

# **BHARATH STUDY AID**

**BHARATHIDASAN UNIVERSITY**

**M. A. I YEAR  
I SEMESTER**

**GRAMMAR, RHETORIC  
AND WRITING**

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A phrase is a group of words. It does not contain a subject and predicate. It functions as either a substantive, an attributive, or a definitive.

**Classification of Phrases**

Phrases can be classified as

1. **Prepositional phrase or Verbal phrase.** (e.g) on that day, into the house.
2. **Infinitive Phrase :** (e.g) to sign, to make excuses
3. **Gerund Phrase :** In the sentence "Makign excuses is the weakling's first thought", 'making excuses' is a gerund phrase.
4. **Participial Phrase :** In the sentence, "John stood before his employer, making excuses", 'making excuses' is a participial phrase.

**Contraction of Phrases**

A phrase may be contracted into a word. (e.g)

- a) a man who sells = salesman
- b) light of day = day light
- c) Herder of sheep - shepherd

Contraction of some phrases creates a change in both the logical and the psychological dimensions. (e.g)

- a) man fearing god = God fearing man
- b) man of god = Godly man

**1 - ADJECTIVE PHRASE**

When a Phrase does the work of an adjective, it is called **Adjective Phrase.**

1. The vizier was a *wealthy* man.
2. The vizier was a man of *great wealth*.  
 In the first sentence, a single word 'wealthy' describes the person denoted by the noun (the vizier)  
 In the second sentence, a group of words 'of great wealth'

describes the person denoted by the same noun. (the vizier)

The group of words 'of great wealth' tells us what sort of man the vizier was. It qualifies the noun 'man' just as an Adjective does. Therefore it does the work of an Adjective and is called an **Adjective Phrase**.

An **Adjective Phrase** is a group of words that does the work of an Adjective.

#### Adjectives

- |                       |                                    |
|-----------------------|------------------------------------|
| 1. A golden crown     | A crown made of gold               |
| 2. A purple cloak     | A cloak of purple colour           |
| 3. A white elephant   | An elephant with a white skin      |
| 4. A jungle track     | A track through the jungle         |
| 5. A blue-eyed boy    | A boy with blue eyes               |
| 6. A deserted village | A village without any inhabitants. |
| 7. A blank page       | A page with no writing on it.      |
| 8. The longest day    | The day of greatest length.        |
| 9. The Spanish flag.  | The flag of Spain                  |
| 10. A heavy load.     | A load of great weight.            |

#### EXERCISES

Pick out the Adjective phrases in the following sentences.

1. A man in great difficulty came to me for help.
2. He is a person of very considerable renown.
3. Wild beasts in small cages are a sorry sight.
4. A man without an enemy is a man with few friends.
5. He tells a tale with the ring of truth in it.
6. A friend in need is a friend indeed.
7. A stitch in time saves nine.
8. A bird in the hand is worth two in the bush.
9. Gardens with cool shady trees surround the village.
10. He was a lad of great promise.

#### 2. ADVERB PHRASES

An **Adverb Phrase** is a group of words that does the work of an Adverb.

1. Rama ran quickly. (How?)
2. Rama ran with great speed. (How?)

The group of words 'with great speed' modifies the verb 'ran' just as the adverb 'quickly' does. As it does the work of an Adverb, it is called an **Adverb Phrase**.

Like an Adverb, an **Adverb Phrase** may also modify an Adjective or Adverb.

#### Adverbs

- |                |                                       |
|----------------|---------------------------------------|
| 1. Bravely     | In a brave manner or with bravery     |
| 2. Unwisely    | In an unwise manner or without wisdom |
| 3. Swiftly     | In a swift manner or with swiftness   |
| 4. Beautifully | In a beautiful style.                 |
| 5. Formerly    | In former times, or once upon a time  |
| 6. Recently    | Just now or a recent date.            |
| 7. Soon        | Before very long, or at an early date |
| 8. There       | At that place                         |
| 9. Away        | to another place                      |
| 10. Abroad     | to (in) foreign country               |

#### EXERCISES

Pick out the Adverb phrases in the following sentences.

1. She lived in the middle of a great wood.
2. Nothing can live on the mood.
3. Three fishers went sailing over the sea.
4. They sat for a while on the bank.
5. The gun went off with a loud report.
6. I stood on the bridge on the midnight.
7. I have read Bacon to my great profit.
8. They fought to the last man.
9. The shoe is pressing on my toe.
10. He has painted him in his proper colours.

#### 3. NOUN PHRASES

A **Noun Phrase** is a group of words that does the work of a



noun.

1. The boy wants something.
2. The boy wants to go home.

In the first sentence, the word 'something' is a Noun. It is the Object of the verb 'wants'.

In sentence 2, the group of words 'to go home' is the Object of the verb 'wants'. Therefore the group of words 'to go home' does the work of a noun. Therefore the group of words 'to go home' is a Noun phrase. (e.g)

1. *Early to bed* is a good maxim.
2. We enjoy *playing cricket*.
3. Did you enjoy *reading this book*?
4. *To win a prize* is my ambition.
5. He hopes *to win the first prize*.

### EXERCISES

Pick out the Noun phrases in the following sentences.

1. His father wished to speak to the Headmaster.
2. The wicked vizier loves getting people into trouble.
3. He dislikes having to punish his servants.
4. Horses prefer living in dark stables.
5. I should hate to do such a thing.
6. Thinking good thoughts precedes good actions.
7. He refuses to answer the questions.
8. He denies stealing the money.
9. Your doing such a thing surprises me.
10. Travelling in a hot dusty train gives me no pleasure.

### 2 - CLAUSES

A Clause is a group of words. It contains a subject and a predicate. It functions as either a substantive, an attributive, or a definitive.

Classification of Clauses

Clauses can be classified as,

1. Noun Clause
2. Adjective Clause
3. The Adverb Clause

### 1 - NOUN CLAUSE

A Noun Clause can be introduced either by the conjunction 'that' or by a conjunctive pronoun 'when, what etc.', or by a conjunctive adverb. Noun clauses are very often introduced by **that**. Therefore they are also called '**that clause**'. However not all noun clauses are that clauses. Sometimes, the conjunction *that* is left out. (e.g) It seems (that) he is not clever.

A noun clause is subject to all the liabilities and duties of a proper noun. A noun may be subject to a verb, the object to a verb, the object to a preposition, the complement to a verb, or in apposition to a noun.

- a) *That he will come back soon* is certain. (subject to a verb)
- b) I shall be glad to know *when you will return*. (Object to a verb)
- c) This will sell for *what it is worth*. (Object to a preposition)
- d) This is exactly *what I expected*. (Complement to verb)
- e) The rumour that he is sick is false. (apposition to a noun)

### (A) NOUN CLAUSE AS SUBJECT TO A VERB

- 1) Sentences with noun clause subjects usually begin with 'it'. (e.g)
  - a. It is disappointing that Sarala can't come. Here, 'that Sarala can't come' is the subject.
  2. The usual construction is (it + be / seem + adjective + noun clause)

- a) It's splendid that you passed the examination.
- b) It's strange that there are no lights on.

Some adjectives require or can take **that** ..... **should**. (e.g) a) It is essential that everybody knows / should know what to do.

3. An alternative construction is (it + be / seem + a + noun + noun clause).

Nouns that can be used here include **mercy, miracle, nuisance, pity, shame, relief, wonder**. a good thing is also possible.

4. **that-clauses after certain adjectives / participles.**

The construction here is **subject + be + adjective / past participle + noun clauses**.

(e.g) I am delighted that you passed your examination.

This construction can be used with,

- a) **adjectives expressing emotion** : glad, pleased, relieved, sorry
- b) **adjectives, participles expressing anxiety, confidence etc., afraid, anxious, aware, certain, confident, conscious, convinced.** (e.g)

I am afraid that I can't come till next week.

Are you certain that it is the right road ?

c) **that - clauses after certain nouns.**

A that clause can be placed after a large number of abstract nouns. The most useful of these are : **allegation, announcement, belief, discovery, fact, fear, guarantee, hope, knowledge, promise, proposal, report, rumour, suggestion, suspicion.**

**proposal and suggestion** require that ..... **should.**

The announcement that a new airport was to be built nearby aroused immediate opposition.

The proposal / suggestion that shops should open on saturday led to a heated discussion.

A report that the area was dangerous was ignored by the residents.

(B) **NOUN CLAUSE AS OBJECTS TO A VERB**

1) **that-clauses** are possible after a large number of verbs. Some of the most useful verbs are given below.

(wh = 'wh' words, what, when, where, who why or with How).		
acknowledge	find (wh)	recommend
admit	forget (wh)	remark
advise	guarantee	remember (wh)
agree	happen	remind
allege	hear (wh)	request
announce	hope	resolve
appear	imagine (wh)	reveal (wh)
arrange (wh)	imply	say (wh)

ask (wh)	indicate (wh)	see (wh)
assume	inform	seem
assure	insist	show (wh)
beg	know (wh)	state (wh)
believe (wh)	learn	stipulate
command	make out (=state)	suggest (wh)
confess	mean	suppose
consider (wh)	notice (wh)	teach
declare	observe	tell (wh)
decide (wh)	occur to + object	think (wh)
demand	order	threaten
demonstrate	perceive	turn out
determine	presume	understand (wh)
discover	pretend	urge
doubt	promise	vow
estimate (wh)	propose	warm
expect	prove (wh)	wish
fear	realize (wh)	wonder (wh)
feel	recognize	

a) They alleged / made out that they had been unjustly dismissed.

b) He assumes that we agree with him.

c) I can prove that she did it.

and other verbs of communication add, admit, answer, argue, assure + object, boast, complain, deny, explain, grumble, object, observe, point out, promise, protest, remark, remind + object, reply. These verbs can be inverted, provided the subject is a noun. (e.g)

a) 'But it will take longer,' Bill objected / objected Bill.

b) 'It'll cost too much,' Jack grumbled / grumbled Jack.

2) 'a verb + that-clause' not necessarily have the same meaning as the 'same verb + infinitive / gerund / present participle.

(e.g) 'He saw her answering the letters' means 'He watched her doing this'. But 'He saw that she answered the letters' could mean either 'He noticed that she did this' or 'He made sure by supervision



that she did this'.

- 3) **appear, happen, occur, seem, turn out** require 'it' as subject (e.g)
  - a) It appears / seems that we have come on the wrong day.
  - b) It occurred to me that he might be lying.
  - c) It turned out that nobody remembered the address.
- 4) **that + subject + should** can be used after agree, arrange, be anxious, beg, command, decide, demand, determine, be determined, order, resolve and urge instead of an infinitive. construction, and after **insist** and **suggest** instead of a gerund. (e.g)
  - a) They agreed / decided that a statue should be put up.
  - b) He urged that the matter should go to arbitration.
  - c) He suggested that a reward should be offered.
- 5) Verbs in section 1. (**wh**) can also be followed by noun classes beginning with **wh**-words : **what, when., where, who, why, or with how.**
  - a) He asked where he was to go.
  - b) They'll believe whatever you tell them.
  - c) I forget who told me this.
  - d) Have you heard how he is getting on
  - e) I can't think why he left his wife.
  - f) I wonder when he will pay me back.

### EXERCISE

Pick out the noun clauses in each of the following examples and say whether it is the Subject to some Verb, or the Object to some Verb, or the Object to some Preposition, or the Complement to some Verb, or in Apposition to some noun expressed. Supply the Conjunction "that" wherever it has been left out.

1. How this came to pass is not known to any one.
2. What is sauce for the goose is sauce for the gander.
3. It is quite evident rain will fall today.

4. The Equator shows where days and nights are of equal length.
5. What is one man's meat is another man's poison.
6. You must know that the air is never quite at rest.
7. I think I shall never clearly understand this.
8. We heard the school would open in ten days' time.
9. Even a feather shows which way the wind is blowing.
10. Whatever faculty man has is improved by use.

## 2 - ADJECTIVE CLAUSE

An adjective clause has only one function. It qualifies some noun or pronoun belonging to some other clause. In doing this, it does the work of an adjective. The Conjunction pronoun or Conjunction adverb by which an Adjective-clause is introduced, must have a Restrictive, not a Continuative sense. If the sense is Continuative and not Restrictive, the sentence is compound, not Complex.

1. We found it in the place where we had left it. (Complex)
  2. We went to Brighton, where we spent a week. (Compound)
- The first sentence is complex, because the clause 'where we had left it' qualifies the noun 'place' as an adjective would do. Here 'where' is Restrictive.

The second sentence is compound because the clause 'where we spent a week' is merely continuative, - co-ordinate with preceding clause ; - "We went to Brighton, and spent a week there."

When the Conjunction Pronoun is used in a Restrictive sense, it is left out sometimes. It is never left out when the sense is Continuative.

(e.g) The food (that or which) he needed was sent.

### EXERCISE

Pick out the Adjective clause in each of the following examples and point out the noun or pronoun qualified by it in some other clause. If the Conjunction Pronoun has been omitted anywhere, supply it.

1. The first thing that man needed was some sharp-edged tool.
2. The exact time when the theft was committed was never found out.
3. The man by whom the theft was committed has been caught.
4. The house we lived in has fallen down.
5. This is the same story that I heard ten years ago.
6. It is an ill wind that blows no one any good.
7. This is not such a book as I should have chosen.
8. All that glitters is not gold.
9. A river is joined at places by tributaries that swell its waters.
10. Fortune selects him for her lord, who reflects before acting.

### 3. ADVERB-CLAUSE

An Adverb-Clause does the work of an adverb to some verb, adjective, or adverb belonging to some other clause.

An Adverb-Clause can be introduced by any of the Sub-ordinative conjunctions, or by the Conjunctive adverbs-where, when whether etc. :

Principal Clause	Adverb Clause	Subord. Conjunction
1. He will succeed,	because he works hard.	Cause
2. He worked so hard,	that he was quite tired.	Effect
3. He took medicine	that he might get well.	Purpose
4. I will do this,	if I am allowed.	Condition
5. He is honest,	although he is poor.	Contrast
6. He likes you more	than (he likes) me.	Comparison
7. Men will reap	as they sow.	Extent or Manner
8. The tooth stopped aching,	when the dentist came in	Time

After the Conjunctions, though, when, unless, till, if, whether ... or and while, the Predicate Verb "to be" and its Subject are often omitted. These must be supplied in the Analysis. (e.g)

1. Though (the was) much alarmed, he did not lose all hope.
2. He sprained his foot, while (he was) walking in the dark.
3. His opinion, whether (it is) right or wrong, does not concern me.

When an Adverb- clause is introduced by "than" its Finite Verb is not always expressed. It must then be borrowed in the same tense from the clause to which it is subordinate :

He loves you better than (he loves) me.  
He loves you better than I (love you).

The Conjunctive pronoun "who" or "which" makes and Adverb-Clause, whenever it is substituted for a subordinative conjunction signifying Cause or Purpose :

**Cause** - They should pardon my son who (=because he) has never committed such a fault before.

**Purpose** - A man was sent, who should deliver (=that he might deliver) the message.

#### Exercises

**Pick out the Adverb-clause or Clauses in the following sentences.**

1. He will succeed, because he has worked hard.
2. Men engage in some work, that they may earn a living.
3. He threatened to beat him, unless he confessed.
4. He was always honest, although he was poor.
5. This is not true, so far as I can tell.
6. He likes you as much as I do.
7. He tried for a long time before he succeeded.
8. He walked with care, lest he should stumble.
9. He returned home, after he had finished the work.
10. When the car's away, the mice will play.

### 3 - KINDS OF SENTENCE

A group of words which makes complete sense is called a sentence. There are **four kinds of sentences**.

1. A sentence that makes a statement or assertion is called **Declarative or Assertive sentence**.

(e.g) Humpty Dumpty sat on a wall.



2. A sentence that asks a question is called an **Interrogative sentence**.  
(e.g) Where do you live ?
3. A sentence that expresses a command or an entreaty is called an **Imperative sentence**.  
(e.g) Be quiet. Have mercy on me.
4. A sentence that expresses strong feeling is called an **exclamatory sentence**.  
(e.g) How cold the night is !

In another way, sentences are classified into three as

1. **Simple sentence** 2. **Complex sentence** 3. **Compound sentence**
- We know well that,  
a group of words which does not have a subject or a verb is called a **Phrase**. (e.g) in the event of , on account of  
a group of words which has a subject and a verb is called a **Clause**.

If the meaning of a clause is completed, it is called a **Main Clause or Principal Clause**.

(e.g) He is a boy. (It is a group of words, having a subject and a verb. So it is a **Clause**. As its meaning is complete, it is called a **Main clause**.)

If the meaning of a clause is not completed, it is called a **Sub-ordinate Clause**.

(e.g) When he was going to school,  
(It is a group of words, having a subject and a verb. So it is a **Clause**. As its meaning is not completed it is called a **Subordinative Clause**.)

## 1. SIMPLE SENTENCE

A **simple sentence** is one having only one main Clause.

(e.g) 1. Vimala is a beautiful girl.

In otherwords, a **simple sentence** is one that has only one Finite verb expressed or understood.

(e.g) 2. A merchant, having much property to sell, caused all his goods to be conveyed on camels, there being no railway in that country.

This is also a simple sentence. There is only one main clause.

In this sentence there are five different verbs, "having", "to sell", "caused", "to be conveyed" and "being". Of these five only one "caused" is finite. Therefore the sentence is **simple**.

3. At the time of meeting my friend, I forgot to ask him.  
*I forgot to ask him* - It is a main clause. It is a group of words having a subject and a verb and having complete meaning.

At the time of meeting my friend - It is a group of words having no subject and a verb. Therefore it is a **phrase**.

As this sentence having only one main clause it is a **simple sentence**.

Examples of Simple sentences

1. Rama plays.
2. Rama plays with his friends.
3. Rama plays cricket with his friends.
4. Rama plays cricket with his friends in the evening.
5. Rama plays cricket with his friends in the evening in the school ground.

## 2. COMPLEX SENTENCE

A **Complex sentence** is one having only one main clause and one or more subordinate clause.

(e.g) Though he is poor, he is honest.

In the sentence, '*Though he is poor*' is a group of words having a subject and a verb. But its meaning is incomplete. So it is a **sub-ordinate clause**.

In this sentence, '*he is honest*' is a group of words, having a subject and a verb. Its meaning is complete. So it is a **main clause**.

Thus, in the sentence "*Though he is poor; he is honest*", there is one main clause and a sub-ordinate clause. So it is a **complex sentence**.

Examples

1. **When the clock struck four, all the boys rushed out of the class.**



All the boys rushed out of the class - **principal clause**  
When the clock struck four - **subordinate clause**.

2. When Socrates was given the cup of hemlock poison, he continued to talk to his friends.

When Socrates was given the cup of hemlock poison, - **subordinate clause**.

he continued to talk to his friends - **principal clause**

3. While I was in a grove, I heard thousand blended notes.

While I was in a grove, - **subordinate clause**.

I heard thousand blended notes - **principal clause**

4. I think that he destroyed the letter which you sent there.

I think (**Principal Clause**)

that he destroyed the letter (**subordinate clause**)

which you sent there. (**subordinate clause**)

5. I know the man who said that this would happen.

I know the man (**principal clause**)

who said (**subordinate clause**)

that this would happen. (**subordinate clause**)

6. Everyone who knows you, acknowledges, when he considers the case calmly, that you have been wronged.

Everyone acknowledges (**principal clause**)

who knows (**subordinate clause**)

when he considers the case calmly (**subordinate clause**)

that you have been wronged (**subordinate clause**)

7. I knew a man who believed that, if a man were permitted to make the ballads, he need not care who made the laws of nation.

I knew a man (**principal clause**)

who believed (**subordinate clause**)

if a man were permitted to make the ballads (**subordinate clause**)

that he need not care (**subordinate clause**)

who made the laws of nation (**subordinate clause**)

### 3. COMPOUND SENTENCE

A compound sentence is one having two or more main clauses joined together by a co-ordinating conjunction. Sometimes it may

include one or more subordinate clauses.

#### Examples

1. Uma went into the house and came out with a cup of coffee.

Uma went into the house - (**main clause**)

Uma came out with a cup of coffee - (**main clause**)

2. I worked hard but failed in the examination.

I worked hard - (**main clause**)

I failed in the examination - (**main clause**)

3. Babar was not only a great soldier, he was also a great ruler.

4. He cannot speak, nor can he write.

5. The innocents were punished as well as the guilty.

6. I did my best, nevertheless I failed.

7. He is rich yet he is not happy.

8. He is vain, still his friends adore him.

9. She must weep or she will die.

10. Either he is mad, or he feigns madness.

11. Neither he is a borrower nor a lender.

12. Walk quickly else you will not overtake him.

13. He is diligent therefore he will succeed.

14. The angles are equal, consequently the sides are equal.

15. I shall see you tomorrow when (=and then) we can finish the business.

16. I walked with him to the station where (=and there) we parted.

17. Some praise the work and some the architect.

Some praise the work (**main clause**)

some praise the architect (**main clause**)

18. One day Bassanio came to Antonio, and told him that he wished to repair his fortune by a wealthy marriage with a lady whom he

dearly loved, whose father had left her sole heiress to a large estate.

