to the** . Didn't even **flinch** (draw back). But once again Bruno told by **Roy Francis** not to **hold**. Coetzer with a little flurry (spell). Certainly **Frank** doesn't want to take too many of these. So far Bruno hasn't come across with the really **big right**. (143 words)

Now ...

- As in list 4.2: Find:

1) Boxing people

2) Boxing words

4) Attack / defend words

{check above according to coloration in
1/2/3/4}

PATTERNS OF GRAMMAR IN A TEXT

**Patterns of function words
(in comparison with content words)**

Content Words

- In linguistics **content words** are **words** such as **NOUNS, VERBS, ADJECTIVES, AND ADVERBS** that refer to some object, action, or characteristic.
- In chapter 3 and 4 whatever we discussed were related to the idea of content words.

Function Word

- A word whose purpose is to contribute to the syntax rather than the meaning of a sentence is called function words, for example *do* in *we do not live here*.
- A word that expresses a grammatical or structural relationship with other words in a sentence.
- In contrast to a content word, a function word has little or no meaningful content.
- Function words are also known as *grammatical words*.

...

- Function words include determiners (for example, *the, that*), conjunctions (*and, but*), prepositions (*in, of*), pronouns (*she, they*), auxiliary verbs (*be, have*), modals (*may, could*), and quantifiers (*some, both*).
- So, function words are associated with the grammar of English.
- Function words are such words that are difficult to pin down the dictionary meaning.

Unlike content words, function words have relatively small numbers of members.

- Like aux verbs, pronouns and the like have fixed numbers.
- And, to be able to speak English, one must have the clear knowledge of the use of these words.
- About content word, as they are many, nobody knows all the nouns or verbs in English.

As grammatical pattern is concerned...

- The authors have their own way of using it.
- We cannot be hard and fast in grammatical pattern.
- But generally, we see typical fiction expressed in past tense and commentaries in present tense.
- We see this consistency of the use of grammatical words in certain types of text to which we call certain **genre**.

So, according to genre, the use of grammatical words differs...

- For example, in most commentaries, they don't use 'is' or 'he' and it differs from fiction writing.
- They do it not to save the time but with specific rhetorical purpose.

Exercises...

5.1 Read **Text E** by a naturalist Richard Jeffries and find:

a) How many **be** words (be, been, being, is, am, are, was, were) are there altogether?

ans: One can count and find. (19 be words)

b) Which is the commonest **be** word?

ans: is

C) Rewrite the following passage replacing all the emphasized verbs by a **be** word whenever possible. You may alter word order or introduce place or time words like then or there.

Me and my friend **went** up the park and we **went** on the swings and we **saw** a dog and the dog was black, and we **chased** it and the dog **went** in a big house.

One possibility: Once, me and my friend **were** in a park. When we **were** on the swings, there was a dog nearby. It was black. Then we **chased** it, and it **entered** into a big house.

...

d) Why is it so difficult to turn some of the narrative verbs into be verbs?

Ans: Because of the special function of these verbs, it becomes very difficult to change them into be verbs.

5.2 From Text E, also find:

a) Expression of the immediate context here and now.

(midst, moment, exist, still, moves)

...

b) Find other words except is or now which refer to time (like eternity and years)

(sunshine, the cycle, moment, past, future, ever, dial, moves round upon the clock)

c) The explicit theme of the passage?

Ans: The explicit theme of the passage is related to the eternal natural of time.

d) The particular way Jeffries tries to persuade.

Ans: The use of be verbs with short and sweet sentences to talk about the eternal nature of time.

5.3 In Text F:

1. Make a note of number of times the following occur: (read and count)

- a) You
- b) Got to
- c) Can, can't
- d) Have to

2. Do you see any pattern of meaning uniting a – d?

(Yes it is the pattern of 'you have to.....you got to ...you can... you can't....etc' that is uniting them)

5.4 Compare Text E and Text F...

- How many times the following linking words are used in each text? (read both and count)

- a) And
- b) Then
- c) It
- d) you

5.5 Discuss, if possible with others...

- What sorts of insight we gain by looking into grammatical patterning in texts, and types of text?
- **Answer:** In previous chapters we discussed about the texts related to content words. They had their own pattern according to different fields. But grammatical patterns are not related to one particular field. They come equally in each type of text with the same force.

