বিসিএস, ব্যাংক, এমবিএ ভর্তিসহ বিভিন্ন প্রতিযোগিতামূলক পরীক্ষায় অংশগ্রহণের জন্য বই, নোটস ও আনুষঙ্গিক তথ্যাদি পাওয়ার এক নির্ভরযোগ্য প্ল্যাটফর্ম। প্রতিদিনই থাকছে অন-লাইনে Random basis এ নিজেকে যাচাই করার জন্য পরীক্ষা ও মেধা-যাচাইয়ের ব্যবস্থা। প্রতিমাসের শেষে থাকছে কারেন্ট অ্যাফেয়ার্সের উপর টেস্ট। নিজে অংশগ্রহণ করুন এবং শেয়ার করে আপনার বন্ধুকেও অংশগ্রহণের সুযোগ দিন। আপনার facebook চালু থাকা অবস্থায় Connect with social media থেকে facebook আইকনে ক্লিক করে সহজেই Registration করে নিতে পারবেন। "Follow" বাটনে ক্লিক করে এই সাইটের প্রতিদিনের আপডেট জানতে পারবেন। প্রতিদিনই আসবো নতুনরূপে। সাইটটি ওপেন করতে উপরের লিংকে অথবা লোগোতে ক্লিক করুন।

প্ল্যাটফর্মটির উন্নয়নের জন্য আপনার সুচিন্তিত মতামত একান্তভাবে কাম্য।

Effective
Writing Skills
For
Advanced Learners
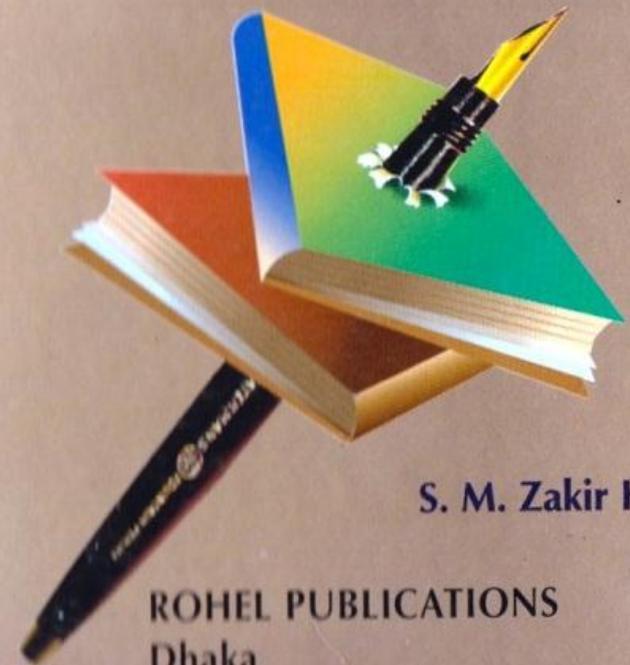
S. M. Zakir Hussain

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Effective Writing Skills
For
Advanced Learners

By
S. M. Zakir Hussain, MBA

Author of

Tactics for Effective Reading & Critical Thinking
A Systematic Approach to Critical Reasoning & Analytical Ability
A Passage to the English Language (Grammar)
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A Comprehensive Textbook of Degree English

আজকের নেতা : সফল নেতৃত্বের শত কৌশল
বাংলা ভাষা পরিক্রমা (ব্যাকরণ ও রচনা)
চোখের তলে জলের ঝিলিক (কবিতা)
কল্লকণা (কবিতা)
And Others

Click on Chapter Name to Follow

Overall Content

DETAILED CONTENT

CHAPTER

PURPOSE PLANNING

CHAPTER 1

> He who would climb the ladder must begin at the bottom.
>
> —Proverb

> "Will you tell me please," she said, "which way I must go from here?"
>
> "Yes," said the cat, "but mustn't you tell me where you want to go?"
>
> "Well, any place—" Alice began.
>
> "Then you can go any way," the cat said.
>
> —Lewis Carroll, *Alice in Wonderland*

> Knowing where you're going helps you get there.
>
> —Gary Fellers

CHAPTER OUTLINE

A. The Purpose
B. Purpose Planning

A. The Purpose

"Though I don't know what I don't know," said the magician, "I know what I know. That's why I can entertain you the way I want to, even if I can't do what you tell me to do." When asked how he could perform such strange feats, a magician told me so. It was a very erudite comment indeed.

