Vardhaman Mahaveer Open University, Kota

Written English : Morphology and Morphemes

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Spoken English : Phonetics and Phonology

Units

Block Introduction

The teachers of English today confront myriad of questions and curiosities of the students regarding various nuances of the English language. The handy text books on English grammar sometimes do not help the teachers of English much. This block gives the teachers an in-depth study of the linguistics of English in simple and comprehensible way so that the teachers do not find it obscure. The study of morphology of English and sentence structures shall make the study of the English language quite easy. The study of Bilingualism, Code Mixing, Code Switching and Indianization of English has become a must in the changing scenario of English in India today. The unit on Rhetoric and Prosody shall cater to the requirements of the teachers interested in teaching how to speak and write elegantly, forthfully and impressively. The units on phrasal Verbs, Proverbs, Idioms and one word substitution deal with topics in a unique way – making the otherwise dull topics interesting and easy to internalise. Last but not least, the unit on consulting the Dictionary and Thesaurus will motivate all the learners to keep these two essentials at hand to extract all the necessary information to inculate good speaking and writing in their language.

Unit - 1

Morphology and Morphemes: An Introduction

Structure

1.0   Objectives

In this unit we shall have an introductory idea of the linguistic term morphology and the terms associated with this branch of study.

1.1   Introduction

Morphology deals with morphemes (the minimal units of linguistic form and meaning), and how they make up words.

In linguistics, **morphology** is the identification, analysis and description of the structure of a given language's morphemes and other linguistic units, such as root words, affixes, parts of speech, intonation/stress, or implied context.

While words are generally accepted as being the smallest units of syntax, it is clear that in most languages, if not all, words can be related to other words by rules (grammars). For example, English speakers recognize that the words *dog* and *dogs* are closely related—differentiated only by the *plurality morpheme* "-s", which is only found bound to nouns, and is never separate. Speakers of English recognize these relations from their tacit knowledge of the rules of word formation in English. They infer intuitively that *dog* is to *dogs* as *cat* is to *cats*; similarly, *dog* is to *dog catcher* as *dish* is to *dishwasher*, in one sense. The rules understood by the speaker reflect

specific patterns, or regularities, in the way words are formed from smaller units and how those smaller units interact in speech. In this way, morphology is the branch of linguistics that studies patterns of word formation within and across languages, and attempts to formulate rules that model the knowledge of the speakers of those languages.

The discipline that deals specifically with the sound changes occurring within morphemes is called *morphophonology*.

1.3   The Peculiar Nature of Morphology

Morphology is basically gratuitous, as well as complex and irregular.

English can make *iconify* from *icon* and *-ify*, meaning "make into an icon." Perhaps it's nice to have a single word for it, but we could always have said "make into an icon." Indeed, the process in English is rather erratic: we say *vaporize* not **vaporify*, and *emulsify* not**emulsionify*, and so on.

Yet irrational combinatoric nonsense of this type happens all the time in morphology. Consider the adjectival forms of the names of countries or regions in English. There are at least a half a dozen different endings, and also many variations in how much of the name of the country is retained before the ending is added:

> -ese   Bhutanese, Chinese, Japanese,
>
> -an   African, American, Cuban,
>
> -ian   Argentinian, Australian, , Canadian,
>
> -ish   Irish, British, Scottish,
>
> -i   Afghani, Iraqi, Pakistani
>
> -?   French, German, Greek

And you can't mix and match stems and endings here: **Taiwanian*, **Egyptese*, and so on just don't work.

To make it worse, the word for **citizen of X** and the general adjectival form meaning **associated with locality X** are usually but not always the same. Exceptions include *Pole/Polish*, *Swede/Swedish*, *Scot/Scottish*, *Greenlandic/Greenlander*. And there are some oddities about pluralization: we talk about "the French" and "the Chinese" but "the Greeks" and "the Canadians". The plural forms "the Frenches" and "the Chineses" are not even possible, and the singular forms "the Greek" and "the Canadian" mean something entirely different.

1.4   Fundamental concepts

1.4.1   Word:

In language, a **word** is the smallest element that may be uttered in isolation with semantic or pragmatic content (with literal or practical meaning). This contrasts with a morpheme, which is the smallest unit of meaning but will not necessarily stand on its own. A word may consist of a single morpheme (for example: *oh!, rock, red, quick, run, expect*), or several (*rocks, redness, quickly, running, unexpected*), whereas a morpheme may not be able to stand on its own as a word (in the words just mentioned, these are *-s, -ness, -ly, -ing, un-, -ed*). A complex word will typically include a root and one or more affixes (*rock-s, red-ness, quick-ly, run-ning, un-expect-ed*), or more than one root in a compound (*black-board, rat-race*). Words can be put together to build larger elements of language, such as phrases (*a red rock*), clauses (*I threw a rock*), and sentences (*He threw a rock too but he missed*).

The term *word* may refer to a spoken word or to a written word, or sometimes to the abstract concept behind either. Spoken words are made up of units of sound called phonemes, and written words of symbols called graphemes, such as the letters of the English alphabet.

1.4.2 Morpheme:

In linguistics, a **morpheme** is the smallest grammatical unit in a language. The field of study dedicated to morphemes is called morphology. A morpheme is not identical to a word, and the principal difference between the two is that a morpheme may or may not stand alone, whereas a word, by definition, is freestanding. Every word comprises one or more morphemes.

Classification of morphemes

Free vs. bound

Every morpheme can be classified as either free or bound. These categories are mutually exclusive, and as such, a given morpheme will belong to exactly one of them.

- Free morphemes can function independently as words (e.g. *town*, *dog*) and can appear with other lexemes (e.g. *town hall*, *doghouse*).

- Bound morphemes appear only as parts of words, always in conjunction with a root and sometimes with other bound morphemes. For example, *un-* appears only accompanied by other morphemes to form a word. Most bound morphemes in English are affixes, particularly prefixes and suffixes, examples of suffixes are: tion, ation, ible, ing etc.

Bound morphemes can be further classified as derivational or inflectional.

1.5   Inflectional vs. Derivational Morphology

Another common distinction is the one between **derivational** and **inflectional** affixes.

Derivational morphemes make new words from old ones. Thus *creation* is formed from *create* by adding a morpheme that makes nouns out of (some) verbs.

Derivational morphemes generally

1. change the part of speech or the basic meaning of a word. Thus *-ment* added to a verb forms a noun (*judg-ment*). *re-activate* means "activate again."

2. are not required by syntactic relations outside the word. Thus *un-kind* combines *un-* and *kind* into a single new word, but has no particular syntactic connections outside the word -- we can say *he is unkind* or *he is kind* or *they are unkind* or *they are kind*, depending on what we mean.

3. are often not productive or regular in form or meaning -- derivational morphemes can be selective about what they'll combine with, and may also have erratic effects on meaning. Thus the suffix *-hood* occurs with just a few nouns such as *brother, neighbor,* and *knight*, but not with most others. e.g.,*friendhood, *daughterhood,* or *candlehood.* Furthermore "brotherhood" can mean "the state or relationship of being brothers," but "neighborhood" cannot mean "the state or relationship of being neighbors." Note however that some derivational affixes are quite regular in form and meaning, e.g. *-ism*.

4. typically occur "inside" any inflectional affixes. Thus in *government*s, *-ment*, a derivational suffix, precedes -s, an inflectional suffix.

5. in English, may appear either as prefixes or suffixes: *pre-arrange, arrange-ment*.

Inflectional morphemes vary (or "inflect") the form of words in order to express the grammatical features that a given language chooses, such as singular/plural or past/present tense. Thus *Boy* and *boys,* for example, are two different forms of the "same" word. In English, we must choose the singular form or the plural form; if we choose the basic form with no affix, we have chosen the singular.

Inflectional Morphemes generally:

1. do not change basic syntactic category: thus *big, bigg-er, bigg-est* are all adjectives.

2. express grammatically-required features or indicate relations between different words in the sentence. Thus in *Lee love-s Kim, -s* marks the 3rd person singular present form of the verb, and also relates it to the 3rd singular subject *Lee.*

3. occur outside any derivational morphemes. Thus in *ration-al-iz-ation-s* the final-*s* is inflectional, and appears at the very end of the word, outside the derivational morphemes -*al*, *-iz, -ation*.

4. in English, are suffixes only.

Some examples of English derivational and inflectional morphemes:

derivational	inflectional
-ation	-s Plural
-ize	-ed Past
-ic	-ing Progressive
-y	-er Comparative
-ous	-est Superlative

Properties of some derivational affixes in English:

-ation	is added to a verb	to give a noun
	finalize	finalization
	confirm	confirmation
un-	is added to a verb	to give a verb
	tie	untie
	wind	unwind
un-	is added to an adjective	to give an adjective
	happy	unhappy
	wise	unwise
-al	is added to a noun	to give an adjective
	institution	institutional
	universe	universal
-ize	is added to an adjective	to give a verb
	concrete	concretize
	solar	solarize

Most linguists feel that the inflectional/derivational distinction is not a fundamental or foundational question at all, but just a sometimes-useful piece of terminology whose definitions involve a somewhat complex combination of more basic properties. Therefore we will not be surprised to find cases for which the application of the distinction is unclear.

For example, the English suffix *-ing* has several uses that are arguably on the borderline between inflection and derivation (along with other uses that are not).

One very regular use of -ing is to indicate **progressive aspect** in verbs, following forms of "to be": *She is going*; *he will be leaving*; *they had been asking*. This use is generally considered an inflectional suffix, part of the system for marking tense and aspect in English verbs.

Another, closely related use is to make **present participles** of verbs, which are used like adjectives: *Falling water*; *stinking mess*; *glowing embers*. According to the rule that inflection doesn't change the lexical category, this should be a form of morphological derivation, since it changes verbs to adjectives. But in fact it is probably the same process, at least historically as is involved in marking progressive aspect on verbs, since "being in the process of doing X" is one of the natural meanings of the adjectival form X-ing.

There is another, regular use of *-ing* to make verbal nouns: *Flying can be dangerous*; *losing is painful*. The *-ing* forms in these cases are often called **gerunds**. By the "changes lexical categories" rule, this should also be a derivational affix, since it turns a verb into a noun. However, many people feel that such cases are determined by grammatical context, so that a phrase like *Kiran peeking around the corner surprised me* actually is related to, or derived from, a tenseless form of the sentence *Kiran peeked around the corner*. On this view, the affix -ing is a kind of inflection, since it creates a form of the verb appropriate for a particular grammatical situation, rather than making a new, independent word. Thus the decision about whether *-ing* is an inflection in this case depends on your analysis of the syntactic relationships involved.

It's for reasons like this that the distinction between inflectional and derivational affixes is just a sometimes-convenient descriptive one, and not a basic distinction in theory.

In a morphologically complex word -- a word composed of more than one morpheme -- one constituent may be considered as the basic one, the core of the form, with the others treated as being added on. The basic or core morpheme in such cases is referred to as the **stem, root,** or **base**, while the add-ons are **affixes.** Affixes that precede the stem are of course **prefixes**, while those that follow the stem are **suffixes**. Thus in *rearranged*, *re-* is a prefix, *arrange* is the stem, and *-d* is a suffix. Morphemes can also be divided into the two categories of **content** and **function** morphemes, a distinction that is conceptually distinct from the **free-bound** distinction but that partially overlaps with it in practice.

The idea behind this distinction is that some morphemes express some general sort of referential or informational **content**, in a way that is as independent as possible of the grammatical system of a particular language -- while other morphemes are heavily tied to a grammatical **function**, expressing syntactic relationships between units in a sentence, or obligatorily-marked categories such as number or tense.

Thus (the stems of) nouns, verbs, adjectives are typically **content** morphemes: "throw," "green," "Kim," and "sand" are all English content morphemes. **Content** morphemes are also often called **open-class** morphemes, because they belong to categories that are open to the invention of arbitrary new items. People are always making up or borrowing new morphemes in these categories.: "smurf," "nuke," "byte," "grok."

By contrast, prepositions ("to", "by"), articles ("the", "a"), pronouns ("she", "his"), and conjunctions are typically **function** morphemes, since they either serve to tie elements together grammatically ("hit *by* a truck," "Kim *and* Leslie," "Lee saw *his* dog"), or express obligatory (in a

given language!) *morphological features* like definiteness ("she found a table" or "she found the table" but not "*she found table").**Function** morphemes are also called "**closed-class**" morphemes, because they belong to categories that are essentially closed to invention or borrowing -- it is very difficult to add a new **preposition**, **article** or **pronoun**.

In some ways the open/closed terminology is clearer than content/function, since obviously function morphemes also always have some content!

1.5   Allomorphy

In the exposition above, morphological rules are described as analogies between word forms: *dog* is to *dogs* as *cat* is to *cats*, and as *dish* is to *dishes*. In this case, the analogy applies both to the form of the words and to their meaning: in each pair, the first word means "one of X", while the second "two or more of X", and the difference is always the plural form *-s* affixed to the second word, signaling the key distinction between singular and plural entities.

One of the largest sources of complexity in morphology is that this one-to-one correspondence between meaning and form scarcely applies to every case in the language. In English, there are word form pairs like *ox/oxen*, *goose/geese*, and *sheep/sheep*, where the difference between the singular and the plural is signaled in a way that departs from the regular pattern, or is not signaled at all. Even cases considered "regular", with the final *-s*, are not so simple; the *-s* in *dogs* is not pronounced the same way as the *-s* in *cats*, and in a plural like *dishes*, an "extra" vowel appears before the *-s*. These cases, where the same distinction is effected by alternative forms of a "word", are called allomorphy.

Phonological rules constrain which sounds can appear next to each other in a language, and morphological rules, when applied blindly, would often violate phonological rules, by resulting in sound sequences that are prohibited in the language in question. For example, to form the plural of *dish* by simply appending an *-s* to the end of the word would result in the form *[dɪʃs], which is not permitted by the phonotactics of English. In order to "rescue" the word, a vowel sound is inserted between the root and the plural marker, and [dɪʃɪz] results. Similar rules apply to the pronunciation of the *-s* in *dogs* and *cats*: it depends on the quality (voiced vs. unvoiced) of the final preceding phoneme.

1.6   Lexemes and Word forms

The distinction between these two senses of "word" is arguably the most important one in morphology. The first sense of "word", the one in which *dog* and *dogs* are "the same word", is called a lexeme. The second sense is called *word form*. We thus say that *dog* and *dogs* are different forms of the same lexeme. *Dog* and *dog catcher*, on the other hand, are different lexemes, as they refer to two different kinds of entities. The form of a word that is chosen conventionally to represent the canonical form of a word is called a lemma, or citation form.

1.7   Inflection vs. word formation

Given the notion of a lexeme, it is possible to distinguish two kinds of morphological rules. Some morphological rules relate to different forms of the same lexeme; while other rules relate to different lexemes. Rules of the first kind are called *inflectional rules*, while those of the second kind are called *word formation*. The English plural, as illustrated by *dog* and *dogs*, is an inflectional rule; compound phrases and words like *dog catcher* or *dishwasher* provide an example of a word formation rule. Informally, word formation rules form "new words" (that is, new lexemes), while inflection rules yield variant forms of the "same" word (lexeme).

The distinction between inflection and word formation is not at all clear cut. There are many examples where linguists fail to agree whether a given rule is inflection or word formation. The next section will attempt to clarify this distinction.

Word formation is a process, as we have said, where one combines two complete words, whereas with inflection you can combine a suffix with some verb to change its form to subject of the sentence. For example: in the present indefinite, we use 'go' with subject I/we/you/they and plural nouns, whereas for third person singular pronouns (he/she/it) and singular nouns we use 'goes'. So this '-es' is an inflectional marker and is used to match with its subject. A further difference is that in word formation, the resultant word may differ from its source word's grammatical category whereas in the process of inflection the word never changes its grammatical category.

1.7.1   Types of Word Formation

There is a further distinction between two kinds of morphological word formation: derivation and compounding. Compounding is a process of word formation that involves combining complete word forms into a single *compound* form; *dog catcher* is therefore a compound, because both *dog* and *catcher* are complete word forms in their own right before the compounding process has been applied, and are subsequently treated as one form. Derivation involves affixing bound (non-independent) forms to existing lexemes, whereby the addition of the affix *derives* a new lexeme. One example of derivation is clear in this case: the word *independent* is derived from the word *dependent* by prefixing it with the derivational prefix *in-*, while *dependent* itself is derived from the verb *depend*.

1.7.2   Paradigms and Morphosyntax

A linguistic paradigm is the complete set of related word forms associated with a given lexeme. The familiar examples of paradigms are the conjugations of verbs, and the declensions of nouns. Accordingly, the word forms of a lexeme may be arranged conveniently into tables, by classifying them according to shared inflectional categories such as tense, aspect, mood, number, gender or case. For example, the personal pronouns in English can be organized into tables, using the categories of person (first, second, third), number (singular vs. plural), gender (masculine, feminine, neuter), and case (nominative, objective, genitive).

The inflectional categories used to group word forms into paradigms cannot be chosen arbitrarily; they must be categories that are relevant to stating the syntactic rules of the language. For example, person and number are categories that can be used to define paradigms in English, because English has grammatical agreement rules that require the verb in a sentence to appear in an inflectional form that matches the person and number of the subject. In other words, the syntactic rules of English care about the difference between *dog* and *dogs*, because the choice between these two forms determines which form of the verb is to be used. In contrast, however, no syntactic rule of English cares about the difference between *dog* and *dog catcher*, or *dependent* and *independent*. The first two are just nouns, and the second two just adjectives, and they generally behave like any other noun or adjective behaves.

An important difference between inflection and word formation is that inflected word forms of lexemes are organized into paradigms, which are defined by the requirements of syntactic rules, whereas the rules of word formation are not restricted by any corresponding requirements of syntax. Inflection is therefore said to be relevant to syntax, and word formation is not. The part of morphology that covers the relationship between syntax and morphology is called morphosyntax, and it concerns itself with inflection and paradigms, but not with word formation or compounding.

1.9   Status of *Clitics*

In most languages, there is a set of elements whose status as separate words seems ambiguous. Examples in English include the *'d* (reduced form of "would"), the infinitival *to*, and the article *a*, in *I'd like to buy a dog*. These forms certainly can't "stand alone as a complete utterance", as some definitions of **word** would have it. The sound pattern of these "little words" is also usually extremely reduced, in a way that makes them act like part of the words adjacent to them. There isn't any difference in pronunciation between the noun phrase *a tack* and the verb *attack*. However, these

forms are like separate words in some other ways, especially in terms of how they combine with other words.

Members of this class of "little words" are known as **clitics**. Their peculiar properties can be explained by assuming that they are independent elements at the syntactic level of analysis, but not at the phonological level. In other words, they both are and are not words. Some languages write clitics as separate words, while others write them together with their adjacent "host" words. English writes most clitics separate, but uses the special "apostrophe" separator for some clitics, such as the reduced forms of *is*, *have* and *would* (*'s 've 'd*), and possessive *'s*.

The possessive *'s* in English is an instructive example, because we can contrast its behavior with that of the plural *s*. These two morphemes are pronounced in exactly the same variable way, dependent on the sounds that precede them:

Noun	Noun + s (plural)	Noun + s (possessive)	Pronunciation (both)
thrush	Thrushes	thrush's	iz
Toy	Toys	toy's	z
block	Blocks	block's	s

And neither the plural nor the possessive can be used by itself. So from this point of view, the possessive acts like a part of the noun, just as the plural does. However, the plural and possessive behave very differently in some other ways:

1. If we add a following modifier to a noun, the possessive follows the modifier, but the plural sticks with the head noun:

	Morpheme stays with head noun	Morpheme follows modifier
Plural	The toys I bought yesterday were on sale.	*The toy I bought yesterdays were on sale.
Possessive	*The toy's I bought yesterday price was special.	The toy I bought yesterday's price was special.

2.
    In other words, the plural continues like part of the noun, but the possessive acts like a separate word, which follows the whole phrase containing the noun (even though it is merged in terms of sound with the last word of that noun phrase).

3. There are lots of nouns with irregular plurals, but none with irregular possessives:

Plural (irregular in these cases)	Possessive (always regular)
Oxen	ox's
Spectra	spectrum's
Mice	mouse's

Actually, English does have a few irregular possessives: *his, her*, *my*, *your*, *their*. But these exceptions prove the rule: these pronominal possessives act like inflections, so that the possessor is always the referent of the pronoun itself, not of some larger phrase that it happens to be at the end of.

So the possessive *'s* in English is like a word in some ways, and like an inflectional morpheme in some others. This kind of mixed status is commonly found with words that express grammatical functions. It is one of the ways that morphology develops historically. As a historical matter, a clitic is likely to start out as a fully separate word, and then "weaken" so as to merge

phonologically with its hosts. In many cases, inflectional affixes may have been clitics at an earlier historical stage, and then lost their syntactic independence.

1.9   Categories and Subcategories of Words and Morphemes

The different types of words are variously called **parts of speech**, **word classes**, or **lexical categories**. The Cambridge Encyclopedia of Language gives this list of 8 for English:

noun
pronoun
verb
adjective
adverb
conjunction
preposition
interjection

Other descriptions of English have used slightly different ways of dividing the pie, but it is generally easy to see how one scheme translates into another. Looking across languages, we can see somewhat greater differences. For instance, some languages don't really distinguish between verbs and adjectives. In such languages, we can think of adjectives as a kind of verb: "the grass greens," rather than "the grass is green." Other differences reflect different structural choices. For instance, English words like *in*, *on*, *under*, *with* are called **prepositions**, and this name makes sense given that they precede the noun phrase they introduce: *with a stick*. In many languages, the words that correspond to English prepositions follow their noun phrase rather than preceding it, and are thus more properly called **postpositions**, as in the following Hindi example:

Ram cari-se kutte-ko mara

Ram stick-with dog hit

"Ram hit the dog with an stick."

1.10   Constituent Structure of Words

The constituent morphemes of a word can be organized into a branching or hierarchical structure, sometimes called a **tree structure**. Consider the word *unusable*. It contains three morphemes:

1. prefix "un-"

2. verb stem "use"

3. suffix "-able"

What is the structure? Is it first "use" + "-able" to make "usable", then combined with "un-" to make "unusable"? or is it first "un-" + "use" to make "unuse", then combined with "-able" to make "unusable"? Since "unuse" doesn't exist in English, while "usable" does, we prefer the first structure, which corresponds to the tree shown below.
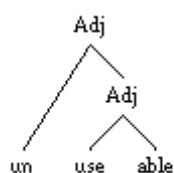
This analysis is supported by the general behavior of these affixes. There is a prefix "un-" that attaches to adjectives to make adjectives with a negative meaning ("unhurt", "untrue", "unhandy", etc.). And there is a suffix "-able" that attaches to verbs and forms adjectives ("believable", "fixable", "readable"). This gives us the analysis pictured above. There is no way to combine a prefix "un-" directly with the verb "use", so the other logically-possible structure won't work.

Now let's consider the word "unlockable". This also consists of three morphemes:

1.   prefix "un-"

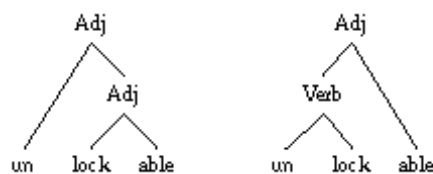2.   verb stem "lock"

3.   suffix "-able"

This time, though, a little thought shows us that there are two different meanings for this word: one corresponding to the left-hand figure, meaning "not lockable," and a second one corresponding to the right-hand figure, meaning "able to be unlocked."

In fact, *un-* can indeed attach to (some) verbs: *untie*, *unbutton*, *uncover*, *uncage*, *unwrap*... The verbs that permit prefixation with *un-* are those that effect a change in state in some object, the form with *un-* denoting the undoing of that change.

This lets us account for the two senses of "unlockable".. We can combine the suffix -*able* with the verb *lock* to form an adjective *lockable*, and then combine the prefix *un-* with *lockable* to make a new adjective *unlockable*, meaning "not able to be locked". Or we can combine the prefix *un-* with the verb *lock* to form a new verb *unlock*, and the combine the suffix -*able* with unlock to form an adjective *unlockable*, meaning "able to be unlocked".

By making explicit the different possible hierarchies for a single word, we can better understand why its meaning might be ambiguous.

1.11   Morphology FAQ

Can a word = a morpheme?

Yes, at least in the sense that a word may contain exactly one morpheme:

Word (=Morpheme)	Word Class
car	noun
thank	verb
true	adjective
gosh	interjection
under	preposition
she	pronoun
so	conjunction
often	adverb

Are there morphemes that are not words?

Yes, none of the following morphemes is a word:

Morpheme	Category
un-	prefix
dis-	prefix
-ness	suffix
-s	suffix
kempt (as in unkempt)	bound morpheme

Can a word = a syllable?

Yes, at least in the sense that a word may consist of exactly one syllable:

Word	Word Class
car	noun
work	verb
in	preposition
whoops	interjection

Are there syllables that are not morphemes?

Yes, many syllables are "less" than morphemes. Just because you can break a word into two or more syllables does not mean it must consist of more than one morpheme!

Word	Syllables	Comments
angle	(ang.gle)	neither **ang** nor **gle** is a morpheme
jungle	(jung.gle)	neither **jung** nor **gle** is a morpheme

So there is no necessary relationship between **syllables**, **morphemes**, and **words**. Each is an independent unit of structure.

1.12   Let Us Sum Up

The unit has given us a fairly good idea of the concept of Morphology in English and all the terms associated with it.

1.13   Review Questions

(1)   Define the following basic morphological terms with examples:

- morpheme
- bound
- free
- root
- base
- stem
- affix
- prefix
- suffix
- infix
- open class
- closed class
- lexical morpheme
- functional/grammatical morpheme
- derivation
- inflection

• compound   • word

2.   In each of the following sentences, the underlined word has an error in the use of an INFLECTIONAL or DERIVATIONAL affix.

• State whether the error is inflectional or derivational.

• For the derivational affixes,

- correct the word by supplying the appropriate affix.

-state what the category change brought about the affix is (N → V, V → A, etc.).

• For the inflectional affixes,

- correct the error by providing the right inflection.

-see if you can state the grammatical rule that determines the choice of affix.

a.   His refusement of my offer surprised me.

Derivational; should be refus-al; V → N

b.   I think everyone in the class is smartest than me.

Inflectional; should be smart-er; than requires the comparative form

c.   I think I'll largen my swimming pool.

Derivational; should be en-large A → V

d.   My way of doing things is efficienter than yours.

Inflectional; should be more efficient; long adjectives cannot use the –er ending

e.   The governor's of Rajasthan's secretary just went by.

Inflectional; should be the governor of Rajasthan's; the –'s possessive inflection is attached to the whole NP, not just the head noun

f.   The noise made me woke up.

Inflectional; should be wake; though the action is in the past, wake is not the main verb and therefore does not take form that is inflected for past

g.   The physicists calculated the rapidness of the fluctuations.

Derivational; should be rapid-ity; A → N

h.   The presidential candidate was a successly businessman.

Derivational; should be success-ful-ly; A → Adv (the –ly adverb ending is added only to adjectives, so the noun successfirst has to be made an adjective with –ful)

i.   They had to hospitalate three of the accident victims.

Derivational; should be hospital-ize; N → V

j.   Why do you keep putting your stuffs in my closet?

Inflectional; should be stuff; stuff is what is called a "mass noun", but the plural inflection –sis only used with "count nouns", like thing (adding –sto a mass noun gives the sense of "kinds of…", e.g. sugars = 'beet sugar, cane sugar, etc.')

k.   Your brother is drives too fast.

Inflectional; should be driv-ing; a present tense form with the auxiliary verb be requires the –ing form of the main verb

l.   Your proposal is very attracting to me.

Derivational; should be attract-ive; V $\rightarrow$ A

3.   Make a derivation tree of the following English words, identifying the change of parts of speech at each juncture; no. of morphemes is provided:

atomic (2); participation (2); unobjectionable (4)

1.14   Bibliography

(Abbreviations: CUP = Cambridge: Cambridge University Press)

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Unit - 2

Word Formation

Structure

2.0   Objectives

This unit aims at briefing you regarding various processes of word formation in English.

2.1   Introduction

There are certain basic principles of the formal study of words. The principles are:

1. Words are not the smallest units of language either in terms of meaning or form.
2. The smallest unit of language in the morpheme. It is the smallest unit of meaning as well as grammatical function.
3. Word and morpheme are the two lowest levels of structure in the grammar of a language. The relationship between the levels in one of realization. Morpheme and morpheme combinations are realized as words.

There are various distinctions relevant to the present study. We shall therefore list and describe them again.

1. Free vs bound morphemes: Certain morphemes in English are such that they are realized at the word level into independently occurring forms, while others are realized only in combination with other morphemes into merged forms where their separate identity may not always be represented by phonological or orthographic means. Thus, *boy, book, read* **etc**. occur at the word level as free, (ie independently occurring) forms, so do *boyish, bookish* and *reading*. The last three are however morpheme combinations and they contain two morphemes each. The first two words contain the morpheme *–ish* while the last word contains *–ing*. These morphemes occur only in combination with other morphemes (like boy and book) and are not realized as independent word forms.

2. Meaning vs. grammatical function: Lexemes are abstract entities which represent meanings. Meanings are based on references to external objects or concepts associated with external objects However, not all language units we identify as words have meanings in this sense. For example, function words (auxiliaries, prepositions, conjunctions, etc.) do not refer to anything outside the language: they only help to relate words, or units made up of words to each other. In other words, they only have grammatical functions.

3. Grammatical vs lexical morphemes: The class of grammatical words thus includes (1) forms of lexical words derived by the application of grammatical rules and (2) function words, or words that have no lexical forms, ie have no meanings, only grammatical functions.

2.2 The Process of Word-Formation

2.2.1 Simple, Complex and Compound Words

Words can be divided into simple, complex, compound and compound-complex depending on whether they realize a single free morpheme, a free morpheme plus one or more bound morphemes, two or more free morphemes, or two or more free morphemes plus one or more bound morphemes respectively. For example:

Simple: boy, sing, kind, write, etc.

Complex: boys, singing, kindness, writers, etc.

Compound: playboy, birdsong,

Compound-complex: hot-bloodedness, writer-producer

2.2.2 Affixes, Stems, Roots

Morphology, or the branch of linguistics that deals with the internal ('morphic') structure of words, has a set of terms to describe the various categories into which these morpheme elements (or morphs) can be separated. The three basic category-terms are affixes (divided into prefixes and suffixes), stems and roots.

A complex word, as stated above, realizes the combination of

(1)   one free morpheme and one or more than one bound morphemes, or

(2)   two or more bound morpheme.

Here are some examples of such combinations:

'declassify'   =   DE+CLASS+FY

'recharge'   =   RE+CHARGE

 'hopelessly'   =   HOPE+LESS+LY

'deindustrializing'   =   DE+INDUSTRYIAL+IZ(E)+ING

Most of these complex words have one free morpheme (e.g. CLASS-CHARGE,HOPE,INDUSTRY) and one or more than one bound morphemes (e.g. IM-,DE-,-ABLE, -FY, etc.) we call all the element that represents the free morpheme in these words the 'base' of the complex word. The bound morphemes that attach themselves to the beginning or to the end of the base are called affixes.

Affixes are of two sorts in English. Elements that are attached in front of the base are called prefixes, while elements that are attached to the end of the base are called suffixes.

2.2.3 Inflectional vs. Derivational Morphology

Inflection refers to the ways in which bound grammatical morphemes combine with stems to be realized as grammatical words. Derivation, on the other hand, describes the ways in which bound lexical morphemes combine with stems to be realized as lexical words. Affixes which realize bound

grammatical morphemes, and therefore perform only grammatical functions are called inflectional affixes. Correspondingly, affixes which realize bound lexical morphemes and help to create new lexical words with distinct meaning are called derivational affixes.

It would be useful to summarize the characteristics that distinguish the inflectional morphology of English from its derivational morphology.

1   Inflectional affixes never change the grammatical category (part of speech) of the stem: a noun remains a noun, a verb a verb, an adjective an adjective even after an affix has been added to it. Derivational affixes may or may not change the grammatical category of the stem: modern modernize, read readable, nude nudity all show changes in the grammatical category, obey disobey, charge recharge, fortune misfortune do not show a change.

2   Inflectional affixes in English are all suffixes; derivational affixes may be prefixes or suffixes.

3   Both derivational and inflectional morphemes may occur in the same word, but when that happens derivational morphemes are attached first and inflectional morphemes last, i.e. derivation creates the input to inflection but not vice versa. Once an inflectional affix has been attached to a form, no other affixes can be added to it.
Note how the formation of the word deindustrialzing illustrates this point.

Root   industry
Deriv.   industr (i) + al
Deriv.   (industr (i) + al) +ize
Deriv.   de + (industr (i) + al) +ize
Infl.   { de +{ (industr (i) + al) +ize})+ ing

4   If both compounding and inflection take place, inflection follows compounding. If compounding derivation and inflection all three occur, they follow the stated order. E.g. kickstarted =(kick+start) +ed ; channel hopping = (channel+hop) +ing; footballers = { (foot +ball)+er}+s.

5   Inflectional affixes modify the meanings of the stem in a regular way, e.g. the plural affix, the past affix. etc. The meaning change affected by derivational affixes is unpredictable.

2.2.4 Derivational morphology

The distinctive characteristics of derivational affixes:

1. Derivational affixes are attached to lexical words to create new lexical words.
2. Derivational affixes modify the meaning of the stems but not in a regular and fixed way as do inflectional affixes.
3. In a complex word containing both derivational and inflectional affixes, derivational affixes are attached first, inflectional affixes last, Once an inflectional affix has been attached to stem, no derivational affixes can be attached to it.
4. The addition of a derivational suffix may turn a verb, into a noun, a noun into an adjective, an adjective into a verb, and so on. This cannot happen with inflectional affixes.
5. Inflectional affixes in English are all suffixes, but derivational affixes come both as prefixes and suffixes.
6. As compared to inflectional affixes, the number of derivational affixes is quite large.

2.3   Classification of Derivational Affixes

The same derivational affix may occur with stems belonging to different parts of speech. Thus, for example, the negative prefix dis-can be attached to nouns (disorder); the suffix –hood can be attached to nouns (boyhood) as well as adjectives (falsehood). No derivational affix applies to all

or even a majority of stems belonging to a particular category, For example, the suffix –er is attached to verbs to derive 'actor' nouns (e.g., player, killer, runner, etc.), but it cannot be attached to all verbs as the impossibility of words like *Liver, *dier, *understander, *cheater, etc. will show. The same affix may produce words of different categories. For example, the suffix –ful produces nouns (handful, mouthful, cupful) as well as adjectives (useful, beautiful, sorrowful).

Almost every suffix has a different effect on the meaning of the stem and sometime the same sufffix has different effects with different stems. For example, with some stems the suffix –er produces the meaning ' person who does X', where X stands for the action denoted by the verb; with some other stems the resulting word does not refer to a person at all but to an instrument that is used to do X (e.g., cooker, silencer, screwdriver, stapler); with still other (noun) stems –er contributes the meaning ' having the characteristic denoted by the noun' (e.g., teenager) while with some other noun stems the meaning may be almost specific to the stem (e.g., gardener, villager, townplanner).

2.3.1 Derivational Prefixes

There is a small set of affixes in English which are attached at the beginning of a stem to modify its meaning .Unlike most suffixes, the prefixes do not affect the grammatical category of the stem at all, so derivational prefixes do not change the category of the stem and try to say something more useful about them.

Here are some of the ways in which the prefixes modify the meaning of the stem:

1   Negation: Prefixes like un-,a-,in-,dis-,a-, and non- negate the meaning of the stem adding the meaning 'not', 'opposite of', 'lacking in', etc. e.g. unkind, unwanted, incomplete, dissimilar, amoral, non-violent, etc. The prefix in-has four allomorphs: in-with stems beginning with /p/b/,and /m/; ir-with stems beginning in /r/; il- with stems beginning in /l/,and in-elsewhere.

2   Reversal & Deprivation: de- is a typical reversative and privative prefix. Prefixed to noun or a verb, it produces the meaning 'reverse the action', e.g., decontrol (= lift the control), or the meaning 'deprive of' (dethrone = deprive of the throne). The prefixes dis- and un- are also used in this sense, e.g., disown, disconnect, unpack, unseat.

3   Disparagement: Prefixes like mal-, mis-, pseudo-, etc. are   called pejorative affixes because they add the meaning 'bad', 'badly', 'wrong', 'false', etc. to the meaning of the stem, thus adding a disparaging shade to stems with a neutral meaning , e.g., maltreat, malnutrition, mislead, misfortune, pseudo-intellectual.

4   Expressing number, degree, rank, size, etc.: The prefixes bi-, mono-, semi-, poly-express number; arch-, extra- express degree; micro- and mini-express size; super-, sub-,under-express rank, e.g., bimonthly, arch-enemy, minibus, undersecretary.