THE TEXTUAL ORCHESTRATION (ARRANGEMENT) OF PATTERNS

How the stylistic choices are arranged or how the different patterning work together to give the text a distinctive stylistic grain.

Orchestration is to direct a situation to produce a desired effect

Text E by Richard Jeffries

- ... I cannot understand time. It is eternity now. I am in the midst of it. It is about me in the sunshine; I am in it, as the butterfly floats in the light laden air. Nothing has to come; it is now. Now is eternity; now is the immortal life. Here this moment, by this tumulus, on earth, now; I exist in it. The years, the centuries, the cycles are absolutely nothing; it is only a moment since this tumulus was raised; in a thousand years more it will still be only a moment.

...

- To the soul there is no past and no future; all is and will be ever, is now. For artificial purposes of time is mutually agreed on, but there is no such thing. The shadow goes on upon the dial, the index moves round upon the clock, and what is the difference? There may be time for the clock, the clock may make time for itself; there is none for me.

If we look at this passage...

- There are 16 free standing *be* verbs.
- There are *other verbs* that are *after be verbs* like (was raised).
- And there are freestanding *main verbs* (like floats) and *other verbs* (like may, has).
- There are *time words repeated* a lot.
- We see the use of *present tenses*.
- *But* here, he *doesn't use link words* between sentences.

What is the meaning of using and not using all these types ideas in one place...

- This is the unique thinking of the author to orchestrate the text to produce desired effect.
- This is the balance in the handling of the choice of words.
- And with this **handling of different patterns, the author has orchestrated the text** to deliver his desired effect.
- **And this is the textual orchestration of patterns.**

When different patterns interact with each other...

- They give the text a particular taste.
- There different systems of language work together.
- *And being together they orchestrate a unique gravity for the text.*
- Here grammatical (function word) style is connected with content of the text thus making it **content structure**.

Exercises...

6.1 **Pick out** all the words or phrases in Text A (i), which contain the meaning 'punch' whether as a noun (a punch) or as a verb (punching, punches). How are these like, and also unlike, the 'time' words in Text E?

Punch words (Text A/i): overhead right, ramrod left jab, throwing everything, hold on, little left over the top, thudded into, punch, on the attack, land clubbing right.

Both are related to immediate things, but Text A is related to action whereas Text E is related to situation.

6.2 Go through **Text A (i)** and pick out all the words or phrases **which indicate the immediate here and now. How do they differ** from the expressions of the **immediate here and now in the passage from Richard Jeffries (Text E)?**

- In Text A words which indicate immediate here and now: straight away, flicking out, very quick, once again etc.

...

- About Text A (i) and Text E, both texts aim to produce a sense of immediacy, but the difference is that Text A is the immediacy of description (as the boxing context is happening here and now) whereas Text E is about the immediacy of awareness (as eternity is here and now).

6.3 Give examples of the following patterns in Text D...

- a) Time sequence words or phrases:
(when, as soon as, however, after, again, than, short time etc.)
- b) Words standing for carving or making:
(made, shorten, cut off, worked, finished etc.)
- c) Words standing for the body:
(hair, forehead, eyes, nose, mouth, chin, neck, shoulders, stomach, arms, hand etc.)

...

d) Words such as start, finish:

(started, began, finished, stopped etc)

e) Patterns of **repeated events**:

(it grew and it grew {nose}, his eyes, his ..., his...,
the neck, the ..., the... etc.)

f) Any word patterns you have noticed not so far
mentioned.

(the puppet moving, looking,ing, the more
the longer, dialogue in inverted comma etc.)

6.4 Complete the following list of locative expressions from Text E,

- Which all begin with a preposition.

in the midst: I am in the midst of it.

about me: It is about me in the sunshine.

in the sunshine: It is about me in the sunshine.

in it: I exist in it.

in the light-laden air: as the butterfly floats in the light-laden air.

Other phrases with preposition but not locative:

For the clock: there may be time for the clock.

For itself: the clock may make time for itself.

For me: there is none for me.

{these prepositional phrases don't show the location as many others do in Text E}

THE EFFECTS OF THE MEDIUM

**The medium of expression affects
the style of a text.**

Style is shaped by the medium (means) used by the writer or speaker

- Writing is one medium of expression.
- Speaking is another.
- They both have their own limitations and freedoms.
- Writing a newspaper headline or slogan differs from writing a story.
- Headlines or slogans have limited physical space, and expected in the same way.