As with the magician, so with us. We must know where to go before we set off. If we don't, then we'll ultimately reach nowhere. The same rule is applicable in writing also. Nobody can write anything without having a clear purpose in mind. Purpose, therefore, simply means knowing **what to write and why.** It's only when you know the answer to these questions can you know well **how** to write. Understandbly, if you know your purpose well, your writing will tend to be good; you'll be in a position to say what you want to say and when what you want to say is clear to you. You can be confident enough about how you should say it to make it effective. Experience shows that those who write even a very short essay without a definite purpose plan write it very badly. This has proved true in the case of even those who know English well. The following flaws have been most frequently observed :

- The beginning doesn't fit well with the ending.
- Frequent deviation from the main point occur uexpectedly with the result that some irrelevant points or sentences crop up.
- The line of thought doesn't flow smoothly from the beginning through the end.
- The essay becomes boring and dull owing to the absence of saying the right things the right way.

These flaws—it's obvious—are enough to fully spoil an essay, arn't they? So, always make it a habit of saying the right thing the right way. And you'd better not say anything at all until you clearly know what you must say. Suppose, however, that your grammar is appropriate, but that's not enough. Writing is much, much more than grammatical accuracy.

B. Purpose Planning

Before attempting to gather and develop ideas, you may make your purpose plan as follows.

Output : Essay, story, report, letter, or something else?

Reader : Specialist/technical, student, general (learned, not-very-educated), or something else?

Size : How many sentences/paragraphs/words?

Time : What's the deadline (time limit) before which the output must be completed?

PURPOSE : To inform, entertain, threaten, warn, persuade, educate, train up, or something else?

Tone : Given the purpose, what should be the **tone** of the essay/author?
—Toward the subject?
—Toward the reader?
  ● serious (গম্ভীর)?
  ● friendly?
  ● advocative (সমর্থনপূর্ণ)
  ● doubtful?
  ● didactic (educative)?
  ● objective?
  ● emotional? etc.

Style : Given the purpose and tone, what style should be followed?
  ● formal?
  ● informal with a formal tone?
  ● informal with a colloquial tone?
  ● colloquial?

Strategy : To achieve the purpose and to express the tone, how should I arrange my thoughts and ideas (see Idea Development and Thought Planning)?

You can draw up such a plan more elaborately either by using complete sentences by the way of self-direction or more concisely in a tabular or matrix form. Whatever tactic you follow, make sure you read your own plan several times until you become completely familiar with your self-direction. After you've completed this plan, do the needful for idea development prescribed in this book and then prepare the writing plan. You'll do well if you consult these plans over and over again during the course of your writing.

Below is shown a purpose plan written by a university student, who, over and above ascertaining what to do, clarified in advance whet *not* to do.

Topic : How our political leaders lead

Output : It will be an essay for a newspaper.

Reader : Language, expressions, words, terms etc. should be easy and non-technical because it will be written mainly for the general public.

Size : The essay will be limited by 600 words.

Time : One week

Purpose/and Scope : To inform the public of the tricks that leaders play with people for their own gain. No side will be taken either with the ruling party or with the opposition. Objective judgment, but criticizing. Good sides of leaders' will not be emphasized; the purpose of this

essay is to highlight the dark and objectionable sides only. The search will limited mainly to the 1940-1997 period, with, however, occasional reference to remoter history. I'll try to warn the public as well as leaders, persuade the public to help create a healthy political climate.

Tone : The subject will be considered a very important one—perhaps the most important as far as this country is concerned. Objective, friendly tone; emotional at the end. **Not** satirical. **Unbiased. Realistic.**

Style : informal with a formal flavor.

Strategy : Show facts. Compare—present with the past, and the leadership practiced in this country with that practiced in other countries if relevant. Appeal to readers' reason and emotion—but **NOT** by biased intention.

Idea Development : Idea will be developed and facts will be arranged in light of the above objectives.

Writing plan : The writing plan will be made elaborately keeping this purpose plan in consideration. Efforts will be made to make the essay informative and attractive.

Having made this plan, the student then read it at least ten times. Then he developed the necessary ideas (See CHAPTER 2 for idea dvelopment) and made a *writing plan*.

IDEA DEVELOPMENT AND THOUGHT PLANNING

CHAPTER 2

Ideas go booming through the world louder than cannon. Thoughts are mightier than armies.

— W. M. Paxton

Writing is thinking.