One day Bassanio came to Antonio (**principal clause**)

Bassanio told him (**principal clause**)

that he wished to repair his fortune by a wealthy marriage with a lady

(**subordinate clause**)

whom he dearly loved (**subordinate clause**)

whose father had left her sole heiress to a large estate (**subordinate**

clause)

clause)

#### 4 - PATTERNS OF SENTENCES

##### Pattern - 1 (Subject Verb)

This is the simplest pattern of a sentence. The subject is followed by an intransitive verb, which expresses complete sense without the help of any other word.

1. Ram reads.
2. Shantha was singing.
3. They felt.
4. The baby is crying.

##### Pattern - 2 (Subject + Verb + Subject Complement)

Usually the complement consists of a noun or a pronoun or an adjective.

1. This is a **book**. (noun)
2. Bharath became a **doctor**. (noun)
3. It is **me**. (pronoun)
4. That car is **mine**. (pronoun)
5. Geetha looks **happy**. (Adjective)
6. My father became **old**. (Adjective)
7. The students kept **quiet**. (Adjective)
8. The milk has turned **sour**. (Adjective)

##### Pattern - 3 (Subject + Verb + Direct Object)

1. He buys **medicine**.
2. Who broke **the glass**?
3. Bhagat sang a **song**.
4. We should help **the poor**.
5. You must write **letters**.

##### Pattern - 4 (Subject + Verb + Indirect Object + Direct Object)

1. She lent me **her pen**.

2. The proprietor gives him **his salary**.
3. Sita has written his friend **a letter**.
4. You must tell police **the truth**.
5. The teacher gave the students **home work**.

##### Pattern - 5 (Subject + Verb + Direct Object + Preposition + Prepositional Object)

1. The teacher gave **home work** to all students.
2. He has bought a watch **for his sister**.
3. My mother made **coffee** for all of them.
4. She sold a car **to a man from Chennai**.
5. Sita told the news **to everyone in the college**.

##### Pattern - 6 (Subject + Verb + Noun/Pronoun + Adjective)

1. The thief broke the window **open**.
2. The family found the almirah **empty**.
3. He made it **flat**.
4. She washed the clothes **clean**.
5. My father likes his coffee **strong**.

##### Pattern - 7 (Subject + Verb + Preposition + Prepositional Object)

1. These books belong **to the teacher**.
2. Kathir agreed **to my proposal**.
3. They are waiting **for my arrival**.
4. He met **with an accident**.
5. She complained **of the manager's behaviour**.

##### Pattern - 8 (Subject + Verb + to-infinitive) as object of the verb.

1. I want **to meet**.
2. Ramesh proposes **to love her**.
3. We would like **to meet our teacher**.
4. I **hoped to pass in the examination**.
5. She fears **to sing a song**.

The commonest verbs used in this pattern are like, love, prefer, begin, start, agree, try, attempt, choose, continue, intend, propose,



desire, wish, want, hate, dislike, hope, except, promise, refuse, fear, remember, forget, offer, learn.

**Pattern - 9 (Subject + Verb + Verb/Pronoun + to-infinitive)**

1. I **would like you to meet**.
2. The doctor advised me **to take rest**.
3. The teacher warns the students **not to be late**.
4. Babu helped her **to carry the box**.
5. My mother can't allow me **to smoke**.

The commonest verbs used in this pattern are ask, order, tell, command, persuade, encourage, urge, want, wish, request, intend, expect, force, tempt, teach, invite, help, warn, like, love, hate, allow, permit, remind, cause, mean, dare.

**Pattern - 10 (Subject + Verb + Gerund)**

1. My father hates **borrowing money**.
2. My sister enjoys **listening music**.
3. She has finished **talking**.
4. My brother loves **teaching**.
5. You must not miss **seeing him**.

The commonest verbs used in this pattern are begin, start, love, like, hate, stop, finish, enjoy, prefer, fear, remember, forget, mind, miss, suggest, practise, try, understand, keep, help, advise, admit, avoid, consider, intend, delay, deny.

**Pattern - 11 (Subject + Verb + Noun/Pronoun + Present Participle)**

1. They saw him **crossing** the road.
2. I watched the boy **opening** your letters.
3. My father found me **playing** cards.
4. Who taught you **swimming**?
5. I noticed **something missing** in my bag.

The commonest verbs used in this pattern are see, hear, smell, feel, watch, notice, find, observe, listen, get, catch, keep, leave, set, start.

**Pattern - 12 (Subject + verb + noun/pronoun + plain infinitive)**

1. We watched him **steal** the watch.
2. We made Ram **behave** well.
3. The girl felt someone **touch** her.
4. My father saw me **go out**.
5. I heard her **sing**.

The commonest verbs used in this pattern are see, watch, notice, observe, hear, listen, feel, make, let, help, bid.

**Pattern - 13 (Subject + Verb + Noun/Pronoun + Past Participle)**

1. He felt himself **lifted up**.
2. I want this letter **typed**.
3. We found the village **deserted**.
4. He had his clothes **cleaned**.
5. I heard my name **called**.

The commonest verbs used in this pattern are see, hear, find, feel, want, wish, like, make, prefer, get, have.

**Pattern - 14 (Subject + Verb + Noun/Pronoun + (to be + ) + complement)**

1. They consider my plan (to be) **unwise**.
2. We thought him (to be) a **patriot**.
3. The committee chose Raju **president**.
4. She called me a **fool**.
5. We thought him (to be) **foolish**.

The commonest verbs used in this pattern are appoint, choose, elect, make, call, name, nominate, crown, christen.

**Pattern - 15 (Subject + Verb + that-clause (object of the verb))**

1. I expect (that) **he will return**.
2. We hoped (that) **she would succeed**.
3. The manager said that **he was very busy**.
4. Babu suggested that **they should go to the cinema**.
5. They complained that **they had not been treated well**.

The commonest verbs used in this pattern are say, think, suppose, imagine, know, believe, admit, confess, declare, suggest,

complain, hope, expect, fear, feel, hear, intend, notice, propose, show, understand, wonder.

'that' is often omitted after say, think, suppose, hope, expect.

**Pattern - 16 (Subject + Verb + Noun/Pronoun + that - clause)**

1. I promised **her** **that** I would marry her soon.
2. The teacher warned **the students** **that** examination is nearing.
3. The workers informed **the management** **that** they would not work.
4. She assured **me** **that** she would give me her book.
5. My friends reminded **me** **that** there were classes the next day.

The commonest verbs used in this pattern are tell, inform, promise, warn, remind, teach, assure, satisfy.

**Pattern - 17 (Subject + Verb + Interrogative + Clause)**

1. My father asked **where** I am going.
2. I know **when** he will arrive.
3. She wondered **how** beautiful the place was.
4. They could not decide **what** they could do next.
5. She decided **when** she would come.

The commonest verbs used in this pattern are say, ask, wonder, know, believe, imagine, decide, discuss, understand, show, reveal, find out, suggest, tell (especially in the interrogative and negative)

**Pattern - 18 (Subject + Verb + Noun/Pronoun + Interrogative+ Clause)**

1. The teacher asked **the students** **where** they had gone.
2. I showed **her** **what** she did.
3. Can you tell **me** **where** you live?
4. The doctor advises **her** **what** she should not do.
5. He informed **the tourists** **where** they should turn.

The commonest verbs used in this pattern are tell, ask, show, teach, advise, inform.

**Pattern - 19 (Subject + Verb + Interrogative + to-infinitive)**

1. I don't know **what** to do.
2. He knows **how** to swim.

3. He explains **where** to stay.
4. He learns **how** to speak.
5. He enquires **what** to see here.

The commonest verbs used in this pattern are know, understand, wonder, remember, forget, decide, settle, find out, enquire, see, explain, guess, learn, consider.

**Pattern - 20 (Subject + Verb + Noun/Pronoun + Interrogative + to-infinitive)**

1. I will explain you **how** to operate.
2. The coach teaches **me** **how** to play cricket.
3. The tourists asked **me** **what** to see here.
4. The teacher advises **us** **how** to face the examination.
5. My father told **my brother** **where** to get tickets.

**Pattern - 21 (There + be+ subject)**

1. There are plenty of biscuits **on the tray**.
2. There is a book **on the table**. —
3. There are twelve players **in that team**.
4. There was nobody **beside me**.
5. There is a book **on the table**.

This structure is used only when the subject is indefinite. That is, when the subject is preceded by a, an, some, much, many, a few etc.,

**Pattern - 22 (Subject + Verb + Adjective + to-infinitive etc)**

In this pattern to infinitive is used after adjectives expressing emotion.

1. I am glad **to see her**.
2. He is afraid **to go home**.
3. My brother is anxious **to join the army**.
4. He is eager **to help others**.
5. We are happy **to see our friends**.

**Pattern - 23 (It + be + adjective + of + noun/pronoun + to-infinitive**



etc.)

The following adjectives can be used in this pattern. kind, good, generous, considerate, foolish, stupid, unwise, clever, wise, nice, wrong, polite, brave, cowardly, silly, wicked, cruel, careless etc.

1. *It is kind of you to help us.*
2. *It was foolish of Mr. Ram to accept the offer.*
3. *It is wicked of him to say wrong about girls.*
4. *It was clever of Raju to find a solution.*
5. *It was careless of her to make a mistake.*

**Pattern - 24 (It + be + no good etc., + Gerundal Phrase)**

After the 'be' verb no good, no use, worth, worthwhile, amusing, a pleasure etc., can be used.

1. *It is a pleasure seeing all of you.*
2. *It is no good talking about others.*
3. *It is no worth seeing the film.*
4. *It is amusing seeing animals in a forest.*
5. *It is worthwhile listening the lecture.*

**Pattern 25 (It + be + adjective + to-infinitive etc.,)**

1. *It is easy to learn English.*
2. *It will be difficult to get this job.*
3. *It may be difficult to give up smoking.*
4. *It is bad to talk ill of others.*
5. *It is cruel to ill-treat animals.*

**Pattern - 26 (It + be + adjective/noun + noun clause)**

1. *It is a mystery who has taken my watch.*
2. *It was doubtful whether he would be able to come or not.*
3. *It is a pity you didn't try harder.*
4. *It is likely that there will be rain in the evening.*
5. *It is strange that he behaves in such a way.*

**Pattern - 27 (It + to take + pronoun + time phrase + to-infinitive etc.)**

1. *It took him ten minutes to reach the railway station.*
2. *It will take me one year to learn English.*
3. *It took her one month to recover from her illness.*
4. *It will take us one hour to reach Trichy.*
5. *It takes me half an hour to memorise an essay.*

**Pattern - 28 (Subject + Verb + too + Adjective/Adverb + to-infinitive etc)**

1. *She is too weak to lift the box.*
2. *He speaks too fast to be understood.*
3. *The boy is too lazy to work.*
4. *The workers are too slow to finish the work.*
5. *This tree is too high for me to climb.*

**Pattern - 29 (Subject + Verb + Adjective/Adverb + Enough + to-infinitive etc)**

1. *The students are clever enough to understand it.*
2. *She is strong enough to lift the box.*
3. *He is tall enough to reach the branch of the tree.*
4. *She is stupid enough to believe all these.*
5. *You are old enough to advise better.*

**Pattern - 30 (Subject + Verb + so + Adjective/Adverb + that clause)**

1. *It is so dark that we can't see anything.*
2. *He was so nervous that he could not speak.*
3. *She walked so quickly that I could not follow her.*
4. *I am so tired that I cannot walk further.*
5. *The box fell so heavily that it was broken.*

**Pattern - 31 (What + Adjective + Noun + Subject + Verb)**

1. *What a beautiful girl she is!*
2. *What a fool you are!* (There is no adjective)
3. *What a great idea!* (There are no subject and verb)
4. *What a wild eyes you have!*
5. *What a terrible noise!* (There are no subject and verb)

**Pattern - 32 (How + Adjective/Adverb + Subject + Verb)**

1. How beautiful you looks !
2. How clever you are !
3. How sweet the mango is !
4. How well she dresses !
5. How quickly the days move !

**Pattern - 33 (If + Simple Present + Main Clause)**

1. If you run fast you will catch the train.
2. If you study hard you will pass.
3. If it rains we will cancel the match.
4. If you give respect, you will get respect.
5. If you hit the dog, it will bite you.

**Pattern - 34 (If + Simple Past + Main Clause)**

1. If you ran fast, you would catch the train.
2. If you studied hard, you would pass.
3. If it rained we would cancel the match.
4. If you gave respect, you would get respect.
5. If you hit the dog, it would bite you.

**Pattern - 35 (If + Past Perfect + Main Clause)**

1. If you had run fast, you would have caught the train.
2. If you had studied hard, you would have passed.
3. If it had rained we would have cancelled the match.
4. If you had given respect, you would have got respect.
5. If you had hit the dog, it would have bitten you.

**5 - TRANSFORMATION OF SENTENCES****1. CONTAINING THE ADVERB 'TOO'**

- a. She is too weak to lift the box  
She is so weak that she cannot lift the box.
- b. He speaks too fast to be understood.  
He speaks so fast that they cannot be understood.

- c. The boy is too lazy to work.  
The boy is so heavy that he cannot work.
- d. The workers were too slow to finish the work.  
The workers were so slow that they could not finish the work.
- e. This tree is too high for me to climb.  
This tree is so high for me that I cannot climb.

**EXERCISES**

- a. He is too proud to beg.
- b. The boy was too old for a whipping.
- c. The shirt is too small for me to wear.
- d. The work is too much for anyone to do it alone.
- e. He was too late to hear the speech.

**2. INTERCHANGE THE DEGREES OF COMPARISON**

- a. Kamala is more beautiful than Vimala. (comparative)  
Vimala is not so beautiful as Kamala. (Positive)
- b. Elephant is bigger than tiger. (Comparative)  
Tiger is not so big as Elephant. (Positive)
- c. Rajan is not taller than Ragu. (Comparative)  
Ragu is as tall as Rajan. (Positive)
- d. Gold is not more useful than Iron. (Comparative)  
Iron is as useful as gold. (Positive)
- a. I am as strong as him. (Positive)  
He is not stronger than me. (Comparative)
- b. This razor is not so sharp as that one. (Positive)  
That razor is sharper than this one. (Comparative)
- c. Few historians write as interestingly as Joshi. (Positive)  
Joshi writes more interestingly than other historians. (Comparative)
- a. Kamala is the most beautiful girl in the class. (Superlative)  
Kamala is more beautiful than any other girl in the class. (Comp.)  
No other girl in the class is not so beautiful as Kamala. (Pos.)
- b. India is the largest democracy in the world. (Sup.)



India is larger than any other democracy in the world. (Comp.)  
 No other democracy in the world is as large as India. (Pos.)

- a. Bharathi is one of the most famous poets in India. (Sup.)  
 Bharathi is more famous than most other poets in India. (Comp.)  
 Very few poets in India are as famous as Bharathi. (Pos.)
- b. Chennai is one of the biggest cities in India. (Sup.)  
 Chennai is bigger than most other cities in India. (Comp.)  
 Very few cities in India are as famous as Chennai. (Pos.)

- a. Bala tower is not the tallest of all the buildings in the city. (Sup)  
 Bala Tower is not taller than some other buildings in the city.  
 (Comp)  
 Some other buildings in the city are at least as tall as Bala Towers.  
 (Pos)

- b. Elephant is not the biggest of all the animals in the forest. (Sup)  
 Elephant is not bigger than some other animals in the forest.  
 (Comp)  
 Some other animals in the forest are at least as big as elephant.  
 (Pos)

### EXERCISES

- Cleopatra was more beautiful than any other woman.
- Delhi is one of the biggest of all Indian cities.
- Shivaji was one of the greatest kings.
- This horse is better trained than yours.
- He loves all his children equally.
- It is better to starve than beg.
- Ramesh is not so strong as his brother.
- Very few epics in the world are as famous as Mahabharata.
- Very few novelists are as great as Jayakanthan.
- No other story book is so popular as *The Arabian Nights*.

### 3. CHANGE OF ACTIVE INTO PASSIVE VOICE

1. Simple Present Tense  
 a. Bharath writes a letter. (Active)

A letter is written by Bharath. (Passive)

#### 2. Present Continuous Tense

Bharath is writing a letter. (Active)

A letter is being written by Bharath. (Passive)

#### 3. Present Perfect Tense

Bharath has written a letter. (Active)

A letter has been written by Bharath. (Passive)

#### 4. Present Perfect Continuous Tense

Bharath has been writing a letter. (Active)

(There is no Passive Voice)

#### 5. Simple Past Tense

Bharath wrote a letter. (Active)

A letter was written by Bharath. (Passive)

#### 6. Past Continuous Tense

Bharath was writing a letter. (Active)

A letter was being written by Bharath. (Passive)

#### 7. Past Perfect Tense

Bharath had written a letter. (Active)

A letter had been written by Bharath. (Passive)

#### 8. Past Perfect Continuous Tense

Bharath had been writing a letter. (Active)

(There is no Passive Voice)

#### 9. Simple Future Tense

Bharath shall write a letter. (Active)

A letter shall be written by Bharath. (Passive)

#### 10. Future Continuous Tense

Bharath shall be writing a letter. (Active)

(There is no Passive Voice)

#### 11. Future Perfect Tense.

Bharath shall have written letter. (Active)

A letter shall have been written by Bharath. (Passive)

#### 12. Future Perfect Continuous Tense

Bharath shall have been writing a letter. (Active)

(There is no Passive Voice)

- a. Brutus stabbed Caesar. (Active)  
Caesar was stabbed by Brutus. (Passive)
- b. The people will make him President. (Active)  
He will be made president by the people. (Passive)
- c. Who taught you English ? (Active)  
By whom was grammar taught to you ? (or) (Passive)  
By whom were you taught grammar ? (Passive)
- d. The Governor gave him a reward. (Active)  
He was given a reward by the Governor. (or) (Passive)  
A reward was given to him by the Governor. (Passive)
- e. The Romans expected to conquer Carthage. (Active)  
It was expected by the Romans that they would conquer Carthage. (Active)
- f. One should keep one's promises. (Active)  
Promises should be kept. (Passive)
- g. I know her. (Active)  
She is known to me. (Passive)
- h. My captors were taking me to prison. (Active)  
I was being taken to prison by my captors. (Passive)
- i. His behaviour vexes me sometimes. (Active)  
I am sometimes vexed at his behaviour. (Passive)
- j. It is time to shut up the shop. (Active)  
It is time for the shop to be shut. (Passive)
- k. The audience loudly cheered the Mayor's speech. (Active)  
The Mayor's speech was loudly cheered. (Passive)

#### EXERCISES

1. Kalki wrote this novel.
2. We admire the beauty.
3. I bought my son a foot-ball.
4. She knows me.
5. He invited me to his marriage.
6. They enjoy the music.
7. I read this book long ago.
8. Brutus accused Caesar of ambition.

9. They have pulled down the old house.
10. Shall I ever forget those happy days ?

#### 4. CHANGE THE PASSIVE INTO ACTIVE VOICE

- a. I was invited by him to his house yesterday. (Passive)  
He invited me to his house yesterday. (Active)
- b. The cliff is being climbed by the boy. (Passive)  
The boy is climbing the cliff. (Active)
- c. My pocket has been picked. (Passive)  
Someone has picked my pocket. (Active)
- d. Our army has been defeated. (Passive)  
The enemy has defeated our army. (Active)
- e. I shall be obliged to go. (Passive)  
Circumstances will oblige me to go. (Active)
- f. By whom was this jug broken ? (Passive)  
Who broke this jug ? (Active)
- g. He will be gladdened by the sight. (Passive)  
The sight will gladden him. (Active)

#### EXERCISES

1. The bird was killed by a cruel boy.
2. This topic will be discussed at the meeting tomorrow.
3. Why should I be suspected by you ?
4. We shall be blamed by everyone.
5. My watch has been stolen.
6. The weak should not be insulted.
7. Grapes cannot be gathered by one from thistles.
8. The money has been kept by me in the safe.
9. He was seen opening the box by me.
10. The light has been put out by somebody.

#### 5. CONVERT AFFIRMATIVE SENTENCE INTO NEGATIVE SENTENCE

- a. Krishna loved Kamala. (Affirmative)  
Krishna was not without love for Kamala. (Negative)



- b. I am doubtful whether it is you. (Affirmative)  
I am not sure that it is you. (Negative)
- c. Vasu is richer than Babu. (Affirmative)  
Babu is not so rich as Vasu. (Negative)
- d. James was the best king that ever reigned in England.

No other king was as good as James ever reigned in England. (Affirmative)  
(Negative)

**EXERCISES**

1. He failed to notice me when he came in.
2. Tajmahal is the most beautiful building in the world.
3. As soon as he came, he made objections.
4. Everyone makes mistakes sometimes.
5. Akbar was the greatest of the Moghuls.

**6. CONVERT NEGATIVE SENTENCE INTO AFFIRMATIVE SENTENCE**

- a. Nobody was absent.  
Everybody was present.
- b. Noone could deny that she was pretty.  
Everyone could accept that she was pretty.
- c. The two brothers are not unlike each other.  
The two brothers are like each other.
- d. There is no smoke without fire.  
There is smoke with fire.