If it is advertisement, because of cost...

- We write 'car for sale' and not 'I have a car for sale'.
- In poetry also there are the limitations of writing.
- Stories and essays have the freedom of expression more but because of the structural nature of poetry, it is different.
- In poetry, one should try to maintain the balance of length and the pattern of stressed and unstressed syllables.

So,

- Writing, speaking, ad, slogan etc. are different mediums (means) of expressions.
- According to the medium, it affects the way of presentation of any idea.
- If we look at the Text A i, ii, iii and Text B, they both are boxing commentary.
- Buy Text A is radio commentary and Text B is television commentary.

Because of this difference of medium,

- Radio commentary is long.
- But television commentary is short.
- This is because of different medium.
- As people watch the television, the commentator needs only few words.
- But, in radio, people only listen the commentary, so he needs to use many words to make them have the feel of game.

So, if it is radio and TV commentary

- It differs in terms of length: radio long, TV short.
- Choice of words
- Use of connectives
- Length of sentence etc.
- Because of this they try to capture the emotion and feeling of the audiences or listeners.

When we talk in terms of writing and speaking...

- The written text tends to take greater density of meaning.
- It happens because in spoken text, we use many function words that bear little or no meaning.
- But in written texts, we find a great deal the use of content words.
- As content words possess the meaning, we find greater density of meaning in written texts.
- This is called lexical density.

Exercises...

7.1 Go through **Text A (i-iii)** and **Text B**, and list for each one: *(read and find)*

- a) The *average number of words per sentence*.
- b) The proportion of *ands* and *buts* in each texts.
- c) The proportions of *be* words (also abbreviated be as *he's*) in each texts.
- d) The *proportion of 'spaces'* where there would be a *be* or *he* or *some other word* in standard English.

7.2 Compare the lexical density of the following passages... (7.4 to 7.7)

The **function words** are **capitalized**

The **content words** are left in **small letter**

The more content words, the more lexical density there is in any text.

Here you have to **count** the **function words** (capitalized) and **content words** (small) and find out the lexical density.

...

a) Put the quotations in order from lowest to highest lexical density.

Ans: While counting the content words, we can find that they are put from lowest to highest lexical density order. (content words having 14, 21, 22, 25)

b) Why the least dense text is least dense?

Ans: Because of the overuse of the function words.

...

c) Suggest a reason, to do with the medium, for the difference between the two versions of *Pinocchio story*.

Ans: The two versions of *Pinocchio story* are different because of the different medium. The 7.6 version is translation from the original where as the 7.7 version is Ladybird books version of the story.

...

d) Suggest a reason, to do with the medium and the type of text it is, for the most dense passage being most dense.

Ans: The most dense 7.7 is the text from literature. It means it is written text rather than spoken. Spoken language most often takes many function words. But, written text takes more content words thus making it more dense.

SEQUENCES OF WORDS AND EVENTS

Selection of words make a sentence.

Many sentences make a paragraph.

Many paragraphs make a text.

**And the text becomes meaningful
when there is sequence of events.**

In any text...

- Careful selection of words enriches the quality of text.
- When these words make sentences, they start describing the events.
- But, when the plot develops, there starts **appearing the chain of events**.
- For the better management of events, the writer must make choices about the sequence while using words, phrases, sentences and ideas.

...

- The plot that has regular sequence of beginning, middle, and end presents a straight flow of events.
- But if it is written in **flashback technique**, the regular sequence is disturbed.
- For example, the film Titanic has flashback model. (starts with the memory of the old woman/ she remembers her past/ again comes to present)

...

- Flashback technique brings a unique effect in the style of text.
- But, as it starts from the end or middle, sometimes this style is difficult to understand.
- So this style is most often not used in children literature as it is out of ordinary sequence.
- To this we can say flouting of natural sequence but a very striking style in literature.

Sometimes the sequence seems natural when we keep it in any way

For example:

- This is a posh (stylish) store. Therefore the things are expensive here.
- The things are expensive here because this is a posh store.

Either front or back, the above sequence seems natural sequence.