—Stephen Leacock

CHAPTER OUTLINE

A. How to Start Thinking

1. Brainstorming (Brain Mapping)
2. Idea Boosters
3. Advanced Thinking Techniques
4. Profound Idea Sources
5. Idea Arrangement and Detailed Outlining
6. Idea Development in the Exam Hall

B. Preparing the Writing Plan

A. How to Start Thinking

As far as writing is concerned, the question that is most frequently heard from people is : How to start it all? or How to get going? An essential question it is. Most people find it rather easy to answer when they are asked questions. But they often don't know how to question themselves and set themselves thinking. In a word, it's very hard for them to find out the starting point. The whole of this chapter is devoted to the exploration into various handy techniques of both starting and continuing thinking. This is the most important part of the writing process because you've got to know very well what you're going to write about before you set out writing. Everyone should, for this reason, put the most importance on this phase of the writing activity and spend a considerable amount of time thinking about it. And why not? If you have 15 minutes to cut a tree, wouldn't it be wiser to spend 10 minutes sharpening the ax? Certainly, the stronger the preparation, the better the writing. So, be well-prepared according to the instructions given in this book before writing anything.

Besides discussing about **brainstorming,** the most frequently used idea development technique, we'll discuss about some more advanced techniques used by great writers. Those techniques have been clearly defined, named, and elaborated by the author of this book. Since nobody in my knowledge has yet named and defined such advanced techniques in any formal manner, I've had to take a humble initiative to do the same in this book. That means that the work of a scholar has been shouldered by an audacious and enthusiastic tyro. For this reason I won't request you to consider the terms that I've created as unchangeable, but I must request you to follow the rules given in this book. They'll work!

1. Brainstorming or Brain Mapping

This is a process by which we develop the very primary ideas about the topic at hand. It helps us generate the very basic ideas relevant to the topic sentence. The process of generating ideas by

brainstorming is very simple and interesting. Just follow the following technique.

■ Put down the topic or problem on a separate piece of paper. Suppose you want to write on this topic : **The Necessity of Good Teachers.** Then write this topic and encircle it with a pencil in the following way.

<div align="center">

The Necessity of Good Teachers

</div>

■ Now start thinking about the issue in such a manner that ideas and information flow through your head lightly and swiftly. Don't judge what's relevant (প্রাসঙ্গিক) and what's not. Just what comes through the head is enough. Then record all the ideas that come to the mind this way.

In this process, it's good to ask yourself these basic questions about the issue :

What? :	What is it?
Who? :	Who is/are relevent to the issue?
Why? :	Why is it a problem?
When? :	When does the problem arise?
How? :	How does the problem arise and how to solve it?
Where? :	Where does the problem exist?

Here are the ideas that a students generated about this issue at the brainstorming phase. (See next page)
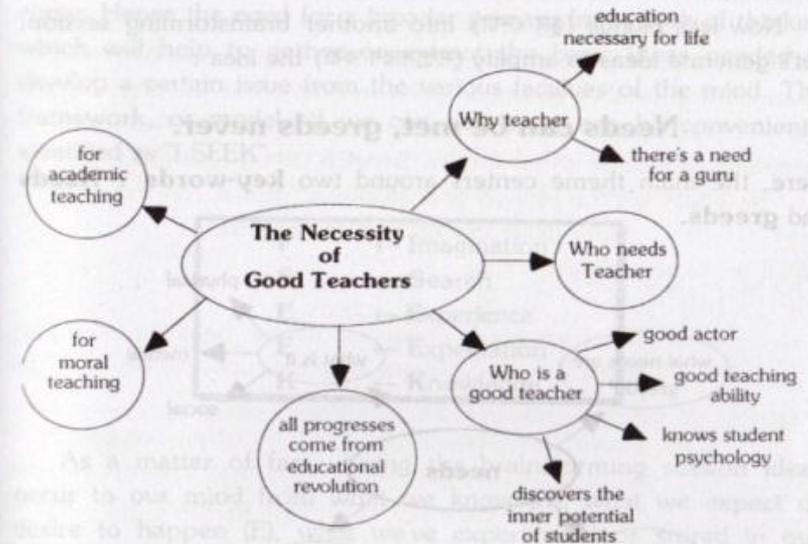
The student has, of course, come up with small bits of information which drifted (হালকা ভাবে ভেসে যাওয়া) through her brain. She didn't use her judgment; she only put down all that came through her mind. And here's the outcome. You can easily see that now it's possible to plan the essay with these pieces of ideas. But they have to be **arranged** in an efficient **order** so that the overall **theme** flows and develops from the **beginning** through the **end** smoothly enough. Such arrangement is the concern of a later section.