5   Expressing time, order, location, attitude and orientation:
Time and order: ex-, fore-, pre-g post-, e.g. ex-president, pre-war.
Location: fore-, inter-, super-, sub-, trans-, e.g.-, foreground, superscript, substructure, etc.
Attitude: pro-, anti-, counter-, etc., e.g., pro-change, anti-war.
Orientation: counter-, anti-, contra-, as in counter clockwise
(e.g., en-, em- as in entrain, embitter, imperil, be-as in becalm, befriend)

2.3.2 Derivational suffixes

The classification of the suffixes is to be made on the basis of the grammatical category to which the word resulting from the suffixation belongs. On this basis the suffixes are classified as follows:

A   Noun Suffixes: e.g.,- hood, -dom, -ism, -ship

B.   Adjective Suffixes: -e.g., -ful, -ish, -less

C.   Noun-Adjective Suffixes: e.g., -ese, -ian, -ist

D.   Verb suffixes: e.g., -fy, ize, -en

E.   Adverb Suffixes: e.g, -ward, -wise,-ly

In the second classification each of these types is subclassified on the grammatical category of the stem to which the suffix is added. On this basis, we arrive at the following scheme of classification of suffixes:

Type A1:   Denominal Noun Suffixes (Noun → Noun)

           -age : bag > baggage; bond >bondage

           -dom : king > kingdom; star > stardom

           -eer : engine > engineer, profit > profiteer

           -er : teenage > teenager; garden > gardener

           -ery : jewel > jewelery; slave > slavery

           -hood : boy > boyhood; widow > widowhood

           -ing : shirt > shirting; farm > farming

           -let : book > booklet; drop > droplet

           -ship : member > membership; fellow > fellowship

Type A2:   deadjectival Noun Suffixes (Adjective → Noun)

           -dom : free > freedom (Also Type A.1)

           -er : five > fiver, six > sixer (Also Type A.1)

           -hood : false > falsehood (Also Type A.1)

           -ness : bitter > bitterness; dark > darkness

           -th : warm > warmth;

           > breadth; long > length; deep > deepth etc.

Type A.3:   Deverbal Noun Suffixes (Verb→ Noun)

           -age : break > breakage; cover > coverge

           -ant : inhabit > inhabitant; lubricate > lubricant

           -ation : alter > alteration; starve > starvation

           -ee : employ > employee; train > trainee

           -er : write > writer; dance > dancer

           -ment : appoint >appointment; equip > equipment

Type B1:   Denominal Adjective Suffixes Non →Adjective)

           -al/-ial/-ical : culture > cultural

president > presidential; philosophy > philosophical

-ful : beauty > beautiful; use > useful

-ish : child > childish; fool > foolish

-less : child > childless; pain > painless

-ly : mother > motherly; woman > womanly

-y : filth > filthy; hair > hairy

Type B2: Deadjectival Adjective Suffixes (Adjective → Adjective)

-ish : green > greenish; eight > eightish

Type B3: Deverbal Adjective Suffixes (Verb→ Adjective)

-able : attain > attainable; break > breakable

-ant/-ent : differ > different; depend > dependent

-ful : forget > forgetful; resent > resentive

-ive/-ative : attract > attractive; talk > talkative

Type C1: Denominal Noun -Adjective Suffixes (Adjective →Noun -Adjective)

-ese : China > Chinese; Japan > Japanese

-(ese) : Shakespeare > Shakespearian; India > Indian

- ist : violin > violinist

Type C2: Deadjectival Noun -Adjective Suffixes (Adjective →Noun -Adjective)

- ist /list/ : social > socialist; loyal > loyalist

Type D1: Denominal Verb Suffixes (Noun → Verb)

-ify,-fy : code > codify; beauty > beautify

-ize : terror > terrorize; criminal > criminalize

Type D2: Deadjectival Verb Suffixes (Adjective → Verb)

- en : short > shorten; ripe > ripen

-ify , -fy : false > falsify; simple > simplify

-ize : equal > equalize; modern > mordernize

Type E1: Denominal Adverb Suffixes (Noun → Adverb)

-ward , -wards : home > homeward;

-wise : length > lengthwise; clock > clockwise

Type E2: Deadjectival Adverb Suffixes (Adjective → Adverb)

- ly : silent > silently; angry > angrily

Type   E3:   Deadverball Adverb Suffixes (Adjective → Adverb)

- ward,- wards : up > upwards; north > northwards

2.4   Compounding

Compounding is the process of creating compound words, which are words made up of two (or more) free morphemes. The compound as a single word has an independent entity; Neither its meaning, nor its phonological shape is completely predictable from the meaning and phonology of the words that make it up.

Compounding is highly productive process, so productive indeed. It is not possible for any dictionary to list all the possible compounds. However, putting any two words together will not produce a compound. This only shows that there must be certain well defined rules and processes by which compounds can be produced.

2.4.1   The Syntactic Approach

Only words of certain categories can be combined to form compounds. Compounds can be conveniently classified according to their syntactic category into noun, verb and adjective compounds.

1.   Noun Compounds :   I.A   Noun + Noun (girl-friend, ice-cream)

I.B   Adjective + Noun (darkroom, blackboard)

I.C   Verb + Noun (breakfast, pickpocket)

2.   Adj. Compounds :   II.A   Noun + Adj. (waterproof, tax-free)

II.B   Adjective + Adjective (icy-cold, deaf-mute)

II.C   Verb + Adjective (freezing-cold)

3.   Verb Compounds :   III.A   Noun + Verb (brain-wash, bottle-feed)

II.B   Adjective + Adjective (dry-clean, fine-tune)

II.C   Verb + Verb (sleep-walk, write-produce)

Apart from the above types, a few types involving adverbs and particles (words like over, up, down, out, in, etc.) are also to be found. This can be seen in the following examples:

Type I.D: Particle +Verb (income, outcast)

Type I.E: Verb + Particle (dropout, fallout)

Type I.F: Particle +Noun (afterthought, overdose)

2.4.2   The Semantic Approach

Only those words in combination produce a compound which, when brought together, are capable of producing a signification which is more than the sum of the signification of the two words independently. Thus **icecream** does not signify an object obtained by mixing ice and cream together but a specially prepared, sweetened and flavoured food which also happens to be frozen like ice; a darkroom is not any room which is dark but a room specially designed for photographic processing which also happens to be dark; a blackboard is not any black board but a board used in the classroom specially prepared so that it can be written on with chalk, and which is often, but not always, black, and so on. In this sense, a compound is a new word, with full and independent signification.

However, the meanings of the constituent, words also play a role. There is still an additional element is typical of the compound.

A blackboard (compound) is contrasted with the phrase a black board (=a board which is dark), White House (the residence of the US President) is contrasted with a white house (=a house which is white in colour), and so.

The semantic distinction between a compound and a phrase is reinforced by a phonological distinction. In a compound, it is the first constituent that carries the primary stress; in a phrase the primary falls on the second constituent:

a' blackboard	vs.	a black' board
a' darkroom	vs.	a dark' room
a' whitehouse	vs.	a white' house

The placement of the stress on the constituent in a compound indicates a kind of cementing of the two elements into a new entity and de-emphasises their separateness. The unpredictability of the additional meaning element in most of them arises from the arbitrary nature of the relationship the compounds assume between the constituent elements – a relationship which is not constant even among compounds which look grammatically identical on the surface. For example, the compounds *cleaning woman* and *walking stick* are superficially similar; both have the structure Verb-ing + Noun. Yet the relationship between the constituents is quite different. While **a cleaning woman** is woman who cleans, a walking stick is not a stick which walks. Similarly, a working model is a model which works but a working paper is not a paper that works while the constituent words of a compound do have some contribution to make, the meaning of the compound as a whole depends mainly on the kind of relationship that is postulated between the constituents, and this relationship is not at all constant.

In quite a large number of frequently used compounds the constituent words provide no clue at all to the meaning of the compound. For example:

blockhead:	a foolish person
egghead:	an intellectual
headhunter:	a company that recruits top executives for its client companies
highbrow:	person with superior intellectual and cultural tastes
hot foot (verb):	to move fast
redtape:	bureaucratic delay
turncoat:	a renegade

Compounds of this type are in sharp contrast with the *darkroom* and *highchair* type of compounds:

A darkroom is a kind of room, a highchair is a kind of chair, a blackboard is a kind of board, and so no. In some sense, the head of the compound represents the 'centre' (both syntactically and semantically) of the compound. That is the reason why compounds of this type are described by linguists as endocentric compounds, or compounds that have their centre within them. Such compounds were called tatpurusa in Sanskrit tradition. In contrast, compounds of the *hot dog* type seem to have little to do with their constituents syntactically or semantically.

Syntactically, some compounds with as the second element can be used only either as verbs (e.g. hotfoot) or as adjectives (e.g. blue-eyed); semantically, the compound does not share the

meaning of the second constituent at all: a turncoat is not a type of coat; redtape is not a type of tape. We call such compounds exocentric compounds. Exocentric compounds show that we cannot have a meaning-based account of English compounds. Such compounds were called bahervrihi in the Sankrit tradition.

2.4.3 The Syntactic-semantic (or Generative) approach

The generative approach to grammar believes that grammar must be able to formulate a set of rules which can generate all the possible compounds of the English language. The approach believes that the set of possible compounds in English is also infinite. Every English speaker produces new compounds, some of which become popular while others don't. Nevertheless, the new compounds are always understood by the English speaker so long as they are produced in accordance with the rules of compounding in English.

The generative approach scores at the very start by claiming that the rules required for generating the compounds are not separate from the rules required to generate the sentences of English. The generative approach claims that we can use these very rules to generate compounds. With a little additional mechanism, we can use the same rules that generate 'The women cleans' to generate the compound cleaning woman, the rules that generate 'The man sells books' to generate the compound bookseller. The same rules that exclude a sentence as ungrammatical will also exclude the impossible compound. E.g., it *bookgrower and *seeming woman are not possible compounds, this is simply because the rules of grammar do not generate the corresponding sentences *The man grows books and *The woman seems.

The approach explains compounds like walking stick by relating it to such other compounds as stick used for walking, rod used for fishing and machine used for sewing respectively. The account given above does not cover all possible types of English compounds, for example the compounds in bold in the following sentences:

a) The award was received by the **author-publisher** in person. (co-ordinate type)
b) The **socio-political** implications of the decision were enormous. (combining form)
c) After a lot of **dilly-dallying**, the government conceded their demands.(reduplicative form)
d) He turned away, a **spare-me-the-details** look making his attitude quite obvious.(phrase compound)

2.4.4 Some Minor Processes: Coining and Meaning Change

There are, however, a few others, relatively minor, processes as well, which have nevertheless contributed to the enrichment of the English word-store in the past and which are still resorted to by English users wishing to express themselves concisely, accurately and creatively. We can divide these minor processes into two broad types: Coining and Meaning Change. In meaning change we change the use of a word by extending or narrowing its meaning. Both processes result in the creation of new lexical words, which are usually listed separately in the dictionary in those cases where the operations, or the meaning change, result in words with differences sufficient to defy an easy guess.

(i) Back- formation

Back- formation reverses the normal process of word-formation by affixation. It creates new words by dropping, instead of adding, affixes. It drops affixes for two reasons: either because what it takes to be an affix is not in actual fact (historically speaking) an affix, or because when the word was first introduced in the language it came fully armed with an affix. Examples of the first type are beg, burgle, edit, hawk, peddle. The special characteristic of these nouns is that they all have ending like -er, -ar or –or, all pronounced alike as/ə/. For example, beg comes from beggar, descended most probably from the word beghard,   Similarly, the words burglar, editor, hawker, and pedlar existed before the corresponding verbs were derived from them by dropping the endings, like singer,

dancer, worker, writer, etc. Thus while the nouns singer and dancer were 'formed forwards' from the verbs sing and dance, the verbs beg and burgle were 'formed backwards' from the nouns beggar and burglar.

This type of back-formation can also be seen in words like televise ← television on the pattern of revise → revision. Whereas revision is derived from revise by suffixation, televise is derived from television by back-formation, since it was the word television that came first. It was derived by adding the prefix tele- (meaning 'distant') to the word vision (seeing) and had no connection, except through the common Latin root, with the word revision. Some other examples of back-formation of this type are the following.

abduct → abduction	appreciate → appreciation
automate → automation	create → creation
donate → donation	grovel → grovelling
investigate → investigation	non-cooperate→ non-cooperation

The second type of back-formation is found mostly in the case of verb compounds (like stage-manage → stage-manager, globe-trotter, house-keep → housekeeper). (type-write → typewriter; tape-record → tape-recorder),(sleep-walk → sleep-walking, sight-see → sightseeing), (self-destruct →self-destruction, back-form → back-formation, dry-clean → drycleaned, hand-wash → handwashed). Back –formation as a creative device of word-formation continues to enjoy great popularity.

(ii)   **Reduplication**:

Reduplication means repetition of part or whole of a root to indicate some meaning like plurality, distribution, repetition, customary activity, increase of size, added intensity, continuance, etc. Hindi, for example makes use of it extensively to express intensity (e.g. tej-tej chalo (walk fast-fast ie 'faster'), dhiire-dhiire khao (eat slowly-slowly ie ' at a slower pace'), continuance (chalte-chalte 'while walking'),customary activity (roj-roj 'everyday'), and so on. There are enough reduplicatives for us to put them into three different types, and to make generalizations about the types.

First, there are those types in which the same base is repeated identically. Most reduplicatives of this type are nouns denoting sounds, and carry the meaning 'an instance or act of .....'. They are mostly used when the context implies monotonous repetition or continuation of the sound, e.g. tick-tick (of clocks), quack-quack. In some cases doubling of the word lends a pejorative, or contemptuous shade, to these words, e.g. goody-goody (as a noun: a person who behaves so as to appear very virtuous and respectable), pretty-pretty (affectedly pretty or too pretty), hush-hush (secret or confidential), and so on. Pooh-Pooh (to treat with contempt) seems to be the only verb among words of this type. In the remaining two types of reduplicatives, the word is not duplicated exactly but appears with some phonological changes. They are divided into two types on the basis of the nature of these changes, e.g. roly-poly, namby-pamby, hobnob,, brain-drain, Black-jack, .Here are a few more compounds of this type: hanky-panky, harum-scarum, helter-skelter, holus-bolus, hugger-mugger, higgledy-piggledy, mumbo-jumbo, nitwit, nitty-gritty, walkie-talkie, and wishy-washy.

In the second type of non-replicating compound, only a vowel sound of the word is changed while the consonants remain the same. E.g. ping-pong, ding-dong, tiptop, dilly-dally, seesaw.

It should also be noted that most reduplicatives are highly informal or familiar words and are generally avoided in the formal style of speech and writing. In fact, quite a good number of them are confined to the sphere of child-parent talk.

(iii) Blends

Blends are words coined by combining elements from two other words. We have all come across such words in advertisements, since advertisers and copy-writers are rather fond of this device for creating new brand-names and their descriptions. Thus, a new two-wheeler is called Fantabulous, which blends elements from the two words fantastic and fabulous; a new swimsuit is advertised as a swimsation, combining elements from swimsuit and sensation, Computer accessories are called compucessaries, and so on. However, blends created by playful copywriters do not usually enjoy a long life and are often criticized as jargon.

Compound blends are the most common type of blends and are mostly results of conscious and well planned coining. They are called compound blends because they share some of the attributes of compounds. Only parts of the words are blended, not whole words joined as in compounds. Secondly, as in compounds, the second element is usually the important element, or the semantic head. For example, brunch, which is a blend of breakfast and lunch, is thought of mainly as a lunch and not as a breakfast. Similarly, a heliport is a kind of airport rather than a kind of helicopter, smog is more like fog than smoke, guestimate is a guessed estimate rather than as estimated guess, and so on. The contrast between tigon and liger illustrates the point very well. A tigon is thought of mainly as a lion, a liger mainly as a tiger.

Most of these simple words will however not be found in a dictionary; nor are they in common use. They are usually coined by a user to meet a specific expressive demand and are soon forgotten. Only a few catch on because they meet a general need, e.g. motel. When a larger number of hotels sprang up in the U.S. along motorways to cater specifically to the needs of motorists, someone invented this word and it caught on. Similarly, from time to time one has come across in newspapers blends like automania (from automobile and mania), multiversity (from multiple and university), Coca Colonization (from Coca Cola and colonization), Coalgate (from Coal and Watergate), and scores of others, most of which have been nine-day wonders. On the other hand, blends like Chunnel (Chunnel+tunnel), telecast, paratroops, newscast, workaholic, travelogue, heliport, become permanent wordstore of the English language. High technology becomes hightech (or high-tech); technology and Newspeak element are blended to make technospeak to refer to the distinct register of technical language.

Besides there are a number of groups of words in English which, by virtue of sharing certain suffixes, appear to be blends rather than cases of derivation. One such group is made of words like motorcade, carcade, camelcade etc. The element –cade thus forms a group of blends with the meaning 'procession'. In most recent years, since Watergate, -gate has become another element of this kind, carrying the nuance of a scandal, and has produces words like Irangate, Watergate, Coalgate.

(iv) Clipping

Clipping refers to the shortening of long word by dropping some part of it. The dropped part may be the initial part, in which case it is called fore-clipping , or it may be the last part, when it is called back-clipping , or it may be both, in which case it is only the middle part of the word that is retained. The important thing about clipping is that is does not affect the meaning of the word in any way; the short and the long versions of the word mean exactly the same thing. The clipped words are used mostly in speech or in informal usage in writing. Some such example are cab (from cabriolet), fad (from fadaise), miss (from mistress), vamp (from vampire), pants (US; from pantaloons),and so on mag for magazine, exam for examination, doc for doctor, ad for advertisement, etc. are confined to informal usage, and in some cases even to the 'lingo' of a particular group of users, the academic or the medical fraternity, for example. exam retains only the sense 'academic examination' and not 'medical examination', lib can be used only when talking of Woman's lib ,bike, mike, pram (from prambulator), maths, (from mathematics), specs(from spectacles), fax (from facsimile), Aussie (from Australian), bookie (from bookmaker), telly (from television), movie (from moving picture), mathematics is shortened as maths in British English but as math in American; Reverend as title is

shortened to Rev. In back clipping,the elements dropped are taken from the end of the word, e.g. ad (vertisement), bike (bicycle), cable (gram), gas (oline), hippo (potamus), lab (oratory).

Some of the most common products of **clipping** are names—*Sattu* for *Satyanarayan,Lekhu* for *Lekhraj, Ash* for *Ashwarya* and so on. Clipping is especially popular in the speech of students, where it has yielded forms like *prof* for *professor*, *princi* for *principal*, *pol-sci* for *political science*, and *burger* for *hamburger*. However, many clipped forms have also been accepted in general usage: *doc, ad, auto, lab, sub, porn, demo*. Other examples of clipped forms in English include *biz* for *business, celebs for celebrities, exam, flu for influenza, , info, intro, lab, , max, photo, ref, reps, rhino, , stats, temp, thru, tux, ump,*

As time-savers and breath-savers, **clipped words** defy the pedants and win their way to respectability. This has been true for a long time--witness *piano* from *pianoforte* and *cello* from *violoncello*.

(v) Acronyms

An **acronym** is an abbreviation formed from the initial components in a phrase or a word. These components may be individual letters (as in *laser*) or parts of words (as in *Benelux* and *Ameslan*). There is no universal agreement on the precise definition of various names for such abbreviations or on written usage. In English and most other languages, such abbreviations historically had limited use, but they became much more common in the 20th century. Acronyms are a type of word formation process, and they are viewed as a subtype of blending.

The term *acronym* is the name for a word from the first letters of each word in a series of words (such as *sonar*, created from **SO**und **N**avigation **A**nd **R**anging). Whilst an *abbreviation* is the shortened form of any initial, syllable or parts of a phrase or words, initialism refers to an abbreviation formed from, and used simply as, a string of initials. Although the term *acronym* is widely used to refer to any abbreviation formed from initial letters, some dictionaries define *acronym* to mean "a word" in its original sense, while some others include additional senses attributing to *acronym* the same meaning as that of *initialism*. The distinction, when made, hinges on whether the abbreviation is pronounced as a word, or as a string of letters. In such cases, examples found in dictionaries include *NATO* /ˈneɪtoʊ/, *scuba* /ˈskuːbə/, and *radar* /ˈreɪdɑr/ for acronyms, and *FBI* /ˌɛfˌbiːˈaɪ/ and *HTML* /ˌeɪtʃˌtiːˌɛmˈɛl/ for initialism. There is no agreement on what to call abbreviations whose pronunciation involves the combination of letter names and words, such as *JPEG* /ˈdʒeɪpɛɡ/ and *MS-DOS* /ˌɛmɛsˈdɒs/.

There is also some disagreement as to what to call abbreviations that some speakers pronounce as letters and others pronounce as a word. For example, the terms *URL* and *IRA* can be pronounced as individual letters: /ˌjuːˌɑrˈɛl/ and /ˌaɪˌɑrˈeɪ/, respectively; or as a single word: /ˈɜrl/ and /ˈaɪərə/, respectively. Such constructions, however—regardless of how they are pronounced—if formed from initials, may be identified as *initialisms*.

The spelled-out form of an acronym or initialism (that is, what it stands for) is called its *expansion*.

Comparing a few examples of each type

Pronounced as a word, containing only initial letters

- AIDS: acquired immune deficiency syndrome

- NATO: North Atlantic Treaty Organization

- Scuba: self-contained underwater breathing apparatus

- Laser: Light Amplification by Stimulated Emission of Radiation

- UNICEF: United Nations International Children's Emergency Fund

- IGNOU: Indira Gandhi National Open University

- ULFA: United Liberation Front of Assam

- INSAT: Indian National Satellite

- ISKCON: International Society for Krishna Consciousness

- ISRO: Indian Space Research Organization

- SAARC: South Asian Association for Regional Cooperation

- SEBI: Securities Exchange Board of India

Pronounced as a word, containing non-initial letters

- Interpol: International Criminal Police Organization

Pronounced as a word, containing a mixture of initial and non-initial letters

- Necco: New England Confectionery Company

- Radar: radio detection and ranging

- Pronounced as a word or as a string of letters, depending on speaker or context

  - FAQ: ([fæk] or *ef-a-cue*) frequently asked question

  - IRA: When used for Individual Retirement Account, can be pronounced as letters (*i-ar-a*) or as a word [ˈaɪrə].

  - SAT(s): ([sæt] or *ess-a-tee*) (previously) Scholastic Achievement (or Aptitude) Test(s)(US) or Standard Assessment Test(s) (UK),

  - CD-ROM: (*cee-dee*-[rɒm]) Compact Disc read-only memory

  - IUPAC: (*i-u*-[pæk]) International Union of Pure and Applied Chemistry

  - JPEG: (*jay*-[pɛg]) Joint Photographic Experts Group

- Pronounced only as a string of letters

  - BBC: British Broadcasting Corporation

  - USA: The United States of America

- Pronounced as a string of letters, but with a shortcut

  - AAA:

    - (*triple A*) American Automobile Association; anti-aircraft artillery

    - *(three As)* Amateur Athletic Association

  - IEEE: (*I triple E*) Institute of Electrical and Electronics Engineers

  - NAACP: (*N double A C P*) National Association for the Advancement of Colored People

- NCAA: (*N C double A* or *N C two A* or *N C A A*) National Collegiate Athletic Association

- JEE: Joint Entrance Examination

- AIEEE: (A I triple E) All India Engineering Entrance Examination

- Shortcut incorporated into name

  - 3M: (*three M*) originally Minnesota Mining and Manufacturing Company

  - E3: (*E three*) Electronic Entertainment Exposition

  - W3C: (*W three C*) World Wide Web Consortium

  - C4ISTAR: (*C four I star*) Command, Control, Communications, Computers, Intelligence, Surveillance, Target Acquisition, and Reconnaissance

- Recursive acronyms, in which the abbreviation refers to itself

  - WINE: *WINE Is Not an Emulator* (originally, WINdows Emulator)

  - PHP: *PHP hypertext pre-processor* (formerly *personal home page*)

- Pseudo-acronyms, which consist of a sequence of characters that, when pronounced as intended, invoke other, longer words with less typing (see also Internet slang)

  - CQ: *cee-cue* for "seek you", a code used by radio operators

  - IOU: *i-o-u* for "I owe you" (a true acronym would be IOY)

  - K9: *kay-nine* for "canine", used to designate police units utilizing dogs

  - Q8: *cue-eight* for "Kuwait"

- Acronyms whose last abbreviated word is often redundantly included anyway

  - ATM machine: *Automated Teller Machine* machine

  - HIV virus: *Human Immunodeficiency Virus* virus

  - PIN number: *Personal Identification Number* number

  - LCD display: *Liquid Crystal Display* display

  - PAN number: Permanent Account Number

2.5   Let Us Sum Up

Thus we see that the processes of word formation are quite significant for the enrichment of the language.

2.6   Review Questions

1. Complete the sentences with a word derived from the word in capital letters

2. Artists must be _____, otherwise they just repeat what they see or hear   CREATE

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3. Why are you so _____ of his work? He's just doing his best.   CRITIC

4. Have you made up your mind? We need to know your _____ as soon as possible.   DECIDE

5. He's too shy to look people _____ when he talks to them   DIRECT

6. Have they put the Christmas _____ yet?   DECORATE

7. They put too many unnecesary _____ in food   ADD

8. I _____ think that there's no point in arguing with him. Just ignore him.   HONEST

9. Extraterrestrial life has not been _____ proved yet.   SCIENCE

10. Why don't you call the _____ if the lights don't work?   ELECTRIC

11. Music and television are forms of _____   ENTERTAIN

12. The concert didn't live up to our _____   EXPECT

13. The electric company admitted their _____ for the blackout   RESPOND

14. Did you use to have _____ as a child?   ALLOW

15. I don't like those trousers, no matter how _____ they are   FASHION

16. Life _____ varies according to country and gender   EXPECT

2. For each set of words below, say whether the words are endocentric, exocentric, or coordinative compounds. Justify your identification.
   a. redneck, yellowjacket, cocktail, blackhead
   b. armchair, breathtest, rockopera
   c. secretary-treasurer, scholar-administrator

3. Divide each of the following words into their smallest meaningful parts: landholder, smoke-jumper, demagnetizability.

4. Each of the following sentences contains an error made by a nonnative speaker of English. In each, identify and correct the incorrect word.

   a. I am very relax here.
   b. I am very boring with this game.
   c. I am very satisfactory with my life.
   d. Some flowers are very attracting to some insects.
   e. Many people have very strong believes.
   f. My culture is very difference from yours.
   g. His grades proof that he is a hard worker.

5. Identify the free morphemes in the following words:

kissed, freedom, stronger, follow, awe, goodness, talkative, teacher, actor.

5.   Express the meaning of the compound is as a phrase or clause. For example:

Compound	phrase / clauses
bee-sting	a sting by a bee
blood-test	a test of blood
swimming pool	a pool for swimming
adding machine	a machine for adding
girlfriend	a friend who is a girl
killer shark	a shark which is a killer
windmill	a mill powered by wind
motorcycle	a cycle powered by a motor
self-control	someone able to control self
sunrise	when the sun rises

babysitter, catfish, cry-baby, story-teller, dancing girl, darkroom, doorknob, taxpayer, security officer, sleepwalking

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Basic Sentence Structures

Structure

3.0   Objectives

This unit aims at giving you a fairly good idea about the basic sentence structures in English.

3.1   Introduction

Recognizing the five basic structures of simple sentences can be helpful as you later begin to identify subordinate structures that expand these simple structures. At the heart of any complete sentence, you will find one or more of these basic patterns. Sometimes the patterns are not so obvious as they appear when listed together. However, as you become familiar with these structures, you will become skilled in recognizing and expanding them with subordinate structures.

3.2   Parts of Sentences

Subject, Predicate, Object, Indirect Object, Complement

Every word in a sentence serves a specific purpose within the structure of that particular sentence. According to rules of grammar, sentence structure can sometimes be quite complicated. For the sake of simplicity, however, the basic parts of a sentence are discussed here.

The two most basic parts of a sentence are the *subject* and *predicate*.

Subject

The subject of a sentence is the person, place, or thing that is performing the action of the sentence. The subject represents what or whom the sentence is about. The simple subject usually contains a noun or pronoun and can include modifying words, phrases, or clauses.

The man . . .

Predicate

The predicate expresses action or being within the sentence. The simple predicate contains the verb and can also contain modifying words, phrases, or clauses.

The man / ***builds a house****.*

The subject and predicate make up the two basic structural parts of any complete sentence. In addition, there are other elements, contained within the subject or predicate, that add meaning or detail. These elements include the direct object, indirect object, and subject complement. All of these elements can be expanded and further combined into simple, compound, complex, or compound/complex sentences.

Direct Object

The direct object receives the action of the sentence. The direct object is usually a noun or pronoun.

The man builds a ***house****.*

The man builds ***it****.*

Indirect Object

The indirect object indicates to whom or for whom the action of the sentence is being done. The indirect object is usually a noun or pronoun.

The man builds ***his family*** *a house.*

The man builds ***them*** *a house.*

The new candidate gives me hope.

I offered the ***candidate*** *my support.*

He gave ***the child*** *a stern look.*

Subject Complement

A subject complement either renames or describes the subject, and therefore is usually a noun, pronoun, or adjective. Subject complements occur when there is a ***linking verb*** within the sentence (often a linking verb is a form of the verb ***to be***).

The man is a good ***father****.* (*father* = noun which renames the subject)

The man seems ***kind****.* (*kind* = adjective which describes the subject)

Object Complement

An object complement either renames or describes the object, and therefore is usually a noun, pronoun, or adjective. Object complements occur when there is a ***transitive/ causative verb*** within the sentence.

The girl thinks herself ***intelligent.***

The children made Dinkar ***happy .***

Squirrels drove the dogs ***mad.***

They elected him ***captain.***

Note: As an example of the difference between parts of speech and parts of a sentence, a noun can function within a sentence as subject, direct object, indirect object, object of a preposition, or subject complement.

3.3   Five Basic Patterns

There are five basic patterns around which most English sentences are built.* They are as follows:

S-V	Subject-Verb	Jagan sleeps.
		Jyoti is eating. Inayat laughed. The baby crawls and coos. Spring rain and flowers abound.
		Janki will arrive next week.
S-V-O	Subject-Verb-Object	I like rice.
		She loves her job.
		He's eating an orange. Mira recalled a memory. Suman shovels snow. President Mukherjee gave a speech.
S-V-Adj	Subject-Verb-Adjective	He is funny.
		The workers are lazy.
		Karan seems angry.
S-V-Adv	Subject-Verb-Adverb	Jagan is here.
		Flowers are everywhere.
		No one was there.
S-V-N	Subject-Verb-Noun	She is my mom.
		The men are doctors.
		Mr. Jain is the teacher.

At the heart of every English sentence is the Subject-Verb relationship. Other elements can be added to make a sentence more interesting, but they are not essential to its formation.

The following sentences are examples of the **S-V** pattern.

She sleeps.	*Core sentence*
She sleeps soundly.	*An adverb is added to describe how she sleeps.*
She sleeps on the sofa.	*A prepositional phrase is added to tell where she sleeps.*
She sleeps every afternoon.	*A time expression is added to tell when she sleeps.*
She is sleeping right now.	*Verb tense is changed, but S-V relationship remains the same.*
Mamta will sleep later.	*Subject is named and another tense is used.*
The dogs are sleeping in the garage.	*New subject may require a different form of the verb.*

Note: Any action verb can be used with this sentence pattern.

The following sentences are examples of the **S-V-O** pattern.

They like rice.	*Core sentence*
The people like rice.	*Specific subject*
The friendly people like rice.	*Subject modified with an adjective*
The people in the restaurant like rice.	*Subject modified with a preposition phrase*
The people like boiled rice.	*Object modified with an adjective*
The people like hot, white rice.	*Object modified with more than one adjective*

Note: Only transitive action verbs can be used with this sentence pattern.

The following sentences are examples of the **S-V-Adj** pattern.

He is fine.	*Basic sentence with "be" verb*
He seems happy.	*Basic sentence with another linking verb*
Janardan is tall, dark and handsome.	*Series of adjectives*
He appears very comfortable.	*Adverb or intensifier added*

| Gargi became sick last night. | *Different tense and linking verb* |

Note: Only linking verbs can be used with this sentence pattern.

The following sentences are examples of the **S-V-Adv** pattern:

The teacher is here.	*Basic sentence*
The teacher is over there.	*Using an adverb phrase*
Teachers are everywhere.	*Plural noun and verb used*
The teachers are in the lobby.	*Prepositional phrase functioning as adverb*

Note: Only linking verbs can be used with this sentence pattern.

The following sentences are examples of the **S-V-N** pattern.

The man is a doctor.	*Basic sentence*
The women are doctors.	*Using plural noun and verb*
My father is a nice guy.	*Modified subject and complement*
My grandparents are senior citizens.	*Modified plural subject and complement*

Note: Only linking verbs can be used with this sentence pattern.

3.4 Building Sentences

Remember, the S - V relationship is at the "heart" of every sentence. All sentences are built around this core.

To give a sentence more substance, you may enhance the subject or verb:

(**VERB** enhancements)

1.   Change the verb in tense or aspect or a combination of the two.

He eats.	(simple present)
He will eat.	(future/modal)
He is eating.	(continuous)
He has eaten.	(perfect)
He has been eating.	(combination)
He should have been eating.	(combination)

2.   Add an adverb or adverb phrase, or prepositional phrase.

He should have eaten already/ by now.

He was eating in the kitchen.

3.   Add an adverbial clause.

He was eating when the bus arrived.

4.   Add a participial phrase.

Having finished his homework, he ate.

(**SUBJECT** enhancements)

5.   Change the noun to a pronoun or vice versa.

He eats.

John eats.

6.   Add an article, demonstrative, or possessive.

The man eats.

This man eats.

His father eats.

Note: *Subjects* and *Objects* may be enhanced in similar ways.

Subject	*Object*

7.   Add an object.

John eats rice.
The man eats an apple.

8.   Add an adjective or adjectives.

The *handsome* man eats.	The man eats the *big, red* apple.

9.   Add a prepositional phrase.

The man *in the kitchen* eats.	The man eats an apple *from the bowl*.

10.   Add a relative (adjective) clause.

The man *who lives next door* eats.	The man ate the apple *that I bought*.

11.   Use quantifiers.

Some of the men eat.	They eat *some of the* apples.

12.   Use a noun clause.

Whoever gets here first can eat.   He eats *whichever apple he chooses.*

Enhance both the subject and the verb to make sentences more interesting.

The man who lives on the corner is eating his lunch now.

The men from the health club eat every day after working out.

The tall, green men from Mars are eating tuna sandwiches.

Some of the men ate the apples (that) I left on the table.

Whenever he feels like exercising, the fat man eats a huge meal instead.

3.5   Sentence Expansion by Dependant Structures

You will notice that these basic sentence types can be expanded by dependent (subordinate) structures like dependent adverbial clauses, dependent relative clauses, and the variety of phrases made up of dependent prepositional, participial, appositive, and absolute phrases.

These are all strategies of sentence expansion.

Samples of Patterns Expanded with Clauses and Phrases

Subject/Verb expanded with a prepositional phrase:

A herd of cattle gathered [beside the stream.]

New students arrive [at the end of August].

Subject/Verb expanded with a dependent relative clause and a prepositional phrase:

The house, [which was originally built in the 1920s], stood [next to an old mill].

Her computer, [which was donated by a colleague], crashed [during a data analysis].

Subject/Verb/Object expanded with a particpial phrase:

[Hearing a loud clap of thunder], the campers gathered their gear.

[Intending to garner support for his campaign], the politician delivered his speech.

Subject/Verb/Object expanded with a dependent adverbial clause:

The campers packed their gear [while rain soaked the ground].

[Although the forecast calls for freezing temperatures], she planted her garden.

Subject/Verb/Object expanded with a dependent relative clause:

The athlete, [who knew her own prowess], scored a goal.

Her father, [who could hardly contain his excitement], let loose a cheer.

Subject/Verb/Object expanded with all of the above:

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[Using all her strength], the athlete, [who knew her own prowess], scored a goal [while her father cheered from the stands].

The other three basic sentence patterns can also be expanded in the same manner.

3.6 English Grammatical Terms

Action Verb

Action verbs specify the action performed by the subject.

Examples:

"John ran to the store."
"Mary swims very well."

Adjective

Adjectives modify nouns and have three forms or degrees:

- **Positive** - new

- **Comparative** - newer

- **Superlative** - newest

Adverbial Particle

Adverbial particles are prepositions that are considered part of the verb because they change the meaning of the verb. Some verbs allow one or more words between the verb and the particle.

Example: "Turn off the lights.",   "Turn the lights off."

Adverb

Adverbs modify verbs, adjectives, or other adverbs.

Example: "Mary walks gracefully".   "She is very pretty".

Linking Verb

Linking verbs associate attributes (adverbs or adjectives) with a subject. Common linking verbs are:

be, look, become

Examples:
"John is smart."
"Mary became angry."
"The patient looked pale."

Preposition

Prepositions indicate relationships between different parts of the sentence. Common prepositions are:

from, toward, in, about, over, above, under, at, below

Examples:
Clouds are over the earth and below the moon.
John went toward the mountain at 3:00 O'clock.

3.7   Let Us Sum up

The study of Basic Sentence Patterns is a launching pad to the understanding of more intercate sentence patterns in English.

3.8   Review Questions

1. In each of the following sentences, identify the function of the underline sentence element from the choices given.

1.

<u>In the last few months</u>, fighting in the region has escalated.

- ☐ subject
- ☐ verb
- ☐ direct object
- ☐ indirect object
- ☐ subject complement
- ☐ object complement
- ☐ adverbial complement
- ☐ adverbial

2.

Several thousand soldiers attacked <u>villages</u> in the western region.

- ☐ subject
- ☐ verb
- ☐ direct object
- ☐ indirect object
- ☐ subject complement
- ☐ object complement
- ☐ adverbial complement
- ☐ adverbial

3.

The area appears <u>calmer</u> now.

- ☐ subject
- ☐ verb
- ☐ direct object
- ☐ indirect object
- ☐ subject complement
- ☐ object complement
- ☐ adverbial complement
- ☐ adverbial

4.