**Text E by Jeffries is also of same kind.
Neither there is logic nor it is narrative.**

- So it also can be written from either side and still having sense.
- Start from ending and there is still a meaning of a kind.
- It shows that the sequence of a text has to do with the way we handle the reader's or listener's understanding.

So, while writing...

- The author has to think how he or she has to start the writing.
- Is background information necessary or not?, where to put new information?, where to pose question? etc. should be determined by the author by understanding the mind of who the possible readers or listeners will be for the text.
- It means either by following or by flouting the author can create the sequence in text.

Exercises...

8.1 In the possible openings of a story given below, opening (B) is more conventional. If we start with B and adjust A, it seems normal. **But, what happens if we start from A and adjust B into it? (you can make changes to make the development smooth)**

Opening (A)

As soon as he woke up he felt that there was something strange, something about the light. Everything seemed a weird green. He got out of bed, went over to the window and drew back the curtain. His mouth fell open. There, right in front of the window, blocking the whole sky was an absolutely vast plant. What was it? Where had it come from? Then he remembered yesterday.

Opening (B)

- There was once a widow and her son Jack who lived on a farm. They were so poor that one day, his mother said to Jack, 'Jack, take the cow to the market and sell her.' So he did. But on the way he met a man who said, 'look, I'll give these magic beans for that cow of yours. They're worth more than the money could buy.' So Jack took the beans.
- His mother was furious and flung the beans out of the window and sent Jack to bed. The next morning...

One possibility of adjustment...

- When Jack woke up he felt that there was something strange, something about the light. Everything seemed a weird green. He got out of bed, went over to the window and drew back the curtain. His mouth fell open. There, right in front of the window, blocking the whole sky was an absolutely vast plant. What was it? Where had it come from? Then he remembered yesterday **that his mother told him to take the cow in the market and sell her. He did it. But on the way he met a man who said take the magic beans by giving him the money of the cow. So he took the beans. At home, his mother was furious and flung the beans out of the window.**

a) What are the most important kinds of alterations you have had to make?

Ans: I have to change the dialogue form into common narration. Moreover I also have to change certain wordings so as to maintain the smoothness of the story.

b) What are the main advantages and disadvantages of each approach?

Ans: The conventional approach of **opening (B)** is an easy approach. But the **(A)** style begins from later part and remembers the past. It is flashback. It is somehow difficult but interesting style in literature.

8.2 Text G: taken from the history of Native American

- You said that you wanted to put us upon a reservation, to build us houses and make us medicine lodges. I do not want them. I was born upon the prairie, where the wind blew free and there was nothing to break the light of the sun. I was born where there were no enclosures and where everything drew a free breath. I want to die there and not within walls. I know every stream and every wood between the Rio Grande and the Arkansas. I have hunted and lived over that country. I lived like my fathers before me, and, like them, I lived happily.

a) Pick out sentences, or parts of sentences which have a similar sequences of words such as *I was born, I lived.*

- I was born
- I want to die
- I know every stream
- I have hunted
- I lived like my fathers
- I lived happily.
- I do not want them.

b. Make a list of:

i) Each word which occurs immediately before either a full stop or a comma, ***and refers to natural life of the prairie*** like prairie, sun etc.

Ans: prairie, sun, free breath, country, happily etc.

ii) Each word which occurs immediately before either a full stop or a comma, ***and refers to restrictions*** like reservations, lodges etc.

Ans: reservations, lodges, houses, within walls etc.

c) List the first three words of each sentences.

- You said that
- I do not
- I was born
- I was born
- I want to
- I know every
- I have hunted
- I lived like

...

d) What pattern do you see to the way these beginnings and endings are handled?

Ans: The beginning of the first sentence is from second person 'you' but all the others are from first person "I". It means the pattern of the use of 'I' shows personal desire of the writer. The endings are related to his likes and dislikes. Personal freedoms he likes but restrictions he doesn't like.

8.3. Look at the 3 versions of passages from Text G and discuss on stylistic change and the differences in the meaning or rhetorical effect.

Version 1

Where the wind blew free and there was nothing to break the light of the sun, *I was born*. Where there was no enclosures and where everything drew a free breath, *I was born*.

Version 2

I was born where there were no enclosures and there was nothing to break the light of the sun. *I was born* upon the prairie, where the wind blew free and where everything drew a free breath.