One point, however, should be noted : not that the pieces of ideas the student has brainstormed are all that could be possible by others. You may come up with more ideas. You also may not like to use some of them in your essay. So, at this stage, you have to discard (বাদ দেয়া) those ideas that you don't want to use in your essay. Sometimes you are needed to do so because those ideas are irrelevant or because you're not in a position to elaborate them or support them by sufficient information or because the volume of the essay doesn't allow them. Whatever the cause, you have to do it after all available ideas have been collected.

Now let's plunge (ডুব দেয়া) into another brainstorming session. Let's generate ideas to amplify (সম্প্রসারণ করা) the idea :

Needs can be met, greeds never.

Here, the main theme centers around two **key-words : Needs** and **greeds.**
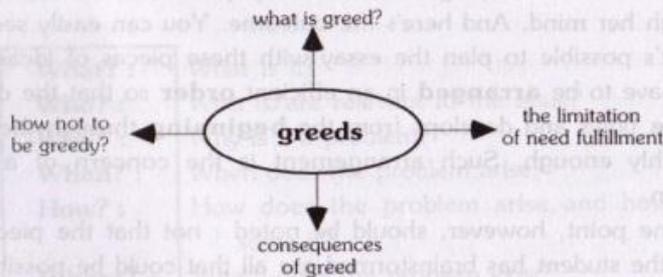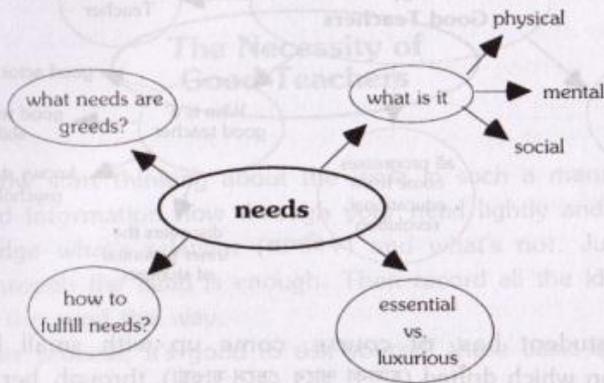
These are in fact the ideas a student generated after receiving some instructions. She, of course, combined later the two sets of ideas toward more effectiveness.

A Primary Thinking Framework

The brainstorming aided by the basic **WH-Questions** is a good framework of thinking. But it doesn't take into consideration

the **faculties** of the mind from which the ideas and information come. Hence the need for a broader primary framework of thinking which will help to gather or extract the basic ideas needed to develop a certain issue from the various faculties of the mind. This framework, or model—if we can call it so, can be conveniently identified as "I SEEK" :

I	←	**Imagination**
S	←	**Search**
E	←	**Experience**
E	←	**Expectation**
K	←	**Knowledge**

As a matter of fact, during the brainstorming session ideas occur to our mind from what we know (K), what we expect or desire to happen (E), what we've experienced or stored in our memory through observations of the real world of our own or of others (E), what we obtain by searching (or researching) books magazines or other records (S), and what we creatively happen to imagine (I) by being instigated by the combined effects of the other faculties of the mind. Most of what you think of something is virtually a product of these faculties. In other words, they back up the whole thinking and idea generation process. So, we can, instead of brainstorming without any thinking framework, take support of this "model" to do that brainstorming. In other words, we can combine this "model" with the WH-Questions framework toward more effectiveness. This amalgamation will undoubtedly enable us to **invent** better ideas, thereby covering many more aspects of the issue under consideration. When you don't have enough time to search through records or books to obtain information, such as in the exam-hall, then you have to trade off between the "K" and the "S". More specifically, then you have to rely solely on the **Knowledge** you have about the issue and avoid the **Search.** But, on the other hand, you should in no way disregard the **Knowledge** even if you have ample of time and

opportunity to **Search.** Bear in mind that **creativity** primarily comes from **Knowledge,** and not from the **Search.** And it's easier to chalk up a primary writing plan on the basis of the **Knowledge** than on the basis of **Search.** After mapping out the primary plan on the basis of the **Knowledge** you already have, however, it's easy and productive to go for the **Search** to improve the plan.

Now let's try the revised brainstorming "model" on this topic :

Any door opens to keys of gold.

We'll try to amplify the theme.