**EXERCISES**

1. God will not forget the cry of the humble.
2. I never in my life laid a plan and failed to carry it out.
3. No one could have done better.
4. We did not find the road very bad.
5. I am not a little tired.
6. He has promised never to touch wine again.

**7. CONVERT INTERROGATIVE SENTENCE INTO ASSERTIVE SENTENCE**

- a. Why do you waste time in rambling on the street? (Interrogative)  
It is foolish to waste time in rambling on the street. (Assertive)
- b. Is that the way a gentleman should behave? (Interrogative)  
That is not the way a gentleman should behave. (Assertive)
- c. Who does not know the owl? (Interrogative)  
Everyone knows the owl. (Assertive)
- d. When can their glory fade? (Interrogative)  
Their glory can never fade. (Assertive)
- e. Shall I ever forget those happy days? (Interrogative)  
I shall never forget those happy days. (Assertive)

**EXERCISES**

1. Were we sent into the world simply to make money?
2. When can their glory fade?
3. Is this the kind of dress to wear in school?
4. Why do you waste time in this fruitless occupation?
5. Who can touch pitch without being defiled?

**8. CONVERT EXCLAMATORY SENTENCE INTO ASSERTIVE SENTENCE**

- a. How beautiful the flower is! (Exclamatory)  
The flower is very beautiful. (Assertive)
- b. How sweet is the night! (Exclamatory)  
The night is very sweet. (Assertive)
- c. Alas that youth should pass away! (Exclamatory)  
It is sad to think that youth should pass away. (Assertive)
- d. What a horrible sight! (Exclamatory)  
It is a very horrible night. (Assertive)

**EXERCISES**

1. What a large nose I
2. What a beautiful scene is this!
3. How awkwardly he manages his sword!

4. How you have grown !
5. What a delicious meal !

### 9. INTERCHANGE ONE PART OF SPEECH FOR ANOTHER

- a. He studied the questions **carefully**.  
He studied the questions with **care**.
- b. He showed **generosity** even to his enemies.  
He was **generous** even to his enemies.
- c. It costs **Ten rupees**.  
The **cost** is ten rupees.
- d. She gave a **curt reply**.  
She replied **curtly**.
- e. We see her **everyday**.  
We see her **daily**.
- f. He fought **bravely**.  
He put up a **brave** fight.
- g. The Act made the slaves **free**.  
The act gave **freedom** to the slaves.
- h. I cannot **consent** to your going.  
I cannot give my **consent** to your going.
- i. There is a **slight** difference between the two clothes.  
The two clothes are **slightly** different.
- j. He speaks in an **interesting** manner.  
He speaks **interestingly**.

### EXERCISES

1. Steel gains **strength** by the addition of nickel.
2. I have no **intention** of leaving the city.
3. He made a **success** in all his business.
4. They welcomed the good news **joyfully**.
5. He **regretted** for his hasty action.
6. He was dismissed for his **negligence** of service.
7. His mistake was **evident**, but his sincerity was also obvious.
8. In all **probability** the day will be fine.
9. He was so **active** in his old age, that everybody admired him.

10. The defenders successfully repelled every attack on the city.

### 10. CONVERSION OF SIMPLE SENTENCE TO COMPOUND SENTENCE

- a. He must work hard to win the race. (Simple)  
He must work hard, or he will not win the race. (Compound)
- b. Owing to ill-luck, he met with an accident. (Simple)  
He was unlucky, and therefore he met with an accident. (Compound)
- c. The teacher punished the boy for his disobedience. (Simple)  
The boy was disobedient and so the teacher punished him. (Compound)
- d. Besides robbing the traveller, he also murdered him. (Simple)  
He not only robbed the traveller but also murdered him. (Compound)
- e. He must not attempt to escape, on pain of death. (Simple)  
He must not attempt to escape or he will be put to death. (Compound)

### EXERCISES

1. Seeing the rain coming on, we took shelter under a tree.
2. In spite of his popularity, he cannot be called a great writer.
3. He must resign on pain of public dismissal.
4. Throwing off his coat, he plunged into the river.
5. The referee having whistled, the game was stopped.
6. With a great effort he lifted the box.
7. In spite of his great strength he was overcome.
8. Finding himself in difficulty, he went to his teacher for help.
9. To make certain of getting a place, you must apply early.
10. He was rejected owing to ill-health.

### 11. CONVERSION OF COMPOUND SENTENCE TO SIMPLE SENTENCE

- a. He finished his exercise and put away his books. (Compound)  
Having finished his exercise, he put away his books. (Simple)



- b. He must not be late, or he will be punished. (Compound)  
In the event of his being late, he will be punished. (Simple)
- c. We must eat or we cannot live. (Compound)  
We must eat to live. (Simple)
- d. He was a boy but he offered to fight the giant. (Compound)  
In spite of his being a boy, he offered to fight the giant. (Simple)
- e. You must either pay the bill or return the goods. (Compound)  
Failing to pay the bill, you must return the goods. (Simple)

## EXERCISES

1. He is rich, yet he is not contented.
2. The ink had dried up and I cannot write.
3. He is a well educated man, but in matters of business he is a fool.
4. He did not like the work and he began it unwillingly.
5. He is a good steady worker, only he is rather slow.
6. He escaped several times but was finally caught.
7. The steamer went down, yet the crew were saved.
8. He tried hard, but he did not succeed.
9. His partner died, and this added to his difficulties.
10. Walk quickly, else you will not overtake him.

## 12. CONVERSION OF SIMPLE SENTENCE TO COMPLEX SENTENCE

- a. He worked hard to pass the examination. (Simple)  
He worked hard so that he might pass the examination. (Complex)
- b. Only Indians are admitted. (Simple)  
If you are not an Indian you cannot be admitted. (Complex)
- c. The management is thoroughly bad. (Simple)  
The management is as bad as it could be. (Complex)
- d. He bought his uncle's house. (Simple)  
He bought the house which belonged to his uncle. (Complex)
- e. He confessed his crime. (Simple)  
He confessed that he was guilty. (Complex)
- f. He owed his success to his teacher. (Simple)  
It was owing to his teacher he succeeded. (Complex)

## EXERCISES

1. He hoped to win the prize.
2. He admitted stealing the watch.
3. I saw a wounded bird.
4. He liked his former place.
5. He was too dull to understand.
6. In spite of the heat they marched quickly.
7. After the death of his father he left the village.
8. He wrote according to the instructions.
9. He answered to the best of his ability.
10. The value of exercise is great.

## 13. CONVERSION OF COMPLEX SENTENCE TO SIMPLE SENTENCE

- a. Tell me where you live. (Complex)  
Tell me your address. (Simple)
- b. How long I shall stay is doubtful. (Complex)  
The duration of my stay is doubtful. (Simple)
- c. It is a pity that we should have to undergo this disgrace. (Complex)  
Our having to undergo this disgrace is a pity. (Simple)
- d. He said that he was innocent. (Complex)  
He declared his innocence. (Simple)
- e. Except that he hurt his hand, he was lucky. (Complex)  
Except for the hurt to his hand, he was lucky. (Simple)
- f. The moment which is lost is lost for ever. (Complex)  
A lost moment is lost for ever. (Simple)
- g. The son who was his chief pride, in his old age is dead. (Complex)  
His son, the pride of his old age, is dead. (Simple)
- h. I have no advice that I can offer you. (Complex)  
I have no advice to offer you. (Simple)
- i. I was surprised when I heard him talk so. (Complex)  
I was surprised to hear him talk so. (Simple)
- j. He will not pay unless he is compelled. (Complex)  
He will pay only under compulsion. (Simple)

## EXERCISES

1. He asked why I came.
2. I do not know when I shall return.
3. The news that the enemy landed spread like wild fire.
4. He ordered the police that they should imprison the rioters.
5. It was much regretted that he was absent.
6. He sold the house which belonged to his brother.
7. A man who is dead needs no riches.
8. The birds have no water that they can drink.
9. Here is a barrier that cannot be passed.
10. It was so dark that you could not see your hand.
11. He was so tired that he could not sleep.
12. When they heard the signal they sprang up.
13. Whatever you do, I will support.
14. He complained that he had been unjustly treated.
15. It is lucky that he came just then.

## 14. CONVERSION OF COMPOUND SENTENCE TO COMPLEX SENTENCE

- a. The deer was wounded but not killed. (Compound)  
Although the deer was wounded, it was not killed. (Complex)
- b. He saw the danger but passed on. (Compound)  
Although he saw the danger, he passed on. (Complex)
- c. He saw the danger and stopped. (Compound)  
When he saw the danger he stopped. (Complex)
- d. Search his bag, and you will find your camera. (Compound)  
If you search his bag, you will find your camera. (Complex)
- e. Do as I instruct you, or you will put in trouble. (Compound)  
Unless you do as I instruct you, you will put in trouble. (Complex)
- f. He aimed at securing first class and worked hard. (Compound)  
He worked hard so that he might secure first class. (Complex)
- g. He was buried in the garden and grass grew round his grave. (Compound)  
He was buried in the garden, where grass grew round. (Complex)
- h. Waste not, want not. (Compound)

If you do not waste, you will not want. (Complex)

## EXERCISES

1. He put on his shirt and went outside.
2. He received your telegram and set off at once.
3. He is poor but contented.
4. He is deaf but he will always pretend to hear.
5. He is certain to be late, so why wait for him?
6. He was never present but he always sent a deputy.
7. I will recover it, or die in the attempt.
8. I do not like his lectures and so I don't attend them.
9. He was learned and seemed to know everything.
10. Send me the machine and I will mend it.

## 15. CONVERSION OF COMPLEX SENTENCE TO COMPOUND SENTENCE

- a. If you do not hurry you will miss the train. (Complex)  
You must hurry or you will miss the train. (Compound)
- b. Unless you do your work well, you will be sent out. (Complex)  
You must do your work well or you will be sent out. (Compound)
- c. I am glad that he has recovered from illness. (Complex)  
He has recovered from illness and I am glad of it. (Compound)
- d. As soon as the teacher entered the class, the students stood up. (Complex)  
The teacher entered the class and the students stood up. (Compound)
- e. Though he worked hard, he failed. (Complex)  
He worked hard but he failed. (Compound)
- f. As Caesar loved me, I wept for him. (Complex)  
Caesar loved me so I wept for him. (Compound)
- g. I am certain that you have made a mistake. (Complex)  
You have made a mistake and that I am certain. (Compound)

## EXERCISES

1. It is surprising that he did not succeed.



2. If you run, you will catch the train.
3. As soon as he heard the news he informed me.
4. Unless you keep quiet, you will be punished.
5. Although they fought courageously, they were defeated.
6. I shall come when I am in better health.
7. As soon as the sun sets in the west, the darkness begins to settle everywhere.
8. I spoke plainly so that you might understand.
9. I have never seen him since he left our village.
10. At Rome we must behave as the Romans behave.

## 6 - VOCABULARY

English make up about two-thirds of the vocabulary by borrowing foreign words. At the same time, there are **eight home** sources from which the vocabulary has been increased or enlarged.

1. Provincial or local words becoming national
2. Proper names acquiring a general sense
3. Revival of obsolete words
4. Doublets
5. Compound Words
6. The use of prefixes and suffixes
7. The use of Figures of Rhetoric
8. The use of metaphors and metonymy

### 1. Provincial or local words becoming national

The words used in a province gain popularity slowly and can be used nationwide.

(e.g) pony, gruesome, canny, feckless, force (waterfall), glint, gloaming, fun, tory, whig

### 2. Proper names acquiring a general sense

Proper names acquiring a common sense is common. There are numerous older examples.

1. milliner - a man of Milan
2. lumber-room - a room where the Lombard broker stowed away their pledges
3. To lynch - from an American judge named Lynch
4. A davy lamp - from the inventor.
5. To boycott - from a captain Boycott
6. to bowdlerise - to expurgate; from Bowdler's expurgated edition of Shakespeare
7. A hansom cab - from the inventor
8. Iago - used in the sense 'villain'; a character from 'Othello'.

### 3. Revival of obsolete words

Obsolete words are sometimes revived and used by poets and philosophers.

1. Love-some (Tennyson)
2. Burgon (Scott)
3. Hols (the wooded tops of hills - Tennyson)
4. Over-lord (suzerain - Freeman)
5. Worsen (to make worse - Southey, Gladstone)
6. Aloofness (George Eliot)

### 4. Doublets

Words derived from the same original elements but possessing different forms and each of which possess different meaning. They have different forms with differentiated meanings.

- (e.g) wile - guile  
 antic - antique  
 aptitude - attitude

### 5. Compound Words

When two or more words are joined together, the word formed is called a compound word. (e.g) an ink-bottle, drinking-water, cod-liver-oil.

- Compound words are sub-divided into two as,  
 A. Unrelated or Juxta-positional Compounds

**B. Related (or) Syntactical compounds**

**A. Unrelated or Juxta-positional Compounds**

In this type of compound words, the simple words are not connected together by any grammatical relation. They have also been called **Juxta-positional**.

In the compound words of this class, the word that stands first defined the word that stands second.

'horse-race' means the kind of race which is run by horses and not by boats or by men or by anything else. But race-horse means the kind of horse which is used for racing and not for ordinary riding or for drawing a carriage.

In a triple compound word such as **cod-liver-oil**, the same rule holds good. In this example *cod* qualifies *liver*, and *cod-liver* qualifies *oil*.

**a) Compound Nouns can be formed as follows.**

**1. A noun preceded by another noun.**

(e.g) oil-lamp, ear-ring, ring-finger, rail-way, way-side etc.

**2. A noun preceded by a gerund**

(e.g) cooking -stove, looking-glass, drinking-water, bathing-place etc.

**3. A noun preceded by an adverb**

(e.g) by-word, by-path, under-tone, under-ground, up-land, in-land, under-wood etc.,

**b) Compound Adjectives can be formed as follows.**

**1. An adjective preceded by a noun, denoting,**

**i) some point of resemblance**

snow-white (white like snow), blood-red, coal-black, sky-blue

**ii) some point of reference**

air-tight (tight against air), fire-proof, head-strong, heart-broken, book-learned, top-heavy, colour-blind, blood-thirsty etc.,

**iii) The cause or source of the quality**

Home-sick (sick for home), purse-proud, heaven-born etc.,

**iv) The extent or measure for the quality.**

- Skin-deep (deep as the skin), world-wide, breast-high, life-long etc.,
- 2. **A noun (with suffix -ed) preceded by a noun**  
(e.g) chicken-hearted, hook-nosed, ox-tailed, web-footed etc.,
- 3. **An adjective or participle preceded by an adjective.**  
(e.g) Red-hot, dark-brown, bright-blue, dead-alive, luke-warm etc.

**c) Compound Verbs can be formed as follows.**

**1. A verb preceded by a noun**

(e.g) Hen-peck, brow-beat, top-dress, back-bite, hood-wink, way-lay etc.,

**2. A verb preceded by an adjective**

(e.g) safe-guard, rough-hew, white-wash, rough shoe, dumb-founder etc.,

**B. Realted or Syntactical Compounds**

In this type of compound words there is some grammatical relation between the component words. They have also been called **Syntactical**.

**a) Compound Nouns can be formed as follows.**

**1. A verb Transitive followed by its object.**

(e.g) A tell-tale (one who tells tales), a cut-throat, a pick-pocket etc.,

**2. A verb Transitive (with suffix -er or -ing) preceded by its object**

(e.g) shoe-maker, tax-payer, engine-driving, house-building etc.,

**3. A verb qualified by an adverb**

**i) When the adverb precedes the verb**

(e.g) An out-turn, an out-look, an out-fit, an up-start, an in-let etc.,

**ii) When the adverb is placed after the verb**

(e.g) a run-away, a cast-away, a break-down, a break-up, a fare-well etc.,

**4. A noun qualified by an adjective**

(e.g) a noble-man, a half-penny, a mad-man, a sweet-heart, mid-day etc.,

**5. A noun qualified by a participle.**

**i) Present participle**



Humming -bird, loving-kindness, spinning-top, finishing-stroke

ii) A verb with the force of a Past or Passive participle

Hump-back (humped-back), lock-jaw (locked-jaw)

6. A noun qualified by a Possessive noun

sales-man, bats-man, oars-man, kins-man, herds-man, crafts-man, bees-wax, states-man, sports-man, king's-bench, cat's-paw, heart's-ease, land's-end etc.

7. A noun is apposition with a noun or pronoun

washer-woman, he-goat, she-goat, man-servant, maid-servant

b) Compound Adjectives can be formed as follows.

1. A noun preceded and qualified by an adjective

Evil-hearted, hot-headed, long-tailed, one-sided, red-coloured

2. A noun as Object to the present participle of a Transitive verb.

A heart-rending sight, a time-serving man, a soul-stirring story.

3. A noun as Object of some preposition

An over-land journey (over the land), an under-hand dealing

c) Verbs can be compounded with adverbs.

1. When the adverb precedes the verb. (uncommon)

Back-slide, cross-question, over-awe, under-stare, with-hold

2. When the verb precedes the adverb. (common)

The two words are written separately. (e.g) turn out, come on etc., don = do+on

d) Phrase compounds are sometimes used as nouns and sometimes used as adjectives.

forget-me-not (noun)

hand-and-glove (friends that fit each other as closely as hand and glove)

man-of-war (adjective)

barrister-at-law, note-of-hand, ticket-of-leave, son-in-law, etc.,

e) In words of two or more syllables the accent is usually

thrown back on the first syllable, and in many cases this has the effect of altering the spelling.

Bon-fire from bone-fire

Hus-band from house-band (house-dweller)

Nos-tril from nose-thril

Star-board from steer-board

lad-pole from load-poll

fort-night from fourteen-night

suf-folk from south-folk

fur-long from furrow-long etc.,

## 6. The use of prefixes and suffixes

A prefix (pre - before) is a particle placed at the beginning of a stem.

A suffix (sub-after) is a particle placed at the end of a stem.

An 'affix' (ad-added to either side) may be given to either side.

Somewriters use 'affix' for 'suffix'.

Prefixes alter the meanings of words. There is a radical difference of meaning between 'teach' and 'unteach', 'bid' and 'forbid'.

Suffixes alter their functions. Suffixes form nouns, verbs, adjectives and adverbs. Hence they change the function of a word.

(e.g) The stem 'dark' becomes a noun in 'darkness', a verb in 'darken' and adverb in 'darkly'.

There are three sources of Affixes.

1. Teutonic (which includes Anglo-Saxon, Norse, Frisian and Dutch)

2. Romanic (which includes Latin, French and Italian)

3. Greek (partly direct, partly through French or Latin)

Teutonic affixes have been sometimes called 'English'. For two reasons the name 'Teutonic' appears to be preferable.

a) If by 'English' we are to understand 'Anglo-Saxon'. Some of the Teutonic affixes are not of English origin. (e.g) the 'kin' of 'firkin' and the '-scape' of 'landscape' are Dutch.

The 'un' of 'unto' is Frisian.

The '-sk' of 'bask' and 'busk' is Norse imported by the Danes.

b) All affixes which have become naturalised in English, whatever their origin may have been. They are now entitled to be called 'English'.

English vocabulary abounds in hybrids. That is, Teutonic stems with Romanic and or Greek affixes and vice versa.

(e.g) In 'cottager' 'cot' is Norse. It is the stem. The first suffix 'age' is Romanic, came from Latin through French. The second suffix 'er' is from Anglo-Saxon 'ere'.

In the word 'fishery' the suffix 'ery' itself is a hybrid. 'er' is from Teutonic as in fisher and 'y' is Romanic.

### I. TEUTONIC PREFIXES

**A-** (off, up, from) a-rise, a-wake, a-fresh etc.,

**After-** after-wards, after-thought etc.,

**Al-** (all) al-most, al-ready, al-together etc.,

**At-** (to) at-one, at-onement etc.,

**Be-** (by)

a) It forms Transitive verbs out of nouns or adjectives.

(e.g) be-calm, be-friend, be-numb, be-fool etc.,

b) It forms transitive verbs out of intransitive

(e.g) be-moan, be-spoke etc.,

c) It gives an intensive force to verbs.

(e.g) be-smear, be-seech, be-get, be-stir etc.,

d) It forms a part of some nouns, adverbs prepositions

(e.g) be-half, be-quest, be-fore, be-tween etc.,

**By-** (on the side) by-path, by-election etc.,

**For-** (thoroughness) for-bear, for-lorn

**For-** (privative or depreciatory) for-get, for-bid, for-sake etc.,

**Fore-** (before) fore-cast, fore-tell, fore-see, fore-head etc.,

**Forth-** forth-coming, forth-with etc.,

**Fro-** (from) fro-ward (opposite to to-ward)

**Gain-** (against) gain-say (speak or say against)

**In-** in-to, in-sight, in-land etc.,

**Mis-** (wrongly) mis-deed, mis-take, mis-judge etc.,

**N-** (negative) n-one, n-either, n-or, n-one etc.,

**Off-** (of or off) off-spring, off-shoot etc.,

**On-** on-set, on-slaught etc.,

**Out-** out-cast, out-look, out-come, out-break etc.,

It makes intransitive verbs transitive.