In the last two weeks alone, many thousands of refugees <u>fled</u> the area.

- [ ] subject
- [ ] verb
- [ ] direct object
- [ ] indirect object
- [ ] subject complement
- [ ] object complement
- [ ] adverbial complement
- [ ] adverbial

5.

The government offered <u>the rebels</u> a new deal after many days of heavy shelling.

- [ ] subject
- [ ] verb
- [ ] direct object
- [ ] indirect object
- [ ] subject complement
- [ ] object complement
- [ ] adverbial complement
- [ ] adverbial

2. In each of the following sentences, identify the appropriate sentence structure from the choices given.

Key:
S= Subject; V = Verb; A = Adverbial; dO = Direct Object; iO = Indirect Object; Sc = Subject Complement; Ac = Adverbial Complement; Oc = Object Complement

1.

Anil retired in June.

- [ ] S+V+Sc
- [ ] S+V+A
- [ ] S+V+dO

2.

During the war, his family emigrated to London.

- [ ] A+S+V+Ac
- [ ] A+S+V+A

	S+V+A

3. **I'll make you some supper.**

	S+V+dO+A
	S+V+A+dO
	S+V+iO+dO

4. **The climate makes life really difficult.**

	S+V+dO+Oc
	S+V+dO
	S+V+iO+dO

5. **She caught a cold at the weekend.**

	S+V+dO+A
	S+V+A+Ac
	S+V+iO+dO

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Unit - 4

Sentence Structures

Structure

4.0   Objectives

This unit presents the vocabulary and concepts you need to discuss the structure of sentences. Writing correct and complete sentences is essential to creating messages that are easy for readers to understand, and it is also one of the skills your students should develop.

4.1   Introduction

This unit presents the vocabulary and concepts you need to discuss the structure of sentences. Writing correct and complete sentences is essential to creating messages that are easy for readers to understand, and it is also one of the skills your students should develop.

You know a great deal about sentence structure already. You have spoken in sentences most of your life. In conversation, you speak in sentences about 75% of the time because it isn't always necessary to use full sentences. When speaking, you can add tone of voice, hand gestures, and facial expressions to help make your meaning clear. As well, you usually have a second chance to communicate your ideas if you are misunderstood. If the listener looks puzzled or asks, "What do you mean?", you simply restate your idea.

Writing is more demanding because the reader isn't present to let you know that he/she doesn't understand. Your words must represent your thoughts when you are not there. When your writing leaves a reader confused in any way, for even a second, he/she may take the wrong meaning from your words, or worse, may give up altogether on your message. Readers are notoriously lazy, and they don't like being confused or bored.

Every time you put something down on paper, it is your job as a writer to find and remove all possible barriers to understanding that your reader may run into. One of the biggest barriers, and one that causes the most trouble, is the incomplete sentence.

When readers encounter an "improper sentence", they have to stop and reread it, perhaps several times, in order to understand what the writer was trying to say. These "bad" sentences break the reader's concentration and provide an opportunity for distractions. Once distracted, readers may never finish reading your message. The grammar in this unit will give you the tools to eliminate "bad" and confusing sentences from your writing.

4.2   Sentences

You have learned about the parts of speech. Now that you know about them, you can begin to learn about what makes a sentence, a sentence.

For a sentence to be considered complete, it must contain at least one noun or pronoun and one verb, and it must include a complete thought. Now, you must learn about subjects and predicates.

A. Subjects and Predicates

A complete sentence is a group of words that expresses a complete thought.

The following is a complete sentence. It expresses a complete thought.

Banti paints.

Its parts of speech are a noun *Banti* and a verb *paints*. When describing the parts of the sentence, however, the word *Banti* is called the subject of the sentence. The subject of a sentence is the person, place, or thing that is doing the action. *Banti* is the person doing the action, so *Banti* is the subject. The part of speech of the word *paints* is a verb (action), but within a sentence it is called the predicate.

Non-action verbs (or linking verbs) such as *is, am, are, was, were, be, been, become,* and *seems* are called predicates as well. The following is, therefore, a complete sentence.

Heena is a nurse.

In discussing the structure of this sentence, *Heena* is the subject. She is the person (or thing) that the sentence is talking about. The bare predicate is the linking verb *is*, and it indicates that Heena is in the "state of being" a nurse. In other words, *Heena* and the *nurse* are the same person. The linking verb *is* simply links two nouns which refer to the same person (or thing) together. Here are some more examples. The subject and predicate are separated by a slash (/)

Danny/ was an actor for three years.

He/ will be an architect after graduation.

Mangilal/ is my uncle on my mother's side.

Reeta/ has been absent for three weeks.

Another interesting use of the linking verb is to add variety to sentences by putting the adjectives after the subject.

Bantu is angry.

Here *Bantu* is the subject of the sentence and the word *angry* which follows the linking verb is an adjective which describes *Bantu*. Once again, the verb *is* is used to show that there is a link between the words that come before and after it...and that *Bantu exists in a state of anger*.

Check Your Progress

Identify the subject and predicate (verb) in each of the following.

1. Danny drove to Mumbai.
2. Suddenly, the lightning struck the temple.
3. This sentence contains a verb.
4. The merchant bought six dozen shirts.
5. Mohan is a fine artist.
6. Sheila is painting her house today.
7. Jasbir and Anjali believed their story.
8. After the lecture, the students walked to the library.
9. Before the concert, the singers had three practice sessions.
10. The house on the corner was built by Jatinder.

By now, you should feel quite comfortable finding subjects and predicates (verbs), but before you go on you need to learn about one more thing. Read this sentence, and decide on the subject and predicate.

His choice of colours was very poor.

What is the subject of this sentence? Is it *choice*, or is it *colours*? The easy way to decide is to reread the sentence like this: His choice was poor or Colours was poor.

Which makes sense? The first one is the obvious choice; therefore, *choice* is the subject. Look closely and you will see that *colours* is the word that completes the prepositional phrase *of colours*. The correct grammar name for this use of the word *colour* is object of the preposition.

A good rule to remember is that you will never find the subject of a sentence inside a prepositional phrase.

Check Your Progress

Identify the subject and predicate (verb) in each of these sentences. If you are confused, start by identifying the prepositional phrase. Then, put brackets around it.

Now, look for the subject, outside the prepositional phrase.

Example: The herd (of cows) was grazing in the pasture.

subject - herd   predicate - was grazing

of cows is a prepositional adjective phrase telling what kind of herd

1.   The chief of that department issued a statement.
2.   The smell of the lilacs in the spring is overpowering.
3.   The box on the table is full of apples.
4.   Each of his friends expressed an opinion.
5.   Circumstances beyond our control forced our actions.
6.   The dishes in the sink are dirty.
7.   The loud, cracking sounds from the mill have gotten worse during the years.
8.   Each one of their attempts had failed.
9.   Did the man on the roof finish the shingles before lunch?
10.   Has the parcel from the West Indies arrived yet?

A better definition of a sentence is

A complete sentence is a group of words which expresses a complete thought and contains a subject and predicate (verb).

Every writer must be able to tell the difference between a sentence and a sentence fragment. A fragment is only part of a sentence. It does not express a complete thought and, as a result, often confuses the reader. Sentence fragments are usually unacceptable in good writing.

Check Your Progress

Put an S next to each complete sentence. Put an F next to each fragment.

1.   Neither the coach nor the players
2.   Unless you have a license
3.   When my father was a child, he spoke only Hadoti
4.   I have the day off tomorrow
5.   When the telephone rang
6.   Pick up those papers

7.   The girl threw the ball deftly
8.   The whole class after school
9.   Of the three players, Kadir had the highest batting average
10.   Suddenly during the intermission

As you know, not all sentences are as brief or simple as

Banti paints or Heena is a nurse.

There are six other parts of speech that may be used in a sentence. Consider the following sentence.

The two large dogs raced quickly across the open field.

There is more than one noun, but only one verb. There are also adjectives, an adverb, and a preposition. What is the subject of the sentence? The sentence is talking about dogs. But, not just any dogs - The two large dogs. This whole section of the sentence, including all the adjectives that modify the noun dog, is called the complete subject. The noun *dogs* (without any of its adjectives) is known as the bare subject because it has been stripped of all its modifiers.

Every sentence can be divided into two parts; one part is the complete subject and the rest of the sentence is the complete predicate.

In the previous example, you may have considered *raced* to be the predicate.

You are partly correct. The verb raced is only a part of the predicate. The complete predicate, however, is any part of the sentence which does not relate to the subject.

raced quickly across the field - complete predicate

The main verb in a sentence is actually called the bare predicate. The bare predicate includes the main verb and any auxiliary or helping verbs that go with it.

The blue sports car with the big engine must have crashed after the turn.

The bare predicate in this sentence is *must have crashed*. The bare subject is car. A good way to start looking at the parts of a sentence is to place a double slash (//) between the complete predicate and the complete subject, as follows:

The blue sports car with the big engine // must have crashed after the turn.

The green sports car with the big engine must have crashed after the turn.

Check Your Progress

Underline the bare subject once, the bare predicate twice, and place a double slash (//) between the complete subject and the complete predicate.

Examples: My friends // are shopping at the mall this afternoon.

               Tina's parents // walk 2 km every day.

Several small papers // have gone out of business lately.

1.   The market opens early on Saturdays.
2.   Shelley wrote a letter to Punit.
3.   Everyone in the restaurant heard her loud voice.
4.   Television programs are worse than ever.
5.   Each department in the store must be decorated for Ramzan.

6. I paid a visit to Grand hotel last August.
7. My cat has disappeared again.
8. My son had a great deal of homework last night.
9. January is often the coldest month of the year.
10. Three beautiful packages lay under the tree.

4.3   Finding Subjects and Predicates

It is fairly easy to identify subjects and predicates. The subjects are usually at the beginning of each sentence, and the predicates follow the subjects, finishing each sentence. Some sentences, however, use a different word order.

Is your sister making crafts this year?

bare subject: sister

bare predicate: is making

complete subject: your sister

complete predicate: is making crafts this year

If you have difficulty identifying subjects and predicates in sentences which ask questions, try rewriting the sentence as a statement of fact first.

Your sister / is making crafts this year.

Now, the subject is at the beginning, and the predicate follows the subject.

Sometimes, a word or a phrase (group of words) comes before the subject, as in the following example.

During the Christmas season, my sister sells her crafts.

bare subject: sister

bare predicate: sells

complete subject: my sister

complete predicate: sells her crafts, during the Christmas season

Notice that even though the prepositional phrase during the Christmas season comes at the beginning of the sentence, it is still part of the predicate because it tells "when" the action in the verb occurred. Its technical name is a prepositional adverb phrase.

Here's another tricky kind of sentence.

Sit in that chair.

This sentence gives an order or a command. What is the subject? Who is going to sit? It can't be the chair. That doesn't make sense. You (the person you are speaking to) will sit. In this sentence, the subject is really "[you] understood". It's not written down, but everyone understands that it is intended.

Examine the sentences below. Make sure you understand each one before you go on to the next section.

The young daring fisherman // lost his boat and his catch in that storm.

Suddenly, // the faint candle light // flickered wildly in a strong cold draft.

From deep in his throat came // a terrifying growl. (Note: the subject comes last.)

Before next week's auction, // we // will carefully examine every object in the hall.

Did // his old friend with the new computer // drive to Halifax last weekend?

Which size of lobster did // the manager's secretaries // order?

Where are // the books with the missing pages?

Check Your Progress

In each of the following sentences, underline the bare subject once and the bare predicate twice. Separate the complete subject from the complete predicate with a double slash (//).

b.   Into the store burst the angry customer.
c.   On the hilltop stood the old house and its outbuildings.
d.   Through the valley rode the messenger.
e.   Do you have an extra pen?
f.   Beyond the trees lay safety.
g.   Did everyone have a good time?
h.   Off to the playground trooped the little girls.
i.   Have you completed your science labs?
j.   His ideas should have been given greater consideration.
k.   Above the trees bobbed and floated the balloon.
l.   Stop the car!
m.   Finish your homework first.

4.4   Compound Subjects and Predicates

So far you have worked mostly with sentences with single subjects and single predicates. A sentence can have a compound subject, as in the following examples.

When there are two or more subjects in a sentence, joined by a conjunction, the sentence is said to have a compound subject.

A   sentence can also have a compound predicate.

The car bumped and rattled its way along Park Avenue.

The two large dogs and their master / raced across the field and caught the rabbit.

This sentence has a compound subject and a compound predicate. In other words, the bare subjects (dogs, master) both performed the actions of the bare predicate (raced, caught).

Complete Subject: The two large dogs and their master

Complete Predicate: raced across the field and caught the rabbit.

Bare Subject: dogs, master

Bare Predicate: raced, caught

Check Your Progress

A Identify the bare subject and indicate whether it is a simple or compound.

1.   Dogs and cats are rarely good friends.

2. The band and its leader boarded the bus at 9:30 and left for Mumbai.
3. His letter of resignation will not reach you before Tuesday or Wednesday.
4. Either his old car or their newest truck will be at the auction.
5. The tiniest bits of gossip in this town are turned into public announcements.
6. Aliza and his sister were sitting in the café and talking about their troubles.
7. The clowns jumped out of cars and ran through sprinklers.
8. Suddenly, rain and hail poured out of the sky.
9. The man from the club laughed and talked about all his experiences at sea.
10. Uncle Azad and his wife packed their things and left town.

B Identify the bare predicate in the sentences above, and indicate whether it is simple or compound.

4.5   Complements

The complete predicate is made up of the bare predicate (verb) as well as several other important parts of the sentence. Within the complete predicate you may find some of the following parts.

1. direct object
2. indirect object
3. predicate nominative
4. predicate adjective
5. simple adverbs
6. prepositional phrases
7. clauses

1. Direct Objects

Two words can make a complete sentence. One of those words must be a subject, (noun or pronoun), and the other must be a predicate (verb). Furthermore, the two words must express a complete thought.

Rain fell.

Jatinder drove.

She screamed.

Not every two word phrase that contains a noun/pronoun and a verb expresses a complete thought. The following are incomplete sentences.

Dhoni caught

He mailed

You are left asking questions.

Dhoni caught WHAT or WHOM?

He mailed WHAT?

Any noun or pronoun that makes these thoughts complete by answering the question WHAT? Or WHOM? is called a direct object. Direct objects are always nouns and pronouns and are found only after action verbs.

Dhoni caught the ball.

He mailed a letter.

Think of it this way. The action verb in this sentence is *caught*. The subject of the sentence is *Dhoni*. Who or what received the action? (Dhoni caught who? Or what?)...the ball. *Ball* is the direct object.

Direct objects NEVER answer the questions when, where, or how.

2. Indirect Objects

The second kind of complement is called an indirect object. Indirect objects always come between action verbs and direct objects.

Auntie Basanti gave the girls a present for their birthday.

What did Aunt Basanti give? She gave a present. The noun *present* is the direct object. To whom did Aunt Bessie give a present? - the girls. The noun *girls* is the indirect object. The sentence below uses a pronoun as the indirect object.

She gave them a present for their birthday.

Think of it this way. Auntie Basanti had to give the present before the girls (them) could receive it. In other words, the present receives the action of giving directly.

The girls (them) receive the action of giving indirectly.

Indirect objects are always found between the verb and the direct object.

Here's a good "trick" for finding the indirect object. Turn the word you think might be an indirect object into a prepositional phrase (starting with to, for, and sometimes of) and move it to the end of the sentence. If the sentence still makes sense, you have found the indirect object.

Our office sent the client a special delivery letter.

Our office sent a special delivery letter (to the client).

Have you charged them the right amount?

Have you charged the right amount (to them)?

His determination earned him a thousand rupees.

His determination earned a thousand rupees (for him).

Shiela asked us a question.

Shiela asked a question (of us).

Indirect objects are nouns/pronouns which complete the meaning of an action verb

They answer the reader's questions about To whom? For whom? Of whom?

Only a few verbs allow direct and indirect objects: give, take, offer, tell, show,

bring, make, send, sell, etc.

Check Your Progress

Identify the direct and indirect objects in the sentences below.

1. The committee offered Rubina a better job.
2. Give them your new address.
3. Did you offer me the very best deal?

4. Mohan laid the unconscious dog on the mat.
5. The post office sent him a change of address card.
6. Jasbir gave the tiny bear cub a dish of milk.
7. They sliced me some bread.
8. Sushil gave the car a second coat of wax.
9. His invention made him a fortune.
10. Her brother bought her an ice cream cone before he left.

Pronoun Selection

Now that you have learned about subjects and objects, you will be able to choose the correct personal pronoun in any sentence.

Personal pronouns change their form to show

1. gender (masculine, feminine, neuter)
2. number (singular, plural)
3. person (1st, 2nd, 3rd)
4. case

Case refers to the different forms a personal pronoun can take in different parts of the sentence. Personal pronouns have three cases:

1. subjective case (for subjects and predicate nominatives)
2. objective case (for direct/indirect objects and objects of the preposition
3. possessive case (to show ownership)

CASE USES FORMS

Subjective case subject   I, you, he, she, it, we, you, they

predicate nominative

Objective case

direct object   me, you, him, her, it, us, you, them

indirect object

object of the preposition

Possessive case ownership   my/mine, your/yours, his, hers, its /our/ours, your/yours, their/theirs

The subjective case is always used for subjects.

Example: She and I offered to help with the auction.   (subject)

The subjective case is also used for predicate nominatives. Linking verbs act as links or connections between the subject and its complement. In other words, because the subject and the complement refer to the same person, the pronouns must be in the subjective case.

It was I who reported the accident.

It was definitely she in the front seat of that car.

These sentences may sound stiff and awkward, but in formal writing this is the correct and expected form of the pronoun. In conversation or informal writing, it is acceptable to say "It's me" or "It was her in the front seat."

The objective case, as its name suggests, is used for objects.

They overheard him and me on the phone. (direct object)

The group awarded them and us the same prize. (indirect object)

Divide the money between him and her. (object of the preposition)

The possessive case has two forms. When a personal pronoun is placed in front of a noun, the forms my, your, his, her, its, our, your, their are correct.

 If *yours* refers to a singular noun, use a 3rd person singular verb form like looks. If *yours* refers to a plural noun, use the 3rd person plural form of the verb like look.

My cats are healthy, and so are your dogs, but their birds look sick.

When the pronoun is used alone (without a noun), the correct forms are mine, yours, his, hers, its, ours, yours, theirs.

Hers are healthy, and so are ours, but yours look sick.

The interrogative pronoun *who* also has case.

SUBJECTIVE CASE	OBJECTIVE CASE	POSSESSIVE CASE
who	whom	whose

Examples: Who cooked this steak? (interrogative pronoun - subjective case)

Whom did you see there? (interrogative pronoun - objective case)

To whom have you spoken? (interrogative pronoun - objective case)

Whose shorts are these? (interrogative pronoun - possessive case)

Whose are these? (interrogative pronoun - possessive case)

Transitive and Intransitive Verbs

An action verb which has an object, either direct or indirect, is called a transitive verb. An action verb which does not have an object is called an intransitive verb.

TRANSITIVE VERBS	INTRANSITIVE VERBS
They leaked the story to the papers.	Water leaked from the taps.
The horse jumped the fence easily.	Lakhan jumped on his motorcycle.
He always fished that river in spring.	Suhana fished around in her purse.
The men felled the ancient tree in minutes.	Zuber fell down the stairs.
Police caught them in the act.	Lajwanti screamed in terror.
Polu and Golu paint houses for a living.	Ramu paints for a living.

Some verbs are ALWAYS transitive verbs. They must have a direct object to answer the questions WHO/WHOM? or WHAT?. Here are some examples of transitive/intransitive verbs.

 Give, cause, bring, raise, set

A corporation funded that literacy program.

Some verbs are ALWAYS intransitive. Here are some examples.

 Lie, arrive, rise, sit

They have been dieting for six weeks.

Many verbs, however, can be either transitive OR intransitive, depending on the meaning of the sentence. You must look at how the word is used in a particular sentence before you can decide.

Direct and indirect objects are nouns/pronouns are always found after transitive verbs.

Indirect objects are always found between a transitive verb and its direct object.

As you learn new vocabulary, the dictionary will show you how to use new verbs. For example, did you know that dog can be used as a verb meaning to pursue with determination (like a hound after a rabbit). How should it be used? The dictionary shows it only as a transitive verb, so it must have a direct object. This means that you must dog something or someone

The private eye dogged the crook's movements for an entire week.

Because it cannot be used intransitively, it would be incorrect to say

The private eye dogged for an entire week.

Some verbs are both transitive and intransitive, so both sentences below are correct.

The children swam in the Chambal.   intransitive

Pawan swam the Chambal.   transitive.

Check Your Progress

A   In the dictionary find 5 verbs that are both transitive and intransitive. Write a sentence to demonstrate the use of each. You will write a total of 10 sentences.

B   Write the complete verb from each of the sentences below. Indicate whether there is an object and the type of verb (transitive or intransitive.)

1. The dog lay down on the floor.
2. Mayawati gave a speech.
3. That apartment has three rooms.
4. He reads the newspaper at lunch.
5. School closed today at two o'clock.
6. We walk through the park every night.
7. After three hours, they finally called.
8. The doctor examined my sore ankle.

3. Predicate Nominatives

Sentences constructed with linking verbs contain a special kind of complement.

These complements occur only after linking verbs. If a noun/pronoun completes the meaning of the linking verb, it is called a predicate nominative.

My sister became a teacher.

The complete predicate in this sentence is *became a teacher*. The bare predicate is the linking verb *became*. The complement which completes the meaning of this linking verb is the noun, teacher. The word, teacher, is called a predicate nominative.

In formal writing, a personal pronoun which follows a linking verb must be in the subjective (nominative case)

> It was I who made that policy decision.
>
> In conversation and informal writing, it is more common to say,
>
> Who's there? It's me. or It's them.

4. Predicate Adjectives

When an adjective completes the meaning of a linking verb, it is called a predicate adjective.

> My sister felt happy about her new job.

The complete predicate in this sentence is *felt happy about her new job*. The bare predicate is the linking verb *felt*. The word which completes the meaning of this verb (the complement) is the adjective, happy. Thus *happy* is a predicate adjective.

Predicate nominatives and predicate adjectives are complements which are always found after linking verbs.

Check Your Progress

A. Find the predicate nominatives and predicate adjectives in the following sentences. Be sure to label each one you find. Some sentences may not contain predicate nominatives or predicate adjectives.

1.   My uncle is fireman in Mumbai.
2.   Suddenly, he felt sick.
3.   Janki quickly became disgusted with their behaviour.
5.   The wicket keeper threw the ball to the bowler.
6.   The boss was being unreasonable in his demands on his staff.
7.   Were you ever a dancer?
8.   They had never been content with their jobs.
9.   The sky grew dark and cloudy.
10. Malti is my niece.
11. His smile was always his best feature.

B. Notice that many of these sentences include adverbs and prepositional phrases as part of the complement. Review the exercise and identify these.

5. Adverbs

Adverbs (words that tell when, where, why, how, how much or how many) are also included in the complement, regardless of where they are placed in the sentence.

We answered their questions quickly.

Soon, winter will arrive.

We ordered pizza later.

Their cheques arrived yesterday

Thursday, Meenakshi has a dentist's appointment.

Luckily, they bought their concert tickets last week.

Words like *meanwhile, then, however, therefore* are adverbs which should be placed in the middle of a sentence.

We will, therefore, donate this money to charity.

The committee will, however, announce its decision tomorrow.

When these words are used as adverbs, they are usually set off by commas.

6. Phrases

You already know a lot about phrases. Read the following simple sentence.

He caught the ball.

The sentence, of course, contains a subject (he), a bare predicate (caught), and the direct object (ball). Now read this sentence.

He caught the ball in his glove.

The sentence now contains a group of words (phrase) that tells where or how the ball was caught - in his glove. It is, as you already know, a prepositional adverb phrase.

Prepositional adverb phrases are always part of the complement and complete predicate, regardless of where they are found in a sentence.

Before their recital, the choir practised in the gym daily.

When a prepositional phrase modifies a direct (or indirect) object, it is considered part of the complement and the complete predicate because it is connected with the object.

They gave the girls with the best costumes a gift certificate from IIFT.

The phrase *with the best costumes* describes or limits the noun *girls* (indirect object); the prepositional phrase *from IIFT* modifies *certificate* (direct object). Both phrases are used as adjectives and are considered part of the complement and the complete predicate.

If, however, a prepositional adjective phrase modifies the subject of the sentence, it is considered to be part of the complete subject.

The dog with the black paws lives next door.

A phrase is a group of words that belong together but does not contain a subject and predicate.

Check Your Progress

Write all the prepositional phrases and label them as adjective or adverb. Indicate which word each modifies.

1.   Beyond that fence, each of the appple trees should have been sprayed with an antifungal mixture.
2.   Several unemployed men leaned against the sunlit wall until the end of another fruitless day.
3.   Most of the classes should have begun by then.
4.   The old restaurant at the end of the street had been vandalized on many occasions.

5.   None of these clothes can be repaired without hours of work.
6.   Fear for her children's lives pumped adrenalin into her heart.
7.   Under the eaves, a colony of bats had made its home.
8.   Her friend from Hamirpur arrived on the bus last night.
9.   Across the road in the shade of a large oak tree sat the old blacksmith.
10.   Fortunately, her decision on that issue proved correct.

7. Clauses

Clauses are groups of words which belong together and contain a subject and predicate (verb). There are two basic types of clauses: independent and dependent.

The player caught the ball in his glove.

This group of words is a clause because it contains a subject, player, and a predicate (verb) caught. It is called an independent clause because it contains a complete thought and can stand alone as a complete sentence.

An independent clause is a group of words that contains a subject and predicate, and can stand alone as a complete sentence because it expresses a complete thought.

Some groups of words (clauses) contain a subject and verb but do not express a complete thought.

Although the sun was in his eyes

The clause above does not express a complete thought even though it contains a subject and predicate. When you read it, you feel that some information is missing. It is not a complete idea. It is called a dependent clause because it depends on some missing part of the sentence to make its meaning complete.

A clause which makes sense on its own is called an independent clause.

A clause which is dependent on another part of the sentence in order to make sense is called a dependent clause.

When a dependent clause modifies or gives more information about when, where, why, or how an action (verb) takes place, it is called an adverb clause and is considered to be part of the complement and complete predicate, regardless of where it is placed in a sentence.

The player // caught the ball in his glove although the sun was in his eyes.

Although the sun was in his eyes, // the player // caught the ball in his glove.

This sentence is made up of an independent clause, The player caught the ball in his glove, and a dependent clause, although the sun was in his eyes. The dependent clause has been added to tell more about the circumstances of catching the ball. As a result, it is considered to be an adverb. It is part of the complement, and part of the complete predicate regardless of whether it comes before or after the verb. It is called a dependent adverb clause and modifies the verb caught.

Dependent clauses often start with subordinate conjunctions which join them to the independent clause.

A dependent clause starts with a conjunction and contains a subject and predicate of its own, but it cannot stand alone; it is not a complete sentence.

In the example above, the subject of the dependent clause is the noun *sun*, and the bare predicate of the dependent clause is *was*. The dependent clause also has a complement of its own *in his eyes*.

Some dependent clauses start with the relative pronouns who, whoever, whom, whomever, which, whichever, what or that and are sometimes called relative clauses.

Fardin // was driving the car that won the race.

The independent clause is *Fardin was driving the car*. The dependent clause *that won the race* is, however, working like an adjective and modifies the noun *car*. As a result, it is a called a dependent adjective clause. The noun *car* is the direct object and is part of the complete predicate in the independent clause. Because it modifies the direct object, this relative clause is part of the complement and part of the complete predicate.

On the other hand, if the dependent clause modifies the subject of the sentence, it is considered to be part of the complete subject.

The elephant which performed at the circus // came from Burma.

Harish Sharma, who is Banwari's father, // works at a nuclear plant.

The waiter who served us has worked here for years.

Dependent clauses can also be used as nouns and can be placed anywhere a noun might be found: subject, direct object, or object of the preposition, predicate nominative.

The jury believed that he was innocent. (noun clause used as direct object)

You can give your tickets to whoever is at the door. (object of the preposition)

Whatever you decide is alright with me. (subject)

This is what you ordered. (predicate nominative)

The relative pronouns *who, whoever* have case just like personal and interrogative pronouns. When used as the subject of a dependent clause, the correct forms are *who or whoever*. When used as objects, the correct forms are *whom* or *whomever*.

The council appointed the candidate who had the most support. (subject of had)

The council appointed whoever had the most political support. (subject of had)

The staff supports the candidate whom the president chose. (object of chose)

The staff supports whomever the president appoints. (object of appoints)

To choose the correct pronoun, you have to find out how it is used in its clause:

1. Find the pronoun's clause. (e.g. who had the most support, whom the president chose)27
2. Substitute a personal pronoun for the relative pronoun.
   (e.g. he had the most support....if the subjective case fits use "who";
3. If the clause is turned around, put it in normal order: subject, verb, other elements

   (e.g. the president chose whom...... before choosing the pronoun's case)

the president chose them....if the objective case fits use "whom"

Examine these sentences.

Whoever arrives first gets the free tickets.

("He" arrives first. Use the subjective case who)

Whomever they elect will do a good job.

(They elect "him". Use the objective case whom)

We knew who would volunteer.

("She" would volunteer. Use the subjective case who)

We will welcome whomever they send.

(They sent "him". Use the objective case whom)

They talked about who would do the best job.

("We" would do the best job. Use the objective case.)

Gossips talk to whomever they meet.

(They meet "us". Use the objective case.)

Check Your Progress

Look at the portion of each sentence written in italics. Tell if the italicized words form a clause (C) or a phrase (P) by writing the appropriate letter in the blank. Hint: It may be helpful to find the subjects and verbs first.

Example: P The library does not open *until ten o'clock*.

1.   *During his term in office*, the mayor made many mistakes.
2.   The man ran five miles *in thirty minutes*.
3.   The car *which was found behind the store* had been abandoned.
4.   *After the concert*, fans waited by the stage door.
5.   *As a special reward*, we took the children for ice cream.
6.   Eventually, *after a long wait*, we boarded the train.
7.   Please close the door *when you leave*.
8.   My grandmother was ninety years old *when she made that quilt*.
9.   *As we sat down to dinner*, the telephone rang.
10.   I feel sure *that there is no reason for your anxiety*.

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Unit - 5

Types of Sentences

Structure

5.0   Objectives

This unit you learn about sentences in improving your writing.

5.1   Introduction

You have read a lot about sentences in the previous units. You know that a sentence is made up of a subject and a predicate and that it must contain a complete thought. In fact, you have learned most of the parts of the sentence, including independent and dependent clauses.

Now you shall learn how to put them together in a variety of ways, so that your own writing will be interesting, clear, and correct. In fact, the "real" reason for learning grammar is that you can use it to write correctly and to develop your own writing style.

5.2.   Four Kinds of Sentences (by purpose)

When you write sentences, you write them for four different reasons. You may want to ask a question, express a strong emotion, express a command, or simply make a statement.

1.   To make a statement, use a declarative sentence.
2.   To ask a question, use an interrogative sentence.
3.   To give an order, use an imperative sentence.
4.   To express surprise, etc, use an exclamatory sentence.

1. Declarative Sentences

A sentence that makes a statement or states a fact is called a declarative sentence. Most written and spoken sentences are declarative. The majority of sentences in most stories and essays are declarative. A declarative sentence always ends with a period (.).

Manju's children are living in Ajmer.

I would rather not cook tonight.

As the train pulled away, Simran knew she wouldn't see him again.

2. Interrogative Sentences

An interrogative sentence asks a question. Such sentences always end with a question mark (?).

Did you finish your math assignment?

Are you going to the game tomorrow night?

What time does the movie begin?

You're buying some new clothes, aren't you?

3. Imperative Sentences

An imperative sentence is used to give an order or a command. A period (.) usually ends an imperative sentence. If you are writing a sentence giving a strong command, the imperative sentence ends with an exclamation mark (!).

Fasten your seat belt please. Don't drop those glasses!

Tell me all about your new job. Do your own ironing!

At first glance, an imperative sentence looks like it doesn't have a subject. Because the person speaking the command is obviously talking to someone who is present, thesubject is assumed to be *you*. When referring to the subject of an imperative sentence, the correct term is *[you] understood.*

4. Exclamatory Sentences

When you need to express a strong emotion, an exclamatory sentence is used.

An exclamatory sentence usually ends with an exclamation mark (!).

What a party we had last night!

I can't believe you're late again!

You should see the other car!

Whew! did we ever play hard?

Exercise

Indicate the kind of sentence (by function).

1. How lucky they were to have won the lottery!
2. Please return your books to the library on time.
3. Remember to put gas in the car before you bring it back, please.
4. Pick a card, any card.
5. Are you taking the train or the plane?
6. Gayatri was born in Ludhiyana, Pubjab.
7. What a view this is!
8. That is fantastic!
9. Malti Bai lives on Janpath.
10. Did you see the new program on Star Plus yesterday?

5.3   Three Kinds of Sentences (by order)

Sentences can also be classed by the order in which parts of the sentence appear.

When writing, it is a good idea to vary the sentence order to make the composition flow smoothly, to create more interesting sentences, and make the reader go faster or slower depending on what you have decided will make your writing more effective. Sentences can be written using one of three different orders:

1.   Natural order: complete subject first - followed by complete predicate
2.   Inverted order: complete predicate first - followed by complete subject
3.   Split order: partial predicate first - followed by complete subject – followed by the remainder of the predicate.

1. Natural Order

As the name suggests, most sentences in any piece of writing are arranged in this order. A sentence is in natural order if the complete subject comes first and is followed by the complete predicate.(Subject Predicate = SP)

The bright red Ferrari with the dented fender // belongs to Mr. Khan.

Her latest novel, The Wind Always Blows, // sold 25,000 copies.

A great howling wind straight from the Aravalis // tore roofs from houses.

The roast // is in the oven.

2. Inverted Order

Sentences written in inverted order are rare and sound a little awkward. As the name suggests, they are arranged in an order opposite to those in natural order. In an inverted sentence, the complete predicate comes before the complete subject.

(Predicate Subject = PS)

Down the hill and into the village marched // the long line of refugees.

Above my garden appeared // the most incredible double rainbow.

Under blankets and into cupboards scurried // an army of cockroaches.

Just from reading these three samples, you can probably tell that inverted sentences order should be used only occasionally. In general, they slow readers down. This technique builds suspense in a story and keeps the reader guessing as long as possible.

Inverted sentences also force readers to look carefully at the words on the page and pay special attention to what the writer is saying.

3. Split Order

Sometimes writers place part of the predicate in front of the subject. This structure adds variety to the writing and helps to make the writing less choppy and monotonous.

Suddenly, chunks of earth started to slide down the side of the mountain.

During the search, the volunteers covered more than 200 miles.

After we heard the crash, we ran towards the sound.

In each example, the subject is not the first element in the sentence. Instead an adverb has been placed first. Notice how these introductory words are set off with commas.

They serve as a cue to readers that the most important part (subject and verb) of the sentence is coming up. Despite the fact that these words and phrases start the sentence, they are still part of the complete predicate.

Have the birds flown south yet?

Did the temperature rise above freezing today?

How much should someone pay for a meal like that?

In sentences that ask questions, the word order is rearranged. As a result, the subject is moved into the sentence and questions words or parts of the verb are placed first. These are also examples of split sentence structure.

(Predicate + Subject + Predicate = PSP)

Exercise

Identify the following sentences according to the order in which the subject and predicate appear.

1. Tanya swam slowly against the strong current in the river.
2. Slowly but surely, the Tavera gained speed.
3. Have you always been interested in archaeology?
4. This first lesson on fractions is a lot harder than the rest.
5. From upstairs, the police heard a loud scratching sound.
6. From the kitchen came the warm spicy smell of baked apples.
7. If you want to do the right thing, listen to your conscience.
8. Because Lajo nearly drowned as a child, she has always been afraid of water.
9. Since Wahida changed her study habits, her marks have really improved.
10. Sunday, did your brother who lives in Blackville come for a visit?

5.4   FOUR KINDS OF SENTENCES (by structure)

The last way to describe sentences depends on the number and types of clauses it contains The order in which the clauses appear has no affect on type of sentence.

1. Simple Sentences

Most of the examples you have seen so far in this unit have been simple sentences. Simple sentences contain one independent clause, that is, a group of words with one subject and predicate combination that can stand alone. The subject may be simple or compound, and the predicate may be simple or compound. The following are all examples of simple sentences.

The snow // swirled around her feet.   (simple subject & predicate)

The calf // was born in the field behind the barn.   (simple subject & simple predicate)

Will // you or Sharif // give me the address?   (compound subject & simple predicate)

A man // took the phone and called the police.   (simple subject & compound predicate)

Jack and his brother // played music and watched TV. (Compound subject & compound predicate)

// Sit down now. - (The subject is "[You] understood") (Simple subject & simple predicate)

2. Compund Sentences

Read the following simple sentences.

Jackie // is eating her lunch at her desk today.   (independent clause)

Kim // is going to the cafeteria.   (independent clause)

These two simple sentences can be combined into one longer sentence by using one of the co-ordinate conjunctions, and, but, or, nor, for, yet, so to connect the two independent clauses.

Jackie is eating her lunch at her desk today, but Kim is going to the cafeteria.

This longer sentence still contains two independent clauses. The two original simple sentences are now joined by a co-ordinate conjunction and have become a compound sentence. When two, or more, independent clauses are joined by a coordinate conjunction, they remain independent clauses, but become one compound

Notice the differences in the following:

John sang. John danced.