K → **W**hat we know about the natural behavior of a lock; normally, a lock opens only to a specific key—its own key

E → **E**xperience shows that 'gold' or riches (or wealth or money) has much power; if you have money, you can make friendship with almost all persons; with money you can do almost anything

E → but we should **E**xpect the honest and the good to be honored, not just money; though the reality is unfavorable, we expect that money not be worshiped

S → by **S**earching history we discover the fact that "gold" or wealth has reigned over human mind all the time; and truth has often been neglected and obstructed by the mighty gold

I → if "gold" were not as mighty as it is seen to be, the world would change; if truth were honored, it would turn into gold; then we'd find gold everywhere; life would be adorned (অলংকৃত) with gold

Now add the WH-Questions to the above **"scratch plan"** to bring out more detailed ideas. You can ask questions like the following ones :

W → What does "gold" refer to?
　　　What does "door" refer to?

Answer : Here "gold" refers to wealth and "door" refers to opportunity, happiness, power and so on.

W → **W**hy is "gold" so powerful?
Answer : . . . .
W → **W**hen is "gold" NOT effective?
　　　or, **W**hat's gold's limitation?
Answer : . . . .
W → **W**here are the "gold-holders", and in most of the cases what do they do or how do they behave toward people?
Answer : . . . .
H → **H**ow's "gold" obtained? How does gold OPEN the "door"?
Answer : . . . .

You can answer the above WH-Questions by taking help of the I SEEK model. Once you've obtained enough information, you can decide about which pieces of information to use and which to reject. Such sifting activity (ছেঁকে/বেছে নেয়ার কাজ) over, you can move on to the next phase of **Idea Development** called **Idea Arrangement.**

Idea Development Exercise

→ You've chosen a topic sentence : **Rather light a candle than complaining about darkness.** You want to put this sentence at the end of the essay you are going to write, so that the ending reveals what the main theme is. Moreover, you believe that putting this sentence at the end will make the ending interesting. Now use the "I SEEK through 5W-H" brainstorming model to generate ideas for the essay.

ANSWER

A well-trained student thought the following pieces of ideas would help plan the essay well :

Facts from his Knowledge (K) :

Some people complain about misfortune; they're not active; they're lazy; they do nothing, and so they get nothing; but they don't blame themselves; they only blame their fate or the social/economic system they live in

Facts from Experience (E) :

I've seen some such people who possess a negative attitude toward luck; once I met a man who sat down under a tree waiting for a mango; but unfortunately no mango fell on the ground the whole day; the man blamed the tree and went off; but he didn't even try to pluck one from the tree

Expectation (E) :

No fruit should be expected without toil; but some people expect so; they're foolish and get nothing

Search (S) :

History shows that those nations and people who have worked have obtained the things they've desired; they've progressed; those who remain idle sink under the sea of poverty

Imagination (I) :

Activity is life; inactivity is death; we'd be in our dreamland if we worked hard.

What →	what we do determines what we get or obtain
Why →	the above explains why some are successful and some are not
How →	we're able to know how to be successful—by work and hard work
When →	when we complain about luck without doing anything, we're foolish; we should do the right thing in the right time
Who →	he who's in bad luck is responsible for it
Where →	such foolish people are always seen in society, especially in Bangladesh; but people in China, Japan and other developed countries are the opposite

From these bits of ideas and information, he then wrote out an essay. He, however, went through some other steps of activity

before being able to write the essay, but here we'll not look into those steps. We postpone them till a later section. Here we present the essay the student wrote. Read it and compare it with the ideas developed above. You'll easily see that he had to polish the brainstormed ideas several times before producing the ultimate outcome—the essay.

What a man does determines what he obtains. If he, for example, plants an apple plant, he'll never get grapes from it. Likewise, if he plants a grape plant, he'll never get apples from it. We're the architects of our own fate. Actually, LUCK is nothing but Labor Under Correct Knowledge.

But, unfortunately, there are some people who are lazy. They want their desire fulfilled without working. Consqently, they get nothing. Yet they blame their fate without realizing that it's they who are responsible for their poverty and failure. I remember such a man who one day waited under a mango tree for a mango to fall on its own. But no mangoes dropped down. At last he went away, blaming the tree. Just after that incident I saw that a boy climed onto the tree and tasted the sweatest mangoes happily. Then and there I realized what actually makes the difference between the successful and the unsuccessful. The difference is manifested not by what they get but by what they **do.** I'd like to emphasize that luck is what happens when opportunity meets efforts. History bears proof to this statement : nations which believe in this definition of "luck" has developed much, while those believing and relying on fate have still remained underdeveloped. Now they should ask themselves : Why are we unsuccessful? And I'd tell them both as an answer and an advice : Rather light a candle than complaining about darkness.