**out-live** (live beyond), out-shine (surpass in brightness) out-weight (surpass in weight)

**Over-** (above, beyond) over-flow, over-coat, over-heat etc.,

**Thorough-**, **through-** thorough-fare, through-ticket, through-out etc.,

**To-** (to, for) to-day, to-night, to-gether etc.,

**Tw-** (double) Twi-n, twi-cc, twi-light, twi-ne etc.,

**Un-** (not) Un-truth, un-wise, un-ripe etc.,

**Un-** (back, reversal) un-tie, un-lock, un-do etc.,

**Un-** (up to) un-til, un-to etc.,

**Under-** under-go, under-stand, under-take etc.,

**Under-** (denoting deficiency or too little) under-fed, under-valued, under-paid etc.,

**Up-** up-right, up-ward, up-hold, etc.,

**Well-** (in good state) well-fare, well-come

**With-** (against, back) with-draw, with-hold, with-stand

### TEUTONIC SUFFIXES

#### A. NOUNS

a) **An Agent or Doer**

**-er, -ar, -or** ----- bak-er, li-ar, tail-or, sail-or, courti-er etc.,

**-ster** (fem) spin-ster,

song-ster, young-ster, trick-ster etc.,

**-en** (fem) vix-en, formerly the feminine of 'fox'. Now it denotes a cunning and spiteful woman.

**-herd** (keeper) shep-herd, swine-herd, cow-herd

**-man** (person) wo-man, post-man, fish-er-man

**-monger** (dealer) ballad-monger, iron-monger

**-nd** **fi-nd, erra-nd, wi-nd, husba-nd**

**-ter, -ther, -der** daugh-ter, fa-ther, spi-der

**-wife** (woman) mid-wife

**-wright** (workman) ship-wright, cart-wright



- b) **Abstract Nouns**, marking state, action, condition
- craft witch-craft, handi-craft
  - dom wis-dom, king-dom, free-dom
  - hood -head god-head, man-hood, child-hood
  - ing learn-ing, writ-ing, walk-ing
  - ledge -lock know-ledge, wed-lock
  - ness good-ness, ill-ness
  - red hat-red, kind-red
  - red (reckoning) hand-red
  - ship friend-ship, wor-ship, lord-ship
  - scape land-scape
  - ter laugh-ter, staugh-ter
  - th heal-th, bread-th, wid-th, tru-th
  - t heigh-t, sigh-t
  - d dee-d, cu-d (from chew)

c) **Diminutives**

- el sack, satch-el - corn, kern-el - nave, nav-el
- l fow-l, hat-l,
- le scythe, sick-le - spark, spark-le, spin, spind-le
- en chick-en (from chick), kitt-en from cat.
- y bab-y, lad-y, dadd-y
- ie bird-ie, Ann-ie
- ing farth-ing, shill-ing
- kin nap-kin, bump-kin, etc.,
- ling duck-ling, gos-ling, dar-ling
- ock hill-ock, bull-ock, hamn-ock

d) **Miscellaneous**

- en hav-en,
- on wag-on
- fare war-fare, wel-fare,
- lock hem-lock
- lic gar-lic
- stead in-stead of, home-stead

B. **ADJECTIVES**

- ed (form of past participle) wretch-ed, land-ed, gift-ed
- en (made of) wood-en, braz-en, earth-en
- en (past participle) dunk-en, op-en
- ern (direction to ) east-ern, north-ern
- fast (firm) stead-fast
- fold (repeated) two-fold, mani-fold
- ful fear-ful, play-ful, hope-ful
- ish (somewhat like) girl-ish, whit-ish, self-ish
- less (without) shame-less, hope-less, worth-less
- like god-like, war-like, lady-like
- ly (like) god-ly, love-ly, king-ly, friend-ly
- most (superlative) fore-most, ur-most
- ow fall-ow, mell-ow
- w fe-w, ra-w
- some burden-some, trouble-some, hand-some
- teen nine-teen, thir-teen
- ty twen-ty, for-ty
- th (order) six-th, seven-th
- ther (comparative) far-ther, fur-ther, whe-ther
- ward (turning to) south-ward, down-ward
- y (pertaining to, abounding in) hill-y, storm-y, bush-y

C. **ADVERBS**

- ling, -long (-wise, manner) head-long, dark-ling
- ly (like) sad-ly, careful-ly, bad-ly
- meal (division) piece-meal
- n whe-n, the-n-ce, he-n-ce
- om self-om
- re whe-re, the-re, he-re
- s, -ce need-s, twi-ce beside-s
- ther whi-ther, thi-ther, hi-ther
- ward, -wards (turning to) for-ward, up-ward, down-wards
- way, -ways al-ways, straight-way, any-way, no-way
- wise (manner, mode) other-wise, no-wise, like-wise

## D VERBS

## a) Frequentative

- er ling-er from long, flut-er from flirt, falt-er from fail, clamb-er from climb, hank-er from hang.
- k tal-k from tell, har-k from hear
- le, -l spark-le, start-le, knee-l, crack-le
- on, -om, -m blossom from blow, gleam from glow, reck-on, blaz-en

## b) Causative or Factitive

- en fatt-en, short-en, length-en, gladd-en, thick-en
- se clean-se, fin-se, glimp-se
- le start-le from start, stiff-le from stiff

## 2. ROMANIC PREFIXES

- A-, Ab-, abs-** (away from) ab-hor, ab-use, ab-surd, ab-normal, a-vert, a-vocation, abs-tract, abs-ent
- ad-** ad-vice, ad-join, ad-monish
- ac-** ac-custom, ac-cept, ac-cent
- af-** af-flict, af-fix, af-fection, af-filiate
- ag-** ag-grieve, ag-gravate, ag-gregate
- al-** al-lege, al-lot, al-lure
- an-** an-nounce, an-nex, an-noy
- ap-** ap-proach, ap-pear, ap-peal, ap-point
- ar-** ar-rive, ar-rears, ar-rest, ar-rogram, ar-range
- a-** a-spect, a-spire, a-scribe
- as-** as-sent, as-vert, as-sume, as-certain, as-sail
- at-** at-tend, at-tain, at-tract, at-tach
- ambi- amb-, am-** (around) ambi-dextrous, ambi-tion, am-putable
- ante-, anti-** (before) ante-chamber, ante-cedent, anti-cipate
- bene-** (well) bene-fit, bene-volent, bene-diction
- bi-, bis-, bin-** bi-ped, bis-cuit, bi-sect, bi-ennial, bi-nocular
- circum-, circu-** (around) circum-ference, circu-il, circum-stance
- com-** com-pete, com-bat, com-merce
- con-** con-tend, con-trive, con-flict, con-sonant
- co-** co-exist, co-eternal

- col- col-lapse, col-lege, col-lect
- cor- cor-rupt, cor-rect, cor-rode
- cog- cog-nate, cog-nition
- coun- coun-sel, coun-cil, coun-tenance
- contra- contra-dict, contra-st, contro- contro-versy,
- counter- counter-feit, counter-act, counter-part
- de- (down) De-grade, de-crease, de-ject
- de- (reversal) de-camp, de-throne, de-tach
- de- (astray) de-viate, de-face
- de- (intensive) de-liver, de-clare, de-fend
- dis- dis-honour, dis-please, dis-locate
- di- di-verse, di-gest
- dif- dif-fer, dif-ficult
- e- e-lect, e-ducate
- ef- ef-fort, ef-fervesce
- ex- ex-act, ex-pel, ex-amine
- extra- extra-ordinary, extra-work
- in- in-vert, in-vade
- im- im-pose, im-press
- in- (or) en- intrust or en-trust, in-quire or en-quire, in-close or en-close
- in- (not) in-firm, in-fant
- ig- (not) ig-noblie, ig-nominy
- il- il-legal, il-literate
- ir- ir-regular, ir-rational
- inter-, intro-, enter-** (within) inter-course, inter-preter, inter-rupt  
intro-duce, intro-spection, enter-tain, enter-praise
- juxta-** (near) juxta-position
- male-mal-** (ill, badly) male-factor, mal-treat, mal-ignant
- mis- mis-chief, mis-creant, mis-nomer
- ne- ne-farious**
- neg- neg-lect, neg-ative
- non- (not) non-sense, non-existent,
- ob- (in front of, against) ob-ject, ob-stinate



per- per-vert, per-form, per-spire  
 pen- pen-ultimate, pen-insula  
 post- post-dates, post-script  
 pre- (before) pre-dict, pre-caution, pre-pare  
 pol- pol-lute  
 por- por-tend  
 pro- pro-pose, pro-ject, pro-noun, pro-mise  
 pur- pur-pose, pur-sue, pur-join  
 quasi- (pretence) a quasi-judge  
 re- re-ject, re-join, re-new  
 red- red-earn, red-undant  
 retro- (backward) retro-spect, retro-grade  
 se- se-clude, se-parate  
 se- se-cret, se-cure  
 semi- semi-circle  
 demi- demi-god, demi-official  
 sine- (without) sine-cure  
 super-, sur- (above, over, beyond) super-structure, super-facial,  
 sur-face, sur-pass, sur-charge  
 trans-, tra- (across) trans-figure, trans-gress, trans-form, trans-it,  
 tra-verse, tra-dition  
 tri- (three) tri-angle, tri-nity, tri-dent  
 ultra- (beyond) ultra-liberal (very liberal), ultra-marine (beyond the  
 sea)  
 uni-, uni- unanimous, uni-form, uni-corn  
 vice-, vis- (in stead fo) vis-count, vice-roy

## ROMANIC SUFFIXES 1- NOUNS

### a) Agent

-ain, -en, -an capt-ain, chief-ain, citiz-en, librari-an  
 -ant merch-ant, ser-vant, confid-ant  
 -ard, -art cow-ard, wiz-ard, drunk-ard, bragg-art  
 -ary, -ar, -aire dignit-ary, mission-ary, secret-ary, schol-ar, million-  
 aire  
 -ate candid-ate, advoc-ate

-ec, -y trust-ee, devot-ee, deput-y, jur-y  
 -eer, -ier engin-eer, volunt-eer, sold-ier, financ-ier  
 -ent stud-ent, presid-ent, pati-ent  
 -ess (female) song-str-ess, poet-ess, lion-ess, tigr-ess  
 -ine, -in libert-ine, gobl-in, cous-in  
 -ive, iff capt-ive, fugit-ive, plaint-iff,  
 -on glut-on, drag-on  
 -our, -eur, -or, -er savi-our, imper-or, govern-or, preach-er, act-or,  
 doct-or, amat-eur, connois-eur

### b) Abstract Nouns

-acy, -ey priv-acy, accur-acy, secre-cy, bankrupt-cy  
 -age bond-age, cour-age, mari-age, pilgrim-age  
 cost of action post-age, freight-age, broker-age  
 Result of action break-age, leak-age, mess-age  
 Agent person-age (a person of importance)

-al, -als refus-al, propos-al, credenti-als,  
 -ance, -ence disturb-ance, endur-ance, obedi-ence, abs-ence  
 -ancy, -ency const-ancy, brilli-ancy, excell-ency, frequ-ency  
 -el, -le, ele quarr-el, sequ-el, tutel-age, candle  
 -ess, -ise serv-ice, larg-ess, rich-ess, prow-ess exer-cise, just-  
 ice, pract-ice

-eur grand-eur,  
 -ity, -ty real-ty, cruel-ty, frail-ty un-ity  
 -lence pesti-lence, vio-lence turbu-lence  
 -ment conceal-ment, enchant-ment, nourish-ment  
 -mony cere-mony, acri-mony, matri-mony  
 -our, -or fav-our, hon-our, err-or, col-our  
 -ry, -ery chival-ry, poet-ry, slav-ery, cook-ery  
 -sion conver-sion, occa-sion, proces-sion, illu-sion, man-sion  
 -tion, -son, -som benedic-tion, poi-son, redemp-tion, ran-som,  
 urea-son

-tude longi-tude, apti-tude, alti-tude  
 -ure creat-ure, meas-ure, seiz-ure  
 -y harmon-y, stud-y, victor-y, miser-y, industr-y

**c) Collectives (Nouns of Place)**

- ade cavalc-ade, brig-ade, crus-ade
  - age assembl-age, plum-age, foli-age, vill-age
  - ary, -arium libr-ary, gran-ary gloss-ary, diction-ary, aqu-arium
  - ery, -ry machin-ery, caval-ry, jewel-ry infant-ry station-ery
  - ory fact-ory, dormit-ory, territ-ory, observat-ory
- d) Diminutives**
- aster poet-aster
  - el, -le, -elle dams-el, cast-le, mod-el, fem-ale from fem-elle
  - et, -let lanc-et, pock-et, tick-et, brace-let, brook-let, leaf-let
  - ette etiqu-ette, cigar-ette
  - icle, -cule art-icle, part-icle, animal-cule, cut-icle,
  - ot fag-ot, chari-ot, parr-ot
  - ule glob-ule, nod-ule caps-ule

**e) Miscellaneous**

- ace men-ace, pal-ace, sp-ace
- end leg-end, divid-end, rever-end
- cre massa-cre,
- chre sepul-chre
- en ali-en
- om ven-om
- n chai-n
- ern tav-ern, cav-ern lant-ern
- ic, -k, -ge fabr-ic, rust-ic, cler-k, sil-k, ser-ge
- il, -ile, -le pup-il, imbec-ile, sea-l, ais-le
- in marg-in, orig-in
- o studi-o, grott-o
- oon ball-oon,
- ter, -tre clois-ter, thea-tre, lus-tre, fil-ter

**2 - ADJECTIVES**

- acious ten-acious, loqu-acious
- al loy-al, leg-al, roy-al

- an, -ane, ain hum-an, hum-ane, cert-ain, Rom-an
- aneous simult-aneous, instant-aneous
- ant, -ent vac-ant, indign-ant, pati-ent, innoc-ent, curr-ent
- ar sol-ar, lun-ar, regul-ar
- ary, -arious, -arian contr-ary, ordin-ary, greg-arious, nef-arious, agr-arian, humanit-arian
- ate fortun-ate, separ-ate, priv-ate
- ble, -able sta-ble, fee-ble, mov-able, laugh-able
- ble, -ple sim-ple, tri-ple, dou-ble, tre-ble
- eel, -il, -le gent-eel, gent-le, civ-il
- erious delet-erious
- escent conval-escent, efferv-escent
- ese Chin-ese, Burm-ese
- esque pictur-esque, grot-esque
- ete, -eet compl-ete, obsol-ete, discr-ete, discr-ect
- fic terri-fic, horri-fic
- ian Austral-ian, Ind-ian, Christ-ian
- ic, -ique publ-ic, rust-ic, un-ique ant-ique
- id ac-id, rig-id, plac-id
- ile serv-ile, frag-ile, doc-ile
- ine div-ine, can-ine, clandest-ine
- ite oppos-ite, favour-ite,
- ive act-ive, capt-ive, sport-ive
- lent pesti-lent, vio-lent, turbu-lent
- monious sancti-monious, cere-monious
- ory, -orious compuls-ory, transit-ory, lab-orious
- ose, -ous verb-ose, monstr-ous, danger-ous, courte-ous
- ond vagab-ond
- urn tacit-urn
- y test-y, mass-y

**3 - VERBS**

- ate agit-ate, captiva-te, moder-ate
- fy magni-fy, signi-fy, simpli-fy
- ish fin-ish, nour-ish, pun-ish



-ite, -il exped-ite, cred-it, mer-it  
-y mart-y, cart-y

3. GREEK PREFIXES

**amphi-** (about, on both sides) *amphi-theatre, amphibious*

an-, and-, a- (not, without) an-archy, a-theism, a-pathy, an-ambolous

ana-, an- (up to, again) ana-tomy, ana-logy, ana-lysis

anti-, ant- (against) anti-podes, anti-pathy, anti-agonist

apo-, aph- (from) apo-logy, apo-state, apo-strophe, aph-orism

arch-, archi- (chief, head) arch-angel, arch-enemy, arch-itect

auto-, auth- (self) auto-graph, auto-biography, auth-entic

cata-, cath-, cat- (down) cata-tract, cath-edral, cata-strophe, cat-

echism

dia- (through) dia-metre, dia-logue, dia-gonal

di- (in two) di-syllable, di-phthong, di-lemma

dys- (ill) dys-peptic, dys-entery

ec-ex- (out, from) ex-odus, ec-centric, ec-lipse

en- (in) en-thusiasm,

endo- (within) endo-gamous, endo-geneous

epi-, eph-, ep- (upon) epi-gram, ep-och, epi-taph, eph-emeral,

epi-stle

exo- (without) exo-gamous, exo-tic

eu-, ev- (well) eu-phony, eu-phemism, ev-angelist

hemi- (half) hemi-sphere

hepta-, hept- (seven) hepta-gon, hept-archy

hetero- (different) hetero-dox, hetero-geneous

hex- (six) hex-a-gon, hex-a-meter

homo-, hom- (same) homo-geneous, hom-onym

hyper- (above) hyper-bole, hyper-critical, hyper-tension

hypo-, hyph- (under) hypo-crite, hypo-thesis, hyp-hen

meta-, meth-, met- (after, substitution) meta-phor, meth-od, met-

onymy

mono-, mon- (single, alone) mono-graph, mon-archy

pan-, panto- (all) pan-theist, pan-orama, panto-mime

para-, par- (beside) para-phrase, para-ble, par-allel

penta- (five) penta-meter, penta-polls

peri (around) peri-meter, peri-od

poly (many) poly-syllable, poly-theist,

pro- (before) pro-gramme, pro-logue, pro-phet

pseudo- pseud- (false) pseudo-critic, pseud-onym

syn- (with) syn-thesis, syn-tax, syn-pathy,

tel- (afar) tele-graph, tele-phone, tele-gram

tri- (thrice or three) tri-pod, tri-syllable, tri-sect

GREEK SUFFIXES

NOUNS

a) agent

-ac mant-ac,

-ant gi-ant, adam-ant, eleph-ant

-ast enthusi-ast, gymn-ast

-ic heret-ic, secept-ic, crit-ic

-ist dent-ist, the-ist, egot-ist, extrem-ist

-ite Israel-ite,

-ot patri-ot, idi-ot

-te, -t proph-e-t, poe-t, apost-a-te

b) Abstract Nouns

-asm enthusi-asm, sarc-asm, ch-asm

-ic, -ics log-ic, mag-ic, mus-ic, eth-ics, mathemat-ics

-ism patriot-ism, magnet-ism

-sis, -sy, -se drop-sy, pal-sy, paraly-sis, ba-sis, eclip-se

-y monarch-y, philosoph-y, democrac-y

c) Diminutives

-isk aster-isk

d) Miscellaneous

-ad myri-ad, li-ad

-m theore-m, proble-m, telegra-m

-ter, -tre cen-tre, me-tre, diame-ter

**ADJECTIVES**

-astic ecclesi-astic, sarc-astic, dr-astic  
 -ic dramat-ic, cosm-ic, trag-ic  
 -istic eulog-istic, evangel-istic

**VERBS**

-ise civil-ise, scrutin-ise, fertil-ise, e real-ise

**7. The use of Figures of Rhetoric**

A figure of Speech or Rhetoric is a deviation from the plain and ordinary use of words with a view to increasing or specialising the effect.

(e.g) we can say, 'There are six pillars in this hall'. Here the word 'pillars' is used in its ordinary or literal sense.

If we say, 'Mahatma Gandhi is one of the main pillars of our country', the word 'pillars' is used in a figurative or non-literal sense, and signifies 'main support'.

**CLASSIFICATION OF FIGURES OF SPEECH**

There are three main classes of Figures of Speech.

1. When like objects come under our notice, we struck with the resemblance. The figures **Similie**, **Metaphor** and **Allegory** are based on similarity or resemblance. These figures constitute **Class I**, with the difference. The figures **Antithesis**, **Epigram**, and the **Condensed sentences** are based on contrast or difference. These constitute **Class II**.

3. When two impressions occurring together become permanently associated in the mind, the thought of one call up the thought of the other as a storm suggests shipwreck, wealth suggests gold etc., This is called the **law of Contiguity**. This is the foundation of memory or the retentive faculty. The figures **Metonymy**, **Synecdoche** and the **Transferred Epithet** are based upon Contiguity. These constitute **Class III**.

Beside the above, there is a **Fourth Class** consisting of

miscellaneous figures. They are not based on any one faculty like the three classes above mentioned. They involve some deviation from the ordinary use of words. Therefore they are rightly included among **Figures of Speech**.

**CLASS - I FIGURES BASED ON RESEMBLANCE****1. SIMILE**

A simile is the explicit statement of some point of resemblance conceived to exist between two things, that *differ in other respects*.

In the simile and in all other figures based upon resemblance the comparison is not between things of the same kind, but between things of different kinds. When a camel is compared with a dromedary, there is no figure. But when we compare a camel with a ship and call it "the ship of the desert", there is a figure.