John sang, and he danced. (Compound sentence: subject/verb, conjunction, subject/verb)

John sang and danced. (Simple sentence; compound predicate sv, conjunction, v).

Notice that when a co-ordinate conjunction joins two independent clauses, the conjunction is always preceded by a comma.

Correlative conjunctions, used in pairs, such as not only/but also, neither(not)/nor, and either/or can also be used to connect two independent clauses and create a compound sentence.

Notice that the word order may change a little to accommodate the correlative conjunction.

Not only have I lost my wallet, but also I cannot find my car keys.

Either Mona will get a job, or she will move to Faridabad.

Not many people liked the plan, nor did they remain silent about it.

Two, or more, simple sentences must be closely related in meaning before they can be joined together to form a compound sentence.

He cooked supper. I washed the dishes.

He cooked supper, and I washed the dishes.

A third kind of conjunction, called a conjunctive adverb, can be used to join two simple sentences and create a compound sentence consisting of two independent clauses.

The road was covered with muddy water; therefore, he hit the ditch.

Arun prepared her speech; meanwhile, Lekhu set up the chairs.

The CDs were blaring; moreover, the TV was at top volume.

Whenever a conjunctive adverb is used to join two independent clauses, it is always preceded by a semi-colon and followed by a comma.

Without compound sentences, anyone's writing is boring and monotonous. It does not flow because it is full of short, choppy sentences.

Two, or more, closely related independent clauses may be connected with a coordinate conjunction (sometimes correlative conjunctions or conjunctive adverbs) to form one single sentence called a compound sentence.

Exercise

A. Write 10 pairs of simple sentences that are closely related in meaning.
B. Now combine the pairs to make 10 compound sentences. Use a variety of conjunctions. Also be sure to use the correct punctuation.

3. Complex Sentences

A sentence that contains one independent clause and one, or more, dependent clauses is called a complex sentence.

Independent Clause	**Dependent Clause**
My friend told me	where he was going to buy his tires.
They will drive you back to work today	if you do not have a ride already.
I believe	that she lost the keys to the car recently.
I am a bit confused	because I lost the map.
We will give the presents to you	if you tell us when John is arriving.
The man in the hat is wearing the shoes	which I gave to the Thrift Store Saturday.

The independent clause is combined with dependent clause to form a Complex Sentence.

Notice that when a dependent clause starts a sentence, a comma follows it.

This comma is a sign to the reader that the most important part of the sentence, the independent (principal) clause is about to start.

Compare the slight difference in meaning in each of the sentence pairs above and below. The order in which the clauses are written, does make a small difference in meaning, but the order does not change the fact that they are a complex sentences.

Jacob left because he was angry. Because he was angry, Jacob left.

Now compare the larger difference in meaning when information is shifted from a dependent to an independent clause.

When the flood hit, the campers were on high ground.

When the campers were on high ground, the flood hit.

If you go to the doctor, you are sick. If you are sick, you go to the doctor.

The most important information should always be placed in the independent clause; less important details belong in the dependent clause. As a writer, your job is to decide which information is most important and should go in the independent clause.

Sometimes the wrong ideas are placed in the dependent (subordinate clause).

When the toll is Rs.45, the highway to Baran will be finished.

Because the barn burned down, lightning struck.

If you write sentences like these, it is called faulty subordination because the most important information appears in the dependent clause.

Exercise

Indicate which of the following sentences are simple, which are compound, and which are complex.

Hint: You may want to start by placing brackets around the dependent clauses and identifying the type of conjunction.

Example: Complex (After Rita called), Irfan phoned for reservations.

1. Many people have a fear of heights, but some can overcome their fear through therapy or hypnosis.
2. It is almost noon, so I would like to have lunch right now.
3. He added the figures, wrote the total, and then passed it over to me.
4. After she completed her adult high school diploma, Sharon applied to the paramedic program.
5. Every Saturday Mark shops for groceries, he cooks a gourmet meal.
6. If you place a piece of the ivy in a pot of water, it will soon sprout.
7. Did they mail the invitations before the post office went on strike?
8. Sheila, Munni, and Babli have been friends for many years.
9. Although Karina was born in Lahore, she grew up in Amritsar.
10. Kamini entered a baking contest, and his cheesecake won first place.

4. Compound-Complex Sentences

These sentences are a combination of a compound sentence and a complex sentence. They require a minimum of three clauses: two independent and one dependent.

Examine these examples for a fuller understanding.

The black cat stared at me. The dog barked at me. They didn't like me

Join the first two simple sentences with a co-ordinate conjunction.

The black cat stared at me, and the dog barked at me.

The sentence above is compound. Now attach the third sentence to the compound sentence as a dependent clause by adding the subordinate conjunction *because*.

The black cat stared at me, and the dog barked at me because they didn't like me.

The new sentence is a compound-complex sentence.

Examine this sample sentences.

He chopped the wood, and Aliza piled it while they waited for supper.

Jasbir realized that he was driving too fast, yet he didn't slow down.

He peeled the apples which he had bought and he ate them.

Our landlady, who lives downstairs, gave us some packing boxes, so we thanked her.

5.5   Sentence combining

Good writers create a variety of sentences:

1.   longer simple sentences
2.   compound sentences, using co-ordinate conjunctions, correlative conjunctions conjunctive adverbs
3.   complex sentences, using subordinate conjunctions relative pronouns
4.   compound complex sentences, using a combination of conjunctions

Professional writers revise their first drafts many times before they are satisfied with their work. Often the revisions consist of combining sentences to make the message as concise as possible. Concise writing says as much as possible in as few words as possible.

5.6   Writing Better Sentences

1. Forming Longer Simple Sentences

Two or more simple sentences can be rewritten to form a longer simple sentence, for example:

Todd has a jacket. It is new. It is leather. It is brown.

These four sentences can be combined to make a single simple sentence:

Todd has a new brown leather jacket.

The new sentence is a simple sentence. It consists of one independent clause. The extra information contained in the other simple sentences has been added to the first in the form of adjectives. Combining sentences this way packs a lot of information into a few words, and makes your writing more interesting.

2. Forming Compound Sentences

Two or more simple sentences (independent clauses) can also be combined to form a compound sentence. Remember that a compound sentence has two or more simple sentences (independent clauses) joined by a co-ordinate conjunction, correlative conjunctions, or conjunctive adverb. For example:

David went fishing. He caught four fish.

These two sentences can be combined to make a single compound sentence:

David went fishing, and he caught four fish.

The new sentence is a compound sentence because it contains two independent clauses. Using compound sentences helps the reader understand the relation between the two ideas.

Note: Sometimes commas may not be necessary in very short compound sentences.

Example: Birds sang and the sun shone.

Two sentences can also be joined to form a compound sentence without using either a comma or a conjunction. In special situations, a compound sentence may be formed with the use of a punctuation mark called a semicolon (;). The two sentences must be very closely related in meaning.

Some eat to live. Others live to eat. Some eat to live; others live to eat.

Lightning flashed. The cubs meowed. Lightning flashed; the cubs meowed.

These pairs of sentences are very closely related. They could be joined with a comma and a conjunction; however, using a semicolon emphasizes how closely the ideas are related and gives a much stronger sentence.

Think about this example.

I fell down the stairs. I broke my glasses.

These two sentences are not necessarily closely related. If there is no relationship between them, leave them separate. If the two are connected, perhaps as a series of unlucky events or if one is the result of the other, a semi-colon could be used to join them.

I fell down the stairs; I broke my glasses. (compound sentence)

You could also join them with a co-ordinate conjunction. Notice that they are two separate events: one is not necessarily the result of the other.

I fell down the stairs, and I broke my glasses. (compound sentence)

Indeed, you could also join them with a subordinate conjunction. The subordinate conjunction clearly states that one is the result of the other.

I fell down the stairs because I broke my glasses.(complex sentence)

I broke my glasses because I fell down the stairs. (complex sentence)

You can see the meaning of each of these combinations is slightly different, depending on which information is placed in the dependent clause.. As the writer, you know exactly what you want to say because the idea originated in your head.

It's up to you to decide how to combine these sentences so that they best reflect the message you are trying to send.

I fell down the stairs. The stairs were slippery.

Both of these sentences refer to the same set of stairs, and the relationship between the two is obvious. They can be joined either with a conjunctive adverb or a semicolon.

The stairs were slippery; I fell down them. The stairs were slippery; therefore, I fell down them.

Conjunctive adverbs, including however, consequently, therefore, otherwise, nevertheless, and hence, join the independent clauses in a compound sentence and show the relationship between the parts. Notice that a semicolon always comes before the conjunctive adverbs and a comma after it.

Duncan had two strikes; however, he batted a home run on the third pitch.

The weather is hot; therefore, I wore my shorts.

They were late; nevertheless, we waited for them.

Simple sentences (independent clauses) joined by conjunctive adverbs form compound sentences. Place a semi-colon before the conjunctive adverb and a comma after it.

Compound sentences place equal importance on the information in both independent clauses. They break the boring rhythm set up in a series of simple sentences. Because they record events in a casual way as they occur to the mind or as they happened in time, they can be very useful in story telling. Compound sentences have the same pace, reality, and dramatic effect as conversations.

3. Forming Complex Sentences

Two, or more, simple sentences can also be combined to form a complex sentence. Remember that a complex sentence has one independent clause and one or more dependent clauses, for example:

David went fishing. He caught four fish at the dame.

These three simple sentences could be combined to make a longer simple sentence.

He went fishing at the dam and caught four fish.

They could also be combined to make a compound sentence:

David went fishing at the dam, and he caught four fish.

David went fishing at the dam, so he caught four fish.

These are all acceptable sentences, but each expresses a slightly different idea.

Now look at another way to combine these same sentences.

David caught four fish when he went fishing at the dam.

David went fishing at the dam where he caught four fish.

Exercise

A.   Rewrite each of these sentences as two simple sentences. You will have to omit the subordinate conjunction or the relative pronoun.
B.   Then combine the simple sentences you wrote into compound sentences.
   1.   When the lion roared, everyone ran for cover.
   2.   The road is closed because the bridge was washed away.
   3.   If you can answer this question, you are smart.
   4.   Two tourists discovered the body of an ancient man which had been frozen in a glacier for 5, 000 years.
   5.   The Rotary Club raised a lot of money when they held a Car Race.
   6.   After the Congress won the election, the CM appointed his cabinet.
   7.   I was nervous even though I knew I could pass the test.
   8.   Since Mangilal has a job, he can pay for his new bike.
   9.   While the meat was grilling, the guests played tennis.
   10.   After he installed the weather stripping, the electric bill did not decrease.

4. Forming Compund Complex Sentences

Compound complex sentences require a minimum of three clauses: two independent and one dependent. These kinds of sentences are often found in formal writing, but they can be useful in any circumstance. Compound complex sentences allow writers to pack a lot of detail into one complete thought. The independent clauses are joined with co-ordinate conjunctions, correlative conjunctions, or conjunctive adverbs; the dependent clauses are added with subordinate conjunctions or relative pronouns. Compound complex sentences do not have to be long sentences.

The tooth which he pulled was rotten, so now I can chew.

Parul cleared the hurdle which the others had missed, and he won the race.

After Banti got sick, Suman did the shopping and Fardin cooked.

Exercise

Combine the following simple sentences into longer more interesting ones. Indicate the type of sentences you created.

A. Hot dogs lay on the grill. The hot dogs were sizzling. The grill was hot. The grill was red. The hot dogs had black stripes. The stripes were from the grill.

B. Libby sat in the bathtub. The bathtub was huge. The bathtub was white. Libby was stiff. Libby was sore. Libby had been working. Libby was working in her garden. Libby was reading a book. Libby was enjoying the hot water.

C. The wind was blowing. The snow was heavy. The snow was wet. The trucks were lined up. The trucks were waiting. The Confederation Bridge was closed to high-sided vehicles. The bridge had been closed for 14 hours. The truckers were impatient. The truckers were cold.

D. We could see the ambulances. They were coming. They were on the road. The road was narrow. The road was winding. It was a bush road. The road came from Port Walters. We were waiting for the bus. The bus was bringing Lalita is our daughter. Lalita has been away for a year. Lalita has been at school. The school is in Simla.

E. The ship arrived. It was old. It had sails. It was made of wood. It arrived as the sun was setting. It arrived at Cochin. It came into the harbour. This happened yesterday.

5.7 Major Sentence Faults

1. Run-on Sentences

Run-on sentences are two or more sentences improperly combined. A run-on sentence does not necessarily mean an extra long sentence that goes on and on.

Even fairly short sentences may "run-on".

It was hot we went to the beach.

This is a run-on sentence. Notice that there are two complete ideas (2 subject/verb combinations), enough to make two independent clauses, but there is no "joiner" between them. The "run-on" can be corrected in one of three ways.

The first is to divide the group of words into two separate simple sentences.

It was hot. We went to the beach.

The second way to correct a "run-on" is to create a compound sentence by adding a comma and a conjunction or joining word.

It was hot, and we went to the beach. or by separating the two independent clauses with a semicolon.

It was hot; we went to the beach. or by adding a semi-colon, a conjunctive adverb, and a comma.

It was hot; therefore, we went to the beach. or by using a phrase to make a longer simple sentence.

Because of the heat, we went to the beach.

The third way to correct a run-on sentence is to use a subordinate conjunction (if, although, since, because, etc.) to form a complex sentence.

Since it was hot, we went to the beach.

Examples of run-on sentences follow. Think about how you would correct each one.

Betty doesn't like shopping she orders her clothes from the catalogue.

Larry climbed to Pike's Peak afterwards he pitched his tent.

They searched their garage they couldn't find the snow shovels.

I did my homework then I went to the mall.

There are several ways to correct these run-on sentence. One way is shown below.

Betty doesn't like shopping; therefore, she orders her clothes from the catalogue.

Larry climbed Pike's Peak. Afterwards, he pitched his tent.

They searched their garage, but they couldn't find the snow shovels.

When I finished my homework, I went to the mall.

Exercise

A. Correct the following run-on sentences to form simple, compound, or complex sentences as required.

Example: Compound Sue joined the band she learned a lot of new music.

Answer: Sue joined the band, and she learned a lot of new music.

1.   Simple: The young recruits lined up they lined up on the parade ground.
2.   Compound: I like to ride my bicycle I don't seem to have enough spare time.
3.   Complex: The boat sank we painted the boat last year.
4.   Simple: The car is red the car has a vinyl roof the roof is white.
5.   Compound: I do not like Chinese food I do not like Mexican food.
6.   Complex: We went swimming then we went for a walk.
7.   Compound: After dinner, we went sailing then we went to a movie.
8.   Compound: The library was closed on Monday it will be open.
9.   Complex: Merle likes his new Ford because it is four wheel drive he can drive on back roads all the time.
10.   Complex: The kitten is cute I bought it yesterday.

B.   Combine the following sentences as indicated.

Example: He asked me to go for a walk. It was more like a run! (semicolon)

He asked me to go for a walk; it was more like a run!

1.   Do you have a radio? Should I bring one? (co-ordinate conjunction)
2.   The principal spoke first. Then the valedictorian gave her address.(subordinate conjunction)
3.   Heavy rains halted repairs on our roof. The ceiling is leaking. (co-ordinate conjunction)
4.   Lynn saw the movie based on that book. I read the book. (semi-colon)
5.   There is a bank close to our house. It is the Friendly Savings Credit Union. (no conjunction)54

2. Comma Splices

Comma splices are really just a form of run-on sentence. They probably occur when the writer has a sense that a pause is required and inserts a comma. A comma is not, however, strong enough to join two independent clauses. Comma splices can be corrected using any of the methods described to fix run-ons.

The bus was sliding on the ice, it finally ended up in the ditch.

The bus was sliding on the ice, and it finally ended up in the ditch.

The bus was sliding on the ice; it finally ended up in the ditch.

The bus was sliding on the ice; therefore, it finally ended up in the ditch.

The bus finally ended up in the ditch because it was sliding on the ice.

Before it finally ended up in the ditch, the bus was sliding on the ice.

Before the bus ended up in the ditch, it was sliding on the ice.

3. Sentence Fragments

Another major sentence fault is called a sentence fragment. Some beginning writers think that simply putting a capital at the beginning and period at the end makes a complete sentence. From your work on clauses, you know that a complete sentence (independent clause) requires at least one verb and one subject and must, also express a complete thought. The way to correct sentence faults is to add more information to the sentence, including a subject and verb.

Before the bus arrived.

The fishpond in the backyard.

The train which usually arrives late.

After finishing his homework.

These examples are all sentence fragments. As you read them, you probably felt that some part of the writer's meaning had been left out. The way to correct these is to add the missing information in the form of an independent clause.

Before the bus arrived, they were able to mow the lawn.

The landscape gardener designed the fishpond in the backyard.

The train which usually arrives late was on time today.

After finishing his homework, he went for a walk.

Another way to correct a sentence fragment is to use a conjunction to join the fragment to the sentence which comes before or after it. Can you find the sentence fragment in this short composition. How would you correct it?

The family enjoyed the wonderful summer weather and often had picnics on the beach. They ate hot dogs and roasted marshmallows. After swimming for hours. They usually fell asleep in the car.

Notice how the sentence fragment after swimming for hours can be corrected by joining it to the sentence which follows.

They ate hot dogs and roasted marshmallows . After swimming for hours, they usually fell asleep in the car.

Exercise

Some of the following are complete sentences. Some are not. Rewrite those that are sentence fragments or run-on sentences, correcting as necessary. Label the kind of error you have corrected.

Example: Incorrect: Put those letters on the desk. After they are typed. fragment

                Correct: Put those letters on the desk after they are typed.

                Correct: After they are typed, put those letters on the desk.

After those letters are typed, put them on the desk.

1.   In spite of the cold which settled into his bones.
2.   As soon as the ice melted but before the river flooded.
3.   Lately runners have been working harder and harder they want to be ready for the marathon next month.
4.   Greta demonstrated the loom, and she wove the fibres into a rug.
5.   Intercepting a long pass, John ran forty yards. Before he was tackled.
6.   Lex often stays with his mother, then he goes back to Deer Island.
7.   The ice cream is melting you should put it in the frig.
8.   Life is difficult in the North. Especially in the winter. Food is very expensive then.
9.   Our new house is R2000. Keeping our fuel bills low. This is important to us.
10.   The Sable Island Gas Pipline will pass close to our house we should be able to get hooked up quite reasonably. As soon as it is completed.56

5.8   Let Us Sum Up

Grammar is not a topic to be learned in isolation or as a separate topic, and it is not something which should be memorized just for the test. Grammar is best learned as you work on your writing! It is a tool that will help you write correctly, make your ideas understandable to your readers, and give you the power to influence people with your words. "The pen is mightier than the sword.

5.9   Review Exercise

1.   Underline the subject once and the predicate twice. Remember that the subject doesn't always come first in a sentence.

1.   Finally, the bus arrived.
2.   Generally, we are happy with your work.
3.   Suddenly, the tornado hit the trailer park.
4.   Usually, we have snow at Christmas.
5.   Meanwhile, Hari finished his report on endangered species.
6.   At last, Suman understood the problem.
7.   After the accident, Malik walked home.
8.   Because of the snow drifts, police closed the main highway.
9.   Without any warning, the gas pipeline exploded.
10.   Around the corner came the exhausted hikers.

2.   For each sentence, tell whether the subject and predicate are simple or compound.

1.   Meeta and her friend wrote a new song for the variety show.
2.   The boat dipped and danced in the storm like a cork in a bowl of water.
3.   We sat and thought about the problem.

4. Subjects and predicates are sometimes reversed.
5. Stevenson called his girlfriend and told her about his new invention.
6. Very early in the morning, Iimran and Jehangir awoke and found their fishing tackle.
7. Have you answered their letter or made the phone call yet?
8. The number of girls in the class is decreasing.
9. We offered our good wishes and best advice.
10. Jill was laughing and crying at the same time.

3. Identify the bare subject(s) and bare predicate(s) in these sentences.

   1. Were they performing or just practicing last week?
   2. Did Ena buy the computer or just rent it?
   3. Elephants, lions, and tigers can be found in most zoos.
   4. Our group of supports in the strike went with us and cheered us on.
   5. The sun shone brightly and warmed his sore joints.
   6. The car slipped and lurched violently into the ditch.
   7. What is the difference between an ogre and a troll?
   8. Sap from the maple trees drips into plastic tubing and runs to the boiler house.
   9. Something must have fallen and smashed on the tile floor.
   10. Do you drive to work or walk?

4. Find and label the direct and indirect objects in this exercise.

   1. Answer the door quickly.
   2. Have you already seen the latest fashions from Mumbai?
   3. He strolled slowly past the bus depot.
   4. At last, the sun came out and melted the ice on the roads.
   5. The stray cat meowed pitifully at the back door.
   6. The Jains moved their new house to the village of Sirohi.
   7. The job offered Liza a chance for promotion.
   8. Domnic and he continuously asked them questions.
   9. She skated gracefully around him and then stopped suddenly.
   10. Lily shovelled me a path to the garage.

5. Find and record the subjects, verbs, and objects in these sentences.

   1. In the streets, crowds of people rioted about the new tax.
   2. One acre can contain millions of mosquitoes.
   3. Would you like a picnic in the park this afternoon?
   4. On sunny days, the trainers exercise the horses in that field.
   5. With tears in her eyes, Jessica handed her resignation to her boss.
   6. The school awarded me a scholarship for next year.
   7. Are you lending him the money for that trip?
   8. Jimmy played basketball until midnight.
   9. None of the Scouts remembered his rubber boots.
   10. Because of the severe storm, the Coast Guard withdrew its fleet of ships.

6. Identify and label the predicate adjectives and predicate nominatives.

   1. That bundle of fabric is really a tent.
   2. Siddhartha is a real hero.
   3. Most stores were busy over the holidays.
   4. Julie was a very intellectual woman.
   5. Lily and Mily can be very helpful in situations like this.
   6. The wooden bridge had been unsafe for years.
   7. Ms. Lara became their most successful designer.

8.   Stew smells good on a cold winter night.
9.   My grandmother is the bravest pilot on earth!
10.   After dinner, Gayatri felt really sick and dizzy.

7.   The following sentences contain action or linking verbs. Find and label their complements as direct object, indirect object, predicate nominative, or predicate adjective.

1.   The continuous loud music is a nuisance.
2.   He developed a deep hatred for all poachers.
3.   Her poetry might be too personal.
4.   A team of experts will be writing that report.
5.   Your continued support will help the campaign.
6.   Have you sent them their receipt for their donation yet?
7.   The pen is mightier than the sword.
8.   Their trial has been postponed for three months.
9.   The waiter served them their coffee in huge mugs.
10.   That pine tree grew fifty centimetres this year.

8.   Use your knowledge of complements and case to select the correct pronouns.

1.   Jim and (I, me) worked as lifeguards last summer.
2.   Will they call Jim and (he, him) about that job?
3.   (Who's, Whose) homework did Laura copy?
4.   (Who, Whom) did the police interview?
5.   I have never told anyone this, but it is (I, me) (who, whom) the auditors accused of theft.
6.   You should order (them, those) oysters today because (their, they're) fresh.
7.   It was (she, her) (who, whom) taught Bill and (he, him) how to swim.
8.   From (who, whom, whose, who's) did you hear that gossip?
9.   (We, Us) and the managers want to welcome you.
10.   I am sure (you're, your) the one (who, whom) they will choose.

9.   Underline the independent clauses and put round brackets ( ) around the dependent clauses.

1.   Farmers cut their hay in early July when the weather is dry.
2.   Students usually do well if they attend all their classes.
3.   Students can eat lunch here in the cafeteria or on the lawn.
4.   Because of the heavy rain last week, the creeks flooded.
5.   Because it rained a lot last week, the creeks flooded.
6.   Luckily, we can catch the first train if we hurry.
7.   Although Tim wasn't very hungry, he ordered bacon and eggs.
8.   We left the harbour after the fleet arrived.
9.   Before you try this recipe, you should see if you have enough sugar.
10.   You will have to go to the bank soon since you do not have enough cash.

10.   In the sentences below, you will find some dependent clauses embedded in the middle of independent clauses. Place brackets () around the dependent clauses.

Example The man (who won the race) is my uncle.

1.   The bread which she baked yesterday is already stale.
2.   The magazines that are on the table belong to the library.
3.   I know the man who is replacing Jasbir on the hockey team.
4.   The teacher whom I most admire is Sheila Mathur.
5.   Finally, the technician who had made the mistake agreed to make the repairs.
6.   Despite his appearance, I know that he is innocent.

7.   Foolishly, we believed that everyone would tell the truth.
8.   He still cannot reach the books which are on the top shelf.
9.   Use the plastic glasses which are on the counter.
10.   The truck that flipped over contained hydrogen which is highly flammable.

11.   Identify the following sentences by structure.

1.   You can take the short cut, or you can stay on the main road.
2.   The smell of fresh bread drew me through the kitchen door like a magnet.
3.   I wanted hockey tickets, but I didn't have the money.
4.   I want your report tomorrow; furthermore, I want it typed.
5.   Although he was tired, he spent time with his family.
6.   When you buy plane tickets, always check the date.
7.   A high wind rocked the old house until it creaked like a ship in a heavy sea.
8.   Because Parminder has worked hard, she will do well.
9.   Wood stoves give a wonderful heat, but they require a lot of work.
10.   Her desk was cluttered, yet she could always find things.

12.   Some of the following contain major sentence faults. Label the fault and then write a corrected version.

1.   Since the last time we saw you
2.   His voice sounded nervous his hands were sweaty
3.   Long after the tournament, they were still discussing the referee's bad calls.
4.   Don was reading the catalogue it arrived yesterday.
5.   Something had gone wrong, they didn't know what it was.
6.   Sometime after midnight when the snow storm was at its worst.
7.   Because he was a kind and gentle person who liked children
8.   We are going to Montreal next week we will call you.
9.   The man in the green raincoat who sat on the corner
10.   The medicine was working, she went to the office yesterday.

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Unit - 6

Indianization of English

Structure

6.0   Objectives

6.1   Introduction

6.2   Growth of English in India

6.3   Charm and Flavor of Indianized English

6.4   Let Us Sum Up

6.5   review Questions

6.6   Bibliography

6.0   Objectives

In this unit we shall trace the growth of English in India and explore the charm and flavor of Indiamised English.

6.1   Introduction

English is a legacy left behind by the British who controlled India's education system for decades. English in India may have a British hangover but by no means is it vastly different from American English or any other correct English for that matter. It is without doubt that, since the days of the British raj, English is the language of domination, status and privilege in India. The hegemonic colonial project in India was to create and maintain a class of administrative officers, clerks and compliant civil servants to carry-out the task of ruling the vast and expansive sub-continent. Essential to the creation of this "colonized subjectivity" was the development and acquisition of a British-styled education, conducted principally in English, and which allowed for an emerging middle class to form, develop and then socially advance. English thus became the language of both the colonizers and the middle class in India. It served to maintain an externally imposed hegemony while facilitating the perpetuation of a caste and class-based domination by the indigenous elite.

6.2   Growth of English in India

Let us trace the evolution of Indian English in order to understand the special status of English in India. The growth of English in India can be studied in four important stages.

(i)   The Transportation Stage (1800-1850)

The pre-transportation stage (1600-1800) was the period of power struggle for Christendom the supremacy over the 'gorgeous East'. The Portuguese, the Dutch, the English and the French in their race towards domination did not take any active interest in transporting their languages. Even the East India Company imparted English education only to the children of the European employees of the Company. Only when the Company became a political power, some centers of learning were started and Christian missionaries were allowed to undertake educational activities to spread Western light and knowledge.

The transportation of English started only when Macaulay (1835) concluded that Western light and knowledge should be spread through English. Besides, influential Indians like Raja Rammohun Roy advocated the use of English in order to popularize the study of Western science and literature and to interpret India to England. During the transportation

stage, English was learnt as a foreign language by a select few; the Sahib variety was highly imitative and formal since English was learnt by a microscopic, urban minority basically to conduct official business. Naturally the Indian user's competence in English was high, though it had a limited function and range. On the other side, the inferior servants like butlers, domestic servants and low level intermediaries picked up the language from their masters for purposes of some rudimentary form of communication that resulted in a variety called Butler English, Cantonment English or Bazaar English. This was a broken, uneducated, substandard variety where expressions like *I is the servant, Memsahab no home, sahib is not vacant* etc were used. It must be remembered that even in native English, there are sub standard, uneducated varieties in which expressions like *I ain't gonna come, There ain't no fun places, He go* etc are used. We should not compare the substandard variety of English used in India with the standard native variety and conclude that Indian English is substandard. Thus during the transportation stage two distinctive varieties emerged- one being the high, literary, imitative Sahib variety and the other low, Butler variety.

(ii)   The Indigenization Stage (1850-1900)

By 1900 practically all educational institutions in had started using English as the medium of instruction. The diffusion of language was faster than the establishment of the colonial rule. English was employed more and more by the learned class and with the increase in the number of English using Indians, the teaching and learning became more Indian and English became more of a second language. During this stage three varieties emerged- the best or high variety as used by people like Ranade, Gokhale, Naoroji, Tilak, Vivekanand and others, the middle variety (or Baboo English) and the low or Butler variety. Swami Vivekanand's speech at the Chicago Parliament of Religions in 1893 is an example of outstanding eloquence in speech as well as writing, as good as that of Macaulay or Burke, is found in the English of top ranking Indians of that period, which clearly shows that they displayed a unique and unrivalled ability to master the intricacies of English, which was not their mother tongue. At the same time the Baboo variety too flourished with expressions like 'May God pickle your worship' (pickle=preserve), 'First class European Loafer-Every kind of breads prepared', Diaree (=daarrhoea), Loshun (=lotion) etc. One can notice the Indian as well as the Indigenized flavor in the three varieties that emerged during that period.

(iii)   The Institutionalization Stage (1900-1950)

The two World Wars, the intense political activity and the Swadeshi movement changed English to Inglish i.e. Indian English. A large number of Indians- Gandhi, Nehru, Malviya, Aurobindo, Bose, Rajgopalacharya, Tagore, Radhakrishnan and several others- used English so effectively that the English were both astounded and humbled. They evolved a 'dialect' as distinctive and colorful as the Irish or the Scottish or the American.

In addition to the three varieties-high, middle and low-creative writing in English also helped English to become Inglish. Expressions like 'after eating a hundred mice, the cat is going on a pilgrimage' etc. used by creative writers added flavor to English. The cultural layer is obvious in the following passages and expressions:

(a)   Gauri shyly draws he dupatta over her head and dips her pitcher in the water, but as she leans forward, the tips of her brave breasts are silhouetted against the skyline.

                                                                    (In 'A Village Idyll' by Mulk Raj Anand)

(b)   Government service, my son, is like prostitution. Once you take that profession you cut away all bonds. But why all that now? I have had enough of that slavery.

                                                                    (In 'A Client by Raja Rao)

Mulk Raj Anand confesses when he says, "I generally translate or interpret my feelings or thoughts from Punjabi or Hindusani into the English language, thus translating the

metaphor or imagery of my mother tongue into what is called indo-Anglo-Indian writing, but what I prefer to call 'pigeon-Indian'(not Pidgin Indian)"

A similar view was expressed by Raja Rao in his foreword to *Kanthapura*:

'One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. I use the word 'alien,' yet English is not really an alien language to us. English is the language of our intellectual make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as a part of us. Our method of expression has to be a dialect which will someday prove to be as distinctive and colorful as the Irish or American. Time alone will justify us.'

R. K. Narayan in his Reluctant Guru says, "Bharat English will respect the rule of law and maintain the dignity of grammar, but still have a Swadeshi stamp about it unmistakably, like the Madras handloom check sari or the Thirupathi doll.'

(iv)   The Identity Stage (from 1950)

Now English in India has reached the identity stage and has become another medium for the expression of our own culture however restricted its functions may be.

Apart from our own accent and minor deviations and variations in the use of words (as in 'prepone', 'lathicharge', 'boarding and lodging', etc.) and syntax (as in 'you must be knowing', 'you went there, isn't it?', 'the concerned department' 'the criminal is absconding' etc.), what makes English Inglish is the cultural layer, the level of values. The Indian values are partly reflected in expressions like 'He speaks chaste Hindi', 'My Mrs didn't like it' 'My dear Sharmaji', etc. The value system is hidden in ordinary words like 'father, mother, wife, children, marriage, etc.' since the Indian cultural associations for words are different from those of the West. For instance, no Indian would like to refer to Mahatma Gandhi as Mr Gandhi, however 'correct' it may be. That is why even Indians working outside India use only Inglish; one can take an Indian outside India but not India out of an Indian.

We want to be Indians and at the same time use English for modernization and international communication and understanding. If we abandon our Indian values, we will get uprooted and lose our identity; if we distort the form of English out of proportion, pidginisation will set in and Inglish will soon become an unintelligible, hybrid variety—identity lies in stiking a balance.

(c)   English in India Today

The instances of English today point not to its decimation, but to its multiple avatars in renewable contexts. English in India is like a *jugaadi* entrepreneur who has assessed the situation and 'adjusted' accordingly. Worn like a kurti over jeans, or suffered on a summer's day in a tight suit while appearing for interviews, English in India is clever enough to know that it must appear as one of 'our own'. Who has the upper hand here, Indian tongues in making English Indianise or English in making Indian tongues inadequate without its presence, is a much debatable question.

Some worry about the falling standards of English, others about the very existence of Indian languages. Some rejoice in the liberation of English-Vinglish from the clutches of the little island that once ruled the world, others find in it the persistence of colonisation, and threatened ecology of a linguistic landscape. Some call the mixture of English with Indian languages Indlish, others Hinglish. Some like it; some don't. Some of it is new, some of it is not. *Chhodo bekaar ki baatein*, as Rajesh Khanna said in a movie. It's too complicated yaar.

Kabir famously contrasted the 'running stream' of vernacular language to the 'well' of Sanskrit. We sit on the banks and watch this running stream of English as it finds its own course. Who are we to influence it and correct its extremes of drought and flood?

English had to change if it had to carry the Indian psyche and sociocultural experience in a meaningful way. It had to become one of the languages of India. Raja Rao expressed his views about Indian English "After language, the next problem is that of Style. The tempo of Indian life must be infused into our Indian expression…We, in India, think quickly, we talk quickly, and when we move we move quickly. There must be something in the sun of India that makes us rush and tumble and run on". Rajo Rao was not alone in pleading the Indian variety of English. Indian expression makes Indian English deviate from American or British English exactly in the same fashion as American English is not a clone of British English. These differences cannot be labeled as "errors". On the contrary, they are "innovations" enriching English in terms of creating its global appeal. Indian English Speakers who clone British accent are usually perceived as "pompous" "full of air". English usage in India ranges from more or less uniform (national variety) to mutually unintelligible varieties. India is a vast country with 19 officially recognized regional languages. Hindi (the third most widely spoken language in the world) and English are the two national and link languages of India. Indians consider their English as "good" and "proper". They are happy, satisfied, and feel good about their English!

6.3   Charm and Flavor of Indianized English

Dear Madam,

This is with reference to our telephonic talks. I am awaiting the details of the programme as understood by me during conversation. Please do the needful and oblige.

Regards,

Dr. CS

This is a true masterpiece of Indlish!

The English spoken in India has its own particular charm and flavour and is peppered with local colloquialisms and idioms, old-fashioned figures of speech, as well as some innovations of its own.

Some examples of expressions you'll only hear in India:

"I'm here only."

"I'll come today itself."

"It got over at 12:00."

"He came today morning."

"I go to temple thrice a week."

"I'm a localite."

There's a book on 'Indlish' written by an Indian journalist, Jyoti Sanyal. He explains that the English used in India has been shaped by its Victorian legacy. Expressions which were used by the officials of the East India Company are still in use, like "Please do the needful and oblige." Newspapers are also full of old-fashioned expressions and phrases. Sanyal gives the example of a newspaper article about 'miscreants' who 'waylaid' and 'relieved' unsuspecting women of their gold

chains. In a travel review, I once read: "The manager informed us that our bamboo cottage would be ready in a few minutes and offered us coolants."