Version 3

I was born upon the prairie; *I was born where* the wind blew free; and *I was born where* there was nothing to break the light of the sun. *I was born where* there were no enclosures; and *I was born where* everything drew a free breath.

- In all three versions, the content ideas are same.
- In version 1, the use of 'I was born' in the last of the sentence has made it a kind of poetic in style.
- In version 2, the beginning 'I was born' has made it a normal kind of writing.
- But, in version 3, the use of 'I was born' five times with the use of 'where' has made it a kind of speech like Martin Luther King's 'I Have a Dream where.'

8.4 Take examples 9 to 13 from the book and make your own judgments as to the ways they differ from each other in rhetorical effect, or in finer shades of meaning.

9) Once there was a poor widow.

Ans: As it starts with 'once', it is like fairy tale beginning.

10) There was once a poor widow.

Ans: It is more like a conversation because of its use of 'once' in the middle.

...

11) There was a poor widow once.

Ans: It is also like conversation but the use of 'once' in the end has made it less formal.

12) A poor widow, there was, once.

Ans: It seems like unplanned conversation where the person is speaking by remembering the words.

13) A poor widow once there was.

Ans: It also sounds like unplanned conversation.

(These are only one type of explanations, and it might differ from person to person according to their understanding.)

The Selection of Significant Detail

...

In the text, in any scene

- Selection of detail is important thing.
- It is important because we don't need all the minute details.
- Some ideas we have to make explicit and some other ideas are 'understood' automatically.
- For example: in the story "The Boarding House" when the mother talks with Mr. Doran and calls her daughter, we don't know what they talk about but we can guess the meaning.

It shows that selection forms the basis of any text.

- If you are describing your room, you don't need to describe all the speck of dust.
- Describe the main ideas and the readers will know the others.
- If it is boxing commentary, the commentator is limited by the medium.
- The radio, television, and newspaper are different mediums and the selection of words also differs.

They select the key items in order to create the impression of the whole scene.

- They just pick out the samples and it stands for the whole.
- So, mentioning the parts to stand for the whole is the selection of significant detail.
- In fiction, the selection of details makes the difference in the development of the story.
- As the fiction is the combination of events, the fiction writer has to be more careful on this selection.

This difference in fiction can be seen in the puppet making story in Text D.

- **So**, selection is related to ideological presuppositions about the topic.
- What ideas we are conveying that determines the selection of word.
- The medium is another factor about the selection of words.
- Moreover, who the readers or listeners are also determines the selection of words.

Exercises...

9.1 In the given items, the word in parenthesis describe the word outside. How do the description work? For each one, decide whether it is

- a) By mention of the part to stand for the whole;
- b) By mention of the member to stand for the category;
- c) By mention of the whole to stand for the part;
- d) By mention of the category to stand for a member;
- e) By mention of a member of one category to stand for a member of another (metaphor).

- . . .
- i) Wheels (car): (a) By mention of the part (wheels) to stand for the whole (car).
 - ii) Artillery (weapons) (revolver): (d) By mention of the category (artillery) to stand for a member (revolver).
 - iii) In black and white (published): (e) By mention of a member of one category (in black and white) to stand for a member of another (published).
Metaphorically they both refer to printed items.
 - v) The feline (tiger): d) By mention of the category (feline) to stand for a member (tiger).

...

- v) On his feet (making a speech): (e) By mention of a member of one category to stand for a member of another. Metaphorically they both mean the same speech by standing one's own feet.
- vi) A V neck (sweater): (b) By mention of the member (a V neck) to stand for the category (sweater).
- vii) She wears the trousers (she dominates): (e) By mention of a member of one category to stand for a member of another. Metaphorically wearing the trousers means dominating.
- viii) Goddess (Hollywood actresses): (e) it is metaphorical because Hollywood actress is compared with the goddess.

9.2 Point out the differences in two passages in two columns...

Pinocchio A	Pinocchio B
To bed	To sleep
Geppetto looked	Geppetto looked out of window
Bright evening star	The starry night
It's a wishing star	The wishing Star
I might have the wish	Do you know what I wish
His secret wish was	I wish that

9.3

Personal advertisement

Strict lady wishes to contact gents, who would like to visit a formally dressed governess or headmistresses (black stockings, academic gowns etc.). Or I could be your aunt, matron, nanny etc. I correct faults using traditional discipline. Sub ladies also welcome. Unhurried. Sussex Court. Letter box no ...

a) What is, and is not, mentioned;

- Her strict nature is mentioned here but in what context and for what reason she has to be strict, that is not mentioned.