There is no simile if we compare Burke with Cicero, Napoleon with Alexander or the Russian empire with the Roman empire. These are all parallels. Between objects of the same kind there is nothing figurative about them.

A simile is effective, when some abstract thought or series of thoughts is illustrated by means of some concrete parallel. (e.g)

Errors, like straws, upon the surface flow.

After reading several translations of Homer in English, Keats was not satisfied. But on seeing the translation of Chapman, he found a new world suddenly opened before him. He expressed his feelings as,

"Then felt like some watcher of the skies,

When a new planet swims into his ken ;

Or like stout Cortez, when with eagle eye

He stared at the Paacific,"

A simile is usually introduced by some words, such as like, as, as-so which draw attention to the likeness. But this is not necessary. All that is necessary to the simile is that both sides of the comparison shall be distinctively stated.



## 2 - METAPHOR

A **metaphor** is a potential or implied simile. In a simile both sides of the comparison are distinctively stated. In a metaphor, **one side** is stated but not the other. When we say, "He curbs his passion," we mean that he restrains his passion, as a man would curb a restless horse. If both sides of the comparison were to be given, this is simile. (e.g.)

1. The news you bring is a **dagger** to my heart.
2. The town was **stormed** after a long siege of war.
3. He was fond of **blowing** his own **trumpet**. (praising himself)

### a) Personal Metaphors

A metaphor is personal when it speaks of inanimate objects as if they were living.

(e.g.) **cruel heart, pitiless cold, a virgin soil, childhood** of the world

### b) Sustained Metaphors

The resemblance expressed by a metaphor is usually limited to a single point. Occasionally, however, a metaphor can be sustained through a series of kindred images.

- (e.g.) 1. A **garden** tempting with forbidden fruit.
2. We believe that the **embers** of municipal patriotism have never ceased to **burn** and **glow** in these smaller communities, into which, by historical and physical necessity, London has been divided. We will do nothing to **quench** these **embers**.

### 3. Confusion of Metaphors

Metaphors borrowed from more than one source must not be combined in the same phrase or clause. The mixing of metaphors, far from increasing the effect, weakens it by the sense of incongruity that it excites.

(e.g.) 1. Savoy and Nice, the **keys** of Italy and the **citadel** in her hands to **bridle** Switzerland, are in that consolidation of the French power - Edmund Burke

2. There are **phrases** of music that go home to the centre of

our being, and five minutes' dwelling on them at sunrise will give a keynote that will sound for the day, the **morning bath** of the mind.

## 4. Succession of Metaphors without confusion

"I **bridle** in my struggling muse with pain,

Thath longs to **launch** into a bolder strain." - Addison

This passage is an example of an **instance of confusion**. Here there is a confusion of metaphors for two reasons. a) An adjective clause being a syntactical part of the main clause is not entitled to employ a metaphor distinct from that employed by the main clause. b) the adjective clause itself contains two distinctive metaphors.

(e.g.) "At length Erasmus, that great honoured name

(The glory of the priesthood and the shame),

**Stemmed** the wild **torrent** of a barbarous age,

and **drove** those holy Vandals off the stage. -Pope

In this passage, a succession, not a confusion, of metaphors, because the fourth line is a co-ordinate, not a sub-ordinate clause and is therefore entitled to employ its own metaphor independently of the other.

The following is a striking example of a succession of co-ordinate metaphors, each of which is in apposition with a single noun "sleep" and could easily be expanded into a co-ordinate clause.

"Machbeth doth murder sleep, the innocent sleep,

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast."

## 5. Appropriateness of Metaphor

A far-fetched metaphor defeats its own object. In stead of setting a point in a clearer light by the comparison, it makes it darker.

A **metaphor** is **appropriate** and forcible when the comparison is backed by some fact of a kindred character.

(e.g.) China throws the country open to the commerce of the world instead of closing it up, so to speak, in **water-tight compartments**.



Here, China closed, against foreign commerce are compared to 'water-tight compartments'. The comparison is doubly apt, because the only access to these provinces at present is only by water way.

### 6. Metaphors based on history, fable, parable etc.,

Metaphors are drawn not only from resemblances of objects, but from resemblances of situation. These may be taken from **history**, or **fable or parable or proverb**.

(e.g) 'Hiding one's light under a bushel', 'the lion lying down with the lamb' are all **parables from the Bible**.

"Cutting one's coat according to the cloth", 'letting sleeping dogs lie', 'swapping horses in crossing a stream', 'putting the cart before the horse' are all **proverbs**.

"You have burnt your ships, and must go forward or perish."  
- Agathocles of Syracuse, as soon as he landed at Carthage, burnt his ships so as to render return impossible.

### 3. ALLEGORY, FABLE, PARABLE

They are all same at the bottom. Like metaphors, they are based upon resemblances.

An **Allegory** is a tale consisting of a series of incidents analogous to another series of incidents, which it is intended to illustrate. The object of such a tale is to exemplify and enforce some moral truth as in Bunyan's '*The Pilgrim's Progress*'.

A **parable** is a short allegory, as 'the sower, the Ten Virgins, the prodigal son, the grain of Mustard Seed, the lost Sheep', etc. In the Old Testament the parable of the Ewe Lamb was intended to bring King David to a sense of his guilty putting a parallel case before him and it succeeded.

In which birds and beasts are made to think, speak and act like men in the **fables** of classical literature. All these fables, teach some moral, as allegory and parable do.

## CLASS - II FIGURES BASED ON CONTRAST OR DIFFERENCE

### 1. ANTI-THESIS

It is the first principle of the human mind, that we are affected only by change of impression. Among the many consequences of this law is the efficacy of contrast in verbal composition.

We cannot say the word 'weak' without inwardly contrasting with 'strong'. In ordinary speech, it is sufficient to mention one word, such as 'weak' without adding its negative form 'not strong'.

Sometimes for the sake of increasing or specialising the effect, we can mention both the contrasted terms. This is a departure from the ordinary use of words. We call it a Figure of Speech.

**Antithesis** is a Greek word signifying "setting against"; that is setting one word against another.

- (e.g) 1. He can **bribe** but he cannot **seduce**.
2. He can **buy** but he cannot **gain**.
3. He can **lie** but he cannot **deceive**.
4. A **friend** exaggerates a man's **virtues**, an **enemy** his **crimes**.
5. Between **fame** and **true honour** there is much difference; the former is a **blind** and **noisy applause**; the latter is an **internal** and **more silent homage**.

Antithesis should not be sacrificed to brevity. Compare the following two sentences.

- a) The posthumous fame of Buddha is far greater than what accrued to him during his life.
- b) The fame which has gathered round the name of Buddha since his death far exceeds that which accrued to him during his life.

### 2. EPIGRAM

It is the name given by the Greeks to a short piece of verse inscribed on a public monument. Brevity is still one of the distinguishing marks of epigrams.

Epigram has been made to denote any kind of pointed saying, and especially one in which the words appear to be contrasted, or at



least to contain some kind of incongruity. Therefore it is based upon the perception of difference, and is closely allied to Antithesis.

"The epigram is an apparent contradiction in language, which, by causing a temporary shock, rouses our attention to some important meaning underneath."

- (e.g) 1. The child is father of man. - Wordsworth  
 2. In the midst of life, we are in death. - Proverb.  
 3. He lived a life of active idleness.  
 4. The glorious fault of angels and of gods. - Pope  
 5. And faith unfaithful kept him falsely true. - Tennyson

### 3. PUN

In this figure the incongruity consists in using the same word in different senses. This figure is used chiefly for humour.

(e.g) The leopard changes his spots, as often as he goes from one spot to another.

The figure is sometimes used seriously. In such instance there is a play upon words not amounting to a pun.

- (e.g) 1. Bad accidents happen to bad player.  
 2. Evil be to him that evil thinks.

In these two examples the repeated word (bad, evil) is used in a different sense in the same sentence.

### 4. THE CONDENSED SENTENCE

This figure consists in bringing together under one verb or in one enumeration ideas so different that we should normally give a distinct clause or an entirely distinct sentence to each of them.

1. She dropped a tear and her pocket-handkerchief. - Dickens
2. Smelling of musk and of insolence. - Tennyson.
3. Corsica is an island swarming with bandits and bandicoots.

## CLASS - III FIGURES BASED ON CONTIGUITY

### 1. METONYMY

This figure consists in describing a thing by some

accompaniment or significant adjunct, instead of naming the thing itself.

When the sign in such as to strike the imagination more vividly than what it stands for, the language gains in impressiveness.

- a) **The symbol for the person or thing symbolised**
  1. He succeeded to the crown (= royal office)
  2. From the cradle to the grave. (= from childhood to death)
  3. Gray hairs (= old age or old men) should be respected.
- b) **The instrument for the agent**
  1. The pen has more influence than the sword.
  2. Give everyman thine ear, but few thy voice.
- c) **The container for the thing contained**
  1. He drank the cup. (= the contents of the cup)
  2. He is too fond of the bottle. (= the liquor in the bottle)
  3. The kettle boils. (= water in the kettle)
  4. The power of the purse. (= the money in the purse)
- d) **The effect for the cause**
  1. 'A favourable speed  
 Ruffle thy mirrored mast' - Tennyson  
 (Here 'speed' is put for wind, the cause of speed.)
  2. "O for a beaker full of the warm south." - Keats  
 (Here wine is described by the warm south, that is, the warm sun of the south, which ripens the grape from which the wine is produced.
- e) **The maker for the thing made; the place for the thing:**
  1. I have never read Homer. (the poems of Homer)
  2. I am not fond of Euclid. (= geometry)
  3. The miner went out without his Davy. (= Davy's safety lamp)
  4. I am fond of old China. (= crockery made in China)
- f) **The name of a passion for the object of the passion**

- Sometimes a very general term is used by way of contempt.
1. A poor creature.
  2. A wretched individual.

Sometimes a very general term is used to avoid a more particular one which we do not like to mention.

1. We say **deceased** or **departed** or **gone to rest** for 'dead'.
2. We say **if anything should happen to him** for 'if he should die'.

d) **The concrete for the abstract.**

1. There is a mixture of the **tiger** and the **ape** in the character of a Frenchman. - Voltaire
2. I hate the **Viceroy** but love the **man**. - Swift
3. A healthy lad, carries in his cheeks two steady roses.

e) **The abstract for the concrete**

1. All the **rank** and **fashion** came out to see the sight.
2. The **authorities** put an end to the tumult.
3. **Grace** and **loveliness**, **wit** and **learning** were assembled in that meeting.
4. We say **His Majesty** for 'king'.
5. We say **Her Ladyship** for 'lady'.
6. We say **His Excellency** for 'governor' or 'viceroy'.
7. We say **His Holiness** for 'pope'.
8. We say **His grace** for 'archbishop'.

f) **The part for a whole**

1. A fleet of fifty **sail** (=ships)
2. He is a very good **hand** at cricket.

g) **The material for the thing made.**

1. The speaking **marble**. (=statue of marble)
2. He was bound in **irons**. (= fetters made of iron)
3. **Silver** and **gold** (=money) have I none.
4. Have you any **coppers**? (=coins made of copper)
5. A foeman worthy of his **steel**. (=sword)

1. She is coming, my **life**, my **fate**. - Tennyson
2. For Lycidas, your **sorrow**, is not dead. - Milton.
3. The **sigh** of her secret soul. (the person sighed for)

2. **SYN-EC-DO-CHE**

Literally it means, 'the understanding of one thing simultaneously with another.'

In **synecdoche** one name is substituted for another, whose meaning is more or less cognate with its own.

In **Metonymy** one name is substituted for another, whose meaning is wholly foreign to itself.

a) **The less general put for the more general**

the more general the term is, the fainter is the picture. The more specific the terms, the more vivid the picture. Hence if a writer desires to be impressive, he should employ words as particular and determinate in sense as the scope of the subject will allow.

1. They sank as **lead** in the mighty **waters**. - Exodus
2. All **hands** employed, the royal work grows warm.
3. To be a comrade with the **wolf** and **owl**.

b) **An Individual for a Class**

A well-known individual is sometimes made to represent a class. In this way a Proper noun becomes a Common noun. Even when a Proper noun is not used, a general statement is made much more foolish, if it is illustrated by a good individual examples.

1. **A Daniel** (very wise judge) come to judgment. - Shakespeare
2. He's Judas to a little.

c) **The more general for the less general**

As the usual tendency of general words is to weaken the effect rather than to strengthen it. This form of **synecdoche** is **uncommon**.

1. We say **vessel** for **ship**.
2. We say **company** for a **commercial firm**.
3. We say **liquor** for **intoxicating drink**.



### 3. TRANSFERRED EPITHET

When two impressions are associated together in the mind, an epithet that properly belongs to one only is transferred to the other. One of the commonest, though not the only, application of this figure is when some personal quality is transferred to something inanimate.

1. He lay all night on a *sleepless pillow*.

2. The prisoner was placed in the condemned cell.

The following phrases are very common.

a virtuous indignation	a happy time
an unlucky remark	a foolish observation
a learned book	a criminal court
the Colonial office	the Foreign office
easy circumstances	a cheap market
wealthy journey	melancholy news
wearry romances	an eloquent speech
brutal threats	a furious wave
the angry ocean	a prattling brook
the blushing rose	a busy life

### CLASS - IV MISCELLANEOUS FIGURES

#### 1. INNUEENDO

This figure consists in hinting a thing without plainly saying it.

1. There are two times in a man's life when eh should not speculate :when he cannot afford it, and when he can. (that is, never speculate at all)

2. I do not consult physicians; for I hope to die without them.

#### 2. IRONY

It is a mode of speech in which the writer or speaker says the opposite to what he means, but does not intend or expect his words to be taken in their literal sense.

'Here, under leave of Brutus, and the rest,  
For Brutus is an honourable man

I come to speak in Caesar's funeral.'

Here teh seu fo teh w rod 'honouragecl is ironical.

#### 3. SARCASM

In sarcasm, a man does not, as in irony, say the opposite to what he means. He says what he means, but says it in a way that implies ridicule, disapproval, or contempt.

(e.g) If ideas were innate, it would save much trouble to many worthy persons.

#### 4. INTERROGATION

Usually we ask a question for the sake of getting an answer. In this process there is no figure of rhetoric involved. But in two instances Interrogation is used as a rhetorical device.

a) When the speaker or writer, having asked a question, leaves the hearer or reader to answer it for himself - an indirect mode of affirming or denying which is sometimes more forcible than direct assertion.

(e.g) Can the Ethiopian change his skin, or the leopard his spots ?

b) When a question is asked for purposes of exposition: here the hearer or writer directs attention to a point by putting it in the form of a question to be solved; having done this, he propounds his own answer. Hence school manuals are sometimes written in this form. (e.g) What is this world in the high scale of the Almighty's workmanship? A mere shred which, though scattered into nothing, would leave the universe of God one entire scene of greatness and of majesty.

#### 5. EXCLAMATION

What an Interjection is in grammar, Exclamation is in rhetoric. It is a mode of expressing some strong emotion without describing it in set terms. By this means the speaker or writer hopes to communicate the same feeling to the mind of the hearer or reader.

1. O, what a fall was there, my countrymen !

2. How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!

### 6. PERSONIFICATION

It is really a special kind of metaphor. It is a figure of speech in which inanimate objects and abstract ideas or qualities are spoken of, as if they were persons or human beings.

1. Opportunity knocks at the door but once.
2. Death lays his icy hands on kings.

### 7. PATHETIC FALLACY

An extreme form of Personification is called the Pathetic fallacy. In this figure of speech the inanimate, the lifeless, and the abstract are made to partake of human emotions.

1. All Nature wept at his death, and the Flowers were filled with tears.

It is usual to begin the name of the personified object with a capital letter.

### 8. APOSTROPHE

It is a figure of speech in which abstract ideas or inanimate objects are addressed as if they were alive. The word literally means a 'turning aside', for in this figure a writer 'turns aside' to address a person absent or dead, or an inanimate object, or an abstract idea.

1. "O wild west wind, thou breath of Autumn's being."
2. "O Solitude, where are the charms  
That sages have seen in thy face?"

### 9. VISION

By this figure, the writer or speaker in relating something past or describing some anticipated future, employs the present tense instead of the past or future, and this makes it appear as if the events were actually passing before his eyes. The same figure can be used for describing something neither past nor future, but purely imaginary.

### a) Some past event (this is called Historical present)

The sack and carnage of Delhi lasted from three o'clock in the morning until three in the afternoon. The streets echo with the shouts of brutal soldiery with the cries and shrieks of the inhabitants. The atmosphere reeks with blood. Houses are set on fire, and hundreds perish in the flames.

### b) Some anticipated future

I see and behold this great city, the ornament of the earth and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens lying unburied in the midst of the ruined country.

### c) Something Imaginary

"Is this a dagger which I see before me,

The handle toward my hand? Come let me clutch thee.

I have thee not, and yet I see thee still." - Macbeth

### 9. CLIMAX, ANTI CLIMAX

It adds much to the impressiveness of a sentence or group of sentences, if the mind of the reader is made to ascend from lower thought to a higher by successive steps; for it is as difficult for the mind to grasp a final issue by a single step, as for the body to ascend a ladder by a single rung.

In a climax, (Greek word for 'ladder') the first part of a sentence prepares the mind for the middle and the middle for the end.

(e.g.) It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost a particulate; but to crucify him, what shall I call it? - Cicero

The opposite process, by which the thought descends from a higher level to a lower, is called **Anti-climax** or **Bathos** (Greek for 'depth'). This may be done intentionally, - for point, humour, or any other purpose, - or it may be done through an **inadvertence**, in which case the effect will be feeble or even ludicrous.

(e.g.) The autocrat of Russia possesses more power than any other man on earth, but he cannot stop a sneeze.



The following is an example of inadvertence, where the strong word "necessity" is followed by the weaker word "desirability". (e.g.) It would seem almost superfluous to point out the propriety, and necessity, and desirability of appointing female officers.

## 10. HYPERBOLE

The word 'hyperbole' ('Hyper'-beyond; "ballo"-throw) literally means "a throwing beyond", means exaggeration.

This figure of speech consists in representing things as much greater or smaller than they really are, with the intention of producing a more striking effect than a plain statement can.

(e.g.) Here is the smell of blood still : all perfumes of Arabia will not sweeten this little hand !"

## 11. REPETITION

It is a way of giving expression to intense feeling or conviction by repeating the principal word, or adding equivalent words.

When Repetition is used with no rhetorical effect, it is a fault in composition. It is called **Tautology** or **Pleonasm**.

(e.g.) 1. "And like a rat without a tail,

I'll do, I'll do, and I'll do" - *Macbeth*

2. "Alone, alone, all, all alone,

Alone on a wide, wide sea." - *Coleridge*

A multiplicity of the words meaning the same, or almost eeh same, thing can be used to intensify the effect.

## 12. LIT-O-TES

It is a Greek word signifying plainness, simplicity. The name is given to that figure of speech by which we place a negative before some word, to indicate a strong affirmative in the opposite direction.

(e.g.) 1. He is no dullard. (=clever)

2. A citizen of no mean. (= a distinguished)

Words such as "infamous", "unprofessional", "unchristian," etc., all of which have merely negative prefixes, have acquired a strongly affirmative sense in the opposite direction.

## 13. EUPHEMISM

By this figure we speak in gentle and favourable terms of some person, object, or event which is ordinarily seen in a less pleasing light.

(e.g.) China is a country where you often get different accounts of the same thing. (= where many lies are told.)

## 14. CIRCUMLOCUTION

Saying a thing in a roundabout way is called **Circumlocution**.

This figure may be used for

1. poetic ornament

(e.g.) The sightless courier of the air. (=the wind)

2. giving greater prominence to a thought

(e.g.) The very source and fount of day. (=the sun)

3. euphemism

(e.g.) She declared that neither she nor her husband was suffering from the domination of stimulant. (=was tipsy)

4. humour

(e.g.) The driver of the engine played a sweet symphony with the steam whistle then he caused it to whoop wildly, and finally made the steam hiss and puff like Vesuvius in a state of eruption; but all was in vain, the cow still held the line.

## 15. ALLITERATION

Alliteration consists in the repetition of the letters or syllable, or the same sound at the beginning of two or more words in a line. In this way language becomes musical. For example,

a) How high his Honour holds his haughty head.

b) The fair breeze blew, the white foam flew, The furrow followed free."

c) *Ruin seize thee, ruthless king !*

## 16. ONOMATOPOEIA (Sense suggested by sound)

It is the use of a word or words whose sound itself conveys the sense of the author. (e.g.)

1. "It cracked and growled and roared and howled like noises in a swound".

2. "the murmurous haunt of flies on summer eves."

We have a number of words whose origin is clearly the imitation of sounds. (e.g)

*clucking* of hens, *cackling* of geese, *gobbling* of turkeys, *quacking* of ducks, *croaking* of frogs, *cawing* of rooks, *cooing* of doves, *hooting* of owls, *booming* of bitterns, *chirping* of sparrows, *twittering* of swallow, *chattering* of pies or monkeys, *twittering* of swallows, *chattering* of pies or monkeys, *neighing* of horses, *purring* or *mewing* of cats, *yelping*, *howling*, *growling*, *snarling* of dogs, *grunting* of hogs, *bellowing* of bulls, *lowing* of oxen, *bleating* of sheep.