6.3.1 Some Creative Indian English Innovations

Indian English also has its own creative innovations:

1. **cooling glasses:** 'South Indian' for dark glasses or shades. They cool your eyes, and will also make you think you look cool.
2. **ceasework:** a strike. The word came into use in eastern India in the late '70s. Also, the title of a poem by Bibhu Padhi, who had to gloss the word when the poem was published in*TriQuarterly*. Now listed in some dictionaries.
3. **to beyond a problem:** to surmount a difficulty with ease and put it far behind. Shakespeare's favoured trope was the anthimeria, the use of one part of speech as another. So when we transform 'beyond' (a preposition and adjective) into a verb, we are Shakespearing a bit!
4. **co-brothers:** two unrelated men married to sisters. Evidently the looser 'brother-in-law' won't do, given the importance we accord to inflicting precise kinship terms on each other. The feminine equivalent (co-sister?) awaits coinage.
5. **folder:** assistant, factotum. A metonym, used in Gujarat and Bombay, for someone who carries or fetches his boss's files.
6. **curved question:** a tricky question, one with pitfalls for the unwary. Not unlike a googly, which doesn't go where it seems to be going.
7. **fall:** nothing sinful or autumnal about this. It's that strip of cloth lining the lower border of a sari to reinforce it against damage while also helping the fabric to 'fall' properly.
8. **looking London, talking Tokyo:** used jocularly for someone with a lazy eye, a wandering eye, or intentions that don't match what he or she says. It certainly takes a Bob Beamon leap of imagination to connect two far-flung cities, wavering attention, and hidden motives.
9. **simply-sitting officer:** one who does little or who has little to do, usually in a government office or PSU. Pronounced the way it is in Kerala, the expression takes on the subject's languor.
10. **cutting:** roadside tea served in a small glass for one person, as opposed to 'full', which is usually served brimming over from cup to saucer and often shared by two persons, one drinking from the cup, the other from the saucer. To catch its flavour, go to a tea-stall with a friend and yell for 'Do cutting!'. (You may go unanswered in the South).
11. **cut-piece:** lengths of fabric discarded by bigger shops and sold cheap at thrift markets; also a rudimentary whist played in north India.
12. **timepass:** any activity to while away time; as an adjective, it describes, say, a movie or book with little weight. Vendors on trains use it for salted peanuts and other eats.
13. **mind it!:** an expression of unstated menace that may come light as a feather's touch or sharp as a whiplash. Across South India, parents, schoolteachers, goons, heroes and villains have all camped it up for decades with these two words, blunting them so much in the process that in recent years those who ask others to 'Mind it!' seem comical despite their direst intentions.
14. 'Updatation' is an update
15. 'Upgradation' is an upgrade
16. 'Localite' is a local
17. 'Prepone' is the opposite of postpone

6.3.2 Confusions to the Native Speakers

Communication can be confusing in a country where cakes are called pastries, a dress is clothing, people ask you to off the light and on the fan, backside is not your rear end but the rear of a

building, and people don't die, they expire (like a gym membership or credit card). People also shift and not move house. And just to make things more confusing for foreigners, a cover is a bag or envelope, vessels are not ships but dishes, a hotel is actually a restaurant and a parcel is not a package to be sent by post but a take-away.

Come to India, and you're likely to be asked what your 'good name' is. Someone may tell you that their head is 'paining' or that they have 'loose motions' (diarrhea). Be sure to 'click some snaps' and don't forget to let others know that you'll be 'out of station'. You'll also see many signs for 'suiting and shirting' and 'boarding and lodging'. You'll also notice that the cost of a cup of tea is 'very less'.

Then there are the differences in pronunciation which can make communication a challenge. The waiters may ask you at the end of a meal if you wanted to order a desert. If you are looking for 4th Cross (the streets in Bangalore are classified by a myriad of 'mains' and 'crosses'. "1st Cross is there Madam!" is the reply you get. "No, not 1st Cross, 4th Cross," You will have to repeat. "First or Fort?". The tendency to pronounce 'th' as a hard 't' sound common in many Indian languages also transforms third into 'turd', thin into 'tin' and thanks into 'tanks'. And if things were not confusing enough, in South India 'years' are ears, 'yearrings' are earrings, and USA is pronounced You Yes Yay.

Indians also have a deep love for acronyms. They'll tell you about the VVIP who spent a week in ICU with high BP and a persistent UTI. Or they'll complain that the OTG broke down but luckily they had an AMC. A student might say that after his MSC he wants to work for a BPO or MNC. And if you want to phone home, don't worry, there are PCOs everywhere where you can make ISD and STD calls.

On restaurant menus, you'll often find creative spellings. You may find some brilliant examples while having lunch in a small 'hotel'. The 'desert' menu may propose a variety of ice cream flavours, including: veneela, chock light, butter swatch and block current!

Indian English can be a bit confusing (and at times amusing) for the outsider, but the colloquialisms, idioms, old-fashioned usages and innovations of the language are part of the charm of India and what makes India, well, India.

As Indians say: "We are like that only!"

6.4   Let Us Sum Up

Indian English is the group of English dialects spoken primarily in the Indian subcontinent.

As a result of British colonial rule until Indian independence in 1947, English is an official language of India and is widely used in both spoken and literary contexts. The rapid growth of India's economy towards the end of the 20th century led to large-scale population migration between regions of the Indian subcontinent and the establishment of English as a common *lingua franca* between those speaking diverse mother tongues.

With the exception of the relatively small Anglo-Indian community and some families of full Indian ethnicity where English is the primary language spoken in the home, speakers of English in the Indian subcontinent learn it as a second language in school. In cities this is typically at English medium schools, but in smaller towns and villages instruction for most subjects is in the local language, with English language taught as a modular subject. Science and technical education is mostly undertaken in English and, as a result, most university graduates in these sectors are fairly proficient in English.

Idiomatic forms derived from Indian literary and vernacular language have become assimilated into Indian English in differing ways according to the native language of speakers.

Nevertheless, there remains general homogeneity in phonetics, vocabulary, and phraseology between variants of the Indian English dialect.

After Indian Independence in 1947, attempts were made to introduce Hindi as the national language of India. Due to protests from Tamil Nadu and other non-Hindi-speaking states, it was decided to temporarily retain English for official purposes until a resolution could be passed regarding the national official language.

The spread of the English language in India has led it to become adapted to suit the local dialects. However, due to the large diversity in Indian languages and cultures, there can be instances where the same English word can mean different things to different people in different parts of India.

The role of English within the complex multilingual society of India is far from straightforward: it is used across the country, by speakers with various degrees of proficiency; the grammar and phraseology may mimic that of the speaker's first language. While Indian speakers of English use idioms peculiar to their homeland, often literal translations of words and phrases from their native languages, this is far less common in proficient speakers, and the grammar itself tends to be quite close to that of Standard British English.

Indian accents vary greatly. Some Indians speak English with an accent very close to a Standard British (Received Pronunciation) accent (though not the same); others lean toward a more 'vernacular', native-tinted, accent for their English speech.

6.5   Review Questions

1. Trace the growth of English in India.
2. Explore the contribution of Indian writers to English.
3. Give examples of Indian English that will be incomprehensible to a British listener.

6.6   Bibliography

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Unit - 7

Bilingualism, Code Mixing & Code Switching

Structure

7.0   Objectives

In this unit visualize India as a Bilingual mosaic and understand the concepts of code mixing and code stretching and trace their contribution in the formation of Indian English.

7.1   Introduction

People immersed in diverse linguistic cultures almost long to hear various languages.

The 2001 census lists *122* languages in India. Furthermore, according to the same census, 240 million Indians are multilingual with millions of them being trilingual.

Indians that speak a local language (of course not all of them do), the lingua franca Hindi-Urdu, or some other minor lingua franca depending on location, and English would not be all that far from normal in certain areas of India. That means multilingualism runs rampant in India! This supports the fact that it is one of the more bilingual countries.

The caste system is still heavily utilized in India. Languages are representative of this. Hindi and English, the two official languages of the Republic of India are spoken by the higher castes. English as a first language or one of the first languages is actually spoken by less than 2% of the population. Depending on the class, English is learned later in schools and throughout education, but it is still a small percentage of the overall population.

Languages play an important role in political issues, and it's no different in India.

India is indeed a very bilingual country. However, even more so than bilingual, multilingual. It's linguistically diverse and is the norm, as opposed to the exception, to grow up speaking various languages and at least being able to understand or to be familiar with several languages.

7.2   India: A Bilingual Mosaic

For ages India has been a bilingual mosaic. It has been so built that every language or dialect under the Indian sun always had some role to play. No doubt that many languages and dialects were despised and looked down upon, and some were even banned and banished, but somehow bilingualism survived. People always had some pride in their own languages and dialects, and were ready to show their loyalty by assigning some roles or the other to their languages and dialects.

The status of Hindi as the official language of India sometimes rests on the claim that it is used and understood more widely than any other Indian language. That Kannada is more widely used than any other language in Karnataka is claimed as one of the reasons for its status as the chief official language of the state of Karnataka. Similar claims are made in relation to other regional languages in India. A political claim is made based on a linguistic fact. However, the quality of bilingualism or the level of bilingualism often remains unspecified in linguistic terms in these claims.

For more than one hundred years, the Census of India reports have been taking notice of the bilingual situation in India. Bilingualism is often taken as a given fact. Bilingualism is also used as a denominator of the movement of various populations from one region or province to another. Bilingualism figures are often used to make political claims and seek privileges in administration, education, mass communication, and other departments of public life in general. Educational policies of the states are guided by these figures.

7.2.1   Historical Movements of People and Bilingualism

People have moved from region to region along with the expansion of the kingdoms. In south India, for example, people of Telugu and Kannada origin have moved in large numbers to Tamilnadu in the past along with the expansion of the Vijayanagar Empire and other kingdoms. Tamil populations have moved from Tamilnadu for trade and commerce, and also because of religious persecution. Once settled, these groups showed great interest in acquiring the language of wider communication in the respective regions. They did not give up their caste and linguistic identity, but, a few generations after, they assumed greater loyalty and attachment to the language of wider communication. In retaining their original language and thus contributing to the growth of bilingualism, caste seems to have played a very important role. Since marriage was usually endogamous and within one's own caste, the retention of the original language was ensured to some extent.

The attitude of the recent migrants stand in contrast to that of the earlier migrants. The recent migrations take place under a different canvas. These migrants arrive as individuals or families, not as whole communities. These are more often job seekers, and perhaps would go back or would like to go back to where they came from. They are aware of their linguistic rights enshrined in the Indian constitution. If they are not aware of these rights, the political groups make them aware of these rights and goad them into action to achieve what they should lawfully get. Means of communication between the migrant families or individuals and their original linguistic group are easily available. Reading materials are easy to get. Radio and TV programs are easy to access. Continuity is somehow ensured. With continuity come the linguistic and social identities. When some families settle down and take roots in a different linguistic environment, they still continue their language loyalties. Moreover, with modern education at hand, everyone wants to adopt English rather than the local language for their functional needs. The strong loyalty transfer that we notice in the populations that migrated a few centuries ago is conspicuous by its absence in the recent migrants. A potential tension creating situation prevails. Bilingualism takes the role of a political idea more often.

7.2.2   Age of Linguistic Identities

We are in an age of linguistic identities. Our politics in all spheres revolves around linguistic identities and loyalties. While caste identity plays a very crucial role within one's own linguistic group, linguistic identity plays a greater role when people of different linguistic origins come into contact. Linguistic identity was rather accentuated with the advent of the British rule. It is not the British who introduced it, though. We ourselves have evolved this trend to seek privileges and friendship. When people moved from one region to another for jobs, they moved as individuals but got united under linguistic identities in places far away from their native region. Government institutions, private corporations, judicial services, educational institutions, service organizations, political parties, and even religious outfits all have imbibed this spirit of bilingualism. Personal names often reveal one's linguistic identity, and use of a phrase or a sentence here and there evokes

the spirit of recognition and patronage. So, bilingualism plays a very crucial role in every walk of our life in "cosmopolitan" cities.

7.2.3 Government-Sponsored Bilingualism

Wherever bilingualism has evolved in India, because of given socio-political and demographic reasons, it always has remained vibrant. People acquire bilingualism in these contexts from their early childhood. They do not have to go to school to learn to use two or more languages. However, bilingualism relating to English is a different category altogether. It is a government-sponsored, institutional arrangement. It is driven by formal necessities, not an acquisition in early childhood. Perhaps this explains the ambivalent attitude of Indians in general to English. They seem to like it; they seem to want it as a part of their life and career, even as they declare it to be a "foreign" language. Many families in urban areas, however, want their children to acquire English as their "first" language. This trend is getting popular even in rural areas. If this continues, say, for the next fifty years, we may see a different kind of bilingualism emerging in the country, one in which ethnic and religious identity may not play a crucial part.

Yet another government-sponsored bilingualism in the making relates to Hindi. There is bound to be some competition between Hindi and English to occupy the Indian bilingual space. It is hard to visualize the contours of this competition right now. But, if we go by the historically proven Indian mindset, Indian socio-political conditions will evolve some functional separation between the two and keep both the languages within the bilingual space.

7.2.4 Diffusion of Bilingualism in English

Thomas Babington Macaulay was a central figure in the language debate over which language(s) should be used as the medium of education in India. The Orientalists were in the favor of use of classical languages of Indian tradition, such as Sanskrit, Persian and Arabic, which were not spoken as native languages. The Anglicists, on the other hand, supported English. Neither of these groups wanted to suppress the local vernaculars, mother tongues of the people. Both the groups agreed that education would be conducted in the vernacular during the first years of education. The Anglicist group included Charles Grant (1746-1823), Lord Moira (1754-1826) and T.B. Macaulay (1800-59); H.T. Prinsep (1792-1878) acted as the spokesman for the Orientalists" group (Kachru 1986a: 35).

The Anglicist group's views were expressed in the Minute of Macaulay, which is said to mark "the real beginnings of bilingualism in India". According to the document, which had been prepared for the governor general William Bentinck, after listening to the argument of the two sides, a class should be formed in India, a group of people who would act as interpreters between the British and Indians, "a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect". Macaulay's proposal was a success; and the following year Lord Bentinck expressed his full support for the minute, declaring that the funds "administered on Public Instruction should be henceforth employed in imparting to the native population a knowledge of English literature and science through the medium of the English language".

According to Bailey, in Macaulay's thinking Indian languages would be enriched by English, so that they could become vehicles for European scientific, historical and literary expression. English gradually became the language of government, education, advancement, "a symbol of imperial rule and of self-improvement".

According to Kachru, the far-reaching Minute was highly controversial because of disagreement about whether it was correct to impose an alien language on Indians. The Orientalists expressed their disagreement in a note dated 15 February 1835, but they could not stop it from passing and had to give way. On 7 March 1835, the Minute received a Seal of Approval from Lord William Bentinck (1774-1839), and an official resolution on Macaulay's resolution was passed. This resolution "formed the cornerstone of the implementation of a language policy in India and ultimately resulted in the diffusion of bilingualism in English" (68).

There are many sharing the view of Alastair Pennycook that in fact both Anglicism and Orientalism really worked together towards the same direction. He rejects the view that Orientalism was somehow a "good and innocent project that only had the rights of the colonized people at heart". He claims that, in reality, Orientalism was as much part of colonialism as was Anglicism. Although Orientalism is usually considered more sympathetic towards the local languages and cultures than Anglicism, it acknowledged the superiority of Western literature and learning, and it was a means to exercise social control over the people, and imposing of western ideas.

Pennycook claims, too, that although Macaulay is credited the most influential individual in the language question, the issue is more complex than simply Macaulay arriving in India, writing the Minute on education and then heading off back to England with having English firmly transplanted in the colony. In his view, then, it is important to understand that Macaulay just articulated a position which had been discussed for a long time already. He goes on further to argue that the Indian bourgeoisie was demanding English-language education as much as the missionaries and educators, seeing knowledge of English as an essential tool in gaining social and economic prestige.

7.3 Code Mixing

Code mixing is a common socio linguistic phenomenon in multi lingual speech communities. Code mixing is the combination of elements from two different languages within a sentence to form a meaningful utterance. Kachru (1982) defines code mixing as, "…the use of one or more languages for consistent transfer of linguistic units from one language into another, which results in a new restricted or not so restricted code of linguistic interaction."Code mixing essentially entails transferring of linguistic units from one code to another. The resultant codes are often given names which reflect the fact that they are mixtures of two languages. During the current century code mixed varieties of English have developed in many countries. For example, in Philippines, the variety of English used in which elements of the local languages are mixed are known as 'mix-mix'. Similarly in Singapore, where elements of other languages are mixed with English is known as *Singlish*.

The transfer of linguistic units from Hindi and other languages or dialects into sentences in English is becoming a fairly common phenomenon in India. Code mixing can thus be said to be one of the significant aspects of Indian English in contemporary times.

Code mixing occurs quite frequently in the spoken English of educated Indians. It can be observed to take place every now and then in their everyday informal conversation in English. While in the past people strove to adhere to the norms of the native speaker of English, in recent times the tendency to intersperse a sentence which is basically in English, with words and larger units from Hindi or some other Indian language has become fairly common. Even people who have studied at good public schools and have a native like command of English use a code mixed variety of English in informal interaction

In the past, strict adherence to a standard native variety of English was stressed, especially in formal writing. Now code mixing is becoming quite common even in the written mode. It occurs quite frequently in articles, reports, interviews, advertisements and notices in English newspapers and magazines, as well as literary writing in English. The nature of code mixing varies in interesting patterns in these types of written English depending on the topic, tone and effect intended in the writing. Here are some characteristic linguistic features of code mixing in English, with examples from newspapers and magazines.

7.3.1 Linguistic Features of Code mixing in Indian English

Code mixing can occur at any point in an utterance in English with elements from Hindi or some other language being transferred to it, the assumption being that both the participants in the interaction or discourse, i.e. the speaker and the listener or the writer and the reader, know the language. Kachru (1982) states that "the process of mixing is not restricted to one unit, but ranges from lexical items to full sentences and embedding of idioms…" Kachru (1983) suggests that there

is, "a cline in mixing which starts with lexical mixing and then progressively extends to higher units, the maximum being an alternate use of sentences from two codes." In code mixing in English in India, the transfer of words from Hindi or any other language is more common than the transfer of larger units, which occurs mainly in gossip columns, interviews, advertisements, short stories and novels. Listed below are examples of code mixing involving sentence constituents of different types:

(a) Within the Noun Phrase
   (i)   The agitating employees this morning went on mass casual leave completely paralyzing the function of the *sachivalaya*.
   (ii)   They took the Muslims to be aggressors, and opened fire. D.S.P. Swaroop suspected that the Muslim *baraat* had been deliberately attacked to set off a riot.
   (iii) Married women and their *devars* conduct a mock war where the brother-in-law drenches his sister-in-law with color.
   (iv) Ever since she started her English lessons, Sridevi has become proficient not in the *angrezi bhasha* but in her manners.
   (v)   His heroines on the other hand, are *ekdum* scared of this *pardesi* cheez.
   (vi) These days our *desi* producers have this *ajeeb* desire to import girls from abroad for their films.
   (vii) …the *bechari* Madhu is the most *dukhi* of the threesome.

(b) Hindi intensifier + Hindi adjective
   (i)   The hero, however, is *ekdum desi*.
   (ii)   Hema Malini is both surprised as well as *maha khush* to see how much her beti Esha enjoys going to the Montessori.

(c) Hindi intensifier + English adjective
   (i)   The complete unit was *maha amused*.
   (ii)   I for one was *ekdum horrified*.

(d) Unit hybridization
   (i)   The industry *wallas* foreign fixation certainly doesn't end with perfumes, cosmetics, *kapda* and equipment.
   (ii)   Theatre *walli*…

(e) Idiom and collocation insertion
   (i)   Mithun still remembers the *matka* and the *daru ka addas*, he frequented those days.
   (ii)   That is why I really like it when, if I hit a *nehla*, the opposite person hits a *nehle pe dehla*.

(f) Clause/ Sentence insertion
   (ii)   Of course, not. I am glad you came. *Yahan padi padi bore ho rahi thi.*
   (iii) That's when I decided *kuch karke dikhaongi*.
   (iv) The court exonerated me of all charges. I was honorably acquitted. *Insaaf bhi hai is duniya mein. Bhagwan sab dekhta hai. Hai na?*

(g) Within the Verb Phrase
   (i)   Everyone *wah-wahed* the film.
   (ii)   Tabassum is trying to *maskofy* and make up to him.
   (v)   She can get away with anything. That is, as long as she doesn't keep *pataoing* married men.

(h) Miscellaneous
   (i)The hookers were also around but weren't flaunting their availability *khullam khulla*.
   (ii) The typical *behanji* type of girl.
   (iii) I only hype this *bade dil wala dost*. Ramesh Behl has a *chota* role in this film for Dabs.

7.3.2 Motivation for Code mixing

Certain magazines seek to establish a rapport with the readers belonging to the elite English speaking class by allowing code mixing in their columns. The code mixed English helps in creating a sense of rapport as it is the kind of English used by these readers in real informal conversation.

Sometimes the single words from Hindi become essential to use as the English equivalents to these words would not convey the same associations that the code mixed words do. Words like *devar, khandaan, namaste, sat sri akaal* refer to common concepts which are part of Indian culture.

In magazines and newspapers code mixing is used in advertisements quite often to establish better rapport with the readers and to generate a favorable response by evoking pleasant associations pertaining to a happy, comfortable home life. Here are a few examples:

Ye dil maange more!

Hungry *kya*?

Taste *kaamyabi ka.*

The *Josh* machine.

Life *ho to aisi.*

In dialogues in interviews, code mixing is sometimes used to reflect real informal conversation. Here is an example:

I am terrified of dialogue. I constantly fear *ki dialogue theek bol paoing ke nahin.*

In dialogue, code mixing is also used to convey the idea that although the character who is uneducated or of rural background speaks in English in the novel/story, in real life the conversation would be in Hindi or some other language. Here are a few examples:

"The Patil is not the *sawkar.* The *sawkar* is like my own *bhai.*"

(Manohar Malgaonkar: Fair Wind in Timberland)

"You wait *saale*!"

"Son of a *chamaar*!"

(M.R. Anand: Sinful Life and Death of Tinkori)

Novelists sometimes use code mixing in the descriptive passages to bring out features of the local culture and setting more graphically for Indian readers who are familiar with the culture. Example:

"Apart from thick perfume, the apparel of Pandit Balkishan and his assistants as well as the elders of the village was impressive in its magnificence; large turbans, *sindhur* marks on the forehead, silk tunics and *dhotis*, garlands of jasmine flowers. The gods on the *mandala* were dressed in colored robes, decorated with borders of gold and silver cloth."

(M.R. Anand: Blessed are the Learned)

Besides, code mixing is also used in newspapers and magazines in articles and reports on topics related to politics and crime and the underworld. Some words like *hafta, peti, khokha, supari, padyatra, gherao, bandh* are peculiar to these topics and belong to registers pertaining to them. The words refer to certain activities/ objects/ concepts which are specific to contemporary Indian life in some way.

Besides in certain contexts very closely related to Indian culture, there are no equivalent words in English. In such contexts as music, religion, mythology, rituals and ceremonies, a writer is compelled to use words in Hindi or another Indian language as the translation would not carry the cultural significance. Some such words are: *kirtan, sudarshan chakra, havan, bhog, Prasad, shudhdhi, gotra, janeu* etc.

7.3.3 Code mixing and Learning English

Educated Indians use code mixing as a communication strategy. When people find it difficult to recall the appropriate word in a particular context or do not know the English word for a particular word/object, they tend to fall back on the vocabulary of their mother tongue. Sometimes when they have difficulty of syntactical nature and cannot complete a sentence begun in English, they use a clause in the native language to complete it. Thus code mixing acts as a support on which a speaker can lean while communicating in English. If a language learner uses this strategy very often, it may slow down the process of language learning. So they should be discouraged from resorting to code mixing, particularly during the early stages of learning as it is likely to hamper both accuracy and fluency in the target language

Code mixing is a socio linguistic reality in any multi lingual country. The teacher cannot ban the use of code mixing in informal conversation as it would be an unrealistic demand on his pupils. The teacher can only try to curb the use of code mixing at an early stage of language learning.

7.4 Code Switching

In linguistics, **code-switching** is switching between two or more languages, or language varieties, in the context of a single conversation. Multilinguals—speakers of more than one language—sometimes use elements of multiple languages in conversing with each other. Thus, code-switching is the use of more than one linguistic variety in a manner consistent with the syntax and phonology of each variety.

Code-switching is distinct from other language contact phenomena, such as borrowing, pidgins and creoles, loan translation (calques), and language transfer(language interference). Borrowing affects the lexicon, the words that make up a language, while code-switching takes place in individual utterances. Speakers form and establish a pidgin language when two or more speakers who do not speak a common language form an intermediate, third language. On the other hand, speakers practice code-switching when they are each fluent in both languages. Code mixing is a thematically related term, but the usage of the terms *code-switching* and *code-mixing* varies. Some scholars use either term to denote the same practice, while others apply *code-mixing* to denote the formal linguistic properties of said language-contact phenomena, and *code-switching* to denote the actual, spoken usages by multilingual persons.

In the 1940s and 1950s, many scholars considered code-switching to be a sub-standard use of language. Since the 1980s, however, most scholars have recognized it is a normal, natural product of bilingual and multilingual language use.

The term "code-switching" is also used outside the field of linguistics. Some scholars of literature use the term to describe literary styles which include elements from more than one language, as in novels by Anglo-Indian writers.

7.4.1 Code Switching in Indian Culture

See the advertisement of BPL:

Ab BPL ke maalik jitenge bumper prizes, Country wide *finance ki suvidha.*

(Now BPL owner will win bumper prizes, facility of country wide finance).

In the above advertisement code-switching occurs at the end of each clause to catch the reader's attention. Thus it is their shop keeping mentality which provokes them to use simple and new type of language, whether it is Hinglish or ungrammatical or full of spelling mistakes.

The use of 'other language' words in slang or pidgin or a kind of patois is evident in speech being commonly spoken around us at every level. In the patter of school children, for instance, one

comes across, "Mummy, *aaj* teacher *ne kaha ki itni* books school *mein* carry *karne ki* need *nahin hai, agar* class *mein* study *nahin karna hai to*." Let us consider the utterance of a college student about his friend, "*voh* books borrow *karne mein bahut ustaad hai* but books *ki* lending *mein maha kanjoos hai*." "The college principal was gheraoed by the college dadas until the police wallas came." Thus employment of 'other language' words goes and has, for a long time, being going hand in hand with a very indigenous kind of usage.

Let us see why the English words are used rather than their Hindi equivalents.

(i) **Sandwich Words**: e.g. library *ki* book, seminar *ka* paper. (The informants are not switching, but are using words, which belong to the overlapping area and between which Hindi words tend to be sandwiched.)

(ii) **Choice of Lexical Items**: There are many English words, which have become a part of language because they have no Hindi equivalents. For example, T.V., radio, video, cigarette, diploma, flashback, furniture etc.

(iii) **Common English words**: Hindi equivalents of English words are uncommon, so the English words are used. For example, class, college, Vice-chancellor etc.

(iv) **Economy of articulation**: e.g. sorry (two syllables)—*ma:f karna:* (three syllable), best (one syllable)—*sabse accha:* (4 syllables), etc.

(v) **Polite Connotations**: e.g. ladies (orte), Husband (pati),

(vi) **Western Concept**: e.g. sweet dish (mitha:), fork (ka:nta:) etc.

7.4   Let Us Sum Up

We see that code mixing and code switching have a major contribution in the formation of Indian English. The language gradually came into contact with various culture and with the result a mixed variety of language is produced which is used as popular language of day to day life.

Thus, mixing and switching of codes are essentially intra group phenomena. Sociological and other background factors affect it only within a group and often individual characteristics influence the speaker's choice of language. It is clearly conditioned by topic, situation, role relationship and style of speech; it is above all verbal strategy, the choice of a speaker from his verbal repertoire, according to the principle of 'speech economy', language distance is not an absolute, it is a function of intensity of contact and social context.

While endeavors to prevent the decline of language into patois and to keep general speech pure and taintless are admirable, it may not be out of place to urge that slang is a sign of liveliness in people's expression and it rises from the impulse to speak in metaphor and simile—the impulse to communicate graphically.

Not all slang endures, but whatever does, enriches language and furthers its scope. Words used from another language are employed for quick precision and for facility in communication.

The capacity for precise speech in a language rests a great deal on its lexicon of synonyms and antonyms. The lexicon of synonyms expands in the process of incorporation and assimilation of words from other languages in course of day to day parlance. This indicates vigor and vibrancy in a language. There is nothing like absolute purity in a current language.

7.5   Review Questions

1.   Draw a picture of India as a Bilingual mosaic.
2.   What do you understand by Code mixing and Code-switching? Discuss their contribution and the formation of Indian English.

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Unit - 8

Varieties of Prose

Structure

8.0   Objectives

In this unit we shall discuss in detail the salient features of descriptive, narrative and expository prose writing.

8.1   Introduction

The word 'prose' is taken from the Latin '*prosus*' which means 'direct' or 'straight'. Broadly speaking, prose is direct or straightforward writing. In poetry, which is generally written in verse, a lot of things may be left to the imagination of the reader. In ordinary prose, the aim is to communicate one's thoughts and feelings. What is important then is (a) what one wants to say, and (b) how one chooses to say it. What is said is the topic or subject of the composition. How it is said is the style or manner in which the topic is expressed. The style of course depends upon who we are writing for and what sort of personality we have. There are different topics and different styles. Whatever the number of topics, they all come under one or another variety of prose and each variety may have a distinct style of its own. For the purpose of analysis we may categorize the different varieties of prose as (a) descriptive, (b) narrative and (c) expository. But these three are not mutually exclusive. Sometimes we may find more than one variety in a piece of work. It depends on the skill and intention of the writer. For example, in a novel or a short story, we are likely to find all these varieties of prose worked together in interesting and innovative combinations.

Now we shall examine the nature and characteristics of descriptive, narrative and expository prose in detail.

8.2   Descriptive Prose

Descriptive writing describes things as they appear to be. It can be the description of a person or a landscape or an event. In descriptive writing, we are able to see things as they are or were seen or heard or imagined by the describer. A narrative tells us what happens or happened. It deals mainly with events. A good description translates the writer's observation into vivid details and creates an atmosphere of its own. Through the description, the writer tries to recreate what he or she has seen or imagined. A fine description is a painting in words.

Here the main function, obviously, is to describe, to give as accurately, or intriguingly, or powerfully as possible a deep impression of a character, place, or situation. The reader should 'feel' the scene and be able to see it or hear it as vividly as possible. Such prose is usually strong on atmosphere and the atmosphere of the description will say much about how the writer, or the characters involved, feel about what is being described. Such writing is usually the sort of prose that assumes a 'poetic' quality and will employ images and figurative language to colour the descriptions and involve the reader's emotions. Novels and stories will generally combine narrative and descriptive prose in the flow of the writing, even within short extracts. An event may be narrated, followed by a description of the mood or feeling it produces in the characters.

The effective use of detail is crucial to good descriptive writing. A writer cannot include everything about a person or an event, so he will seek the most telling and significant details, those that give us the very essence of the person, place, or event as he sees them. The type of detail chosen and the sort of associations aroused will say much about how the writer feels towards his subject; we always, for instance, know exactly how Dickens feels (and wants the reader to feel) about all his characters from his initial descriptions.

The student should consider the use of detail carefully. Does the writer have a real 'eye' for telling detail? Do the details combine to produce a uniform atmosphere? Are they surprising, unexpected, memorable? Do the details come alive for the reader and allow him to visualize or understand more vividly? Or are the details perhaps contrived or stale or insignificant? Here is a description of Mr Squeers in Charles Dickens' *Nicholas Nickleby*:

"Mr Squeers' appearance was not prepossessing. He had but one eye, and the pupolar prejudice runs in favor of two. The eye he had was unquestionably useful, but decidedly not ornamental: being of a greenish grey, and in shape resembling the fan-light of a street door. The blank side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times his expression bordered closely on the villainous. His hair was very flat and shiny; save at the ends, where it was brushed stiffly up from a low protruding forehead, which assorted well with is harsh voice and coarse manner. He was about two or three and fifty, and a trifle below and middle size; he wore a white neckerchief with long ends, and a suit of scholastic black; but his coat sleeves being a great too long, and his trousers a great deal too short, he appeared ill at ease in his clothes, and as if he were in a perpetual state of astonishment at finding himself so respectable."

This is a graphic description of Mr Squeers. The details are so sharp that we can easily visualize the person. We are told about his height, his eye, his face, hair, forehead and dress. A successful description, it enables us to picture the person vividly. It is also a very enjoyable passage. Dickens chooses his words carefully so that we can 'see' the hair that was 'very flat and shiny', 'hear' his 'harsh voice' and so on.

Generally, description is not an independent form of writing, that is, a whole book will not consist of description alone. It is often used as an aid to narrative or expository writing.

8.3   Stylistic features of Descriptive Writing

Descriptive writing on the whole tends to 'freeze' objects, places and people in space and time. Description is thus essentially frozen time held in suspense before it merges into the current of the narrative, the irreversible momentum of present time flowing into past time. 'Here is the moment, grasp it, hold it, concentrate on it, perceive its essence, make it part of your memory, before it vanishes forever', the writer seems to be urging us. Descriptive writing, which lacks this sense of immediacy, its sudden flash of illumination, of intense revelation, whether it is of the nature of things or events, insights into the character of individuals, or whatever it is holding up for our examination, fails to capture our attention if it does not justify the 'freezing' of the moment.

A writer's job is to evoke interest, emotion (negative or positive), and sense memory. Every writer has a toolbox full of options to accomplish this task, and the best writing will use several tools at once. Word choice is critical, but it's not the only thing. Grammar and punctuation can control the rhythm of a sentence, which in turn will help guide the reader's emotional and mental responses. For example, if you're writing a tense action sequence, short, sharp sentences will hold the reader's attention and speed the plot forward. A meditative short story about a summer night might require meandering, slow sentences to convey the lazy heat and drowsy peace of a long sunset. When it comes to word choice, some parts of speech are better equipped for description than others. Adverbs, words that end in *ly*, should be used sparingly. Focus on using strong adjectives, nouns, and verbs.

The following tips and tricks are not just for fiction. Nonfiction should be descriptive, including research essays and term papers. A strong piece of writing will always include details that can connect with the intended audience.

8.3.1   Appeal to All Five Senses

It's easy to describe what you see and hear. Most writers take that type of description for granted, and even go overboard at times with loving detail of what every character is wearing or what every inch of a room looks like. Mention of background noise can bring a scene to life. For example, if you're writing a story about a coffee shop, you'd want to include references to the shouting orders, the low mutter of conversations at other tables, the steady click click click of harried students bent over their laptops, and the rain beating against the window in great sheets. Or it might be a beautiful day outside, and instead of rain, you hear birds chirping and cars passing because the door has been left open.

But what else is going on inside that coffee shop? What does it smell like? Just coffee? Can you smell the baked goods or Italian sodas? Maybe you can smell the wet dog lying under the table on the other side of you, or the pretty girl's sweet perfume. If it's winter, there might be a certain spice in the air that you wouldn't notice in summer.

What does it taste like in the coffee shop? Is the coffee rich, bitter, or watery? Do they have a special blend that's better than any other coffee in town? Are the pastries fresh or stale? Is the bread doughy or dry? Is the whipped cream sweet? Finally, what can you feel? Does the coffee burn your mouth? What's the texture of the table? Are the chairs hard or comfortable? Is the floor slick or dry? When you paid for your coffee, did you touch the waiter's hand? How did that feel? The more sensory details you can provide, the more your reader can reconstruct and participate in the experience.

8.3.2   Use Active Voice

A common rule of thumb is to avoid words like "was" and "were" and "is", in other words the "be verbs"--I am, he was, they were. Obviously, writers use those words often, and it's a little ridiculous to claim that every instance is an example of passive voice. Passive sentences lack a subject. Consider these two sentences.

- Rohan left the coat and tie on the bed.

- The coat and tie were left on the bed.

In the first sentence, the reader knows who the subject is and what he was doing. Rohan is the subject and left is the verb. The second sentence provides the same basic information--we know the coat and tie were on the bed--but we don't know who's responsible. Anybody could have left the coat and the tie on the bed. Obviously, there are times when you might want to reveal some information and hide other pieces of information, and passive voice is a perfectly good tool for that. Don't be afraid to use it when you need it. But choose your sentence construction carefully. Active sentences are easier to read, more urgent, and contain more information. Each passive sentence should be a stylistic choice, not a default setting.

8.3.3 Avoid Adverbs

Adverbs, like passive sentences, have their place in writing. There's no need to obliterate them. But they are most effective when used with a light touch. Adverbs often indicate weak writing because they are weak. Consider:

* Jethamal walked rapidly across the yard.

"Walked rapidly" can be replaced by a stronger verb. Jethamal sauntered, Jethamal cantered, Jethamal shuffled, Jethamal stalked, Jethamal strode, Jethamal trudged. Each one of those verbs evokes a different image of the butler and how he might be moving. A graceful man full of energy would never shuffle or trudge. It's hard to imagine Jethamal cantering anywhere, but he might stalk or stride.

Avoid adverbs in dialogue tags as well. Trust your readers to understand based on the context, the characters, and the content of the discussion whether the conversation is loud, soft, angry, passionate, or something in between.

* "Don't move," Jethamal whispered quietly.

* "Don't move," Jethamal whispered.

* Jethamal covered Basanti's mouth, pulling him into the shadows. "It's me. Don't move."

Of course he's whispering in the last sentence. He wouldn't shout that, after all.

8.4   Narrative Prose

Unlike descriptive writing, which mainly concentrates on the scene, the presentation of objects, events and situations, narrative shifts the focus to what happens next, or what follows. In short, a narrative presents a sequence of events. In fact there is no 'story' without a narrative. Descriptions calls for a certain kind of sustained effort. It calls for the ability to capture the very essence of the arrested moment, to render it powerfully and evocatively, to recreate an incident or scene in all its vividness and immediacy. Narration, on the other hand, can take several forms. It can be slow or rapid in tempo, exciting and colorful, or matter of fact and solidly truthful, prejudiced, distorted or heightened to impress and mislead. Narration can be purely objective as in most scientific and technical writing. It can also come alive in the hands of highly imaginative scientists, scholars and historians. Historians have also narrated historical events, as though the past had been brought to life for the special benefit of the readers. Creative writers as well as scientists and scholars and those who tell their own life stories—everyone has to choose the appropriate narrative to suit their purpose.

A narrative is a description of events. It may deal with external or internal events. By internal events, we mean the thoughts, feelings and emotions of individuals. Narrative writing tries to recreate an actual experience or an imaginary one in a way that we are able to experience it mentally. We lose ourselves in the characters and events of the narrative temporarily. Narrative can deal with the facts or fiction. Autobiographies, biographies, histories are narratives of fact. The short story and the novel come under the category of narrative fiction.