...

b) The pattern created by the selections of *strict lady, governess, headmistress, aunt, matron, nanny;*

Ans: All these words create the pattern of strong lady who is very strict in her behavior throughout the text.

c) *Words* with the category meaning of 'communication' used for one particular kind of communication.

Ans: Contact, visit, welcome, unhurried, letter box no. etc. are words related to one particular kind of communication that is meant only to have the contact with her.

9.4 Suggest the solution of this riddle...

- I overflow with words. My cap goes on my bottom. Who am i?

Ans: pen

9.5 Make the analysis of the differences in the following selections.

Pinocchio C	Pinocchio D
At that moment	Moments later
Fill with dazzling bright light	Filled with light
Stepped the Blue Fairy	Stood a beautiful Blue Fairy
Waved her wand over Pinocchio	Tapped Pinocchio with her magic wand
Little puppet, made of pine, Wake! The gift of life is thine!	Little puppet made of pine-- Wake! The gift of life is thine.

...

- If we look at both selection, they talk about the arrival and magical action of the Fairy. But in closer analysis, we see that Text C is longer with extra details where as D is shorter but with equally full information. In the Fairy's speech, in C we see the use of different punctuation marks that hint the stoppage in speech where as the dash in D shows the flow of speech.

...

THE END

PERSONAL ATTITUDE, INVOLVEMENT AND EMOTION

**How the authors' or speakers'
personal attitudes and emotions are
involved in any text.**

This is like choosing le mot juste...

- This chapter shows how the choices of words are done according to personal attitude, involvement and emotion.
- For example: to say *lout, yobbo or hooligan* has one emotional attachment.
- But, for those, if we say *demonstrator, protester, or activist*, it does have different emotional attachment.

In the choice of words, thus, tenor (tone) plays striking role...

- For example: in Margaret Thatcher's interview
“So *you*'ve got to be strong to your own people.”

In this sentence ‘you’ is not interviewer.

First it is *the government*.

Second, it is *the leader* who runs the govt.

Third, *she* is the leader as if ‘you’ is ‘I’.

Fourth, *whoever* is in power.

Here 'You' conveys a friendly tenor...

- So, instead of saying "I have to be strong" she says "You have to be strong."
- It means in any text the handling of tenor is important thing.
- By knowing who the listeners or readers are, one has to choose the words effectively.
- When she ' many times, we feel the tone of compulsion or obligation.

So,

- To provide a text its stylistic texture, the author or speaker should **be careful** on the **choice of words that have its emotional effect**.
- For this they have to pay special attention on **who the readers or listeners are**.
- The authors or speakers **have to know the demand of situation** so that they can **with personal involvement of attitude and emotion**.

Exercises...

10.1

1. Note the *numbers of times*, in **Text F**, the following are used (count and write)

- a) You
- b) I
- c) Should be, has to, have to, has got to and similar expressions
- d) Can and can't

2. Look at the analysis done in 1.

a) How many sentences do not have a *you* in them? Which are they? What is their significance.

(Count and write.)

b) What patterning is there in the use of *can* and *the* words listed in (c) above?

(Find the pattern in sentences.)

c) How does Margaret Thatcher manage to make the sentences in which she uses *I* sound relatively unselfassertive?

The use of *I* like 'I believe' 'I see' etc. are not strong self assertions because the use of 'believe' and 'see' doesn't show the action but only notion.

10.2 Rewrite the following passage **WITHOUT USING** either you or have to words (like have to, must, should, will, got to, can)

Quotation 10.1 (you can use be words or other verbs/words. You can change sentence pattern as well.)

- I believe that government *should* be very strong to do those things which only government *can* do. It *has to* be strong to have defense, the kind of Britain I see *would* always defend its freedom, and always be a reliable ally (friend). So *you've got to* be strong to your own people and other countries *have got to* know that you stand by your own word.

One possibility...