## 8. The use of metaphors and metonymy

### A. METAPHORS

There are three stages in the life of metaphors. The last two stages are stages of decay. It is only in these two stages the vocabulary of a language is enlarged. It is not till a metaphor has decayed, either in whole or in part, that it can be said to enlarge the vocabulary of a language. Even then it is not a new word added to the vocabulary, but an old word invested with a new sense. The language gains nothing in quantity but much in quality.

In the first stage, the word or words still have a purely figurative signification. In using them the only thought that strikes us is the similarity between the things compared. We are fully conscious all the while that we are employing a figure of speech.

In the second stage, the signification of the word is divided between the literal and figurative. The original or literal meaning is still there, but the figurative has become so familiar that we are only partially conscious that any such figure exists. In this stage the decay of the metaphor has begun but it may go no further.

1. The *point* of a needle. (literal)  
I differ with you on that *point*. (figure)
2. Draw a straight *line*. (lit)

A clear line of argument. (fig.)

3. His height is six feet. (lit.)

It was the height of rudeness. (fig.)

In the third stage, the original or real meaning has gone out of use but only figurative remains. The figurative has become the literal. This is the final stage of the decay.

1. At first 'melancholy' means 'black bile; now 'low spirits'.
2. At first 'Ardour' means 'physical heat'; now 'enthusiasm'; 'zeal'.
3. At first 'Acuteness' means 'sharpness of edge'; now 'quickness of mind'.

The figurative uses that have become normal

### a) Noun

A ray of hope, a shade of doubt, a gleam of delight, the fall of empires, the sting of conscience, the hand of a clock, the foot of a table, the branch of a river, the branch of a railway, the root of cancer, the root of a family, a stream of air, a stream of eloquence, an air in music, the face of a cube, the arm of a chair, the head of a pin etc.

### b) Adjectives

Brazen faced, a stony heart, a rosy complexion, a lame excuse, fiery speech, a stormy discussion, a crystal stream, a groundless excuse, golden hair, the golden age, an iron will, a dead language, a dead lock, light food, a light touch, a simple dress, a simple sentence, a simple equation, simple interest etc.,

### c) Verbs

to carry a matter, to pick a quarrel, to put a question, to stick to a point, to draw up a scheme, the clock struck twelve, to catch a tune, the house caught fire, to break a lock, to break a chain, to break a fast, cholera broke out, to cut down expenses, to run into debt, the engine runs day and night, to run a thread into a needle's eye, etc.,

### d) Prepositions

It is about seven o'clock, he is about to be married, he is above such meanness, he is after money, against my will, at your convenience, at five o'clock, he stands before the door, before ten a.m., the dog runs behind his master, it is below ten, he saw beneath the shade, he is beside you, better up by sunrise, seize him by the



neck, swore by heaven, he was imprisoned for life, fought hard for his friends, sprung from noble ancestors, going from bad to worse, died of fever, the hope of his father, sold on these terms, in a bad temper, through your help, to their great surprise, the house is under repair, I do this with pleasure, shot with a gun etc.,

The metaphors are indispensable. Many of our ideas cannot be put into words without them.

Many of the technical terms in music have been furnished by metaphors.

## B. METONYMY

Like metaphor, to a smaller extent metonymy has helped to enlarge our vocabulary. As in metaphor, in metonymy, it is the decay of the figure that invests the word with a new literal meaning.

We speak of the legs of a chair or of a bed. Their uses are similar to those of the legs of the animals. This is metaphor based on Resemblance. On the other hand, we speak of the back and seat of a chair, because they are associated in the mind with the back and seat of a person using the chair and we speak of the head and foot of a bed, because they are associated in the mind with the head and foot of the sleeper. This is Metonymy based on Contiguity. No one when he speaks of the back and seat of a chair, or of the head and foot of a bed, is conscious that he is using a figure of speech. The figure has decayed. The name that were once figurative are now literal. (e.g)

1. rustic
  - belonging to the country (original meaning)
  - uncultivated and unrefined (transferred meaning)
2. uniform
  - of the same form (original meaning)
  - official costume (a transferred meaning)
3. force
  - energy, strength (original meaning)
  - a band of soldiers (transferred meaning)
4. foot
  - part of the body (original meaning)
  - infantry (transferred meaning)
5. Horse
  - a four-legged animal. (original meaning)
  - cavalry. (transferred meaning)

## 7. PUNCTUATION

Punctuation divides one sentence or one part of a sentence from another. Much confusion is caused by using wrong punctuation marks or by putting them in wrong places or by leaving them out where they are wanted.

There is a vast difference between the two following sentences.

1. May I be promoted !
2. May I be promoted ?

The difference in meaning is not upon the grammatical construction nor upon the order of the words but solely on the punctuation.

There are different punctuation marks. They are,

1. Comma, indicated by ,
2. Semicolon, indicated by ;
3. Colon, indicated by :
4. Full Stop, or period indicated by .
5. Interrogation indicated by ?
6. Apostrophe, indicated by '
7. Exclamation, indicated by !
8. Dash, indicated by -
9. Hyphen, indicated by -
10. Inverted Commas, indicated by " "

### 1. The Comma

The comma is the shortest pause or voice.

A) In a Simple Sentence, it is used as follows.

a) **Between nouns or pronouns in apposition,**  
(e.g) Alexander, the son of Philip, king of Macedonia.

b) **Between two or more words of the same Part of Speech**  
1. A dull, heavy sound was heard. (Adjective)

2. Greece, Italy and Spain are peninsulas of Europe. (Nouns)
3. We should live soberly, prudently, and industriously. (Adverb)
4. Steam propels, elevates, saws, prints, threshes etc. (Verbs)
- c) **After the Nominative of address.**  
(e.g) Friends, Romans, Countrymen, lend me your ears.
- d) **Before and after an absolute construction or words interpolated in the middle of a quotation.**
1. The sun ahvign set, we all went home.
  2. "Leave the room," said he, "and do not come baack".
- e) **When words of the same class or rank go together in pairs, each pair is separated by a comma.**  
(e.g) By night or by day, at home or abroad, asleep or awake, he is a constant source of anxiety to his parents.
- f) **After an adverbial phrase at the commencement of a sentence.**  
(e.g) In fact, his poetry is no better than prose.
- g) **Before and after a participial phrase, provided that the participle might be expanded into a sentence, and is not used in a merely qualifying sense.**
1. Caesar, having defeated the gauls, led his army into Britain.  
(“Having defeated” means “after he had defeated”)
  2. Convinced of the accuracy of his facts, he struck to his opinion.  
(Here “convinced” means “because he was convinced”)  
When the participle merely qualifies the noun as an adjective would do, no comma need be used.
1. A dog lying asleep on a public road is likely to be run over.
  2. A man convinced against his will is of the same opinion still.
- h) **Explanatory phrases are separated by commas.**  
(e.g) The field was oblong, 60 yards in length, 40 in breadth.

- i) **Before and after qualifying Infinitives, when these are used in an explanatory or parenthetical sense.**
1. I am, to tell you the truth, thoroughly sick of work.
  2. To sum up, the man was accused of three offences.
- j) **To introduce the words actually or apparently used by a speaker. The sentence so quoted must begin with a capital.**
1. What I say unto you, I say unto all, Watch.
  2. The question is, What shall we do with it !
- k) **To mark the omission and save the repetition of a verb.**  
(e.g) My regiment is bound for India; yours, for Gibraltar.
- B) **In a Compound Sentence, it is used as follows.**
- a) **The co-ordinated clauses, when expressed at full length, are separated by a comma.**  
(e.g) His vanity is greater than his-ignorance, and what he lacks in knowledge is supplied by impudence.  
But wehn tow th two sentences are note xpressed iat fullleight adn ahve gteh same Subject, tehComma is omitted.
1. I made haste adn caught him.
  2. I took up a stoen and threw it at the admdog.
- b) **If the conjunction is omitted between Co-ordinated clauses, these must be separated by a comma when they are short as in 1) or by a semi-colon when they are long as in 2).**
1. Steam propels, elevates, lowers, pumps, drains, pulls etc.
  2. Between fame and true honour there is much difference : the former is a blind applause ; the latter is an internal and more silent homage.
- C) **In a Complex Sentence, it is used as follows.**
- a) **A noun-clause is not separated by a comma from the word to**



which it stands in grammatical relation.

1. It is generally allowed that the art of teaching is difficult.
2. No one knows when he will come.

But two or more Noun-clauses must be separated by commas, when they stand in the same relation to the same word.

1. No one knows when he will come, or whether he will come at all, or whether he is even alive.
2. Who he was, or why he came, or what he intends to do, will all be found out in time.

b) An Adjective clause is not separate from its noun or pronoun, unless it is rather lengthy.

1. The man we saw yesterday has come again to-day.
2. The man, who rejects carefully before acting, is more likely to be successful than one, who thoughtlessly takes a leap in the dark.

c) An Adverb clause is separated from the Principal Clause.

1. He will succeed, because he works hard.
2. I will gladly do this, if I am allowed.

The comma is never omitted, unless the adjective-clause is either very short or expressed elliptically.

1. He likes you better than me.
2. Send me word before you start.

## 2. SEMICOLON

A semicolon indicates a longer pause than a comma. It's chief uses are,

a) to separate longer co-ordinate clauses.

(e.g) Honesty of purpose in worldly affairs has many advantages over deceit. It is a safer way of dealing with men; it is an easier mode of despatching business; it inspires men with greater confidence; it acquires more and more confidence in itself, while deceit becomes more and more diffident.

b) To divide clauses, which are connected by some Alternative or Illative Conjunction.

1. I met him as he was leaving his house; otherwise I should not have known where he lived.
2. I refused to do what he asked me to do; for I was convinced that he had been misinformed of the facts.

## 3. COLON

The following are the main uses of colon.

a) To introduce an additional remark in explanation or in confirmation of a previous one.

(e.g) strive above all things, in whatever station of life you may be, to preserve health; there is no happiness in life without it.

b) To introduce a quotation; usually followed by a dash.

(e.g) Then Peter stood forth and said :- "Of a truth I perceive that God is no respecter of persons," etc.

c) To introduce or to sum up a series of Co-ordinate clauses. Here, too the colon is followed by a dash.

(e.g) You must now hear what I have to say about the uses of iron :- we sleep on iron; we travel on iron; we float on iron; we plough the fields with iron; we shoot with iron; we chop down trees with iron; :- in fact, there is scarcely anything that we can do without the help of this wonderful metal.

d) To introduce an enumeration of particulars.

(e.g) Send the following articles :- a pen, a brush, a pencil, a portfolio, and some pointed-nibs.

## 4. FULL STOP OR PERIOD

The full stop or period indicates the close of a complete sentence. The sentence following must invariably be commenced

with a capital letter.

The full stop is also used after all abbreviations as,

A.D. B.A. B.Sc., B.L. L.I.C. P.W.D. S.S.L.C.

But if the last letter is given, the stop is sometimes not used.

(e.g) The last letter 'r' in 'Doctor is given in 'Dr'. Therefore there is no full stop there. Dr James, Dr Baskar,

Mr Prakash, Mrs Jones, Messrs Scott and Sons.

### 5. INTERROGATION

Interrogation mark is used after sentences which ask questions.

The sentence following must be commenced with a capital. (e.g) 1.

1. Where was he born ?
2. When did he die ?
3. Do you want to go home ?

### 6. APOSTROPHE

The apostrophe is inserted to show that some letter or letters have been omitted. (e.g)

1. Hon'ble - Honourable
2. c'en - even
3. 'tis - it is
4. don't - do not
5. ta'en - taken
6. sha'nt - shall not
7. won't - would not
8. tho' - though

### 7. EXCLAMATION

An exclamatory mark is used after words or sentences which express emotion. (e.g)

1. How are the mighty fallen in the midst of the battle ! I am distressed for thee, my brother Jonathan !

2. "Land ahead !" shouted the delighted crew.

### 8. DASH

The dash has five main uses.

- a) To mark or break or abrupt turn in a sentence

1. Here lies the great--false marble.

- b) To mark words in apposition or in explanation

1. They plucked the seated hills with all their loads-

2. Rocks, waters, woods--and by the shaggy tops

- c) To insert a parenthesis. Here two dashes are required.

1. At the age of ten--such is the power of genius--he could read Greek with facility.

- d) To resume a scattered subject.

(e.g) Health, friends, position,--all are gone.

- e) To indicate a hesitating or faltering speech.

(e.g) I--er--I--that is, I don't care.

### 9. HYPHEN

A hyphen is used for joining the parts of a compound word; It is a shorter line than the dash.

(e.g) bathing-place, brother-in-law etc.,

(e.g) for-mer-ly  
A hyphen is also used to indicate syllabic division as

### 10. INVERTED COMMAS

Inverted commas are used for indicating the beginning and end of a quotation, or of the actual words used by a speaker.  
(e.g) "Wine is a mocker", said the wise king.



## Unit - II

## 1. DEFINITION OF RHETORIC

Rhetoric is the art of discourse, an art that aims to improve the capability of writers or speakers to inform, most likely to persuade, or motivate particular audiences in specific situations. The best known definition of rhetoric comes from Aristotle. He considers rhetoric a counterpart of both logic and politics. He calls it "the faculty of observing in any given case the available means of persuasion."

"Rhetoric is the art of communicating thought from one mind to another, the adaptation of language to circumstance".

Rhetoric is concerned with the thing as it is communicated. Rhetoric aims for effectiveness rather than correctness. So it deals not only with the paragraph and the whole composition but also with the word and the sentence, for it prescribes that diction be clear and appropriate and that sentences be varied in structure and rhythm. It recognizes various levels of discourse, such as the literary, common, the illiterate, the slang, the technical each with its appropriate use. The adaptation of language to circumstance, which is a function of rhetoric, requires the choice of a certain style and diction in speaking to adults, of a different style in presenting scientific ideas to the general public, and of another in presenting them to a group of scientists. Since rhetoric is the master art of trivium, it may even enjoy the use of bad grammar or bad logic, as in the portrayal of an illiterate or stupid character in a story.

Rhetoric judges which one of a number of equivalent grammatical symbols for one idea is best for communication in the given circumstance, for example, steel, horse, silver, argent. Rhetoric deals with extended discourse, with relations and combinations of thoughts.

Rhetoric prescribes how to combine sentences into paragraphs and paragraphs into a whole composition having unity, coherence, and the desired emphasis, as well as clarity, force, and beauty.

## 2. THREE ELEMENTS OF RHETORIC

Rhetoric is defined by Aristotle as the art of finding in any given subject matter the available means of persuasion. There are three modes of persuasion. Aristotle remarks that one must know not only what to say but how to say it effectively in words and in a well disposed order. So his basic treatment may be outlined as follows.

a) **PERSUASION**

Persuasion is achieved by means of *logos*, *pathos* and *ethos*.

i. **Logos** requires one to convince the minds of the listeners or readers by proving the truth of what one is saying. It is the use of reasoning, either inductive or deductive, to construct an argument.

ii. **Pathos** requires one to put the listeners or readers into a frame of mind favourable to one's purpose, principally by working on the emotions.

iii. In rhetoric, **ethos** means establishing the speaker or writer as one worthy of making an argument. It is the character and credibility of a speaker that can influence an audience to consider him or her to be believable. There are three qualities that contribute to a credible ethos. They are,

- i. perceived intelligence,
- ii. virtuous character, and
- iii. goodwill.

**Ethos** requires one to inspire in the audience, by courtesy and other qualities, confidence in one's character, competence, good sense, good moral character, and good will.

b) **STYLE**

Style is characterized by good diction, good grammatical structure, pleasing rhythm, clear and appropriate language, effective metaphor etc.

The style has been analyzed in such diverse terms as the rhetorical situation and aim, the characteristic diction, or choice of words, the type of sentence structure and syntax and the destiny and kinds of figurative language.

In standard theories based on Cicero and other classical



knowledge of its precepts. For example, a child of three may use correct grammar, even though the child knows nothing of formal grammar. Similarly logic and rhetoric may be effectively used by those who do not know the precepts of these arts. However, it is desirable to acquire a clear knowledge of the precepts and to know why certain forms of expression or thought are right and wrong.

The trivium is the instrument of all education at all levels because the arts of logic, grammar and rhetoric are the arts of communication itself. Thus they govern the means of communication - namely reading, writing, speaking, and listening. Thinking is inherent in the four activities. Although reading and listening are relatively passive, they involve active thinking.

Because communication involves the simultaneous exercise of logic, grammar and rhetoric, these three arts are the fundamental arts of education, of teaching and of being taught. Accordingly, they must be practised simultaneously by both teacher and pupil. Communication takes place only when two minds really meet. If the reader or listener receives the same ideas and emotions that the writer or speaker wished to convey, he understands (although he may disagree); if he receives no ideas, he does not understand; if different ideas, he misunderstands. The same principles of logic, grammar and rhetoric guide writer, reader, speaker, and listener.

Education is the highest of art. It imposes forms (ideas and ideals) not on matter, as other arts do (like carpentry or sculpture etc.,) but on mind.

The trivium in itself is a tool or a skill. It has become associated with its most appropriate subject matter, - the languages, oratory, literature, history, philosophy. The function of the trivium is the training of the mind for the study of matter and spirit, which together constitute the sum of reality. Logic, grammar and rhetoric have the following relation to reality.

**Logic** is concerned with the thing as it is known.

**Grammar** is concerned with the thing as it is symbolised.

**Rhetoric** is concerned with the thing as it is communicated.

Rhetoric makes use of grammar and logic. It is the art of

rhetoricians, styles were usually classified into three main levels. The high or grand level, the middle or mean level and the low or plain level. The doctrine of decorum, which was influential through the eighteenth century, required that the speaker, to the occasion on which it is spoken, and to the dignity of the long-persisting analysis of stylistic levels in literature. He made a primary differentiation between the demotic style which is modelled on the language, rhythms and associations of ordinary speech and the hieratic style which employs a variety of formal elaborations that separate the literary language from ordinary speech.

### c) ARRANGEMENT

Arrangement is the order of parts; introduction, statement and proof, conclusion.

## 3 - RHETORICAL SITUATION : GRAMMAR, LOGIC, AESTHETICS AND ETHICS

The term liberal arts and the division of the arts into the trivium and the quadrivium date from the Middle ages.

The trivium includes those aspect of the liberal arts that pertain to mind. Logic, grammar, and rhetoric constitute the trivium. Logic is the art of thinking; grammar is the art of inventing symbols and combining them to express thought; and rhetoric is the art of communicating thought from one mind to another, the adaptation of language to circumstance.

The quadrivium includes those aspect of the liberal arts that pertain to matter. Arithmetic, music, geometry and astronomy constitute the quadrivium. Arithmetic is the theory of number and music is an application of the theory of number (the measurement of discrete quantities in motion); geometry is the theory of space, and astronomy is an application of the theory of space.

Each of the liberal art is both a science and an art. In the province of each there is something to know (science) and something to do (art).

An art may be used successfully before one has a formal



communicating through symbols ideas about reality.

The language arts guide the speaker, writer, listener, and reader in the correct and effective use of language. Phonetics and spelling are allied to the art of grammar.

**Phonetics** prescribes how to combine sounds so as to form spoken words correctly.

**Spelling** prescribes how to combine letters so as to form written words correctly.

**Logic** prescribes how to combine concepts into judgments and judgments into syllogisms and chains of reasoning so as to achieve truth.

Just as the rhetoric is the master art of trivium, so logic is the art of arts. **Logic** directs the very act of reason, which directs all of the human acts to their proper end through the means it determines. **Cognition, Appetition and Emotion** are the powers of the mind.

**Cognition** includes the lower or sensuous cognition, which produces percepts, and the higher or rational cognition, which produces concepts.

**Appetition** includes the lower or sense appetites, which seek primarily food, clothing and shelter, and the higher or rational appetite, the will, which seeks the good, and unity, truth, and beauty under the aspect of good.

**Emotion** is a pleasurable or painful tone. It may accompany the exercise of both sensuous and rational powers. Pleasure is the concomitant of the healthy and normal exercise of any of our powers. Pain is the concomitant of either the excessive or inadequate or inhibited exercise of any of our powers.

**Logic** is concern only with the operations of the intellect, with rational cognition, not with volition nor with the emotions.

**Grammar** gives expression to all states of mind or soul-cognitive, volitive, emotional-in sentences that are statements, questions, wishes, prayers, commands, exclamations. In this sense, grammar has a wider scope than logic; and so does rhetoric which communicates all these to other minds.

**Logic** is addressed only to the intellect; rhetoric, including poetry is addressed not only to the intellect but also to the imagination and the affections in order to communicate the pleasant, the comic, the pathetic, the sublime.

**Logic** may function without rhetoric or poetry; but these without logic are shallow. Grammar is requisite to all.

If the imperfections of a common language, especially its ambiguity are realized, we can more readily understand the value of rules of grammar, logic, and rhetoric as means of interpretation.