In the narrative, we are carried along the stream of action. When we narrate a story, we concentrate on the sequence of events. It is the action that grips the attention of the reader. The Ramayana and the Mahabharata are examples of narrative writing. Narration is concerned with action and actors, it may make use of description but description is secondary. Action, characters and setting are the elements that are woven into a pattern to make the narrative interesting. Rudyard Kipling mentioned the ingredients of a narrative in the following verse:

I keep six honest-serving men

They taught me all I know:-

Their names are What and Why and When

And How and Where and Who

What happens? Why does it happen? When does it happen? How does it happen? Where does it happen and to whom does it happen? All these questions are answered satisfactorily in a narrative. What makes a narrative interesting is not just what is said but the way it is said.

8.4.1 Objectives of Narrative Prose

Narrative is the most common type of prose found in novels and stories. Basically it relates to any sort of writing that tells a story, or develops a plot. If a given extract deals with events or situations, they are likely to be those of a particularly telling or significant nature (for the characters or the author); if it deals with a character, it will illuminate something important about that character in action. In narrative prose, the writer is concerned with two basic objectives:

1. to give the reader all the necessary and relevant information so that characters and events in his narrative are explained, or make sense;
2. to promote and sustain the reader's interest and curiosity, offering the interesting, the unusual, or the intriguing in character and situation.

The second aspect will be in particular evidence at the beginning of a work, while in the same way a sense of drama or suspense often accompanies passages that close a chapter or section. Narrative prose will be either first or third person narrative. The first person or 'I' narrative generally produces a more personal, intimate form of communication. The reader is drawn in to share the writer's experience and a sense of sympathy or understanding is frequently developed, even when the narrator is seen to transgress moral or legal norms. The third person narrative is more 'detached', yet its scope is wider. The writer (and the reader following him) assumes a 'godlike' perspective above the action, showing us all things at all times and leading us into the minds and hearts and motives of all his main characters.

There is also a type of narrative prose known as 'stream of consciousness'. This is a modern development that seeks to take the first person narrative even deeper. The aim is to reproduce the random flow of frequently unassociated ideas that race through the human mind at any given moment. The objective, external world is diminished and everything is seen exclusively through the perceptions of one mind, which is analyzed in all its ramifications, with the trivial and the significant side by side. It is an attempt to be more accurate and honest in the portrayal of human psychology. In the hands of a Joyce or a Woolf, it has proved an extremely effective form of narration.

8.4.2 Elements of Description and Narration

A writer's earliest literary impulse has always been to report what he sees in the world around him. In "Description," he endeavors to portray the scene before his eyes; in "Narration," he attempts to tell the story. These are two very important elements in writing a story. Some of our favorite authors have praised parts of their success on having learned to write descriptive scenes and characters, but with lots of self-control. Stephen King said, "In many cases when a reader puts a story aside because it 'got boring,' the boredom arose because the writer grew enchanted with his powers of description and lost sight of his priority, which is to keep the ball rolling." And Elmore Leonard, an American novelist and screenwriter, said, "Don't go into great detail describing places and things, unless you're Margaret Atwood and can paint scenes with language. You don't want descriptions that bring the action, the flow of the story, to a standstill." These remarks will save us from that "description-worship" which is a sort of literary influenza. All art is selective in its action. Here again we can observe that principle. A writer chooses the most characteristic features to describe a battle, a landscape, or a mental agony. He must avoid enumeration of detail; otherwise he will not produce a description but a catalogue. The writer's ultimate goal is to create an order of things which he has

seen, heard or felt, so that the reader has no difficulty in mentally reproducing the original picture. Every description must be true to the point of view. Editors often complain—and rightly—that writers are not always careful in writing their descriptions. For example, in a recently published murder-mystery novel, the author describes a scene where the parents of four kids are seated at the kitchen table at night, and a stranger enters from the side door. The author is right in describing the stranger's appearance and clothes, but he is at fault when he describes (in length) about the stranger's feet, boots and socks. When we sit down in the evening, and someone comes in, we notice only the upper part of his body. If the author describes the feet, daylight enters at once, and the scene loses its nocturnal character. To stand upon the banks of a river and call it a "silver thread," is another form of the same error. A river may look like "silver thread" in a certain light, but not when one stands on its brink. In ordering such details to reproduce some famous event, you should proceed from "the near to the remote, and from the obvious to the obscure." Greek poet Homer describes a shield as smooth, beautiful, brazen and well hammered; that is, he gives the particulars in the order in which we observe them. Modern description is largely suggestive in type. English novelist Charles Dickens took the trouble to enumerate the characteristics of his character, Mrs. Gamp, one by one; but he succeeded in presenting another character, Mrs. Fezziwig, by simply saying, "In came Mrs. Fezziwig, one vast substantial smile." Robert Louis Stevenson, in a few masterful graphic touches, sets before us one of his creations. "An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy, but her manners were excellent." This is descriptive power of the first order; and while servile imitation is highly reprehensible, one cannot give better advice than this: Study Stevenson's method, from the blind man in *Treasure Island* to Kirstie in *The Weir of Hermiston*. Narrative prose contains specific elements that spawns many topics and writing styles. Writer David Pryde sums up the whole matter in the following remarks: "Keeping the beginning and the end in view, we set out from the right starting place, and go straight towards the destination; we introduce no event that does not spring from the first cause and tend to the great effect; we make each detail a link joined to the one going before, and to the one coming after; we make, in fact, all the details into one entire chain, which we can take up as a whole, carry about with us, and retain as long as we please." How many elements does David Pryde refer to? Elements include plot, movement, unity, proportion, purpose, and climax. Space will not permit more than a glance at one or two. The plot of a story is "that intricate series of events that are to be unraveled, generally by unexpected means, at the end."

8.5 Expository Prose

The term 'exposition' refers to an act of explaining something and making it clear. The aim of a writer in expository writing is not primarily to narrate or describe; it is mainly to explain something—facts, ideas or beliefs. The does this by resorting to various techniques of exposition such as:

- Explanation of process,
- Use of examples,
- Reasons in support of a statement,
- Comparison and contrast,
- Classification,
- Restatement,
- Definition,
- Analogy,
- Cause and effect,
- Analysis.

The real distinction among the different varieties is one of focus. In descriptive prose, the focus is on describing things as they are or as they appear to be. Narrative writing tries to recreate an actual or imaginary experience in a way that we are also able to experience it mentally. In short, it is a description of events. In expository writing, the focus is on explaining. The writer often combines

features of description and narration while explaining. However, expository prose needs to be looked at as a separate variety for the sake our being able to recognize its distinctiveness in terms of purpose, design and functions of language.

8.5.1 Literary v/s Non-literary Expository Writing

Expository writing deals in definition, explanation or interpretation. It includes writing on science, law, philosophy, technology, political science, history and criticism. Exposition is a form of logical presentation. Its primary object is to explain and clarify. It presents details concretely and exactly. Expository writing is writing that explains. But we are not interested in writing that merely explains. We are interested in expository writing that can be read as literature. The following is a piece of expository prose:

In the leg there are two bones, the tibia and fibula. The tibia or shin-bone is long and strong and bears the weight of the body. The fibula or splint bone is an equally long but much slanderer bone, and is attached to the tibia as a pin is to a brooch.

Leonard Hill, *Manual of Human Physiology*

This piece clearly defines the two bones, the tibia and the fibula. Now look at an another piece of expository prose:

Now mark another big difference between the natural slavery of man to Nature and the unnatural slavery of man to man. Nature is kind to her slaves. If she forces you to eat and drink, she makes eating and drinking so pleasant that when we can afford it we eat and drink too much. We must sleep or go mad: but then sleep is so pleasant that we have great difficulty in getting up in the morning. And firesides and families seem so pleasant to the young that they get married and join building societies to realize their dreams. Thus, instead of resenting our natural wants as slavery, we take the greatest pleasure in their satisfaction. We write sentimental songs in praise of them. A tramp can earn his supper by singing Home, Sweet Home.

The slavery of man to man is the very opposite to this. It is hateful to the body and to the spirit. Our poets do not praise it; they proclaim that no man is good enough to be another man's master. The latest of the great Jewish prophets, a gentleman named Marx, spent his life in proving that there is no extremity of selfish cruelty at which the slavery of man to man will stop if it be not stopped by law. You can see by yourself that it produces a state of continual civil war – called the class war-- between the slaves and their masters, organized as Trade Unions on one side and Employers' Federations on the other.

(G. B. Shaw: *Freedom*)

There is a clear difference between the two passages. Shaw puts across his argument logically and convincingly. He first talks about the natural slavery of man to Nature by giving a series of examples. He then contrasts this with unnatural slavery of man to man. By use of contrast, this argument is further strengthened. The result is that difficult concepts like freedom and slavery are readily understood. What is however, remarkable that his use of simple language, tongue-in-cheek manner and conversational style immediately strike a sympathetic and receptive chord in the reader. These two passages must have given you some idea about the difference between literary and non literary expository writing.

8.6   Let Us Sum Up

This unit has given you a fairly good idea of the three varieties of prose-descriptive, narrative and expository.

8.7   Review Questions

1.   Discuss the salient features of the three varieties of prose.
2.   Enumerate a few tips to ensure effective descriptive writing.
3.   How can you distinguish between literary and non-literary expository prose.

8.8   Bibliography

1.   Marjorie Boulton; The Anatomy of Prose.
2.   Herbert Read; Prose style.

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Unit - 9

Rhetoric and Prosody

Structure

9.0   Objectives

In this unit we shall learn how to speak and write elegantly for carefully and impressively through our understanding the concept of Rhetoric and Prosody.

9.1   Introduction

The study of Rhetoric and Prosody is a must for those who want to speak and write elegantly, forcefully and impressively. A good knowledge of grammar helps us to express ourselves correctly, but it cannot make us express our thoughts in a charming and agreeable way. It is the knowledge of the rhetoric which enables us to do so. Anybody who has read Shakespeare's *Julius Caesar* knows how Antony, by the clever and good use of some figures of speech, swept of the hostile Roman mob, and won them to his side.

9.2   Rhetoric and its Scope

Rhetoric is the art of discourse, an art that aims to improve the capability of writers or speakers that attempt to inform, persuade, or motivate particular audiences in specific situations. As

a subject of formal study and a productive civic practice, rhetoric has played a central role in the Western tradition. Its best known definition comes from Aristotle, who considers it a counterpart of both logic and politics, and calls it "the faculty of observing in any given case the available means of persuasion." From ancient Greece to the late 19th century, it was a central part of Western education, filling the need to train public speakers and writers to move audiences to action with arguments. The word is derived from the Greek which means "oratorical".

Scholars have debated the scope of rhetoric since ancient times. Although some have limited rhetoric to the specific realm of political discourse, many modern scholars liberate it to encompass every aspect of culture. Contemporary studies of rhetoric address a more diverse range of domains than was the case in ancient times. While classical rhetoric trained speakers to be effective persuaders in public forums and institutions such as courtrooms and assemblies, contemporary rhetoric investigates human discourse writ large. Rhetoricians have studied the discourses of a wide variety of domains, including the natural and social sciences, fine art, religion, journalism, digital media, fiction, history, cartography, and architecture, along with the more traditional domains of politics and the law. Many contemporary approaches treat rhetoric as human communication that includes purposeful and strategic manipulation of symbols. Public relations, lobbying, law, marketing, professional and technical writing, and advertising are modern professions that employ rhetorical practitioners.

Because the ancient Greeks highly valued public political participation, rhetoric emerged as a crucial tool to influence politics. Consequently, rhetoric remains associated with its political origins. However, even the original instructors of Western speech—the Sophists—disputed this limited view of rhetoric. According to the Sophists, such as Gorgias, a successful rhetorician could speak convincingly on any topic, regardless of his experience in that field. This method suggested rhetoric could be a means of communicating any expertise, not just politics. In his *Encomium to Helen*, Gorgias even applied rhetoric to fiction by seeking for his own pleasure to prove the blamelessness of the mythical Helen of Troy in starting the Trojan War.

Looking to another key rhetorical theorist, Plato defined the scope of rhetoric according to his negative opinions of the art. He criticized the Sophists for using rhetoric as a means of deceit instead of discovering truth. In "Gorgias," one of his Socratic Dialogues, Plato defines rhetoric as the persuasion of ignorant masses within the courts and assemblies. Rhetoric, in Plato's opinion, is merely a form of flattery and functions similarly to cookery, which masks the undesirability of unhealthy food by making it taste good. Thus, Plato considered any speech of lengthy prose aimed at flattery as within the scope of rhetoric.

Aristotle provided order to existing rhetorical theories. He extended the definition of rhetoric, calling it the ability to identify the appropriate means of persuasion in a given situation, thereby making rhetoric applicable to all fields, not just politics.

James Boyd White sees rhetoric as a broader domain of social experience. Influenced by theories of social construction, White argues that culture is "reconstituted" through language. Just as language influences people, people influence language. Language is socially constructed, and depends on the meanings people attach to it. Because language is not rigid and changes depending on the situation, the very usage of language is rhetorical. An author, White would say, is always trying to construct a new world and persuading his or her readers to share that world within the text.

Individuals engage in the rhetorical process anytime they speak or produce meaning. Even in the field of science, the practices of which were once viewed as being merely the objective testing and reporting of knowledge, scientists must persuade their audience to accept their findings by sufficiently demonstrating that their study or experiment was conducted reliably and resulted in sufficient evidence to support their conclusions.

The vast scope of rhetoric is difficult to define; however, political discourse remains, in many ways, the paradigmatic example for studying and theorizing specific techniques and conceptions of persuasion, considered by many a synonym for "rhetoric."

9.3   Rhetoric as a Civic Art

Throughout European History, rhetoric has concerned itself with persuasion in public and political settings such as assemblies and courts. Because of its associations with democratic institutions, rhetoric is commonly said to flourish in open and democratic societies with rights of free speech, free assembly, and political enfranchisement for some portion of the population. Those who classify rhetoric as a civic art believe that rhetoric has the power to shape communities, form the character of citizens and greatly impact civic life.

In the words of Aristotle, in his essay *Rhetoric*, rhetoric is "...the faculty of observing in any given case the available means of persuasion." According to Aristotle, this art of persuasion could be used in public settings in three different ways. He writes in Book I, Chapter III, "A member of the assembly decides about future events, a juryman about past events: while those who merely decide on the orator's skill are observers. From this it follows that there are three divisions of oratory- (1) political, (2) forensic, and (3) the ceremonial oratory of display. Each of Aristotle's divisions plays a role in civic life and can be used in a different way to impact cities.

Because rhetoric is a public art capable of shaping opinion, some of the ancients including Plato found fault in it. They claimed that while it could be used to improve civic life, it could be used equally easily to deceive or manipulate with negative effects on the city. The masses were incapable of analyzing or deciding anything on their own and would therefore be swayed by the most persuasive speeches. Thus, civic life could be controlled by the one who could deliver the best speech.

More trusting in the power of rhetoric to support a republic, the Roman orator Cicero argued that art required something more than eloquence. A good orator needed also to be a good man, a person enlightened on a variety of civic topics.

Modern day works continue to support the claims of the ancients that rhetoric is an art capable of influencing civic life. James Boyd White argues that rhetoric is capable not only of addressing issues of political interest but that it can influence culture as a whole. In his book, *When Words Lose Their Meaning*, he argues that words of persuasion and identification define community and civic life. He states that words produce "...the methods by which culture is maintained, criticized, and transformed." He believes that words and rhetoric have the power to shape culture and civic life.

In modern times, rhetoric has consistently remained relevant as a civic art. In speeches, as well as in non-verbal forms, rhetoric continues to be used as a tool to influence communities from local to national levels.

9.4   Rhetoric and Knowledge

The relationship between rhetoric and knowledge is one of the oldest and most interesting problems. The contemporary stereotype of rhetoric as "empty speech" or "empty words" reflects a radical division of rhetoric from knowledge, a division that has had influential adherents within the rhetorical tradition, most notably Plato and Peter Ramus. It is a division that has been strongly associated with Enlightenment thinking about language, which attempted to make language a neutral, transparent medium. A philosophical argument has ensued for centuries about whether or not rhetoric and truth have any correlation to one another. In ancient Greece, the sophists generally believed that humans were incapable of determining truth but used logos to determine what was best (or worst) for the community. Sophists like Protagoras put great emphasis on speech as a means that could help in making these decisions for the community.

However, Plato was critical of the sophists' views because he believed that rhetoric was simply too dangerous, being based in skill and common opinion (doxa). Plato set out instead to discover episteme, or "truth," through the dialectical method. Since Plato's argument has shaped western philosophy, rhetoric has mainly been regarded as an evil that has no epistemic status.

Over the 20th century, with the influence of social constructionism and pragmatism, this tradition began to change. Robert L. Scott states that rhetoric is, in fact, epistemic. His argument is based on the belief that truth is not a central, objective set of facts but that truth is based on the situation at hand. Scott goes as far as stating that if a man believes in an ultimate truth and argues it, he is only fooling himself by convincing himself of one argument among many possible options. Ultimately, truth is relative to situated experiences, and rhetoric is necessary to give meaning to individual circumstances. Researchers in the rhetoric of science, have shown how the two are difficult to separate, and how discourse helps to create knowledge. This perspective is often called "epistemic rhetoric", where communication among interlocutors is fundamental to the creation of knowledge in communities.

Truth has also been theorized as a mutual agreement amongst the community. Academics like Thomas Farrell discuss the importance of social consensus as knowledge. Furthermore, Brummett points out, "A worldview in which truth is agreement must have rhetoric at its heart, for agreement is gained in no other way." So, if one agrees with the statement that truth is mutual agreement, truth must be relative and necessarily arise in persuasion. Emphasizing this close relationship between discourse and knowledge, contemporary rhetoricians have been associated with a number of philosophical and social scientific theories that see language and discourse as central to, rather than in conflict with, knowledge-making.

9.5 Sophists

In Europe, organized thought about public speaking began in ancient Greece. Teaching in oratory was popularized in the 5th century BC by itinerant teachers known as sophists, the best known of whom were Protagoras (c.481-420 BC), Gorgias (c.483-376 BC), and Isocrates (436-338 BC). The Sophists were a disparate group who travelled from city to city, teaching in public places to attract students and offer them an education. Their central focus was on logos or what we might broadly refer to as discourse, its functions and powers. They defined parts of speech, analyzed poetry, parsed close synonyms, invented argumentation strategies, and debated the nature of reality. They claimed to make their students "better," or, in other words, to teach virtue. They thus claimed that human "excellence" was not an accident of fate or a prerogative of noble birth, but an art or "*techne*" that could be taught and learned. They were thus among the first humanists. Several sophists also questioned received wisdom about the gods and the Greek culture, which they believed was taken for granted by Greeks of their time, making them among the first agnostics. For example, they argued that cultural practices were a function of convention or *nomos* rather than blood or birth or *phusis*. They argued even further that morality or immorality of any action could not be judged outside of the cultural context within which it occurred. The well-known phrase, "Man is the measure of all things" arises from this belief. They also taught and were known for their ability to make the weaker (or worse) argument the stronger (or better).

The word "sophistry" developed strong negative connotations in ancient Greece that continue today, but in ancient Greece sophists were nevertheless popular and well-paid professionals, widely respected for their abilities but also widely criticized for their excesses.

9.6 Isocrates

Isocrates (436-338 BC), like the sophists, taught public speaking as a means of human improvement, but he worked to distinguish himself from the Sophists, whom he saw as claiming far more than they could deliver. Isocrates believed that practice in speaking publicly about noble themes and important questions would function to improve the character of both speaker and

audience while also offering the best service to a city. In fact, Isocrates was an outspoken champion of rhetoric as a mode of civic engagement. He thus wrote his speeches as "models" for his students to imitate in the same way that poets might imitate Homer or Hesiod, seeking to inspire in them a desire to attain fame through civic leadership. His was the first permanent school in Athens and it is likely that Plato's Academy and Aristotle's Lyceum were founded in part as a response to Isocrates. Though he left no handbooks, his speeches (*"Antidosis"* and *"Against the Sophists"* are most relevant to students of rhetoric) became models of oratory. He had a marked influence on Cicero and Quintilian, and through them, on the entire educational system of the west.

9.7   Plato

Plato (427-347 BC) famously outlined the differences between true and false rhetoric in a number of dialogues; particularly the *Gorgias* and *Phaedrus* wherein Plato disputes the sophistic notion that the art of persuasion (the sophists' art, which he calls "rhetoric"), can exist independent of the art of dialectic. Plato claims that since sophists appeal only to what seems probable, they are not advancing their students and audiences, but simply flattering them with what they want to hear. While Plato's condemnation of rhetoric is clear in the *Gorgias*, in the *Phaedrus* he suggests the possibility of a true art wherein rhetoric is based upon the knowledge produced by dialectic, and relies on a dialectically informed rhetoric to appeal to the main character: Phaedrus, to take up philosophy. Thus Plato's rhetoric is actually dialectic (or philosophy) "turned" toward those who are not yet philosophers and are thus unready to pursue dialectic directly. Plato's animosity against rhetoric, and against the sophists, derives not only from their inflated claims to teach virtue and their reliance on appearances, but from the fact that his teacher, Socrates, was sentenced to death after sophists' efforts.

9.8   Aristotle

Aristotle (384-322 BC) was a student of Plato who famously set forth an extended treatise on rhetoric that still repays careful study today. In the first sentence of The Art of Rhetoric, Aristotle says that "rhetoric is the counterpart [literally, the antistrophe] of dialectic." As the "antistrophe" of a Greek ode responds to and is patterned after the structure of the "strophe" (they form two sections of the whole and are sung by two parts of the chorus), so the art of rhetoric follows and is structurally patterned after the art of dialectic because both are arts of discourse production. Thus, while dialectical methods are necessary to find truth in theoretical matters, rhetorical methods are required in practical matters such as adjudicating somebody's guilt or innocence when charged in a court of law, or adjudicating a prudent course of action to be taken in a deliberative assembly. The core features dialectic include the absence of determined subject matter, its elaboration on earlier empirical practice, the explication of its aims, the type of utility and the definition of the proper function. For Plato and Aristotle, dialectic involves persuasion, so when Aristotle says that rhetoric is the antistrophe of dialectic, he means that rhetoric as he uses the term has a domain or scope of application that is parallel to but different from the domain or scope of application of dialectic. When Aristotle characterizes rhetoric as the antistrophe of dialectic, he no doubt means that rhetoric is used in place of dialectic when we are discussing civic issues in a court of law or in a legislative assembly. The domain of rhetoric is civic affairs and practical decision making in civic affairs, not theoretical considerations of operational definitions of terms and clarification of thought. These, for him, are in the domain of dialectic.

Aristotle's treatise on rhetoric is an attempt to systematically describe civic rhetoric as a human art or skill (techne). It is more of an objective theory than it is an interpretive theory with a rhetorical tradition. Aristotle's "art" of rhetoric emphasizes on persuasion to be the purpose of rhetoric. His definition of rhetoric as "the faculty of observing in any given case the available means of persuasion," essentially a mode of discovery, seems to limit the art to the inventional process, and Aristotle heavily emphasizes the logical aspect of this process. In his world, rhetoric is the art of discovering all available means of persuasion. A speaker supports the probability of a message by logical, ethical, and emotional proofs. Some form of logos, ethos, and pathos is present in every

possible public presentation that exists. But the treatise in fact also discusses not only elements of style and (briefly) delivery, but also emotional appeals (pathos) and characterological appeals (ethos). He thus identifies three steps or "offices" of rhetoric—invention, arrangement, and style— and three different types of rhetorical proof:

- **ethos**: Aristotle's theory of character and how the character and credibility of a speaker can influence an audience to consider him/her to be believable.This could be any position in which the speaker—whether an acknowledged expert on the subject, or an acquaintance of a person who experienced the matter in question—knows about the topic.For instance, when a magazine claims that *An MIT professor predicts that the robotic era is coming in 2050,* the use of big-name "MIT" (a world-renowned American university for the advanced research in math, science, and technology) establishes the "strong" credibility.There are three qualities that contribute to a credible ethos and they include perceived intelligence, virtuous character, and goodwill. Audience is more likely to be persuaded by a credible source because they are more reliable.

- **pathos**: the use of emotional appeals to alter the audience's judgment.This can be done through metaphor, amplification, storytelling, or presenting the topic in a way that evokes strong emotions in the audience. Aristotle used pathos as a corrective measure to help the speaker create appeals to emotion to motivate decision making. George Kennedy claims that pathos was an early discussion of human psychology. Strong emotions are likely to persuade when there is a connection with the audience.

- **logos**: the use of reasoning, either inductive or deductive, to construct an argument. Logos appeals include appeals to statistics, math, logic, and *objectivity.* For instance, when advertisements claim that their product is *37% more effective than the competition,* they are making a logical appeal. Inductive reasoning uses examples (historical, mythical, or hypothetical) to draw conclusions. Deductive reasoning, or "enthymematic" reasoning, uses generally accepted propositions to derive specific conclusions. The term *logic* evolved from *logos.* Aristotle emphasized enthymematic reasoning as central to the process of rhetorical invention, though later rhetorical theorists placed much less emphasis on it. An "enthymeme" would follow today's form of a syllogism; however it would exclude either the major or minor premise. An enthymeme is persuasive because the audience is providing the missing premise. Because the audience is able to provide the missing premise, they are more likely to be persuaded by the message.

Aristotle also identifies three different types or genres of civic rhetoric: *forensic* (also known as judicial, was concerned with determining *truth* or *falsity* of events that took place in the *past,* issues of guilt. An example of forensic rhetoric would be in a courtroom), *deliberative* (also known as political, was concerned with determining whether or not particular actions *should* or should not be taken in the *future.* Making laws would be an example of deliberative rhetoric), and *epideictic* (also known as ceremonial, was concerned with praise and blame, values, right and wrong, demonstrating beauty and skill in the *present.* Examples of epideictic rhetoric would include a eulogy or a wedding toast).

The Five Canons of Rhetoric serve as a guide to creating persuasive messages and arguments:

- Invention - the process of developing arguments

- Style - determining how to present the arguments

- Arrangement - organizing the arguments for extreme effect

- Delivery - the gestures, pronunciation, tone and pace used when presenting the persuasive arguments

- Memory - the process of learning and memorizing the speech and persuasive messages (This was the last canon of rhetoric that was added much later to the original four canons.)

In the rhetoric field, there is an intellectual debate about Aristotle's definition of rhetoric. Some believe that Aristotle defines rhetoric in *On Rhetoric* as the art of persuasion, while others think he defines it as the art of judgment. Rhetoric as the art of judgment would mean the rhetor discerns the available means of persuasion with a choice. Aristotle also says rhetoric is concerned with judgment because the audience judges the rhetor's ethos.

It has been questioned whether or not it is ethical to alter a message to make it appear to be more persuasive. Aristotle stands between the two extremes. For example, there is lying and being brutally honest, but Aristotle would be more in the middle by using truthful statements. This is called the Golden Mean. The golden mean is a level of moderation that is quite middle ground. Golden mean seems to be the most effective way to persuade others. It is known that Aristotle spoke of ethics in terms of character as opposed to conduct. Rhetoric is about creating convincing arguments. Aristotle has argued that rhetoric depends on the nature of the argument and that audience's opinion of the speaker. As a result, to determine whether or not the persuasive message is ethical, the speaker must understand how the audience characterizes the speaker's good character.

Another critique (or weakness) that questions the aspects of Aristotle's rhetoric theory is that he does not focus much on the emotional (pathos) proof, leaving his work a jumbled, unorganized mess.

9.9   Cicero

Cicero (106-43 BC) was chief among Roman rhetoricians and remains the best known ancient orator and the only orator who both spoke in public and produced treatises on the subject. His most significant contribution to subsequent rhetoric, and education in general, was his argument that orators learn not only about the specifics of their case (the *hypothesis*) but also about the general questions from which they derived (the *theses*). Thus, in giving a speech in defense of a poet whose Roman citizenship had been questioned, the orator should examine not only the specifics of that poet's civic status, he should also examine the role and value of poetry and of literature more generally in Roman culture and political life. The orator, said Cicero, needed to be knowledgeable about all areas of human life and culture, including law, politics, history, literature, ethics, warfare, medicine, even arithmetic and geometry. Cicero gave rise to the idea that the "ideal orator" be well-versed in all branches of learning: an idea that was rendered as "liberal humanism," and that lives on today in liberal arts or general education requirements in colleges and universities around the world.

9.10   Quintilian

Quintilian (35-100 AD) began his career as a pleader in the courts of law; his reputation grew so great that Vespasian created a chair of rhetoric for him in Rome. The culmination of his life's work was the *Institutio oratoria* (*Institutes of Oratory,* or alternatively, *The Orator's Education*), a lengthy treatise on the training of the orator, in which he discusses the training of the "perfect" orator from birth to old age and, in the process, reviews the doctrines and opinions of many influential rhetoricians who preceded him.

In the Institutes, Quintilian organizes rhetorical study through the stages of education that an aspiring orator would undergo, beginning with the selection of a nurse. Aspects of elementary education (training in reading and writing, grammar, and literary criticism) are followed by preliminary rhetorical exercises in composition that include maxims and fables, narratives and comparisons, and finally full legal or political speeches. The delivery of speeches within the context

of education or for entertainment purposes became widespread and popular under the term "declamation." Rhetorical training proper was categorized under five canons that would persist for centuries in academic circles:

- *Inventio* (invention) is the process that leads to the development and refinement of an argument.

- Once arguments are developed, *dispositio* (disposition, or arrangement) is used to determine how it should be organized for greatest effect, usually beginning with the *exordium*.

- Once the speech content is known and the structure is determined, the next steps involve *elocutio* (style) and *pronuntiatio* (presentation).

- *Memoria* (memory) comes to play as the speaker recalls each of these elements during the speech.

- *Actio* (delivery) is the final step as the speech is presented in a gracious and pleasing way to the audience - the Grand Style.

This work emerged as one of the most influential works on rhetoric during the Renaissance.

Quintilian's work describes not just the art of rhetoric, but the formation of the perfect orator as a politically active, virtuous, publicly minded citizen. His emphasis was on the ethical application of rhetorical training, in part a reaction against the growing tendency in Roman schools toward standardization of themes and techniques. At the same time that rhetoric was becoming divorced from political decision making, rhetoric rose as a culturally vibrant and important mode of entertainment and cultural criticism in a movement known as the "second sophistic," a development that gave rise to the charge (made by Quintilian and others) that teachers were emphasizing style over substance in rhetoric.

9.11   Seventeenth Century and After

Francis Bacon (1561–1626), although not a rhetorician, contributed to the field in his writings. One of the concerns of the age was to find a suitable style for the discussion of scientific topics, which needed above all a clear exposition of facts and arguments, rather than the ornate style favored at the time. Bacon in his *The Advancement of Learning* criticized those who are preoccupied with style rather than "the weight of matter, worth of subject, soundness of argument, life of invention, or depth of judgment." On matters of style, he proposed that the style conform to the subject matter and to the audience, that simple words be employed whenever possible, and that the style should be agreeable.

Thomas Hobbes (1588–1679) like Bacon, also promoted a simpler and more natural style that used figures of speech sparingly. John Dryden is often credited with creating and exemplifying a new and modern English style. His central tenet was that the style should be proper "to the occasion, the subject, and the persons." As such, he advocated the use of English words whenever possible instead of foreign ones, as well as vernacular, rather than Latinate, syntax. His own prose (and his poetry) became exemplars of this new style.

At the turn of the 20th century, there was a revival of rhetorical study manifested in the establishment of departments of rhetoric and speech at academic institutions, as well as the formation of national and international professional organizations. Theorists generally agree that a significant reason for the revival of the study of rhetoric was the renewed importance of language and persuasion in the increasingly mediated environment of the 20th century and through the 21st century, with the media focus on the wide variations and analyses of political rhetoric and its consequences. The rise of advertising and of mass media such as photography, telegraphy, radio,

and film brought rhetoric more prominently into people's lives. More recently the term rhetoric has been applied to media forms other than verbal language, e.g. Visual rhetoric.

9.12   Methods of analysis

Generally speaking, rhetorical analysis makes use of rhetorical concepts (ethos, logos, kairos, mediation, etc.) to describe the social or epistemological functions of the object of study. When the object of study happens to be some type of discourse (a speech, a poem, a joke, a newspaper article), the aim of rhetorical analysis is not simply to describe the claims and arguments advanced within the discourse, but (more important) to identify the specific semiotic strategies employed by the speaker to accomplish specific persuasive goals. Therefore, after a rhetorical analyst discovers a use of language that is particularly important in achieving persuasion, she typically moves onto the question of "How does it work?" That is, what effects does this particular use of rhetoric have on an audience, and how does that effect provide more clues as to the speaker's (or writer's) objectives?

There are some scholars who do partial rhetorical analysis and defer judgments about rhetorical success. In other words, some analysts attempt to avoid the question of "Was this use of rhetoric successful [in accomplishing the aims of the speaker]?" To others, however, that is the preeminent point: is the rhetoric strategically effective and what did the rhetoric accomplish? This question allows a shift in focus from the speaker's objectives to the effects and functions of the rhetoric itself.

9.13   Prosody

In linguistics, **prosody** (from Greek meaning, "song sung to instrumental music ") is the rhythm, stress, and intonation of speech. Prosody may reflect various features of the speaker or the utterance: the emotional state of the speaker; the form of the utterance (statement, question, or command); the presence of irony or sarcasm; emphasis, contrast, and focus; or other elements of language that may not be encoded by grammar or choice of vocabulary.

In phonetics, it is the use of pitch, loudness, tempo, and rhythm in speech to convey information about the structure and meaning of an utterance. Adjective: *prosodic*.

In literary studies, it is the theory and principles of versification, especially as they refer to rhythm, accent, and stanza.

9.14   Prosodic style

The analysis of prosodic style begins with recognizing the metrical form the poet uses. Is he writing syllable-stress, strong-stress, syllabic, or quantitative metre? Or is he using a non metrical prosody? Again, some theorists would not allow that poetry can be written without metre; the examples of Whitman and many 20th-century innovators, however, have convinced most critics that a non metrical prosody is not a contradiction in terms but an obvious feature of modern poetry. Metre has not disappeared as an important element of prosody; indeed, some of the greatest poets of the 20th century—William Butler Yeats, T.S. Eliot, Ezra Pound, Wallace Stevens—revealed themselves as masters of the traditional metres. They also experimented with newer prosodies based on prose cadences, on expansions of the blank-verse line, and revivals of old forms—such as strong-stress and ballad metres. Also noteworthy are the "visual" prosodies fostered by the poets of the Imagist movement and by such experimenters as E.E. Cummings. Cummings revived the practice of certain 17th-century poets (notably George Herbert) of "shaping" the poem by typographic arrangements.

The prosodic practice of poets has varied enormously with the historical period, the poetic genre, and the poet's individual style. In English poetry, for example, during the Old English period (to 1100), the strong-stress metres carried both lyric and narrative verse. In the Middle English period (from *c.* 1100 to *c.* 1500), stanzaic forms developed for both lyric and narrative verse.

The influence of French syllable counting pushed the older stress lines into newer rhythms; Chaucer developed for *The Canterbury Tales* a line of 10 syllables with alternating accent and regular end rhyme—an ancestor of the heroic couplet. The period of the English Renaissance (from *c.* 1500 to 1660) marks the fixing of syllable-stress metre as normative for English poetry. Iambic metre carried three major prosodic forms: the sonnet, the rhyming couplet, and blank verse. The sonnet was the most important of the fixed stanzaic forms. The iambic pentameter rhyming couplet (later known as the heroic couplet) was used by Christopher Marlowe for his narrative poem *Hero and Leander* (1598); by John Donne in the early 17th century for his satires, his elegies, and his longer meditative poems. Blank verse (unrhymed iambic pentameter), first introduced into English in a translation by Henry Howard, earl of Surrey, published in 1557, became the metrical norm for Elizabethan drama. The period of the Renaissance also saw the refinement of a host of lyric and song forms; the rapid development of English music during the second half of the 16th century had a salutary effect on the expressive capabilities of poetic rhythms.

A poet's prosodic style may show all of the earmarks of revolt against prevailing metrical practice. Whitman's celebrated "free verse" marks a dramatic break with the syllable-stress tradition; he normally does not count syllables, stresses, or feet in his long sweeping lines. Much of his prosody is rhetorical; that is, Whitman urges his language into rhythm by such means as anaphora (i.e., repetition at the beginning of successive verses) and the repetition of syntactical units. He derives many of his techniques from the example of biblical verses, with their line of various types of parallelism. But he often moves toward traditional rhythms; lines fall into conventional parameters:

> *O past! O happy life! O songs of joy!*
>
> —*"Out of the Cradle Endlessly Rocking" (1859)*

Or they fall more often into disyllabic hexameters:

> *Borne through the smoke of the battles and pierc'd with missiles I saw them….*
>
> —*"When Lilacs Last in the Dooryard Bloom'd" (1865–66)*

Despite the frequent appearance of regular metrical sequences, Whitman's lines cannot be scanned by the usual graphic method of marking syllables and feet; his prosody, however, is fully available to analysis. The shape on the page of the lines below (they comprise a single strophe or verse unit) should be noted, specifically the gradual elongation and sudden diminution of line length. Equally noteworthy are the repetition of the key word *carols*, the alliteration of the *s* sounds, and the use of words in falling (trochaic) rhythm, *lagging*, *yellow*, *waning*:

> *Shake out carols!*
>
> *Solitary here, the night's carols!*
>
> *Carols of lonesome love! death's carols!*
>
> *Carols under that lagging, yellow, waning moon!*
>
> *O under that moon where she droops almost down into the sea!*
>
> *O reckless despairing carols.*
>
> —*"Out of the Cradle"*

No regular metre moves these lines; but a clearly articulated rhythm—produced by shape, thematic repetitions, sound effects, and patterns of stress and pause—defines prosody.