This is, to be sure, a good piece of writing. But it can still be improved and made better. Then, that better version can also be made better. In fact, there is nothing as superlative in the world of writing. What's only true is that there's always an opportunity for you to be a better writer. If that's the reality, why don't you try? You'll sure break the record someday!

Back to the main point, we're discussing about idea developing techniques, and so far we've discussed two techniques. Both these techniques require you to depend much on your *spontaneous* mental reaction or *creativity*. They're good, no doubt, but not hundred percent reliable. They would work better if they were supported by another *deterministic* framework of thinking. The following few sections present such a framework.

2. The Idea Boosters

If your topic is too general (such as "Population Problem of Bangladesh"), you have the liberty to think about many aspects of it (such as nature, causes, remedies etc.). But if the topic is specific (such as—"Ignorance is the Main Cause of the Population Problem of Our Country"), then your thinking must be limited, narrow, and more specific. In the latter case, the essay may be **argumentative** or **analytical**, ie, expository; see CHAPTER-14). Normally, different types of ideas are required to write different types of essays. For this reason, if we memorize in advance some **major question types** or **idea boosters,** they'll help us to think in the most deterministic way. For a *one-term*, general topic, you may have to answer some or all of the following questions.

It's **Implication?** (suggested meaning)
It's **Definition?** (what?)
It's **Origin?** (Occasion) (How?)
It's **Causes?** (Why?)
It's **Effects?** (What?)
It's **Merits/Importance?** (Why?)
It's **Demerits?** (What?)
It's **Remedies?** (How?)

It's **Abilities?** (Capabilities) (What?)
It's **Characteristics?** (What?)
What's your **Suggestion?**

Not that other questions are not relevant, but these are the major ones you must ask about a general/open **issue.** Rember that all the questions may not be relevant to a certain issue.

If, on the other hand, the topic contains more than one key-term and is **specific,** then the following major questions must be asked about it to discover the necessary ideas.

Are they **Dependent** on each other?
What are their major **Differences?**
What other **Factors** are relevant to each?

Over and above these questions, you must ask the former questions about each term too.

Now let's see some examples. Suppose you've been asked to write an essay on this topic—

The Green Revolution.

Then the following information about it will be necessary.

D—Definition
O—Origin
M—Merits (Importance)
S—Suggesion

The three points can be elaborated to fill up three or more paragraphs. In the definition part something should he said to clarify what the Green Revolution is. In the origin part should be stated how this concept came into being. In the merits part you can elaborate the revolution's good sides, its contribution to various sectors of the economy, and so on. Then you can make suggestions about how to make it a success. If you use the above ideas to construct an essay, and if you draw up a good beginning and an attractive ending, then there's every possibility that the essay will be a very good one.

Now another example. Suppose you're provided with the following issue :

A Little Pot Gets Soon Hot

and are asked to amplify the idea implied in it. How will you develop the ideas?

It's clear that the statement indirectly refers to some reality in the human world. So the first "I" of our framework is relevant here. The following may help to plan the piece of writing.

I   →   What does the statement **imply** (ভাবে বুঝানো)?

Causes →   What are the causes of a little pot's getting soon hot?

Since there is an implied comparioson between a little pot getting hot and the uneducated or untrained mind getting angry or ecstatic (অত্যধিক উল্লসিত) too soon, the first **D** of the **DDF** framework is also applicable here.

D → the heat capacity of something is **Dependent** on its **size** (and density—ঘনত্ব); the strength and calmness of a mind is **Dependent** on its level of education, training etc.

Now you apply the "I-SEEK through 5W-H" model on these ideas to obtain more detailed and specific ideas. Below are presented the ideas generated by a well-trained student.

I → by **I**magination I try to understand what the statement implies; it's clear the statement refers to the human mind and temperament (মেজাজ)

K → I **K**now these things : the smaller and the less educated a man's mind, the sooner he gets angry or unreasonably joyful; as a result he changes too often; he can't have a good personality

E → the statement is true : I've got proof of it through the **E**xperience of my past days

E → people are **E**xpected not to be too "hot" or too "cold"; they should no longer remain "little pots"

S → mental and emotional exercise is **S**uggested to "cure" such "diseases"

From these pieces of ideas he then made an **outline** (to be discussed later in this chapter) and then wrote an essay from the outline. We'll see later that the order and content of ideas in the outline need not necessarily be the same as in the brainstormed ideas.