It is true that the correct use of grammar, rhetoric, and logic is most important. Formal knowledge of grammar, rhetoric and logic is valuable for we should know why certain reasonings and expressions are correct or effective, and others just the opposite. We should be able to apply the rules in speaking, writing, listening and reading.

**Logic** deals with thought. It directs the intellect to truth.

**Ethics** deals with action. It directs the will to good.

**Aesthetics** deals with expression. It directs the intellect, the sense and the emotions to beauty and its contemplation.

#### 4 - FIVE CANNONS OF RHETORIC

The five traditional components of rhetoric are

- A) Invention (finding arguments for persuasion)
- B) Arrangements of the parts of a composition,
- C) Style
- D) Memory
- E) Delivery (the proper use of voice and gesture in delivering)

#### A) INVENTION

From the time of Aristotle, it has been recognised that both logic and rhetoric, as arts of composition, have **invention** and **disposition** in common.

**Invention** is the art of finding material for reasoning or

discourse. It is the process of developing arguments.

**Disposition** is the art of properly relating or ordering the material.

In logic, disposition includes definition, division, the framing of propositions and the relating of them. In rhetoric, disposition is the proper ordering of the parts of a composition (its introduction, body, and conclusion) according to the principles of unity, coherence and emphasis.

Cicero simplified Aristotle's treatment of invention and distinguished sixteen logical topics, collectively exhaustive, by which any subject may be amplified through analysis.

The topics of invention are,

- 1) Definition,
- 2) Division (of a whole, either logical or physical, into its parts),
- 3) Genus,
- 4) Species,
- 5) Adjuncts (of subject including all the categories of accident : quantity, quality, relation, action, passion, when, where, posture and habilitment),
- 6) Contraries,
- 7) Contradictories,
- 8) Similarity,
- 9) Dissimilarity,
- 10) Comparison (greater, equal, less),
- 11) Cause,
- 12) Effect,
- 13) Antecedent
- 14) Consequent,
- 15) Notation (the name), and
- 16) Conjugates (names derived from the same root, as just, justice, justly).

A **seventeenth topic**, testimony is external to the subject of inquiry and includes all recourse to authority, such as laws, contracts, witnesses, proverb, apothegms, oaths, pledges, prophecies, revelation.

The topics of invention draw material for reasoning either from the exercise of one's own powers (the first sixteen topics) or from faith (the testimony of others).

The relation of the subject to adjuncts is broader than that of a substance to the accidents which inhere in it.

One accident while itself inhering in a substance, may become the subject in which another accident inheres as its adjunct. For example,

The man is alkign slowly.

Here 'man' is the subject in which the adjunct 'walking' inheres, while 'walking' is at the same time the subject in which the adjunct 'slow' inheres.

The logical topics of invention are general. The rhetorical topics are particularized by time, place, persons, and circumstances. They include such questions as what was done, who did it, when, where, how, was it possible, necessary, credible, honest, prudent, just, profitable, difficult, easy, pleasant ?

## B) ARRANGEMENTS OF THE PARTS OF A COMPOSITION

Arrangement is organizing the arguments for extreme effect.

It is the order of parts of a speech or writing :

- a) Introduction,
- b) Statement and proof, and
- c) Conclusion

### a) Introduction

It is an explanatory section at the beginning of a speech or writing. This section says what we are going to speak about or write about. A listener or reader may come to a conclusion after reading or



listening the introduction what he is going to read or listen. The introduction should be brief and striking. It should at once catch the interest of the reader. The most common opening. Sometimes the **introduction is dispensed with.** The writer or the speaker plunges right into the subject without wasting words or time on an introduction. This kind of abrupt opening is often effective. When a writing or speech begins with an anecdote or reminiscence, the reader or listener immediately gets interested in what is said about. Using an apt quotation is also preferable.

#### b) Statement and proof

What is stated must be true and should have solid proof. There should be an organic unity. The main theme should be kept in view throughout and nothing that is not relevant to it should be allowed to creep in. There should be an orderly development of thought and a logical of ideas. The style and treatment should be adapted to the subject. A serious or philosophical theme should be treated in a dignified manner. A light subject may be dealt with a light-hearted manner. Simple, direct expression should be preferred. Anecdotes and illustrations may be used to make it interesting. The personal approach makes it distinct. The writing or speech should reflect not only the opinions and thoughts of the writer or speaker but his very personality.

#### c) Conclusion

While concluding, the main arguments may be summed up briefly that have been developed in the course of the speech or writing the conclusion must be on the basis of the arguments. Sometimes it may end with a speculation about the future. An effective way of concluding is by using a quotation, a witicism or an anecdote. A sudden and thought-provoking conclusion can also be given with a rhetorical question or an abrupt remark.

### C) STYLE

Style is characterized by good diction, good grammatical.

structure, pleasing rhythm, clear and appropriate language, effective metaphor, etc.

Aristotle uses the term *diction* to mean communication by means of language. Modern literary criticism uses the term *diction* in a narrower sense to mean the words which the author uses and considers *diction* one element of style. Style refers to how the writer manages the elements. In a broad sense, it includes every choice the writer makes, but usually the focus is on the following elements of style : tone, diction and syntax.

**Tone** is the author's attitude towards the subject of his literary work and the various devices which he or she relates that attitude. Tone may be serious, earnest, realistic, romantic, flippany, cynical, satire etc.

**Diction** is the language a writer uses. Diction may be pedantic or colloquial, abstract or concrete, unadorned or poetic. Most stories use a range of diction, and these purposeful choices help to communicate character, action, and tone.

**Syntax** is sentence structure. Both the length and construction of sentences are components of syntax. Grammatically sentences can be simple, compound, complex or compound-complex. Sentence fragments, elements punctuated as sentences that are not grammatically sentences, can also be found. Rhetorical elements of sentence structure, such as the use of parallel structure or periodic sentences, are part of syntax.

In standard theories based on Cicero and other classical rhetoricians, styles were usually classified into three main levels. The **high or grand level**, the **middle or mean level** and the **low or plain level**. The doctrine of decorum, which was influential through the eighteenth century, required that the speaker, to the occasion on which it is spoken, and to the dignity *ossi* long-persisting analysis of stylistic



levels in literature. He made a primary differentiation between the **demotic style** which is modelled on the language, rhythms and associations of ordinary speech and the **hieratic style** which employs a variety of formal elaborations that separate the literary language from ordinary speech.

In analyzing style, two types of sentence structure are often distinguished.

The **periodic sentence** is one in which the component part are so composed that the close of its syntactic structure remains suspended until the end of the sentence; the effect tends to be formal or oratorical.

The **non-periodic or loose sentences** are more relaxed and conversational in its effect. The component members are continuous, but so loosely joined that the sentence would have been inserted at one or more places before the actual close.

A **paratactic style** is one in which the members within a sentence, or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except (at most) the non-committal connective "and". Ernest Hemingway's style is characteristically paratactic. The members are merely joined by "ands". (e.g) It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incence, and there were some wonderful big buildings."

A **hypotactic style** is one in which the temporal, causal, logical and syntactic relations between members and sentences are specified by words (such as "when", "then", "because", "therefore") or by phrases (such as "in order to", "as a result") or by the use of subordinate phrases and clauses.

A very large number of loosely descriptive terms have been

used to characterize kinds of style, such as "pure", "ornate", "florid", "gay", "sober", "simple", "elaborate", and so on.

Styles are also classified according to a literary period or tradition. (e.g) the metaphysical style, Restoration prose style etc., According to an influential text. (e.g) Biblical style According to an institutional use (e.g) scientific style According to the distinctive practice of an individual author (e.g) Shakespearean style, Miltonic style etc.,.

**D) MEMORY**

It is the process of learning and memorizing the speech and persuasive messages. It is not memorizing word for word. It is perfect preparation. All our lives we have been speaking spontaneously. We haven't been thinking of words. We have been thinking of ideas. If our ideas are clear, the words come as naturally as the air we breathe. Memorizing talk will be delivered mechanically, because it will not come from our hearts but from our memories.

**E) DELIVERY**

It is the gestures, pronunciation, tone and pace used when presenting the persuasive arguments. It is the proper use of voice and gesture in delivering. For effective delivery, we must be eager to deliver the arguments with our listeners. The eagerness creates an impact among the listeners. We must begin our talk with an incident. We must give facts and supporting statements. We may dramatize our talk by using dialogues. We must be specific and fill our talk with detail. We must use concrete familiar word that create pictures. Our voice must be strong and flexible. When we are communicating our ideas to our listeners, we are making use of many elements of vocal and physical variety. We shrug shoulders, move our arms, wrinkle our brows, increase our volume, change pitch and inflection, and talk fast or slow as the occasion and the material may dictate. We must use gestures and animation and raise or lower our voices from one pitch to another. The variable or modulation of tone are under the direct influence of our mental and emotional state.



## Unit III

**Topic Sentence, Paragraph Unity : Coherence and Flow, Methods of Developing Paragraphs, Discourse Markers.**

### Topic Sentence

A topic sentence is a sentence that captures the meaning of the entire paragraph or group of sentences. It tells what the passage is about. It is a sentence that expresses the main idea of the paragraph in which it occurs. It tells what the paragraph is about. The controlling idea helps the audience understand what you are saying. Topic sentences can be almost anything, as long as they set the tone of the paragraph and relate back to the thesis or the main idea of the paper.

In prescriptive grammar, the topic sentence is the sentence in an expository paragraph which summarizes the main idea of that paragraph. It is usually the first sentence in a paragraph. It is also known as a focus sentence. It encapsulates or organizes an entire paragraph.

The topic sentence is important for good academic and business writing.

### PARAGRAPH

Putting sentences together in a coherent and logical manner in order to express our ideas effectively is called the art of composition. The smallest unit of prose composition is the **paragraph**. A **paragraph may be defined** as a group of sentences relating to a single topic, or developing a single central idea. Letters, essays, stories, chapters in books etc., are divided into paragraphs on this basis, and not in any arbitrary manner.

A paragraph may be long or short. Sometimes it may be as long as a page or more, and sometimes as short as a sentence or two. But usually a paragraph is just as long or as short as is necessary for the development of the particular point it deals with. Variation in the

length of paragraphs is necessary and desirable, like variation in the length of the sentences that compose them. A short paragraph after a long one will afford variety and relief to the eye as well as to the mind

### PARAGRAPH STRUCTURE

#### 1. Unity of Thought

Just as a sentence deals with one thought, a paragraph should deal with only one central idea. The idea may be briefly stated in the very first sentence-sometimes called the typical or key sentence- and elaborated it in the rest of the paragraph and rounded off in the last sentence. Or the idea may be just suggested in the first sentence through a quotation, anecdote etc, and then gradually worked up in the succeeding sentences, sometimes coming to a climax, as it were, and a fuller statement at the end of the paragraph. Whichever method you adopt, the main thing you remember is that there should be a certain unity of thought or idea in the paragraph.

#### 2. Order

Such unity cannot be achieved unless there is a logical order in which the idea is allowed to develop. One thought must logically lead to another. There should be unbroken continuity of thought within the paragraph. If you are trying to describe a scene or narrate an event, the details must be given in a natural sequence, so that the reader may get a clear and coherent picture of the scene or the event. Clarity of thought and vividness of presentation cannot be achieved without the proper arrangement and order of ideas.

#### 3. Coherence

To achieve the effect of unbroken continuity of thought, certain conjunctions and 'coherence words' are found useful. *Hence, so, therefore, but, or, and, then,* are some of such words which, if rightly used, will connect sentences up and make the paragraph a well-knit, organic whole.

If ideas have to be contrasted or alternatives presented, expressions like *on the other hand*, *on the contrary*, *nevertheless*, *but*, *yet*, *still* will be found useful.

**METHODS OF DEVELOPING PARAGRAPHS (OR) TYPES OF PARAGRAPHS**

**1. Descriptive**

It is a paragraph in which you describe a scene, or a thing or a person. In such a paragraph you have to give all the significant detail of the object described in a certain natural sequence. The aim should be to give a vivid picture of the object so that the reader may be able to visualise it before his mind's eye. Only the significant details should be given, otherwise the picture will be blurred and confused.

**2. Narrative**

In such a paragraph you narrate an incident or an anecdote, giving significant developments in the progress of the event in a coherent manner. Your account must be clear and cogent, and, when the occasion demands it, dramatic and full of suspense.

**3. A Paragraph of Definition**

Precise and accurate use of words is required for defining things—whether abstract or concrete. Don't waste words, and be objective, scientific and dispassionate in defining things.

**4. A Paragraph of Similarities**

When you compare two things, you have to bring out the similarities between them in a convincing manner. A simile or a metaphor often has to be worked out, especially when an abstract thing is compared to something concrete.

**5. A Paragraph of Differences**

When you contrast two things, the differences have to be

stated in an explicit manner. The coherence words, *but*, *whereas*, *on the other hand*, *on the contrary* etc. will be useful for this purpose.

**6. A Paragraph of Comparison and Contrast**

Some times in the same paragraph the similarities as well as the differences between two persons or things may be brought out.

**7. A Paragraph of Reasoning**

On the basis of certain data or facts you try to arrive at a certain conclusion by the process of reasoning. Reasoning may be of two kinds—**Inductive**, when you argue from particular facts to a general principle or theory, and **Deductive** when you follow the reverse process of starting from a general principle or theory and arriving at particular inferences.

**8. Statement of Facts and Figures**

There are paragraphs which do not belong to any of the above categories. They are mainly concerned with giving facts and figures in a clear and emphatic manner.

**DISCOURSE MARKERS**

A **discourse marker** is a word or phrase that is relatively syntax-independent and does not change the truth conditional meaning of the sentence, and has a somewhat empty meaning.

A **discourse particle** is a word or phrase or particle that adds no direct semantic meaning in the context of a sentence, having rather a pragmatic function. It indicates the speakers' attitude or helps structure their interactions with other participants in a conversation.

Discourse markers are essential linking words. They are words and phrases used in speaking and writing to 'sign post' discourse. **Discourse markers do this by showing turns, joining ideas together, showing attitude, and generally controlling communication.** Some people regard discourse markers as a feature of spoken language only.



**Examples** of discourse markers include the particles "oh," "well", "now", "then", "you know", and "I mean", and the discourse connectives "so", "because", "and", "but" and "or".

There are **nine classes** of connective based on their purpose.

1. To provide a sense of where something is in relation to something else;
2. To supply a sense of when something is happening.
3. To compare two ideas and express similarities.
4. To contrast ideas English provides many examples to signal the notion of difference.
5. To represent additional or supplementary ideas.
6. To indicate that a point in a discussion has been conceded or already taken into account.
7. To demonstrate a sense of logical sequence.
8. To offer an illustration or an example.
9. To deliver a summary of the ideas discussed.

Traditionally some of the words or phrases that were considered discourse markers were treated as 'filters' or 'expletives'. Words or phrases that had no function at all. Now they are assigned functions in different levels of analysis : topic changes, reformulations, discourse planning, stressing, hedging, or backchanneling.

These functions can be classified into **three broad groups**

- a) relationships among (parts of) utterances
- b) relationships between the speaker and the message
- c) relationships between speaker and hearer.

Discourse markers often come from different word classes, such as adverbs ("well") or prepositional phrases as ("in fact"). The process that leads from a free construction to a discourse marker can be traced back through grammaticalisation studies and resources.

Common discourse markers used in the English language include "you know", "actually", "Basically", "like", "I mean", "okay", and "so".

Structure of an Essay : Beginning, Middle and Closing, Tight and Loose Organization

An essay is a piece of prose composition. Generally it is short, on any chosen subject.. Literally the word 'essay' means an 'attempt'. The essay is an attempt at expressing your thoughts on a given topic and differs in this respect from a treatise which is an elaborate and thorough study of a subject.

There are different classes of essays. They are,

### 1. Descriptive Essays

A descriptive essay is perhaps the simplest type of essay consisting of a description of some place, person, or thing, e.g., A Game Sanctuary, A Water-fall, A Village Fair, The Taj Mahal etc.,

When describing, choose carefully the order of details. You need to give the reader a picture of the object or a clear pattern of the process. To describe well in the most usual meaning of the term requires imagination or observational powers. These come through in vivid imagery and style with some originality. Such description is aimed at in creative essays and in incidental parts of others.

### 2. Narrative Essays

A narrative essay consists in the narration of an incident, a journey, a natural calamity, a biography, a story etc., e.g. A Street Fight, A Visit to Agra, A Flood, A Train Accident, The Boyhood of Gandhiji etc.,. The narrative patterns in essays follow instructional terms such as 'realize', 'state', and 'trace'. They are clear and straightforward. They are not slowed down by unnecessary description.

### 3. Reflective Essays

A Reflective essay expresses the writer's thoughts or reflections on various themes like :

- a) Qualities (e.g) Courage, Patience, Love, Truth

- b) **Social and Domestic themes**, e.g. Friendship, Marriage, The Class Struggle, Poverty, Education, Social Customs.
- c) **Political Themes**, e.g., Democracy, Election, War, International Peace.
- d) **Philosophical and Religious Topics**, e.g., The Purpose of living, the Meaning of the Universe, The Immortality of the Soul.

#### 4. Imaginative Essays

These essays deal with imaginary situations. The writer has to place himself in a situation in which he has never been before and describe what he would do in such circumstances, e.g. 'If I were a Millionaire', 'Cast on a Desert Island', 'The Autobiography of a Rupee'.

#### 5. Expository Essays

These expound a theory or doctrine, e.g., evolution, Nature cure, Karma and Rebirth; or a literary epic, e.g., The Art of the Short Story, literature and Life, etc.,

Expository essays are generally objective and impersonal. The personal element appears in varying degrees in the other types of essays. Perhaps the most subjective type is the rambling kind of essay developed as a fine art by writers like A.G. Gardiner and Robert Lynd. Such an essay is a 'loose sally of the mind' and the essayist often appears to be 'a snapper-up of unconsidered trifles'.

#### Characteristics of the Essay

Normally the essay should have a **Beginning**, a **Middle** and an **End**. That is an **Introduction**, the **Main body** of the essay and a **Conclusion**.

#### A) Introduction

It is an explanatory section at the beginning of a speech or writing. This section says what we are going to speak about or write about. A listener or reader may come to a conclusion after reading or

listening the introduction what he is going to read or listen. The introduction should be brief and striking. It should at once catch the interest of the reader. Sometimes the introduction is dispensed with. The writer or the speaker plunges right into the subject without wasting words or time on an introduction. This kind of abrupt opening is often effective. When a writing or speech begins with an anecdote or reminiscence, the reader or listener immediately gets interested in what is said about. Using an apt quotation is also preferable.

#### How to Begin an Essay

Many people find it difficult to begin an essay. Once they begin, they can go on writing without much trouble. Here are some ways of opening an essay.

#### 1) Without any Introduction

The writer often plunges right into his subject without wasting words on an introduction. This kind of abrupt opening is often effective.

(e.g.) Francis Bacon begins his essay 'Of Studies' as 'studies serve for delight, for ornament and for ability'.

In his essay 'Silence' Robert Lynd begins as 'silence is unnatural to man. He begins life with a cry, and ends it in stillness'.

#### 2) With a Definition

The definition may be brief and concise, or elaborate and detailed. It may be your own, or borrowed from others. For example the words of Abraham Lincoln: 'Democracy is 'the government of the people, by the people and for the people'.

Bacon begins his essay "On Revenge" as, 'Revenge is a kind of wild justice'.

#### 3) With an Anecdote or Reminiscence

Personal essays often begin with an anecdote or reminiscence. The advantage is obvious. The reader immediately gets interested in what you have to say. Of course, it goes without saying that the



anecdote must be quite relevant to the subject, and should be amusing or striking in some way.

(e.g.) 'E. V. Lucas in his essay 'Concerning Dates' writes as 'I read the other day of an Australian Professor, who on arriving in London from Sydney for the purpose of attending an educational conference, discovered that he was twelve months in advance.

Stephen Leacock in his essay 'Who knows it?' writes his reminiscence as 'The other night I heard a voice on the radio in my living-room asking who was King George's great-grand-mother. I felt terribly pleased because I knew the answer-Queen Victoria.

#### 4) With a Quotation

Many writers use an apt quotation as a spring-board from which to launch into their themes. You must first make sure, that the quotation is striking and relevant and that the author is worth quoting. (e.g.) "'What is truth?'" said jesting Pilate; And would not stay for an answer.' - Francis Bacon's 'On Truth'

#### 5) With a Question

An effective way of opening an essay is with a question. The reader's attention is at once gripped by a striking question and by your answer to it. (e.g.)

'In what consists the most characteristic quality of our species? Some would say, in moral virtue; some in godliness; some, in courage; some in the power of self-sacrifice. Aristotle found it in reason....'

C.E.M. Joad 'The Gandhian Way'  
'What do we mean by Democracy? How do the beliefs of a citizen of democracy differ from those of a citizen of an authoritarian State?'

- Sir Ernest Simon 'The Faith of a Democrat'

#### 6) With a Proverb or a Striking Statement

A proverb or a statement that arrests the attention of the reader can be used as an opening for an essay. The statement may be paradoxical or epigrammatic or merely witty. (e.g.)