Whitman's prosody marks a clear break with previous metrical practices. Often a new prosody modifies an existing metrical form or revives an obsolete one. In "Gerontion" (1920), T.S. Eliot

adjusted the blank-verse line to the emotionally charged, prophetic utterance of his persona, a spiritually arid old man:

> *After such knowledge, what forgiveness? Think now History has many cunning passages, contrived corridors And issues, deceives with whispering ambitions, Guides us by vanities. Think now… —(From T.S. Eliot, Collected Poems 1909–1962, Harcourt Brace Jovanovich, Inc.)*

The first three lines expand the pentameter line beyond its normal complement of stressed and unstressed syllables; the fourth line contracts, intensifying the arc of feeling. Both Pound and Eliot used stress prosodies. Pound counted out four strong beats and used alliteration in his brilliant adaptation of the old English poem "The Seafarer" (1912):

> *Chill its chains are; chafing sighs Hew my heart round and hunger begot Mere-weary mood. Lest man known not That he on dry land loveliest liveth…*

> *—(From Ezra Pound, Personae, Copyright 1926 by Ezra Pound. Reprinted by permission of New Directions Publishing Corporation.)*

The prosodic styles of Whitman, Pound, and Eliot—though clearly linked to various historical antecedents—are innovative expressions of their individual talents. In a sense, the prosody of every poet of genius is unique; rhythm is perhaps the most personal element of the poet's expressive equipment. Alfred Lord Tennyson and Robert Browning, English poets who shared the intellectual and spiritual concerns of the Victorian age, are miles apart in their prosodies. Both used blank verse for their dramatic lyrics, poems that purport to render the accents of real men speaking. The blank verse of Tennyson's "Ulysses" (1842) offers smoothly modulated vowel music, carefully spaced spondaic substitutions, and unambiguous pentameter regularity:

> *The long day wanes; the slow moon climbs; the deep Moans round with many voices. Come, my friends,'Tis not too late to seek a newer world.*

Browning's blank verse aims at colloquial vigour; its "irregularity" is a function not of any gross metrical violation—it always obeys the letter of the metrical law—but of the adjustment of abstract metrical pattern to the rhythms of dramatic speech. If Tennyson's ultimate model is Milton's Baroque prosody with its oratorical rhythms, Browning's model was the quick and nervous blank verse of the later Elizabethan dramatists.

It is in dramatic verse, perhaps, that prosody shows its greatest vitality and clarity. Dramatic verse must make a direct impression not on an individual reader able to reconsider and meditate on what he has read but on an audience that must immediately respond to a declaiming actor or a singing chorus. Certain of the Greek metres developed a particular ethos; characters of low social standing never were assigned metres of the lyric variety. Similar distinctions obtained in Elizabethan drama. Shakespeare's kings and noblemen speak blank verse; comic characters, servants, and country bumpkins discourse in prose; clowns, romantic heroines, and supernatural creatures sing songs. In the early tragedy *Romeo and Juliet*, the chorus speaks in "excellent conceited" sonnets: in what was one of the most popular and easily recognized lyric forms of the period.

The metrical forms used by ancient and Renaissance dramatists were determined by principles of decorum. The use or non-use of a metrical form (or the use of prose) was a matter of propriety; it was important that the metre be suitable to the social status and ethos of the individual character as well as be suitable to the emotional intensity of the particular situation. Decorum, in turn, was a function of the dominant Classical and Neoclassical theories of imitation.

9.15   Let Us Sum Up

Thus we see that Rhetoric is how you use language to persuade someone or argue for something. Classical Rhetoric is composed of Ethos (the legitimacy of what you're saying), Pathos (the emotional appeal of what you're saying and Logos (the logic of what you're saying). These

three things are the foundation of a good argument, according to the ancient Greeks. However, 'Shetoric' today has been reduced to a pejorative term among media types. (i.e. His speech was all shetoric and no substance). Prosody is the rhythm language has. Prosody incorporates not only rhythm, but intonation, meter, flow stress that make language beautiful simply and artificially.

9.16 Review Questions

1. Comment on the definition of Rhetotic as given by Asistotle.
2. Write a paragraph on Rhetotic as a Civic Art.
3. 'Prosody helps resolve sentence ambiguity'. Discuss.
4. Prosody may reflect various features of the speaker or the utterance. Discuss.

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Unit - 10

Phrasal Verb

Structure

10.0 Objectives

10.1 Introduction

10.2 Phrasal Verb Constructions

10.3 Origin of phrasal verbs

10.4 Phrasal nouns

10.5 Phrasal Verbs List

10.6 Let Us Sum Up

10.7 Review Questions

10.8 Bibliography

10.0 Objectives

This unit give you an idea of the usage of Phrasal Verbs in English.

10.1 Introduction

The term **phrasal verb** is commonly applied to two or three distinct but related constructions in English: a verb and a particle and/or a preposition co-occur forming a single semantic unit. This semantic unit cannot be understood based upon the meanings of the individual parts in isolation, but rather it must be taken as a whole. In other words, the meaning is non-compositional and thus unpredictable. Phrasal verbs that include a preposition are known as **prepositional verbs** and phrasal verbs that include a particle are also known as **particle verbs**. Additional alternative terms for *phrasal verb* are *compound verb*, *verb-adverb combination*, *verb-particle construction*, *two-part word/verb*, and *three-part word/verb* (depending on the number of particles), and *multi-word verb*.

10.2 Phrasal Verb Constructions

One can discern at least three main types of phrasal verb constructions depending upon whether the verb combines with a preposition, a particle, or both. The words constituting the phrasal verb constructions in the following examples are in bold:

Verb + preposition (prepositional phrasal verbs)

    a.   Who is **looking after** the kids? – *after* is a preposition that introduces the prepositional phrase *after the kids*.

    b.   They **pick on** Bunty. – *on* is a preposition that introduces the prepositional phrase *on Bunty*.

    c.   I **ran into** an old friend. – *into* is a preposition that introduces the prepositional phrase *into an old friend*.

    d.   She **takes after** her mother. – *after* is a preposition that introduces the prepositional phrase *after her mother*.

    e.   Prof. Sahu **passes for** a linguist. – *for* is a preposition that introduces the prepositional phrase *for a linguist*.

f.   You should **stand by** your friend. – by is a preposition that introduces the prepositional phrase *by your friend*.

Verb + particle (particle phrasal verbs)

a. They **brought** that **up** twice. – *up* is a particle, not a preposition.

a.   You should **think** it **over**. – *over* is a particle, not a preposition.
b.   Why does he always **dress down**? – *down* is a particle, not a preposition.
c.   You should not **give in** so quickly. – *in* is a particle, not a preposition.
d.   Where do they want to **hang out**? – *out* is a particle, not a preposition.
e.   She **handed** it **in**. – *in* is a particle, not a preposition.

Verb + particle + preposition (particle-prepositional phrasal verbs)

a.   Who can **put up with** that? – *up* is a particle and *with* is a preposition.
b.   She is **looking forward to** a rest. – *forward* is a particle and *to* is a preposition.
c.   The other tanks were **bearing down on** my panther. – *down* is a particle and *on* is a preposition.
d.   They were really **teeing off on** me. – *off* is a particle and *on* is a preposition.
e.   We **loaded up on** Mountain Dew and chips. – *up* is a particle and *on* is a preposition
f.   Simran has been **sitting in for** me. – *in* is a particle and *for* is a preposition.

The difference between these types of phrasal verbs lies with the status of the element(s) that appear in addition to the verb. When the element is a preposition, it is the head of a full prepositional phrase and the phrasal verb is a thus a *prepositional phrasal verb*. When the element is a particle, it cannot (or no longer) be construed as a preposition, but rather it is a particle by virtue of the fact that it does not take a complement. Finally, many phrasal verbs are combined with both a preposition and a particle.

The aspect of these types of phrasal verbs that unifies them under the single banner *phrasal verb* is the fact that their meaning cannot be understood based upon the meaning of their parts taken in isolation. When one picks on someone, one is not selecting that person for something, but rather one is harassing them. When one hangs out, one is in no way actually hanging from anything. The meaning of the two or more words together is often drastically different from what one might guess it to be based upon the meanings of the individual parts in isolation.

As a class, particle phrasal verbs belong to the same category as the so-called separable verbs of other Germanic languages. They are commonly found in everyday, informal speech as opposed to more formal English and Latinate verbs, such as *to get together* rather than *to congregate*, *to put off* rather than *to postpone* (or *to deter*), or *to do up* rather than *to fasten*.

10.2.1 A diagnostic

When a particle phrasal verb is transitive, it can look just like a prepositional phrasal verb. This similarity is another source of confusion, since it obscures the difference between prepositional and particle phrasal verbs. A simple diagnostic distinguishes between the two, however. When the object of a particle verb is a definite pronoun, it can and usually does precede the particle. In contrast, the object of a preposition can never precede the preposition:

a.   You can **bank on** Simran. – *on* is a preposition.
b.   *You can **bank** her **on**. – The object of the preposition cannot precede the preposition.
a.   You can **take on** Simran. – *on* is a particle.
b.   You can **take** her **on**. – The object of the particle verb can precede the particle.
a.   He is getting over the situation. – over is a preposition.
b.   *He is getting it over. – The object of a preposition cannot precede the preposition.

a.   He is **thinking over** the situation. – *over* is a particle.
b.   He is **thinking** it **over**. – The object of the particle verb can precede the particle.

The object of a preposition must follow the preposition, whereas the object of the particle verb can precede the particle especially if it is a definite pronoun, since definite pronouns are very light.

10.2.2 Catenae

The aspect of phrasal verb constructions that makes them difficult to learn for non-native speakers of English is that their meaning is non-compositional. That is, one cannot know what a given phrasal verb construction means based upon what the verb alone and/or the preposition and/or particle alone mean, as emphasized above. This trait of phrasal verbs is also what makes them interesting for linguists, since they appear to defy the principle of compositionality. An analysis of phrasal verbs in terms of catenae (=chains), however, is not challenged by the apparent lack of meaning compositionality. The verb and particle/preposition form a catena, and as such, they qualify as a concrete unit of syntax.

10.2.3 Shifting

A confusing aspect of phrasal verbs concerns the distinction between prepositional phrasal verbs and particle phrasal verbs that are transitive, as discussed and illustrated above. Particle phrasal verbs that are transitive allow some variability in word order depending on the relative weight of the constituents involved. Shifting often occurs when the object is very light, e.g.

a.   Firoz chatted up **the girl with red hair**. – Canonical word order
b.   Firoz chatted **her** up. – Shifting occurs because the definite pronoun *her* is very light.
c.   Firoz chatted **the girl** up. - *The girl* is also very light.
d.   Firoz chatted **the redhead** up. - A three-syllable object can appear in either position for many speakers.
e.   Firoz chatted **the girl with red hair** up. – Shifting is unlikely unless it is sufficiently motivated by the weight of the constituents involved.
a.   They dropped off **the kids from the war zone**. – Canonical word order
b.   They dropped **them** off. – Shifting occurs because the definite pronoun *them* is very light.
c.   They dropped **the kids from the war zone** off. – Shifting is unlikely unless it is sufficiently motivated by the weight of the constituents involved.
a.   Mamta made up **a really entertaining story**. – Canonical word order
b.   Mamta made **it** up. – Shifting occurs because the definite pronoun *it* is very light.
c.   Mamta made **a really entertaining story** up. – Shifting is unlikely unless it is sufficiently motivated by the weight of the constituents involved.

Shifting occurs between two (or more) sister constituents that appear on the same side of their head. The lighter constituent shifts leftward and the heavier constituent shifts rightward, and this happens in order to accommodate the relative weight of the two.

10.3   Origin of phrasal verbs

Prepositions and adverbs can have a literal meaning which is spatial or "orientational", and then, as happens with all words, metaphorical meanings develop that are systematic extensions from the original core meaning. Many verbs in English can interact with an adverb or a preposition, and the verb + preposition/adverb complex is readily understood when used in its literal sense.

He walked across the square.

She opened the shutters and looked **outside**.

When he heard the crash, he looked **up**.

The function of the prepositional phrase/particle in such clauses is to show the relationship between the action (*walked*, *opened*, *looked*) and the relative positioning, action or state of the subject. Even when such prepositions appear alone and are hence adverbs/particles, they have a retrievable prepositional object. Thus, *He walked across* clearly shows that the "walking" is "across" a given area. In the case of *He walked across the square*, *across the square* is a prepositional phrase (with *across* as its head word). In both cases, the single-word/multi-word expression (*across* and *across the square*) is independent of the verb. The action of the subject (*walking*) is being portrayed as having happened in/at/on/over a certain location (*across the square*). Similarly in *She opened the shutters and looked outside* and *When he heard the crash, he looked up*, *outside* is logically *outside (of) the house*, and *up* is similarly an adjunct (= *upwards*, *in an upwards direction*, *he is looking in a direction that is higher than where his eyes were previously directed*).

10.4   Phrasal Nouns

An extension of the concept of *phrasal verb* is that of *phrasal noun*, where a verb+particle complex is nominalized. The particle may come before or after the verb.

standby: We are keeping the old equipment on **standby**, in case of emergency.

back-up: Neil can provide technical **backup** if you need it.

onset: The match was halted by the **onset** of rain.

input: Try to come to the meeting – we'd value your **input**.

If the particle is in first place, then the phrasal noun is never written with a hyphen, if the particle comes second, then there is sometimes a hyphen between the two parts of the phrasal noun.

The two categories have different values. Particle-verb compounds in English are of ancient development, and are common to all Germanic languages, as well as to Indo-European languages in general. Those such as *onset* tend to retain older uses of the particles; in Old English **on/an** had a wider domain, which included areas which are now covered by *at* and *in* in English. Some such compound nouns have a corresponding phrasal verb but some do not, partly because of historical developments. The modern English verb+particle complex *set on* exists, but it means "start to attack" (*set* itself means *start a process*). In modern English there is no exact verbal phrase equivalent to the older *set on*, but rather various combinations which give different nuances to the idea of starting a process, such as *winter has set in*, *set off on a journey*, *set up the stand*, *set out on a day trip*, etc. Verb-particle compounds are a more modern development in English, and focus more on the action expressed by the compound; that is to say, they are more overtly "verbal".

10.5   Phrasal Verbs List

This is a list of about 200 common phrasal verbs, with meanings and examples. Use the list below as a reference guide when you find an expression that you don't recognize. The examples will help you understand the meanings. If you think of each phrasal verb as a separate verb with a specific meaning, you will be able to remember it more easily. Like many other verbs, phrasal verbs often have more than one meaning. As well as learning their meanings, you need to learn how to use phrasal verbs properly. Some phrasal verbs require a direct object (someone/something), while others do not. Some phrasal verbs can be separated by the object, while others cannot. Most phrasal verbs consist of two words, but a few consist of three words, which always stay together.

1	ask someone out	invite on a date	Bonney asked Jonhy out to dinner and a movie.
2	ask around	ask many people the same question	I asked around but nobody has seen my wallet.

3	add up to	something equal	Your purchases add up to Rs.205.32.
4	back something up	reverse	You'll have to back up your car so that I can get out.
5	back someone up	support	My wife backed me up over my decision to quit my job
6	blow up	Explode	The racing car blew up after it crashed into the fence
7	blow something up	add air	We have to blow 50 balloons up for the party.
8	break down	stop functioning (vehicle, machine)	Our car broke down at the side of the highway in the snowstorm.
9	break down	get upset	The woman broke down when the police told her that her son had died.
10	break something down	divide into smaller parts	Our teacher broke the final project down into three separate parts.
11	break in	force entry to a building	Somebody broke in last night and stole our stereo.
12	break into something	enter forcibly	The firemen had to break into the room to rescue the children.
13	break in	interrupt	The TV station broke in to report the news of the president's death
14	break up	end a relationship	My boyfriend and I broke up before I moved to America.
15	break up	start laughing (informal)	The kids just broke up as soon as the clown started talking.
16	break out	escape	The prisoners broke out of jail when the guards weren't looking.
17	break out in	something develop a skin condition	I broke out in a rash after our camping trip.
18	bring someone down	make unhappy	This sad music is bringing me down.
19	bring someone up	raise a child	My grandparents brought me up after my parents died.
20	bring something up	start talking about a subject	My mother walks out of the room when my father brings up sports.
21	bring something up	vomit	He drank so much that he brought his dinner up in the toilet
22	call around	phone many different places/people	We called around but we weren't able to find the car part we needed.
23	Call someone back	return a phone call	I called the company back but the offices were closed for the weekend.
24	Call something off	cancel	Jason called the wedding off because he wasn't in love with his fiancé
25	call on someone	ask for an answer or opinion	The professor called on me for question 1.
26	call on someone	visit someone	We called on you last night but ou weren't home.
27	Call someone up	phone	Give me your phone number and I will call you up when we are in town.

28	calm down	relax after being angry	You are still mad. You need to calm down before you drive the car.
29	not care for someone/something	not like (formal)	I don't care for his behaviour.
30	catch up	get to the same point as someone else	You'll have to run faster than that if you want to catch up with Marty.
31	check in	arrive and register at a hotel or airport	We will get the hotel keys when we check in.
32	check out	leave a hotel	You have to check out of the hotel before 11:00 AM.
33	Check someone/something out	look at carefully, investigate	The company checks out all new employees.
34	check out someone/something	look at (informal)	Check out the crazy hair on that guy!
35	cheer up	become happier	She cheered up when she heard the good news.
36	cheer someone up	make happier	I brought you some flowers to cheer you up.
37	chip in	help	If everyone chips in we can get the kitchen painted by noon.
38	clean something up	tidy, clean	Please clean up your bedroom before you go outside.
39	come across something	find unexpectedly	I came across these old photos when I was tidying the closet.
40	come apart	separate	The top and bottom come apart if you pull hard enough.
41	come down with something	become sick	My nephew came down with chicken pox this weekend.
42	come forward	volunteer for a task or to give evidence	The woman came forward with her husband's finger prints.
43	come from somewhere	originate in Asia.	The art of origami comes from
44	count on someone/something	rely on	I am counting on you to make dinner while I am out.
45	Cross something out	draw a line through	Please cross out your old address and write your new one.
46	cut back on something	consume less	My doctor wants me to cut back on sweets and fatty foods
47	Cut something down	make something fall to the ground	We had to cut the old tree in our yard down after the storm.
48	cut in	interrupt	Your father cut in while I was dancing with your uncle.
49	cut in	pull in too closely in front of another vehicle	The bus driver got angry when that car cut in.
50	cut in	start operating (of an engine or electrical device)	The air conditioner cuts in when the temperature gets to 22°C.

51	Cut something off	remove with something sharp	The doctors cut off his leg because it was severely injured.
52	Cut something off	stop providing	The phone company cut off our phone because we didn't pay the bill.
53	Cut someone off	take out of a will	My grandparents cut my father off when he remarried
54	Cut something out	remove part of something (usually with scissors and paper)	I cut this ad out of the newspaper.
55	do someone/something over	beat up, ransack (Br.E., informal)	He's lucky to be alive. His shop was done over by a street gang.
56	do something	over do again (N.Amer.)	My teacher wants me to do my essay over because she doesn't like my topic.
57	do away with something	discard	It's time to do away with all of these old tax records.
58	do something up	fasten, close	Do your coat up before you go outside. It's snowing!
59	dress up	wear nice clothing	It's a fancy restaurant so we have to dress up.
60	drop back	move back in a position/group	Andrea dropped back to third place when she fell off her bike.
61	drop in/by/over	come without an appointment	I might drop in/by/over for tea some time this week.
62	drop someone/something off	take someone/something somewhere and leave them/it there	I have to drop my sister off at work before I come over.
63	drop out	quit a class, school etc	I dropped out of Science because it was too difficult.
64	eat out	eat at a restaurant	I don't feel like cooking tonight. Let's eat out.
65	end up	eventually reach/do/decide	We ended up renting a movie instead of going to the theatre.
66	fall apart	break into pieces	My new dress fell apart in the washing machine.
67	fall down	fall to the ground	The picture that you hung up last night fell down this morning
68	fall out	separate from an interior	The money must have fallen out of my pocket.
69	fall out (of hair, teeth)	become loose and unattached	His hair started to fall out when he was only 35
70	figure something out	understand, find the answer	I need to figure out how to fit the piano and the bookshelf in this room.
71	Fill something in	to write information in blanks (Br.E.)	Please fill in the form with your name, address, and phone number.
72	fill something out	to write information in blanks (N.Amer.)	The form must be filled out in capital letters
73	Fill something up fill	to the top	I always fill the water jug up when it is empty

74	find out	Discover	We don't know where he lives. How can we find out?
75	find something out .	Discover	We tried to keep the time of the party a secret, but Sadhna found it out
76	Get something across/over	communicate, make understandable	I tried to get my point across/over to the judge but she wouldn't listen.
77	get along/on	like each other	I was surprised how well my new girlfriend and my sister got along/on.
78	get around	have mobility	My grandfather can get around fine in his new wheelchair.
79	get away	go on a vacation	We worked so hard this year that we had to get away for a week.
80	get away with something	do without being noticed or punished	Jassi always gets away with cheating in his maths tests.
81	get back	return	We got back from our vacation last week.
82	Get something back	receive something you had before	Lila finally got her Science notes back from my room-mate.
83	get back at someone	retaliate, take revenge	My sister got back at me for stealing her shoes. She stole my favourite hat.
84	get back into something	become interested in something again	I finally got back into my novel and finished it.
85	get on something	step onto a vehicle	We're going to freeze out here if you don't let us get on the bus.
86	get over something	recover from an illness, loss, difficulty	I just got over the flu and now my sister has it
87	get over something	overcome a problem	The company will have to close if it can't get over the new regulations.
88	get round to something writing the thank you cards	finally find time to do (N.Amer.: get around to something)	I don't know when I am going to get round to
89	get together	meet (usually for social reasons)	Let's get together for a BBQ this weekend.
90	get up	get out of bed	I got up early today to study for my exam.
91	get up	stand	You should get up and give the elderly man your seat.
92	give someone away	reveal hidden	information about someone His wife gave him away to the police.
93	give someone away	take the bride to the altar	My father gave me away at my wedding.
94	give something away	ruin a secret	My little sister gave the surprise party away by accident.
95	give something away	give something to someone for free	The library was giving away old books on Friday.
96	give something back	return a borrowed item	I have to give these skates back to Firoz before his hockey game.
97	give in	reluctantly stop fighting or arguing	My boyfriend didn't want to go to the ballet, but he finally gave in.
98	give something out	give to many people (usually at no cost)	They were giving out free perfume samples at the department store.

99	give something up	quit a habit	I am giving up smoking as of January 1st.
100	give up	stop trying	My maths homework was too difficult so I gave up.
101	go after someone	follow someone	My brother tried to go after the thief in his car.
102	go after something	try to achieve something	I went after my dream and now I am a published writer.
103	go against someone	compete, oppose	We are going against the best soccer team in the city tonight.
104	go ahead	start, proceed	Please go ahead and eat before the food gets cold.
105	go back	return to a place	I have to go back home and get my lunch.
106	go out	leave home to go on a social event	We're going out for dinner tonight.
107	go out with someone	Date	Jassi has been going out with Luky since they met last winter
108	go over something	Review	Please go over your answers before you submit your test.
109	go over	visit someone nearby	I haven't seen Tina for a long time. I think I'll go over for an hour or two
110	go without something	suffer lack or deprivation	When I was young, we went without winter boots
111	grow apart	stop being friends over time	My best friend and I grew apart after she changed schools
112	grow back	Regrow	My roses grew back this summer
113	grow up	become an adult	When Jagga grows up he wants to be a fireman.
114	grow out of something	get too big for	Elina needs a new pair of shoes because she has grown out of her old ones.
115	grow into something	grow big enough to fit	This bike is too big for him now, but he should grow into it by next year.
116	hand something down	give something used to someone else	I handed my old comic books down to my little cousin.
117	hand something in	submit	I have to hand in my essay by Friday.
118	hand something out	to distribute to a group of people	We will hand out the invitations at the door.
119	hand something over	give (usually unwillingly)	The police asked the man to hand over his wallet and his weapons.
120	hang in	stay positive (N.Amer., informal)	Hang in there. I'm sure you'll find a job very soon.
121	hang on	wait a short time (informal)	Hang on while I grab my coat and shoes!
122	hang out	spend time relaxing (informal)	Instead of going to the party we are just going to hang out at my place.
123	hang up	end a phone call	He didn't say goodbye before he hung up.

124	hold someone/something back	prevent from doing/going	I had to hold my dog back because there was a cat in the park
125	hold something back	hide an emotion	Jamie held back his tears at his grandfather's funeral.
126	hold on	wait a short time	Please hold on while I transfer you to the Sales Department
127	hold onto someone/something	hold firmly using your hands or arms	Hold onto your hat because it's very windy outside.
128	Hold someone/something up	rob	A man in a black mask held the bank up this morning.
129	keep on doing something	continue doing	Keep on stirring until the liquid comes to a boil.
130	keep something	from someone not tell	We kept our relationship from our parents for two years.
131	keep someone/something out	stop from entering	Try to keep the wet dog out of the living room
132	keep something up	continue at the same rate	If you keep those results up you will get into a great college.
133	Let someone down	fail to support or help, disappoint	I need you to be on time. Don't let me down this time.
134	Let someone in	allow to enter	Can you let the cat in before you go to school?
135	look down on someone	think less of, consider inferior	Ever since we stole that chocolate bar your dad has looked down on me.
136	look for someone/something	try to find	I'm looking for a red dress for the wedding.
137	look forward to something	be excited about the future	I'm looking forward to the Christmas break.
138	look into something	Investigate	We are going to look into the price of snowboards today
139	look out	be careful, vigilant, and take notice	Look out! That car's going to hit you!
140	look out for someone/something	be especially vigilant for	Don't forget to look out for snakes on the hiking trail.
141	look something over	check, examine	Can you look over my essay for spelling mistakes?
142	look something up	search and find information in a reference book or database	We can look her phone number up on the Internet.
143	look up to someone	have a lot of respect for	My little sister has always looked up to me
144	make something up	invent, lie about something	Jassie made up a story about why we were late.
145	make up	forgive each other	We were angry last night, but we made up at breakfast.
146	make someone up	apply cosmetics to	My sisters made me up for my graduation party.
147	mix something up	confuse two or more things	I mixed up the twins' names again!

148	pass away	Die	His uncle passed away last night after a long illness.
149	pass out	Faint	It was so hot in the church that an elderly lady passed out
150	Pass something out	give the same thing to many people	The professor passed the textbooks out before class.
151	Pass something up	decline (usually something good)	I passed up the job because I am afraid of change.
152	pay someone back	return owed money	Thanks for buying my ticket. I'll pay you back on Friday.
153	pay for something	be punished for doing something bad	That bully will pay for being mean to my little brother.
154	Point someone/something out	indicate with your finger	I'll point my boyfriend out when he runs by.
155	Put something down	put what you are holding on a surface or floor	You can put the groceries down on the kitchen counter.
156	Put someone down	insult, make someone feel stupid	The students put the substitute teacher down because his pants were too short.
157	Put something off	Postpone	We are putting off our trip until January because of the hurricane.
158	Put something out	Extinguish	The neighbours put the fire out before the firemen arrived
159	Put something together	Assemble	I have to put the crib together before the baby arrives.
160	put up with someone/something	Tolerate	I don't think I can put up with three small children in the car.
161	Put something on	put clothing/accessories on your body	Don't forget to put on your new earrings for the party.
162	run into someone/something meet	unexpectedly	I ran into an old school-friend at the mall
163	run over someone/something	drive a vehicle over a person or thing	I accidentally ran over your bicycle in the driveway
164	run over/through something	rehearse, review	Let's run over/through these lines one more time before the show.
165	run away	leave unexpectedly, escape	The child ran away from home and has been missing for three days.
166	run out	have none left	We ran out of shampoo so I had to wash my hair with soap.
167	send something back	return (usually by mail)	My letter got sent back to me because I used the wrong stamp.
168	Set something up	arrange, organize	Our boss set a meeting up with the president of the company.
169	Set someone up	trick, trap	The police set up the car thief by using a hidden camera.
170	shop around	compare prices	I want to shop around a little before I decide on these boots

172	show off	act extra special for people watching (usually boastfully)	He always shows off on his skateboard
173	sleep over	stay somewhere for the night (informal)	You should sleep over tonight if the weather is too bad to drive home.
174	Sort something out	organize, resolve a problem	We need to sort the bills out before the first of the month.
175	stick to something	continue doing something, limit yourself to one particular thing	You will lose weight if you stick to the diet.
176	switch something off	stop the energy flow, turn off	The light's too bright. Could you switch it off.
177	switch something on	start the energy flow, turn on	We heard the news as soon as we switched on the car radio.
178	take after someone	resemble a family member	I take after my mother. We are both impatient.
179	take something apart	purposely break into pieces	He took the car brakes apart and found the problem.
180	take something back	return an item	I have to take our new TV back because it doesn't work
181	take off	Take off your socks and shoes and come in the lake!	My plane takes off in five minutes.
182	take something off	remove something (usually clothing)	Take off your socks and shoes and come in the lake!
183	. take something out	remove from a place or thing	Can you take the garbage out to the street for me?
184	take someone out	pay for someone to go somewhere with you	My grandparents took us out for dinner and a movie.
185	tear something up	rip into pieces	I tore up my ex-boyfriend's letters and gave them back to him
186	think back	remember (often + to, sometimes + on)	When I think back on my youth, I wish I had studied harder.
187	think something over	Consider	I'll have to think this job offer over before I make my final decision.
188	throw something away	dispose of	We threw our old furniture away when we won the lottery.
189	turn something down	decrease the volume or strength (heat, light etc)	Please turn the TV down while the guests are here.
190	turn something down	Refuse	I turned the job down because I don't want to move.
191	turn something off	stop the energy flow, switch off	Your mother wants you to turn the TV off and come for dinner
192	turn something on	start the energy, switch on	It's too dark in here. Let's turn some lights on
193 .	turn something up	increase the volume or strength (heat, light etc)	Can you turn the music up? This is my favourite song

194	turn up	appear suddenly	Our cat turned up after we put posters up all over the neighbourhood.
195	try something on	sample clothing	I'm going to try these jeans on, but I don't think they will fit.
196	try something out	Test	I am going to try this new brand of detergent out.
197	use something up	finish the supply	The kids used all of the toothpaste up so we need to buy some more.
198	wake up	stop sleeping	We have to wake up early for work on Monday.
199	Warm someone/something up	increase the	temperature You can warm your feet up in front of the fireplace.
200	warm up	prepare body for exercise	I always warm up by doing situps before I go for a run

10.6   Let Us Sum Up

In this unit we have given you an idea of the construction of phrasal verbs, their origin and a list of some phrasal verbs in English.

10.7   Review Questions

1.   Answer the following questions having phrasal verbs.

   (i)   How often do you eat out?
   (ii)   Who do you get along well with?
   (iii)   What happens if you talk back to your teacher?
   (iv)   Have you ever put off doing a very important homework assignment until the last minute?
   (v)   Do you ever show up late for class?
   (vi)   Where can you book up somebody's telephone number?
   (vii)   Do your friends ever drop by uninvited?
   (viii)   Do you every have to take care of one of your relatives?
   (ix)   Have you ever run out of gas?
   (x)   Do you know anybody who dropped out of school?
   (xi)   Have you ever run into your teacher at the supermarket?
   (xii)   What do you think your should cut down on?

10.8   Bibliography

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Unit - 11

Proverbs, Idioms & One Word Substitution

Structure

11.0 Objectives

In this unit we aim at giving you a general idea of the usage of Proverbs, Idioms and One Word substitution in English, which are quite essential for the enrichment of the language.

11.1 Introduction (Proverbs)

A **proverb** (from Latin: *proverbium*) is a simple and concrete saying, popularly known and repeated, that expresses a truth based on common sense or the practical experience of humanity. They are often metaphorical. A proverb that describes a basic rule of conduct may also be known as a maxim.

Proverbs are often borrowed from similar languages and cultures, and sometimes come down to the present through more than one language. Both the Bible (including, but not limited to the Book of Proverbs) and medieval Latin (aided by the work of Erasmus) have played a considerable role in distributing proverbs across Europe, although almost every culture has examples of its own.

A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation. Proverbs are noted for their terseness. They express a lot of meaning in a very few words. They are bits of potted experience, or worldly wisdom in tabloid form. A wise Frenchman said, "Nobody is so weak but he is strong enough to bear misfortunes he does not feel" (16 words); but the same thought is compressed into nine words in the Russian proverb: "The burden is light on the shoulders of another".

As examples of terseness, consider these also: "Forewarned is forearmed"; "Least said, soonest mended" "All's well that ends well"; "Look before you leap"; "Barking dogs seldom bite"; "Early sow, early mow".

Sub-genres include proverbial comparisons ("as busy as a bee") and proverbial interrogatives ("Does a chicken have lips?") .

Another category of proverb is the anti-proverb . In such cases, people twist familiar proverbs to change the meaning. Sometimes the result is merely humorous, but the most spectacular examples result in the opposite meaning of the standard proverb. Examples include, "Nerds of a feather flock together", "Early to bed and early to rise makes a man healthy, wealthy, and likely to talk about it," and "Absence makes the heart grow wander". Anti-proverbs are common on T-shirts, such as "If at first you don't succeed, skydiving is not for you."

A similar form is proverbial expressions ("to bite the dust"). The difference is that proverbs are unchangeable sentences, while proverbial expressions permit alterations to fit the grammar of the context.

Another close construction is an allusion to a proverb, such as "The new boss will probably fire some of the old staff, you know what they say about a 'new broom'," alluding to the proverb "The new broom will sweep clean."

11.2 Stylistic Features of Proverbs

Typical stylistic features of proverbs are:

- Alliteration (Forgive and forget)

  - Parallelism (Nothing ventured, nothing gained)
  - Rhyme (When the cat is away, the mice will play)
  - Ellipsis (Once bitten, twice shy)

The proverb, *"Forgive and forget,"* uses a form of alliteration called assonance, where vowel sounds are repeated to create a memorable, rhyming phrase. The proverb, *"Practice makes perfect,"* uses a form of alliteration called literary consonance, where consonant sounds are repeated using different vowels to create a memorable, rhyming phrase.

The use of rhyme (or of assonance) and alliteration helps to make a proverb easy to remember. For example: "Birds of a feather flock together"; "Well begun is half done"; "No pains, no gains"; "A friend in need is a friend indeed"; "A stitch in time saves nine". Alliteration helps in these: "Waste not, wants not"; "Look before you leap'; "Where there's a will, there's a way"; "Out of debt, out of danger".

Internal features that can be found quite frequently include:

Hyperbole (All is fair in love and war)

Paradox (For there to be peace there must first be war)

Personification (Hunger is the best cook)

To make the respective statement more general most proverbs are based on a metaphor. Further typical features of the proverb are its shortness (average: seven words), and the fact that its author is generally unknown (otherwise it would be a quotation).

11.3   Purposes of Proverbs

Proverbs are used by speakers for a variety of purposes. Sometimes they are used as a way of saying something gently, in a veiled way. Other times, they are used to carry more weight in a discussion; a weak person is able to enlist the tradition of the ancestors to support his position, or even to argue a legal case. Proverbs can also be used to simply make a conversation/discussion more lively. In many parts of the world, the use of proverbs is a mark of being a good orator.

The study of proverbs has application in a number of fields. Clearly, those who study folklore and literature are interested in them, but scholars from a variety of fields have found ways to profitably incorporate the study of proverbs. For example, they have been used to study abstract reasoning of children, acculturation of immigrants, intelligence, the differing mental processes in mental illness, cultural themes, etc. Proverbs have also been incorporated into the strategies of social workers, teachers, preachers, and even politicians.

Proverbs are used in conversation by adults more than children, partially because adults have learned more proverbs than children. Also, using proverbs well is a skill that is developed over years. Additionally, children have not mastered the patterns of metaphorical expression that are invoked in proverb use. Proverbs, because they are indirect, allow a speaker to disagree or give advice in a way that may be less offensive.

11.4   Grammatical Structures of Proverbs

Proverbs in various languages are found with a wide variety of grammatical structures. In English, for example, we find the following structures (in addition to others):

- Imperative, negative - Don't beat a dead horse.

- Imperative, positive - Look before you leap.

- Parallel phrases - Garbage in, garbage out.

- Rhetorical question - Is the Pope Catholic?

- Declarative sentence - Birds of a feather flock together.

However, people will often quote only a fraction of a proverb to invoke an entire proverb, e.g. "All is fair" instead of "All is fair in love and war", and "A rolling stone" for "A rolling stone gathers no moss."

11.5   Counter Proverbs

There are often proverbs that contradict each other, such as "Look before you leap" and "He who hesitates is lost." These have been labeled "counter proverbs" When there are such counter proverbs, each can be used in its own appropriate situation, and neither is intended to be a universal truth.

The concept of "counter proverb" is more about pairs of contradictory proverbs than about the use of proverbs to counter each other in an argument. For example, the following pair are counter proverbs from Ghana "It is the patient person who will milk a barren cow" and "The person who would milk a barren cow must prepare for a kick on the forehead" The two contradict each other, whether they are used in an argument or not (though indeed they were used in an argument). But the same work contains an appendix with many examples of proverbs used in arguing for contrary positions, but proverbs that are not inherently contradictory, (pp. 157–171), such as "One is better off with hope of a cow's return than news of its death" countered by "If you don't know a goat [before its death] you mock at its skin". Though this pair was used in a contradictory way in a conversation, they are not a set of "counter proverbs".