3. Advanced Thinking Techniques

There are some topics to write on which you have to think critically—very critically. Normally, we can decide about what to say about something by the methods discussed so far, but the techniques that will be discussed now are very helpful for thinking more critically about a topic. Though these techniques don't cover all thinking areas of a topic, they pinpoint some dark areas of a subject and help to discover small, precious bits of ideas. Not that these techniques are always helpful. So, apply them keeping this point in mind.

By Reversing the Relationship of Two Terms : You can generate attractive—and most of the time creative—ideas by this method. The process is simply this :

Usual relationship :

$$TERM-1 + \begin{Bmatrix} \text{preposition} \\ \text{or} \\ \text{prepositional} \\ \text{phrase} \end{Bmatrix} + TERM-2$$
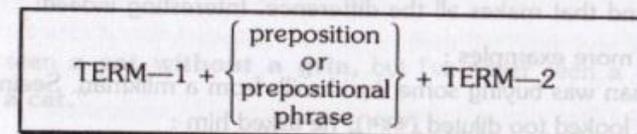
The new idea-producing relationship is as follows :

$$\text{TERM—2} + \left\{ \begin{array}{c} \text{preposition} \\ \text{or} \\ \text{prepositional} \\ \text{phrase} \end{array} \right\} + \text{TERM—1}$$
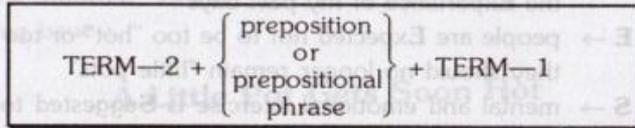
Suppose you say this sentence :

হাতের অলংকার হল সোনার কাঁকন ।

This is a normal expression; that is, we normally say or use in writings such expressions. And there's nothing new in it. But if you just change the relationship between the two bold-faced terms (হাতের and সোনার কাঁকন), then you discover something new as follows :

সোনার কাঁকনের অলংকার হল হাত ।

Now think over the implied meaning of this expression. This process can help you create such fascinating expressions as :

"সোনার হাতে সোনার কাঁকন—কে কার অলংকার?"

A very enticing question—কে কার অলংকার? Is the হাত the অলংকার of the সোনার কাঁকন or the সোনার কাঁকন the অলংকার of the হাত? Such a dramatic question puts the হাত in a highlighted, superior position so that we look more at the হাত than at the অলংকার ।

A man asked a monk this question :

Can I SMOKE while PRAYING?

The monk, after thinking a while, reproached (ভর্ৎসনা করলেন) him saying, "You're wrong in the way you've asked the question. That's not the right question. So, the answer won't be correct. The question should have been asked like this :

Can I PRAY while SMOKING?"

See how creative and critical the latter question is? It's just a matter of changing the order or relationship of the two main terms, and that makes all the difference. Interesting indeed!

See more examples :

A man was buying some liquid milk from a milkman. Seeing that the milk looked too diluted (তরল), he asked him :

তোমার এটা কি পানি মেশানো দুধ, নাকি দুধ মেশানো পানি?

(Is it **milk in water** or **water in milk?**)

At this question the milkman was shockingly surprised, because it was actually **water in milk.**

As you've observed, wording thoughts in this way helps you to throw light upon both sides of an idea. You can make experiments with ideas with this technique so that something unseen and attractive pops out. So, it's wise to try this technique at the idea development phase.

Now look at both sides of each of the following expressions.

1. (a) a **cat** without a **grin** (হাসি)
   (b) a **grin** without a **cat**

2. (a) a **man** without **eyes**
   (b) **eyes** without a **man**

3. (a) **dogs** biting **men**
   (b) **men** biting **dogs**

4. (a) **ideas** without **words** (thought, imagination, feelings)
   (b) **words** without **ideas** (nonsense talk)

5. (a) **knowledge** without **experience**
   (b) **experience** without **knowledge**

6. (a) **sleep** without **dream**
   (b) **dream** without **sleep**

7. (a) **live** to **eat**
   (b) **eat** to **live**

8. (a) **live** to **love**
   (b) **love** to **live**

"I've seen **a cat without a grin,** but I've never seen **a grin without a cat."**

— Lewis Carroll, *Alice in Wonderland*

We often see **men without eyes,** but that day I saw two **eyes without the man.** It was a ghost (ভূত).

You've heard about **dogs biting men,** but have you ever heard about **men biting dogs?**

Ideas without words are useful, but **words without ideas** are not effective at all.