'Bad news, they say, travels fast'

- Robert Lynd 'The School Cap'

'Men fear death, as children fear to go in the dark.'

#### 7) With a Piece of Vivid Description

The author may begin his essay with a striking description of a scene or a character. (e.g.)

'He was a smallish man, wearing a coat that had obviously been given to him by a broad-shouldered six-footer... He was, I should say, in the late sixties-an elderly man with a parrot nose and a grey moustache-and walked, like Mammion, with his eyes on the ground.'

#### B) Main Body

What is stated must be true and should have solid proof. There should be an organic unity. The main theme should be kept in view throughout and nothing that is not relevant to it should be allowed to creep in. There should be an orderly development of thought from paragraph to paragraph, and a logical sequence of ideas, one point leading naturally to another. The style and treatment should be adapted to the subject. A serious or philosophical theme should be treated in a dignified manner. A light subject may be dealt with a light-hearted manner. Simple, direct expression should be preferred. Anecdotes and illustrations may be used to make it interesting. The personal approach makes it distinct. The writing or speech should reflect not only the opinions and thoughts of the writer or speaker but his very personality.

#### How to Write the Main Body

1. However effective the introduction may be, your effort will be a failure, if the main body of the essay is not well-planned and well-written. So you must spend at least ten minutes planning your essay carefully.
2. Study the subject carefully. Do not start writing the essay



straightway. Analyse the subject so as to get a clear and accurate idea of its scope. The wording of the subject is very important. If the subject is 'Travel as a Means of Education', don't write on travelling in general, the different modes of travel by land, sea and air, the difficulties of present day travel and so on; but focus your attention on the knowledge of other countries and people, their customs, culture and civilization that can be acquired through travelling. If the subject is 'The Limitations of Democracy', don't expatiate on the history of Democracy, the advantages of Democracy over other forms of government and so on, but only on the weaknesses of democracy as it exists today and how these can be remedied. Keep to the point and avoid all that is not relevant to it.

2. As you think over the subject, several thoughts will pass through your mind. Jot them down on a piece of paper. Perhaps some examples, illustrations and apt quotations will also occur to you. Write them down immediately lest you should forget them.

3. Having set down all your ideas, try to arrange them under various heads. Order and arrangement of thought is very important. Each main point should be developed in a separate paragraph, and one paragraph should logically lead to another. Thus there should be an organic unity and continuity of thought in the essay. You should also see that no aspect of the subject is unduly stressed or elaborated at the expense of another. There should thus be a certain balance and proportion in the development of ideas.

### C) Conclusion

While concluding, the main arguments may be summed up briefly that have been developed in the course of the speech or writing. The conclusion must be on the basis of the arguments. Sometimes it may end with a speculation about the future. An effective way of concluding is by using a quotation, a witticism or an anecdote. A sudden and thought-provoking conclusion can also be given with a rhetorical question or an abrupt remark.

## How to Conclude the Essay

### 1. With a brief Summary

In the first paragraph you can briefly sum up the main arguments or ideas that you have developed in the course of the essay. You can draw your conclusions on the basis of the arguments. The conclusion should be stated briefly but forcefully, with an air of finality.  
(e.g)

The life of Gandhi reveals a purity of purpose, a humility, a devotion to truth, and a greatness of mind, spirit and character which easily make him the outstanding individual of the twentieth century and, may be, too, of the preceding nineteen. He was an Indian. He belongs to the world.

- Louis Fischer, 'Gandhi and the Western World'

### 2. With a Prediction

Some essays, especially those dealing with political or social themes, sometimes end with a speculation about the future. (e.g)

A clear choice must be made within fifty years, the choice between Reason and Death. And by 'Reason' I mean willingness to submit to law as declared by an international authority. I fear that mankind may choose Death. I hope I am mistaken.

- Bertrand Russell 'Science and War'

### 3. With a Quotation, Witticism or Anecdote

An effective way of concluding an essay is by using a quotation, a witticism or an anecdote, which nearly summarizes what you have been saying or leaves the reader in an amused and satisfied frame of mind. (e.g)

Bacon, in his essay 'On Study' says, "Study is for delight, for ornament and for ability. For delight its chief use is in *privateness* and retirement" Walton, at the end of his most famous and delightful book, puts simply this quotation. "Study to be quiet".

- Viscount Grey, 'The Pleasures of Reading'



**4. With a Question or an Abrupt Remark**

Another effective way of concluding an essay is by using a question or an abrupt remark.

A rather sudden and thought-provoking conclusion can be given if you end the essay with a rhetorical question, or an abrupt remark. But you should never end with a question if you have already begun the essay with one.

"Well, well, well-what are we coming to?"

-A.P. Herbert, "The Mystical Business of My Passport"

When next I meet a rich man I intend to walk up to him in the street and address him with oriental hyperbole. He will probably run away.

G.K. Chesterton, "The Worship of the Wealthy".

**SOME DON'TS IN WRITING AN ESSAY**

1. Don't number your paragraphs or give them headings.
2. Don't use abbreviations.
3. Don't write number in figures but in words, except for dates and large numbers.
4. Don't use slang, unless in inverted commas, and don't use archaisms or any other objectionable styles.
5. Don't use too many quotations. The essay may become a patchwork of quotations to display the variety and depth of their learning. An anecdote should be your salt.
6. Don't have a 'catalogue style'. Avoid long lists.
7. Don't suffer from disease *adjectivitis*. Shun lists of adjectives in pairs. (e.g) "A tall slim figure with beautiful black hair and plump rosy cheeks".
8. Avoid unnecessary modifiers- e.g. 'every', 'quite', 'absolutely'.
9. Measure your adjectives, especially your superlatives.
10. Don't have jingles. Keep your rhymes for poetry, not prose.
11. Don't be someone else. Be yourself. "The chief value of an essay, both intrinsically and as a piece of training lies in its

being an expression of a bit of yourself.' (Fowler)

12. Don't be flippant. Maxwell tells us that "Humour is a dangerous tool, and the examination room is not the workshop to use it in." Attempts to be amusing in a foreign language often fall very flat.

13. Don't have a wandering style. It is vitally important to keep to the subject.

14. Don't insert epolegetic statements such as 'time will not permit', 'the space at my disposal is too limited', etc.

15. Don't use beginning like "I take up my pen to write", or "although time allowed is short", or "What can I say about"" or stale and stereotyped endings like "In conclusion we may say" or "Finally we see that the advantages outweigh the disadvantages", or "Thus looking at the matter from both point of view, we may say that", or "summing up, we can conclude that," etc.,.

**Unit V**

(Four Kinds of Discourse : Exposition, Argumentation, Description, Narration)

**Significance of Discourse in Literature**

Discourse of any type is one of the most important elements of human behavior and formation. Countless studies have been done on the way the brain shapes thoughts into words and, indeed, the way that communication shapes the brain. Many studies have specifically targeted the way that speakers of different languages understand concepts differently. Thus, the creation and dispersion of discourse is of the utmost importance to the perpetuation of the human race. Literature is one of the primary ways of maintaining a record of discourse and creating new ways of understanding the world. By reading texts from other cultures and other time periods, we are better able to understand the way in which the authors of those texts thought. Indeed, reading literature from our own ostensible cultures can better



highlight the ways in which we think and interact. Since each piece of literature ever created is an example of discourse, our understanding of discourse is vital to our understanding of literature.

### Discourse Definition

Foucault defines of discourse as, "Systems of thoughts composed of ideas, attitudes, and courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak."

"Discourse is any written or spoken communication. Discourse can also be described as the expression of thought through language. While discourse can refer to the smallest act of communication, the analysis can be quite complex. Several scholars in many different disciplines have theorized about the different types and functions of discourse."

Originally it has roots in the Latin language. The term assumes slightly different meanings in different contexts but in literature discourse means speech or writing normally longer than sentences which deals with a certain subject formally in the form of writing or speech. In other words, discourse is the presentation of language in its entirety while performing an intellectual inquiry in a particular area or field i.e. theological discourse or cultural discourse.

### Functions of Discourse

The role of discourse is hard to ignore in our daily intellectual pursuits, for it provides a basis to conduct a comparative analysis and frame our perceptions about different things. For instance, two competing discourses about the civil war in Syria today can be used thereby either qualifying the war as 'war against dictatorship' or 'war against imperialism'. On the other hand, it could "war against Islam" or "war for humanity". Thus, both discourses provide a distinct style, vocabulary and presentation which are required to convey the respective ideas to a specific audience.

According to Jacques Lucan and Ferdinand de Saussure, language (Discourse) is the main force which works behind all kinds of human activities and changes in social fabric, whereas the Modernists attribute discourse to development and progress. Another important function of discourse is to generate and preserve truth as argued by the Postmodernist theories.

While every act of communication can count as an example of discourse, some scholars have broken discourse down into four primary types: exposition, narration, description, and argument. Many acts of communicate include more than one of these types in quick succession

### Exposition

Exposition is the kind of writing that is used to inform. The prefix "Ex-" comes from Greek through Latin and means "out, or away from." The root of the word comes from the Latin verb *ponere* which means "to place." So translated literally, exposition means "to place out," and, of course, the thing that is placed out for us to see and understand is information.

Expository writing is a type of writing where the purpose is to explain, inform, or even describe. It is considered to be one of the four most common rhetorical modes. The purpose of expository writing is to explain and analyze information by presenting an idea, relevant evidence, and appropriate discussion. In narrative contexts (such as history and fiction), exposition provides background information to teach or entertain. In other nonfiction contexts (such as technical communication), the purpose is to teach and inform. The main focus of this type of discourse is to make the audience aware about the topic of the discussion. Definitions and comparative analysis of different ideas and beliefs are examples of discourse exposition.

**Exposition is used to inform the audience of something with relatively neutral language, i.e., it's not meant to persuade or evoke emotion.**

Examples include : Business, Business letters, Reports, Press releases, Journalism, How-to essays, such as recipes and other



instructions, News article, Personal letters, Wills, Academic and technical communication, Scientific writing, Scientific reports, Scientific journal articles, Academic writing, Term papers, Textbooks, General reference works, Encyclopedia articles, Technical writing, User guides, Technical standards

### Narration

Narration is a type of discourse that relies on stories, folklore or a drama as a medium of communication. The purpose of narration is to tell a story or narrate an event or series of events often with emotion and empathy. Jokes are mainly using narration to tell a funny idea. This writing mode frequently uses the tools of descriptive writing. Narration is an especially useful tool for sequencing or putting details and information into some kind of logical order, usually chronological. Working with narration helps us see clear sequences separate from all other mental functions.

Examples include: Anecdotes, Autobiography, Biography, Novels, Oral history, Short story, Stage play, story, folklore etc.

### Description

The purpose of description is to re-create, invent, or visually present a person, place, event, or action so that the reader can picture that which is being described. Description tells what things are like according to the five senses. A descriptive essay, or a descriptive passage in a story, tells how things look, sound, feel, taste, and smell to help the audience visualize something. It involves describing something in relation to the senses. Descriptive discourse enables the audience to develop a mental picture of what is being discussed. Nouns and adjectives can show what a person, place, or thing are like in their material aspects. But description often tries to do more than to enable readers to visualize characters, settings, and actions. It may also try to evoke a mood or atmosphere, and this is aided by the use of simile and metaphor.

Examples include: Journal writing, Poetry, Descriptive parts of

novel or essays.

### Argument

One dictionary definition for "Argument" is "disputation". In this sense, we sometimes say that two people "have an argument": a verbal fight. But it is not what arguments really are. "To give an argument" means to offer a set of reasons or evidence in support of a conclusion. Arguments are efforts to support certain views with reasons. Argument is essential because it is a way of finding out which views are better than others. Arguments is a means of inquiry.

Argument is essential for another reason too. Once we have arrived at a conclusion that is well supported by reasons, we use arguments to explain and defend it. We learn to 'argue' by assertion. Real argument, by contrast takes time and practice. Marshalling our reasons, proportioning our conclusions to the actual evidence, considering objections, and all the rest-these are acquired skills.

Argument is a form of communication meant to convince an audience that the writer or speaker is correct, using evidence and reason. This type of discourse is based on valid logic and, through correct reasoning tries to motivate the audience. An argument is based on a belief or opinion that the writer holds as true. The statement of this opinion is called a "thesis." It is usually presented explicitly near the beginning of the argument. To convince readers that his opinion is true, the writer must build a case to support the thesis. Building a case requires presenting reasons for accepting the thesis, and then presenting evidence to support the reasons. If the reader accepts the reasons and the evidence, then he should agree with the thesis. The purpose of argumentation is to prove the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument to thoroughly convince the reader.

Examples include: Advertising copy, Critical review, Editorials, Job evaluation, Job application letter, Letter of



recommendation, Letters to the editor, Résumés, essays, and prose.

The argumentative mode of discourse has a variation known as "persuasion." Argument and persuasion differ in two primary ways. The first is the **intent**. While the intent of argument is to present reasons and evidence to elicit logical agreement, the purpose of persuasion goes beyond this to get the reader to act on his belief. A successful argument may convince someone that candidate "X" is the best choice, but successful persuasion will make that person vote for candidate "X."

The second way the two differ is in the methods that a writer uses to win the assent of his readers. The Greek philosopher Aristotle suggested in his Rhetoric that there are **three kinds of proofs** that speakers or writers may use to win over an audience.

#### Logos

It employs evidence and reasoning. In other words, the writer must give facts and figures, expert testimony, illustrative examples, or other kinds of evidence, and then demonstrate how these support his thesis. Both argument and persuasion make use of logos.

#### Pathos

Persuasion also employs **pathos** which is "proof based on motives and emotions". Appeals to emotions are made primarily through narratives. For example, the story of how a young girl was raped and murdered by a registered sex offender in Florida might be used to persuade lawmakers to pass laws requiring closer monitoring of sex offenders.

#### Ethos

Ethos "assumes that people can be persuaded by the personal influence of the source of a message". In a speech, the speaker must project an impression that he is honest, sincere, and trustworthy. He must establish credibility and be likable. If he is successful, the

audience will be more inclined to accept and to act on his message. In written appeals, ethos is also important.

One way for a writer to establish **credibility** is to be well informed about the topic and to know both sides of the issue that she is arguing. If a reader senses that the writer does not know what she is talking about, then she has lost credibility and will not be able to convince or persuade. Citing authorities and including a works cited page are evidence that the writer has done her homework and that what she says is based on valid and reliable information.

An author must also show that he is fairly representing his position and that of the opposing parties and is not resorting to the deceptions of the propagandist such as stacking the deck by presenting only one side of an issue or by attempting to discredit the opposition by setting up straw men to attack.

Osborn and Osborn describe a fourth kind of proof that can be used in persuasion. They call it **mythos**. Proof by mythos assumes that people value their membership in a society and share in its cultural heritage. **Mythos** is the sum total of stories, values, faith, feelings, and roles that make up the social character of a people. Proof by mythos often calls upon patriotism, cultural pride, and the heroes or enemies as evidence

Identifying the modes of discourse is a convenient way to talk about writing, and a specific essay or longer works may be labeled narration, description, exposition, or argument. However, the various modes are almost never found in a pure form but are embedded one within another and work in concert to help the writer achieve his purpose.

Martin Luther King, Jr.'s speech—"I Have a Dream" speech, is a blend of different types of discourse, such as narration and argument.



## FALLACIES

Fallacies are misleading types of arguments. A fallacy is usually *violate one of the rules for good arguments*. The fallacy of 'false cause' is a questionable conclusion about causes.

A fallacy is a violation of logical principle disguised under an appearance of validity. It is an error in process. Falsity is an error in fact. Fallacy arises from an erroneous relation of propositions, falsity, from an erroneous relation of terms. A premise may be false; reasoning may be fallacious.

To discover a fallacy is to discover the reason why the mind was deceived into regarding error as truth. To classify fallacies is to attempt to find common ground for such deception. But a given argument may be fallacious for more reasons than one, and hence it may exemplify more than one fallacy. Consequently, a classification of fallacies is neither exhaustive nor mutually exclusive.

A fallacy is either **formal** or **material** or **both simultaneously**.

**Formal Fallacies** arise from the violation of rules governing the formal relations of propositions and have been treated where these formal relations have been treated. The fallacies of opposition are violations of the rules of opposition; the commonest one is to assume of contraries that when one is false the other is true instead of unknown.

Material fallacies have their root in the matter-in the term, in the ideas, and in the symbols by which the ideas are communicated. They vitiate an argument that may be formally correct.

Aristotle grouped them in two classes: six fallacies in *dictione*, occasioned by a hidden assumption not conveyed in the language, and seven fallacies *extra dictionem*, characterized by a hidden false

assumption not warranted by the language in which the ideas are expressed.

Fallacies are devices used in oral controversy in Athens by the Sophists, who sought not truth but victory over their opponents by these merely apparent refutations. These fallacies continue to be used, however, to deceive others and sometimes even to deceive the one using them.

### AD HOMINEM

It is attacking the person of a source rather than his or her qualification or reliability, or the actual argument he or she makes. (e.g) Carl sagan argues for life on Mars. Though Sagan did take part in the public discussion about religion and science, there is no reason to think that his views about religion coloured his scientific judgment about life on Mars.

### AD IGNORANTIAM

Literally it means an appeal to ignorance. It is arguing that a claim is true just because it has not been shown to be false. A classic example is the statement by Senator Joseph McCarthy when he was asked for evidence to back up his accusation that a certain person was a Communist.

"I do not have much information on this except the general statement of the agency that there is nothing in the files to disprove his Communist connections."

### AD MISERICORDIAM

Literally it means appealing to pity as an argument for special treatment.

(e.g) "I know I flunked every exam, but if I don't pass this course, I'll have to retke it in summer school. You have to let me pass!"

Pity is sometimes a good reason to help, but it is certainly inappropriate when objective evaluation is called for.

**AD POPULUM**

It is appealing to the emotions of a crowd. It is also appealing to a person to go along with the crowd ("Everyone is doing it!") Arguments *ad populum* are good examples of bad arguments from authority. No reasons are offered to show that "everybody" is any kind of knowledgeable or reliable source.

An **argument** that deals with the point at issue is *argumentum ad rem*. It literally means 'argument to the thing'. Arguments that evade the issue are given special names to signify on which irrelevant grounds they are based: *argumentum ad hominem*, *argumentum ad populum*, *argumentum ad misericordiam*, *argumentum ad baculum*, *argumentum ad ignorantiam*, and *argumentum ad verecundiam*.

**ARGUMENTUM AD HOMINEM**

The *argumentum ad hominem* literally means argument to the man. This fallacy confuses the point at issue with the people concerned. Attacks on the character and conduct of people and personal abuse or praise are substituted for reasoning on the point at issue. *Argumentum ad hominem* seeks to persuade by unsound *ethos*. In rhetoric 'ethos' means establishing the speaker or writer as one worthy of making an argument.

**ARGUMENTUM AD POPULUM**

The *argumentum ad populum* fallacy arises from substituting an appeal to the passions and prejudices of the people for logical reasoning on the point at issue, for example, the appeal to race hatred by persecutors of the Jews.

**ARGUMENTUM AD MISERICORDIAM**

The *argumentum ad misericordiam* literally means an argument to pity. This fallacy replaces reason with a plea for sympathy. It is used by many criminal lawyers to divert the Jurors' minds from the real question-guilty or not guilty-by moving them to pity and to a favourable verdict because the defendant is, for instance, a beautiful

woman or a single parent. A scafflaw might argue that he should not receive parking ticket because he was donating blood while the car was parked illegally. A classic example of *argumentum ad misericordiam* is that the defendant who murdered his mother and father should receive sympathy because he is an orphan.

**RGUMENTUM AD BACULUM**

*Argumentum ad baculum* is the appeal to the 'big stick'. The issue is ignored in an attempt to inspire fear of the consequences of adopting a proposed opinion or program, or of allowing a movement branded as dangerous to gain strength. The threat of social ostracism or loss of a position might be used to deter a person from exposing fraud in the work place. A bully might persuade by threatening violence.

*Argumentum ad hominem*, *argumentum ad populum*, *argumentum ad misericordiam*, *argumentum ad baculum* also demonstrate an unsound use of pathos. Pathos is a term used in rhetoric to mean that a speaker or a writer tries to establish empathy with the audience.

**ARGUMENTUM AD IGNORANTIAM**

The *argumentum ad ignorantiam* is the use of an argument that sounds convincing to others because they are ignorant of the weakness of the argument and of the facts that stand against it.

**ARGUMENTUM AD VERECUNDIAM**

*Argumentum ad verecundiam* is an appeal to the prestige or respect in which a proponent of an agument is held as a guarantee of the truth of the argument. This is unwarranted when reasoning about an issue is required and only the authority of its upholders or opponents is given consideration. It is perfectly legitimate to supplement reasoning with authority (*argumentum ad auctoritatem*) but it is fallacious to substitute authority for reasoning in matters capable of being understood by reason. This fallacy is particularly pernicious



when the authority cited is not an authority on the matter under discussion. For example, celebrity endorsement of consumer products or political causes constitutes *argumentum ad verecundiam*.