"Counter proverbs" are not the same as a "paradoxical proverb", a proverb that contains a seeming paradox.

1.   Actions speak louder than words.

      The pen is mightier than the sword.

2.   Look before you leap.

He who hesitates is lost.

3. Many hands make light work.

   Too many cooks spoil the broth.

4. Clothes make the man.

   Don't judge a book by its cover.

5. Nothing ventured, nothing gained.

   Better safe than sorry.

6. The bigger, the better.

   The best things come in small packages.

7. Absence makes the heart grow fonder.

   Out of sight, out of mind.

8. What will be, will be.

   Life is what you make it.

9. Cross your bridges when you come to them.

   Forewarned is forearmed.

10. What's good for the goose is good for the gander.

    One man's meat is another man's poison.

11. With age comes wisdom.

    Out of the mouths of babes come all wise sayings.

12. The more, the merrier.

    Two's company; three's a crowd.

All nations have their own proverbs. There is a big collection of ancient Hebrew proverbs in the Bible, which can be read in the English version. Here are a few: "A soft tongue breaketh the bone"; "The tender mercies of the wicked are cruel"; "Hope deferred maketh the heart sick"; "Pride goeth before destruction"; "The sluggard saith, 'There is a lion in the streets'; 'The wicked flee when no man pursueth'".

The Chinese say; "When fortune smiles, who doesn't? When fortune doesn't who does? ; Those who speak do not know; those who know do not speak"; "Don't throw your hook where there are no fish"; "Bow low when the eaves are low". The Tartars have two striking sayings. "At the torch's foot there is darkness"; and "Ask the neighbouring village what is happening in your own."

Anti-Proverb

An **anti-proverb** or a **perverb** is the transformation of a standard proverb for humorous effect. Mieder defines them as "parodied, twisted, or fractured proverbs that reveal humorous or satirical speech play with traditional proverbial wisdom". They have also been defined as "an allusive distortion, parody, misapplication, or unexpected contextualization of a recognized proverb, usually for comic or satiric." To have full effect, an anti-proverb must be based on a known

proverb. For example, "If at first you don't succeed, quit" is only funny if the hearer knows the standard proverb "If at first you don't succeed, try, try again." Anti-proverbs are used commonly in advertising, such as "Put your burger where your mouth is" from Red Robin. Anti-proverbs are also common on T-shirts, such as "Taste makes waist" and "If at first you don't succeed, skydiving is not for you".

Anti-proverbs have been used and recognized a long time, though the term "anti-proverb" was not coined until 1982 by Wolfgang Mieder. The term became more established with the publication of *Twisted Wisdom: Modern Anti-Proverbs* by Wolfgang Mieder and Anna T. Litovkina,

Standard proverbs are essentially defined phrases, well-known to many people, as e. g. *Don't bite the hand that feeds you*. When this sequence slightly changed (*Don't bite the hand that looks dirty*) it becomes an anti-proverb.

Classification on formal criteria

- **Association:** The similarity to the original sequence is strong enough to identify it, but there is no further connection: *The early worm gets picked first.*

- **Change of** homonyms**:** A word which has several meanings is interpreted in a new way: *Where there's a will, there's a lawsuit*

- **Combination:** Two sequences are combined: *One brain washes the other.*

- Permutation**:** While keeping the syntactic structure, the words are jumbled: *A waist is a terrible thing to mind.*

- Abridgement**:** The sequence is cut and thus changed completely: *All's well that ends.*

- Substitution**:** Parts of the sequence are replaced: *Absence makes the heart go wander.*

- **Supplementation:** A sentence with a contrasting meaning is added to the original sequence: *A man's home is his castle – let him clean it.*

- Syntactic **change:** The semantic structure of the sentence changes while the sequence of words stays the same: *Men think: "God governs." – A good man will think of himself: after, all the others.*

Classification on content criteria

- **Mitigation:** The meaning seems kept, but is qualified by the supplement: *Everything has an end, but a pudding has two.*

- **Athesis:** The message of the original sequence is destroyed but no new meaning is established: *Guns don't kill – ammunition does.*

- **Conservation:** The meaning is similar, with and without the supplement: *There is no such thing as a free lunch, but there is always free cheese in a mousetrap.*

- Contrast**:** The original meaning is put in relation to another sphere of life: *All we need is love – all we get is homework.*

- **Break of** metaphor**:** Metaphors are interpreted literally: *Duty is calling? We call back.*

- **Neogenesis:** The meaning of the new sentence is completely independent of the original one: *An onion a day keeps everybody away.*

- **Rejection:** The original assertion is rejected: *When marriage is outlawed, only outlaws will have in-laws*.

Types of humorous effects

- **Bisociation:** This is a technical term coined by Arthur Koestler. He says that a funny text is situated in two different semantic levels. In the beginning, the hearer or reader is aware of only one of them. In the punch line, the second level comes up so suddenly that he starts laughing. The sudden coming up of the second level is the point. For example: *I only want your best – your money.*

- **Destruction:** If the sublime is pulled down to banality, some of us feel validated. Generally, this is funnier than the contrary. Therefore many humorous transformations are made up this way:*Jesus may love you – but will he respect you in the morning?*

- **Fictional catastrophe:** Unlike real disasters, catastrophes which are only made up or solved in one's mind might be humorous, as can be seen in the quotation: *The light at the end of the tunnel is only muzzle flash.*

Variations

Splicing of two proverbs

According to Quinion, the word **perverb** originally meant the result of splicing of the beginning of one proverb to the ending of another:

- A rolling stone gets the worm.

  ("A rolling stone gathers no moss" + "The early bird gets the worm".)

- The road to Hell wasn't paved in a day.

  ("The road to Hell is paved with good intentions" + "Rome wasn't built in a day".)

- A fool and his money is a friend indeed

  ("A fool and his money are soon apart" + "A friend in need is a friend indeed".)

Proverb with surprising or silly ending

The term is also used in the weaker sense of any proverb that was modified to have an unexpected, dumb, amusing, or nonsensical ending — even if the changed version is no harder to parse than the original:

- A rolling stone gathers momentum.

  ("A rolling stone gathers no moss".)

- All that glitters is not dull.

  ("All that glitters is not gold".)

- Don't put the cart before the aardvark.

  ("Don't put the cart before the horse".)

- See a pin and pick it up, and all day long you'll have a pin.

("See a pin and pick it up, and all day long you'll have good luck".)

- A penny saved is a penny taxed.

  ("A penny saved is a penny earned".)

- It's not fun and games until/unless someone loses an eye.

  ("It's all fun and games until someone loses an eye.")

Pun on a proverb

The word has also been used for puns on proverbs

- Slaughter is the best medicine.

  ("Laughter is the best medicine".)

- Fine swords butter no parsnips.

  ("Fine words butter no parsnips".)

- What doesn't kill you makes you stranger.

  ("What doesn't kill you makes you stronger".)

11.6   Idiom

An **idiom** (Latin: *idioma*, "special property") is a combination of words that has a figurative meaning, due to its common usage. An idiom's figurative meaning is separate from the literal meaning or definition of the words of which it is made. Idioms are numerous and they occur frequently in all languages. There are estimated to be at least 25,000 idiomatic expressions in the English language.

Compositionality

In linguistics, idioms are usually presumed to be figures of speech contradicting the principle of compositionality. This principle states that the meaning of a whole should be constructed from the meanings of the parts that make up the whole. In other words, one should be in a position to understand the whole if one understands the meanings of each of the parts that makes up the whole. The following example is widely employed to illustrate the point:

Firdos **kicked the bucket**.

Understood compositionally, Firdos has literally kicked an actual, physical bucket. The much more likely idiomatic reading, however, is non-compositional: Firdos is understood to have died. Arriving at the idiomatic reading from the literal reading is unlikely for most speakers. What this means is that the idiomatic reading is, rather, stored as a single lexical item that is now largely independent of the literal reading.

An idiom is a common word or phrase with a culturally understood meaning that differs from what its composite words' denotations would suggest. For example, an English speaker would understand the phrase *"kick the bucket"* to mean *"to die"* – as well as to actually kick a bucket. Furthermore, they would understand when each meaning is being used in context. An idiom is not to be confused with other figures of speech such as a metaphor, which invokes an image by use of implicit comparisons (*e.g.*, *"the man of steel"*); a simile, which invokes an image by use of explicit comparisons (*e.g.*, *"faster than a speeding bullet"*); and hyperbole, which exaggerates an image

beyond truthfulness (*e.g.*, like *"missed by a mile"*). Idioms are also not to be confused with proverbs, which are simple sayings that express a truth based on common sense or practical experience.

In phraseology, idioms are defined as a sub-type of phraseme, the meaning of which is not the regular sum of the meanings of its component parts. This collocation of words redefines each component word in the word-group and becomes an *idiomatic expression*. Idioms usually do not translate well; in some cases, when an idiom is translated directly word-for-word into another language, either its meaning is changed or it is meaningless.

When two or three words are often used together in a particular sequence, the words are said to be irreversible binomials, or Siamese twins. Usage will prevent the words from being displaced or rearranged. For example, a person may be left "high and dry" but never "dry and high". This idiom in turn means that the person is left in their former condition rather than being assisted so that their condition improves. Not all Siamese twins are idioms, however. "Reading, writing, and arithmetic" is a frozen trinomia, but it is usually taken literally.

List of English-language idioms

This is a list of **notable idioms** in the **English language**.

This is an incomplete list, which may never be able to satisfy particular standards for completeness.

Idiom	Definition/Translation
"A bitter pill"	A situation or information that is unpleasant but must be accepted.
"A dime a dozen"	Anything that is common, inexpensive, and easy to get or available any where.
"Ace in the hole"	A hidden or secret strength, or unrevealed advantage.
"Achilles' heel"	A metaphor for a fatal weakness in spite of overall strength.
"Add insult to injury"	To further a loss with mockery or indignity; to worsen an unfavorable situation.
"All ears"	Listening intently; fully focused or awaiting an explanation.
"All thumbs"	Clumsy, awkward.
"At the drop of a hat"	Without any hesitation; instantly.
"Barking up the wrong tree"	Looking in the wrong place.
"Basket case"	One made powerless or ineffective, as by nerves, panic, or stress.
"Beat around the bush"	To treat a topic, but omit its main points, often intentionally or to delay or avoid talking about something difficult or unpleasant.
"Bite off more than one can chew"	To take on more responsibility than you can manage.
"Bite the bullet"	To endure a painful or unpleasant situation that is unavoidable.
"Bite the dust"	Euphemism for dying or death.
"Break a leg"	A saying from the theatre that means "good luck."
"Burn the midnight oil"	To work late into the night, alluding to the time before electric lighting.
"Bust one's chops"	To say things intended to harass.

Idiom	Definition/Translation
"By the seat of one's pants"	To achieve through instinct or do something without advance preparation.
"By the skin of one's teeth"	Narrowly; barely. Usually used in regard to a narrow escape from a disaster.
"Call it a day"	To declare the end of a task.
Cat nap	Short sleep.
"Chew the fat"	To chat idly or generally waste time talking.
"Chink in one's armor"	An area of vulnerability
"Clam up"	To become silent; to stop talking, to shut up.
"Cold shoulder"	To display aloofness and disdain.
"Couch potato"	A lazy person.
"Cut a rug"	To dance
"Cut the cheese"	To pass gas, fart, break wind
"Cut the mustard"	To succeed; to come up to expectations.
"Don't have a cow "	Don't overreact.
"Drop a dime "	Make a telephone call; to be an informant.
"Fit as a fiddle"	In good physical health.
"For a song"	Almost free. Very cheap.
"From A to Z"	Covering a complete range; comprehensively.
"From scratch / to make from scratch"	Make from original ingredients; start from the beginning with no prior preparation
"Get bent out of shape"	To take offense; to get worked up, aggravated, or annoyed
"Have a blast"	To have a good time or to enjoy oneself.
"Have eyes in the back of one's head "	Someone can perceive things and events that are outside of their field of vision.
"Hit the road "	To leave.
"Hit the sack "/sheets/hay	To go to bed.
"Let the cat out of the bag "	To reveal a secret.
"Kick the bucket"	Euphemism for dying or death.
"Off one's trolley" or *"Off one's rocker"*	Crazy, demented, out of one's mind, in a confused or befuddled state of mind, senile.
"Off the hook"	To escape a situation of responsibility, obligation, or (less frequently) danger.
"Pop one's clogs" (UK)	Euphemism for dying or death.
"Piece of cake "	A job, task or other activity that is pleasant – or, by extension, easy or simple.
"Pull somebody's leg"	To tease or to joke by telling a lie.
"Pushing up daisies"	Euphemism for dying or death.

Idiom	Definition/Translation
"Put the cat among the pigeons"	To create a disturbance and cause trouble.
"Right as rain"	Needed, appropriate, essential, or hoped-for and has come to mean perfect, well, absolutely right.
"Screw the pooch"	To screw up; to fail in dramatic and ignominious fashion.
"Shoot the breeze"	To chat idly or generally waste time talking.
"Sleep with the fishes"	Euphemism for dying or death.
"Spill the beans"	Reveal someone's secret.
"Split the whistle"	To arrive just on time.
"Take the biscuit (UK)"	To be particularly bad, objectionable, or egregious.
"Take the cake (US)"	To be especially good or outstanding.
"Through thick and thin"	Both good and bad times.
"Thumb one's nose"	To express scorn or to disregard.
"Trip the light fantastic"	To dance
"Under the weather"	Feel sick or poorly
"You can say that again"	That is very true; *expression of wholehearted agreement*

One Word Substitution

'**One** word substitute' as the phrase indicates itself are words that replace group of words or a full sentence effectively without creating any kind of ambiguity in the meaning of the sentences. Like the word 'autobiography' can be used in place of the sentence 'the life story of a man written by himself'. It is very important to write precisely and speak in a single word. Generally we speak or write in a garrulous way. But, it is seen that precise words are always understood easily by all. At times we become verbose which is not required and we are required to talk or write precisely. This not only makes the language easily comprehendible but makes it beautiful. The other way, we can say that these words are used to bring an effect of compression in any kind of writing, for example, in business communication, there are instances when we have to write a lot in limitation of time and space; there these kind of words can prove quite handy. In the English language there are a lot of single words for a group of words that can be used effectively to make the writing to the point, that too, without losing the meaning in the context.

Here is a list of some one word substitutes:

1.	One who is out to subvert a government	Anarchist
2.	One who is recovering from illness	Convalescent
3.	One who is all powerful	Omnipotent
4.	One who is present everywhere	Omnipresent
5.	One who knows everything	Omniscient
6.	One who is easily deceived	Gullible
7.	One who does not make mistakes	Infallible
8.	One who can do anything for money	Mercenary
9.	One who has no money	Pauper
10.	One who changes sides	Turncoat
11.	One who works for free	Volunteer
12.	One who loves books	Bibliophile

13.	One who can speak two languages	Bilingual
14.	One who loves mankind	Philanthropist
15.	One who hates mankind	Misanthrope
16.	One who looks on the bright side of things	Optimist
17.	One who looks on the dark side of things	Pessimist
18.	One who doubts the existence of god	Agnostic
19.	One who pretends to be what he is not	Hypocrite
20.	One incapable of being tired	Indefatigable
21.	One who helps others Good	Samaritan
22.	One who copies from other writers	Plagiarist
23.	One who hates women	Misogynist
24.	One who knows many languages	Polyglot
25.	One who is fond of sensuous pleasures	Epicure
26.	One who thinks only of himself	Egoist
27.	One who thinks only of welfare of women	Feminist.
28.	One who is indifferent to pleasure or pain	Stoic
29.	One who is quite like a woman	Effeminate
30.	One who has strange habits	Eccentric
31.	One who speaks less	Reticent
32.	One who goes on foot	Pedestrian
33.	One who believes in fate	Fatalist
34.	One who dies without a Will	Intestate
35.	One who always thinks himself to be ill	Valetudinarian
36.	A Government by the people	Democracy
37.	A Government by a king or queen	Monarchy
38.	A Government by the officials	Bureaucracy
39.	A Government by the rich	Plutocracy
40.	A Government by the few	Oligarchy
41.	A Government by the Nobles	Aristocracy
42.	A Government by one	Autocracy
43.	Rule by the mob	Mobocracy
44.	That through which light can pass	Transparent
45.	That through which light cannot pass	Opaque
46.	That through which light can partly pass	Translucent
47.	A sentence whose meaning is unclear	Ambiguous
48.	A place where orphans live	Orphanage
49.	That which cannot be described	Indescribable
50.	That which cannot be imitated	Inimitable
51.	That which cannot be avoided	Inevitable
52.	A position for which no salary is paid	Honorary
53.	That which cannot be defended	Indefensible
54.	Practice of having several wives	Polygamy
55.	Practice of having several husbands	Polyandry
56.	Practice of having one wife or husband	Monogamy
57.	Practice of having two wives or husbands	Bigamy
58.	That which is not likely to happen	Improbable
59.	People living at the same time	Contemporaries
60.	A book published after the death of its author	Posthumas
61.	A book written by an unknown author	Anonymous
62.	A life history written by oneself	Autobiography
63.	A life history written by somebody else	Biography
64.	People who work together	Colleagues
65.	One who eats too much	Glutton

66.	That which cannot be satisfied	Insatiable
67.	One who questions everything	Cynic
68.	A flesh eating animal	Carnivorous
69.	A grass eating animal	Herbivorous
70.	One who lives in a foreign country	Immigrant
71.	To transfer one's authority to another	Delegate
72.	One who is a newcomer	Neophyte
73.	That which is lawful	Legal
74.	That which is against law	Illegal
75.	One who is unmarried	Celibate
76.	A game in which no one wins	Draw
77.	A study of man	Anthropology
78.	A study of races	Ethnology
79.	A study of the body	Physiology
80.	A study of animals	Zoology
81.	A study of birds	Ornithology
82.	A study of ancient things	Archaeology
83.	A study of derivation of words	Etymology
84.	Murder of a human being	Homicide
85.	Murder of a father	Patricide
86.	Murder of a mother	Matricide
87.	Murder of an brother	Fratricide
88.	Murder of an infant	Infanticide
89.	Murder of self	Suicide
90.	Murder of the king	Regicide
91.	To free somebody from all blame	Exonerate
92.	To write under a different name	Pseudonym
93.	A thing no longer in use	Obsolete
94.	A handwriting that cannot be read	Illegible
95.	Words written on the tomb of a person	Epitaph
96.	One who is greedy for money	Avaricious
97.	Something that cannot be imitated	Inimitable
98.	One who doesn't know how to read and write	Illiterate
99.	A person's peculiar habit	Idiosyncrasy
100.	An animal who preys on other animals	Predator
101.	Violating the sanctity of a church	Sacrilege
102.	One who can throw his voice	Ventriloquist

11.8   Let Us Sum Ups

This unit has given you a fairly good idea of the use of Proverbs, idioms and one word substitution in English.

11.9   Review Question

1.   Mailed on 22.9.13
2.

11.10   Bibliography

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Unit - 12

Consulting the Dictionary and Thesaurus

Structure

12.0　Objectives

This unit briefs you about the dictionaries and Thesari available in English and also instruct your regarding their use in order to enrich your language.

12.1　Introduction

A **dictionary** (also called a **wordstock**, **word reference**, **wordbook**, **lexicon**, or **vocabulary**) is a collection of words in one or more specific languages, often listed alphabetically (or by radical and stroke for ideographic languages), with usage,information, definitions, etymologies, phonetics, pronunciations, and other information; or a book of words in one language with their equivalents in another, also known as a lexicon.

A broad distinction is made between general and specialized dictionaries. Specialized dictionaries do not contain information about words that are used in language for general purposes—words used by ordinary people in everyday situations. Lexical items that describe concepts in specific fields are usually called terms instead of words, although there is no consensus whether lexicology and terminology are two different fields of study. In theory, general dictionaries are supposed to be semasiological, mapping word to definition, while specialized dictionaries are supposed to be onomasiological, first identifying concepts and then establishing the terms used to designate them. In practice, the two approaches are used for both types. There are other types of dictionaries that don't fit neatly in the above distinction, for instance bilingual (translation) dictionaries, dictionaries of synonyms (thesauri), or rhyming dictionaries. The word dictionary (unqualified) is usually understood to refer to a monolingual general-purpose dictionary.

12.2　English Dictionaries

The earliest dictionaries in the English language were glossaries of French, Italian or Latin words along with definitions of the foreign words in English. Of note, the word *dictionary* was invented by an Englishman called John of Garland in 1220 - he had written a book *Dictionarius* to help with Latin *diction*. An early non-alphabetical list of 8000 English words was the *Elementarie* created by Richard Mulcaster in 1592.

The first purely English alphabetical dictionary was *A Table Alphabeticall*, written by English schoolteacher Robert Cawdrey in 1604. The only surviving copy is found at the Bodleian Library in Oxford. Yet this early effort, as well as the many imitators which followed it, was seen as

unreliable and nowhere near definitive. Philip Stanhope, 4th Earl of Chesterfield was still lamenting in 1754, 150 years after Cawdrey's publication, that it is "a sort of disgrace to our nation, that hitherto we have had no… standard of our language; our dictionaries at present being more properly what our neighbors the Dutch and the Germans call theirs, word-books, than dictionaries in the superior sense of that title."

It was not until Samuel Johnson's *A Dictionary of the English Language* (1755) that a truly noteworthy, reliable English Dictionary was deemed to have been produced, and the fact that today many people still mistakenly believe Johnson to have written the first English Dictionary is a testimony to this legacy. By this stage, dictionaries had evolved to contain textual references for most words, and were arranged alphabetically, rather than by topic (a previously popular form of arrangement, which meant all animals would be grouped together, etc.). Johnson's masterwork could be judged as the first to bring all these elements together, creating the first 'modern' dictionary.

Johnson's *Dictionary* remained the English-language standard for over 150 years, until the Oxford University Press began writing and releasing the *Oxford English Dictionary* in short fascicles from 1884 onwards. It took nearly 50 years to finally complete the huge work, and they finally released the complete *OED* in twelve volumes in 1928. It remains the most comprehensive and trusted English language dictionary to this day, with revisions and updates added by a dedicated team every three months. One of the main contributors to this modern day dictionary was an ex-army surgeon, William Chester Minor, a convicted murderer who was confined to an asylum for the criminally insane.

12.2.1 Prescriptive v/s Descriptive

Lexicographers apply two basic philosophies to the defining of words: *prescriptive* or *descriptive*. Noah Webster, intent on forging a distinct identity for the American language, altered spellings and accentuated differences in meaning and pronunciation of some words. This is why American English now uses the spelling *color* while the rest of the English-speaking world prefers *colour*. (Similarly, British English subsequently underwent a few spelling changes that did not affect American English.)

Large 20th-century dictionaries such as the *Oxford English Dictionary* (OED) and Webster's Third are descriptive, and attempt to describe the actual use of words. Most dictionaries of English now apply the descriptive method to a word's definition, and then, outside of the definition itself, add information alerting readers to attitudes which may influence their choices on words often considered vulgar, offensive, erroneous, or easily confused. *Merriam-Webster* is subtle, only adding italicized notations such as, *sometimes offensive* or *nonstand* (nonstandard.) *American Heritage* goes further, discussing issues separately in numerous "usage notes." *Encarta* provides similar notes, but is more prescriptive, offering warnings and admonitions against the use of certain words considered by many to be offensive or illiterate, such as, "an offensive term for..." or "a taboo term meaning..."

Because of the widespread use of dictionaries in schools, and their acceptance by many as language authorities, their treatment of the language does affect usage to some degree, with even the most descriptive dictionaries providing conservative continuity. In the long run, however, the meanings of words in English are primarily determined by usage, and the language is being changed and created every day.

12.2.2 Major English dictionaries

- *A Dictionary of the English Language* by Samuel Johnson (prescriptive)

- *The American College Dictionary* by Clarence L. Barnhart

- *The American Heritage Dictionary of the English Language*

- *Black's Law Dictionary*, a law dictionary

- *Brewer's Dictionary of Phrase and Fable*

- *Canadian Oxford Dictionary*

- *Century Dictionary*

- *Chambers Dictionary*

- *Collins English Dictionary*

- *Concise Oxford English Dictionary*

- *Longman*

- *Macquarie Dictionary*, a dictionary of Australian English

- *Merriam-Webster*

- *New Oxford Dictionary of English*

- *Oxford Dictionary of English*

- *Oxford English Dictionary* (descriptive)

- *Random House Dictionary of the English Language*

- Noah Webster's *An American Dictionary of the English Language* (prescriptive)

- *Webster's Dictionary* (descriptive)

12.2.3 Online dictionaries

The age of the Internet brought online dictionaries to the desktop and, more recently, to the smart phone. Skinner in 2013 noted that, "Among the top ten lookups on Merriam-Webster Online at this moment are *holistic, pragmatic, caveat, esoteric* and *bourgeois*. Teaching users about words they don't already know has been, historically, an aim of lexicography, and modern dictionaries do this well."

There exist a number of websites which operate as online dictionaries, usually with a specialized focus. Some of them have exclusively user driven content, often consisting of neologisms. Some of the more notable examples include:

- Double-Tongued Dictionary (user generated content)

- Free On-line Dictionary of Computing

- LEO (website)

- Logos Dictionary

- Pictual (website)

- Pseudodictionary (exclusively user-defined neologisms, with humorous intent)

- Reference.com

- Urban Dictionary (much of the content ephemeral slang terminology, some with sources)

- Wiktionary (multilingual dictionary, a Wikipedia project)

- WordNet

12.3 How to Use a Dictionary

Of the approximately 1 million words in the English language, the average English speaker knows 60,000 of those words. A dictionary can be a very handy tool. Besides helping with spelling and word meanings, being able to use a dictionary effectively and regularly is a perfect way to improve your English language skills through the dictionary's range of other helpful information on everyday language usage and grammar. Here we shall explain how to make the most of using your dictionary.

1. **Purchase a quality** dictionary. If you don't already own a good dictionary, consider purchasing one during sale time. It's also a good idea to upgrade your dictionary every now and then so that you have access to the latest new words that are added to the dictionary every year.

   Consider purchasing specialist dictionaries if they'd be useful in your study or career. Some examples of specialist dictionaries include language dictionaries, technical dictionaries, rhymes, crossword, subject dictionaries (for example, for math, chemistry, biology, horticulture, etc.), illustrated dictionaries (excellent for learning another language or for technical knowledge), slang and idioms, etc.

   Note that many countries have their own native dictionaries that might be more helpful than sourcing a dictionary from just anywhere, such as the Macquarie dictionary in Australia, Oxford dictionary in England, Webster's dictionary in the United States, etc.

   Some schools, universities and workplaces prefer the use of one particular dictionary. This is for reasons of maintaining a consistent style and understanding among everyone using them; make sure you use the right one for your assignments, editing, and reports.

2. **Familiarize yourself with your dictionary**. Dictionaries vary in approach. The best way to learn how to use your particular dictionary effectively is to read its introductory section where you'll find out how the entries are arranged. The introductory section of your dictionary will explain important information such as the abbreviations and pronunciation symbols used throughout the entries. There may also be information on pronunciation of words with similar spellings; this can be helpful if you have only heard a word and you're not sure of its spelling. For example, if you hear "not", it might also be "knot" but the "k" is silent, and this list can help you with suggestions.

3. **Know how to look up a word**. When you come across a word you don't recognize or know the meaning of, keep a note of it. When you get around to looking it up, here is the sequence to follow:

   a. Proceed to the letter of the alphabet that your word begins with. For example, "dog" begins with "d". Don't forget the possible spellings for trickier words, such as "gnome" begins with a "g", or "psychology" begins with a "p", or "knock" begins with a "k", etc.

   b. Check for the guide words. These are located in the upper corner of each page and give you an indication of how close you are to locating your word, speeding up the process of going through the pages.

   c. Once close, use the second letter of your word to run down the page and locate your word. For example, if you were looking for the word "futile", "u" is the second letter. Perhaps you will see "furrow/futtock" in the upper left corner of the left page and "futtock plate/gaberlunzie" in the upper right corner of the right page. Now you know that "futile" is going to be located on one of these two pages.

d. Scan down the list of *entry words* moving past "Furry" and "Fuse" and "Fuss". Since the example word begins with "Fut", go past all the "Fur" and all the "Fus" words alphabetically until you reach the "FUT" area of the page. In this example, move right down through "Fut" and "Futhark" and this is at last, where you will find "futile".

4. **Know how to make the most of your find**. Once you've located the word, there are several useful elements that you can discover about the word from the dictionary entry. Read the information given about this entry, and depending on your dictionary, you might find many things:

a. A definition of the word.

b. One or more pronunciations. Look for a pronunciation key near the beginning of the dictionary to help you interpret the written pronunciation. Learn how to use the stress marks, as these will aid your pronunciation. The stress mark **'** is place just prior to the syllable where the stress is placed.

c. Capitalization, where relevant.

d. Prepositions, such as "in", "on", etc. and their use with the word in question.

e. Irregular endings for verbs.

f. Synonyms and antonyms. You can use these in your writing, or as further clues towards the word's meaning.

g. An etymology, derivation, or history of the word. Even if you don't know Latin or Ancient Greek, you may find that this information helps you to remember or understand the word.

h. Examples or citations of how the word is used. Use these to add context to the meaning of the word.

i. Derived terms and inflections (I am, you are, etc).

j. Phrases or idioms associated with the word, and slang usage. In addition, the dictionary may explain whether a word is formal or informal.

k. Plurals of nouns.

l. Near neighbor words that might be related, such as "futility".

m. Spellings in other English (US English, British English, Australian English, etc.)

5. **Think about how the information you've found relates to the word as you encountered it**. If there are multiple definitions, decide which one matches your source or context for the word and notice how the different definitions are related to one another. In an English dictionary, the most common meaning is usually placed first where there are multiple meanings.

Try using your new word in a sentence. If it's difficult to spell, write it a few times to help yourself remember it.

6. **Use your dictionary for other purposes than looking up a word**. Many dictionaries come with an array of other useful information. Some of the information that you might find in your dictionary includes:

o Standard letters for jobs, RSVPs, filing complaints, official writing, etc.

o   Maps and geographical information.

o   Statistics on population.

o   Weights, volume and measurements.

o   Lists of countries, cities, capitals, etc.

o   Flags of countries, states, provinces, regions, etc.

o   Lists of famous or historical people.

o   Lists of facts.

7.   **Learn how to use an online dictionary**. Online dictionaries are easy. Choose a suitable free online dictionary, or a subscription one if your place of work or study subscribes, and simply type in the word you're looking for. The search engine will return the word to you and the definition section should contain most of the elements discussed above. Note that free services may not be as comprehensive as a subscription or book dictionary, so keep this in mind when you're not sure that you've found the right answer.

o   Make use of the audio content provided with online dictionaries. This can help considerably when you're unsure how to pronounce the word.

o   To use Google to find online definitions, type: "define: futile". The search engine will only look for definitions.

8.   **Have fun using a dictionary**. The last step is the most fun – simply browse a dictionary to enlighten yourself about new words now and then. Just open the dictionary up to any page and scan the page for words that are unfamiliar or seem interesting. Pinpoint them, read the definition and try to add the new word to your thinking or talking during the next few days until it becomes a remembered part of your natural vocabulary.

o   Play the dictionary game with friends. This consists of getting some friends together and a dictionary. The first player looks up a challenging word and uses it in a sentence. The other players have to guess if the use of the word is accurate or an outright fabrication. If a player guesses correctly, it's their turn next.

o   Another dictionary game: Each player chooses a word which should be familiar to the other players, then reads out the dictionary definition. The other players compete to guess the word as quickly as possible - perhaps even shouting out while the definition is still being read.

12.4   Thesaurus

In general usage, a **thesaurus** is a reference work that lists words grouped together according to similarity of meaning (containing synonyms and sometimes antonyms), in contrast to a dictionary, which provides definitions for words, and generally lists them in alphabetical order. The main purpose of such reference works is to help the user "to find the word, or words, by which [an] idea may be most fitly and aptly expressed" – to quote Peter Roget, architect of the best known thesaurus in the English language.

12.4.1 History

In antiquity, Philo of Byblos authored the first text that could now be called a thesaurus. In Sanskrit, the Amarakosha is a thesaurus in verse form, written in the 4th century. The first example of the modern genre, *Roget's Thesaurus*, was compiled in 1805 by Peter Mark Roget, and published in 1852. Entries in *Roget's Thesaurus* are listed conceptually rather than alphabetically.

Although including synonyms, a thesaurus should not be taken as a complete list of all the synonyms for a particular word. The entries are also designed for drawing distinctions between similar words and assisting in choosing exactly the right word. Unlike a dictionary, a thesaurus entry does not give the definition of words.

The word "thesaurus" is derived from 16th-century New Latin, in turn from Latin *thēsaurus*, which is the latinisation of the Greek (*thēsauros*), literally "treasure store", generally meaning a collection of things which are of big importance or value (and thus the medieval rank of **thesaurer** was a synonym for treasurer). This meaning has been largely supplanted by Roget's usage of the term.

12.4.2 List of thesauri

- *Thesaurus of English Words & Phrases* (ed. P. Roget); see: Roget's Thesaurus.

- *World Thesaurus* (ed. C. Laird). This edition has been used in successive editions since 1971 by Webster's:

- Charlton Laird. *Webster's New World Thesaurus*. Macmillan USA; 1999 (4th edition) p. 894.

- *Oxford American Desk Thesaurus* (ed. C. Lindberg).

- *Oxford Paperback Thesaurus: Third Edition.*

- *Random House Word Menu* by Stephen Glazier.

- Historical Thesaurus of English (HTE)

- Word Net

- Moby Thesaurus

- Open Thesaurus

- The Well-Spoken Thesaurus by Tom Heehler.

- Eurovoc, multilingual, multidisciplinary thesaurus covering the activities of the EU

12.5   How to Use a Thesaurus

A thesaurus helps you avoid repetition in your writing and helps you find a word for an idea you have in mind. You can use it to increase your vocabulary as the typical thesaurus has synonyms for more than 100,000 words.

Steps

Get to know the features of your thesaurus. By understanding the parts of the entries and any changes in typography, you will grasp the nuances of the reference book's text. Thesauri may also contain antonyms, wordlists, and other interesting features.

Choose synonyms carefully. You will soon recognize that few words are exactly interchangeable. Use the thesaurus in conjunction with a good dictionary whenever selecting a word or phrase unfamiliar to you.

Each headword in the A-to-Z listing of Thesaurus.com is offered with its part of speech. Concise definitions accompany the headwords, supplying users with a basic reference point and helping them to evaluate synonym choices. The Thesaurus.com thesaurus has separate entries for different parts of speech and for different "meaning cores" for a word. Therefore, an entry word

represents one meaning and a group of words considered synonymous with it in that sense. The synonyms may have other meanings as well, but they have at least one meaning in common with the entry word and the other synonyms in the list. The definition that comes before the synonym list tells you what meaning is shared by the words in the list.

The numbers that appear in superscript after the part of speech serve to distinguish the different meanings of a word. On Thesaurus.com, words with multiple meanings are sorted by frequency of use, with more common meanings appearing before less common meanings. In the example below, abandoned with the sense "deserted" is more common than abandoned with the sense of "bad."

Main Entry: abandoned

Part of Speech: adjective1

Definition: deserted

Main Entry: abandoned

Part of Speech: adjective2

Definition: bad

For a print thesaurus, read the introduction. There are two main kinds of thesaurus: a Roget-type with a categorization system and an A-to-Z thesaurus. Become familiar with the categorization scheme if you have a Roget-type thesaurus. In an A-to-Z thesaurus, you may also benefit from definitions at each entry. Look up a word in a Roget-type thesaurus in the index. The index will likely have the meanings listed under each word. Don't limit your search to one category; also look at the categories just before and after the one you first look up. Examine the offerings in all parts of speech in the category of interest. You might find something you can use by broadening your search.

Tips

Use the thesaurus to avoid repeating words within a sentence and avoid beginning successive sentences or paragraphs with identical words.

A thesaurus groups words that are similar in meaning. Usually, you reach for a thesaurus when you have a word in mind and you are looking for a word that is like it (synonym) or one that means the opposite (antonym).

Remember that no two words mean exactly the same thing. No two words are directly interchangeable. It is the subtle nuance and flavor of particular words that give the English language its rich and varied texture. We turn to a thesaurus to find different, more expressive ways of speaking and writing, but we must turn to a dictionary, a sophisticated semantic tool, to determine meaning. Always consider synonyms in their desired context and consult a dictionary if you have any doubt about the application of a word or phrase. In order to make an informed selection from words clustered under a thesaurus concept, you should check the word in a dictionary and be sure to substitute the synonym in an example sentence to see if it sounds right and conveys the desired meaning.

An entry may also list antonyms, words that are in direct contrast with the entry word and synonym group. There may also be "contrasted words" that are almost opposite the entry word, but not quite. These words may be stronger or weaker in meaning and may not mean the exact opposite of the entry word. You can see that the help of a dictionary is important when you are looking up antonyms, too.

12.6   Let Us Sum Up

The proper and effective use of dictionary and thesaurus will certainly go a long way in enriching your language.

12.7   Review Questions

1. Trace the history and types of English Dictionaries?
2. What all references of a word can you look for in a good dictionary?
3. How is a Thesaurus different from a dictionary?

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