- The government ~~should be~~ (is) very strong to do those things which only government ~~can do~~ (does). It ~~has to~~ (needs to) be strong to have defense, the kind of Britain I see ~~would~~ always defend its freedom, and always be a reliable ally (friend). So ~~you've got to the government~~ is to be strong to your (its) people and other countries ~~have got to~~ know that you (the ~~government~~) stands by your (its) own word.

What is the main difference in tenor (tone) after the change above?

Ans: With the use of 'you' and 'have to' words, the passage showed the obligation and compulsion. But when these words were avoided, it only became ideal about the function of the government. **The force of previous passage has gone after the change.**

10.3 Rewrite the following passage using *one* in place of *you*.

Quotation 10.2

- Then *you* turn to internal security, and yes, *you* have got to be strong on law and order, and do the things that only governments can do, but there, it's part government and part people, because *you* can't have law and order observed unless it's in partnership with people.

Answer...

- Then *you (one)* turn(*s*) to internal security, and yes, *you have (one has)* got to be strong on law and order, and do the things that only governments can do, but there, it's part government and part people, because *you (one)* can't have law and order observed unless it's in partnership with people.

What differences in tenor (tone) does this produce?

- When there was the use of 'you', it seemed like face to face conversation. But, the change of 'you' into 'one' has **made the passage impersonal**. Instead of direct saying to someone, the change has made the **related to all** who are concerned with this.

STYLE AND IDEOLOGY

*An ideology is a belief or a set of beliefs,
related to life and values.*

As a human beings...

- The **body of ideas** that people share is ideology which are
- Every person has their own ideologies of life.
- And the writers, being intellectual human beings, have even strong sense of ideology.
- So, when they write, they present the ideas in such a way that they are **ideologically charged**.

For the same category, there lies the possibility of ideological differences.

- For example: some people's ideology calls a group of people as _____ but for the same people other people's ideology refers them as _____.
- When Margaret _____ talks about 'freedom' she means to the freedom from socialist kind of restriction.
- But if we talk about the freedom of _____ it is different than Thatcher.
- It is the freedom from bondage and the like.

Use of **function word** also determines the concept of ideology

For example:

- If we say freedom:
- Freedom
-**of** what
-**from** what
-**for** whom
-**to** do what
- It means **the use of “of, from, for, to” etc.
determine the context of freedom.**

...

It shows that the use of function words also determines the concept of ideology.

While reading, thus, it is our job to have careful looking on the use of function words and content words so that we can get clear sense of ideology.

Exercises ...

11.1 What ideology do you see in the following...

a) A beautiful girl:

Traditional ideology that a girl should be beautiful

b) A handsome woman:

Masculine ideology/ or the ideology of equality

c) END RESTRICTIVE PRACTICES

By using all capital letters it has ended the restrictive ideology of writing letter in small.

d) A superb left hook

Ideology related to beautiful attack in boxing/ or the left(ist) doing strong pressure to control (hook) the bad system.

11.2 Describe the ideological differences in Thatcher's "Over to people" and the slogan "Power to the people"

Ans: Thatcher's ideology in 'Over to people' is related to **capitalistic democratic ideology** to **make people powerful with economic success.**

But the slogan 'Power to the people' is **socialist ideology to establish the power of people in the government.**

11.3 How does Richard Jeffries challenge the traditional assumption of time?

- Traditional notion of time says that there is past, present and future to describe the nature of time. But, Jeffries challenges it by saying “**Now is eternity**”. The word ‘**eternity**’ hints to the concept of future but when he says ‘**now is**’ it is only present. In this way he challenges the future concept in terms of present only.

But, how does he make **hidden assumptions about the relation between nature and machines?**

- In one place he says, “**There may be** (possibility) **time for clock**”. Here, showing the clock, indirectly he admits that **there is time as shown by clocks**. In this way, indirectly, he accepts the relation between nature and machines.

11.4 All versions of Text D shows the relationship between the carpenter and his puppet like the relation of father and son...

a) What are the unstated implications (effect) of this comparison?

One possibility of answer: Father is a creator.

So, the unstated meaning may be related to his desire to make his creation (puppet) beautiful and disciplined like a desire of a father for his son. (because there the puppet is not so beautiful and also undisciplined)

...

b) How are Geppetto and Pinocchio depicted in translation version Text D (i) and Walt Disney versions (Text D ii and iii)?

Possible answer: If we compare Text **D (i)** with (ii and iii), the former shows the relation between Geppetto and Pinocchio **as a workaholic father and his naughty plus undisciplined son.** But in Walt Disney's adaptations **(ii and iii), Geppetto is shown as a wisher and Pinocchio as a magic creation of his wish.**

11.5 How does Text H show the **traditional ideologies of sex and power** indirectly?

Possible answer: Traditional ideology of sex and power is **male centric** and keeps males on the upper strata. In Text H **in the beginning the lady is shown as strict one. But**, later, the lady **confesses her traditional feminine desire** when she says that she **could be the aunt or granny**. Aunt and granny are the **symbol of love and care in the family**.

A NOTE ON THE POETIC

...

Poetry is the most stylistic form of writing.

- But now we say that **it is found in every forms of writing.**
- The only difference is that in literature there is a lot more use of style.
- It means **stylistic density is more in literature.**
- And even in literature, **poetry is in apex that uses style the most.**

Poetry is stylistic because of its nature

- It **mimes** (imitates): instead of directly telling ideas by words (though they are the primary), it uses other devices also.
- One is **ONOMATOPOEIA: imitation of sound in words** or the formation or use of words that imitate the sound associated with something, e.g. snake's "hiss" or fly "buzz"
- Or craaaaaaaaaaaaaaaaaaak
- Or brmmmmmmmm
- Or cock-a-doddle-do etc.

Alliteration is another way...

- Alliteration is the repetition of sound in the beginning of words.
- For example: **f**ull **f**athom **f**ive thy **f**ather lies.
- In this line **f** sound is repeated four times by making it musical.

RHYME is the most important of all

- Poetry is in its height because of the use of rhyme.
- Rhyme is repetition of the last word in poem.
- For example:

Tiger tiger burning **bright**

In the forest of the **night**

Here, bright and night is rhyme.

Rhythm...

- Rhythm is created most often out of alliteration and rhyme.
- It is the musical quality of the poem.
- Out of the use of definite length also, rhythm is created in poetry. (it is metre)

Metre: the length of poetry

- Metre is the combination of stressed and unstressed sound in a poem.
- One unstressed and one stressed sound make one metre. It is called monometre.
- Two metre is length is dimetre, three trimetre, four tetrametre, five pentametre and so on.
- It is its length that has made poetry unique from other forms of literature.

Juxtaposition...

- Juxtaposition is keeping two dissimilar ideas side by side showing their connection indirectly.

- For example: in ex. 12.2 the lines

At the pond children are collecting **frogspawn**.

The old lady is labelling jars of **jam**.

In these lines **frogspawn and jam** are totally two dissimilar ideas.

But frogspawn (the jelly like floating eggs of frog) and jam both are slippery and have the connection between them in this sense.

Exercises...

12.1 Create onomatopoeic language for aliens...

- Square – sssssquarrrrrrrrrrre
- Round - rouuuuuuuuuuuuund
- Fast - faaaaaaaaaaaaaast
- Slow - sloooooooooooooooooo
- One word for eating greedily + talking: gobble
_ goooooobbbble
- Boring but correct – any possible word you can select: like hot (hot is boring but correct):
haaaaaaaaaaaaaaat

12.2 Find the juxtaposition in the given lines...

i) At the pond children are collecting **frogspawn**.

The old lady is labelling jars of **jam**.

In these lines **frogspawn and jam** are totally two dissimilar ideas.

But frogspawn (the jelly like floating eggs of frog) and jam both are slippery and have the connection between them in this sense.

So it is juxtaposition.

ii) The chancellor's *new television* has arrived.
The dustmen couldn't find its *box*.

- In the above lines the television and the box are two dissimilar ideas.
- But they have the connection in the sense that television is also like a box.
- So it is juxtaposition.

12.3 Comment on the use of verbal mime...

- Anyone lived in a pretty how town
(with up so floating many bells down)

Pretty how **town** and many bells **down** are the rhyme here.

So the use of rhyme is the mime here.

12.4 Comment on the poem...

- Very brief thoughts on the letter M
by Miroslav Holub

A, b, c, d, e,
f, g, h, i, j,
k, l, n, o, p,
q, r, s, t, u,
v, w, x, y, z.

- Removal of one letter makes it rectangle.
- On both side it makes 5×5 letters providing exact shape and size

...

THE END