Knowledge without experience is of little use, and **experience without knowledge** is often dangerous, because it creates begotry (গোঁড়ামি).

Sleep without dream is good for you, but **dream without sleep** is not. It's, on the other hand, harmful.

Remember that we don't **live to eat;** we **eat to live.**

Live to love and **love to live** well.

Now observe the difference between each pair of the following questions or statements.

● Can I **gossip** while **studying?**
■ Can I **study** while **gossipping?**

● আগে ডিম তারপর বাচ্চা?
■ নাকি আগে বাচ্চা তারপর ডিম?

● When we're **afraid,** we're **angry.**
■ But when we're **angry,** we're not **afraid.**

● আমি যা পছন্দ করি তা পাই না।
■ এ জন্যেই যা পাও তা পছন্দ করতে শেখো।

● Don't believe what they tell you —
■ and don't tell them what you believe.

● "The way to avoid mistakes is to gain experience.
■ And the way to gain experience is to make mistakes."

When, however, there is a **cause-and-effect** relationship between the things represented by the two terms, you can experiment it (ie, the relationship) by changing (ie, reversing) their order. This process may help you discover some new fact. Consider the following examples.

Normal :	We **weep** because we're **afraid.**
Reverse :	We're (more) **afraid** because we **weep.**
Normal :	We **see** the world because **it exists.**
Reverse :	The world **exists** because we **see** it.
Normal :	আমাদের সম্পদ নেই ব'লে আমরা গরিব।
Reverse :	আমরা গরিব ব'লে আমাদের সম্পদ নেই।
	[= আমরা গরিব ব'লেই আমরা গরিব।]
Normal :	When you're **happy** you **laugh.**
Reverse :	When you **laugh** you're (more) **happy.**
Normal :	He **has lost will-power** because he is a **habitual drunkard.**
Reverse :	He is a **habitual drunkard** because he **has lost will-power.**

In fact, both the statements in each pair have some amount of truth.

By Placing Opposite Ideas Side by Side : According to this method, identify the key-words to be used to express an idea and write them on a piece of paper. Then write other words which are **opposite** or **nearly opposite** to them or which seem to be **contradictory** to them just before or after each of them. Then think about the phrase comprising these apparently contradictory words. Often you'll discover that they together make a new and interesting sense, though they're opposite to each other. If you come up with a meaning, try to improve it. Hopefully, a collection of such phrases hammered out to describe a subject is a good source of innovative ideas. The following examples will enable you to understand the process.

Suppose you're going to write a short essay on the feeling you had when you met your love the first day. The topic is assigned to you as follows :

"তার সাথে প্রথম পরিচয়"—এই শিরোনামে নিজের বাস্তব বা কল্পিত অভিজ্ঞতা আকর্ষণীয়ভাবে বর্ণনা করুন। "তার" বলতে এখানে প্রিয়জনকে বুঝানো হয়েছে।

The first thing that you should do is generate ideas by brainstorming and express them using only one word in each case. Suppose the following words are produced in this regard.

দৃষ্টি-বিনিময়
নীরবতা
আলো
কথা (বাণী)
. . .

Then use each of these words separately to launch experiments on them in the following manner.

দৃষ্টিহীন   +   আঁখি-বিনিময়
মুখর   +   নীরবতা
তাপহীন   +   আলো/আগুন
নিঃশব্দ   +   বাণী

How do the above phrases look? How do they read? How do they smell? Nice, no? All the phrases are meaningful in a certain way. They give you new insights, feelings, and inspirations. Make as many such phrases as you can and use them in your essay. But make sure you use them properly and meaningfully.

Here are some more examples. See how the following words have been turned into beautiful phrases.

busy →   idly busy
earnings →   unearned earnings (অনুপার্জিত আয়)
fool →   learned fool (শিক্ষিত বোকা)

danger →   favorable danger (উপকারী বিপদ)
joy →   dangerous joy or, harmful joy
pleasure →   painful pleasure
gay →   grimly gay
punishment →   pleasing punishment (আনন্দদায়ক শাস্তি)
madness →   planned madness, harmonious madness
glory →   destructive glory
fame →   ignominous fame (কলংকজনক সুনাম)
evil →   necessary evil
idleness →   active idleness
thrill →   pleasing thrill

You can also make expressions or sentences using **contradictory** (আত্মবিরোধী) words or phrases in them to create such "beautiful" meanings. For example, "cruelty" and "kindness" are two opposite ideas, but they can be used in a single sentence toward a subtle (সূক্ষ্ম) meaning. Here it is :

"I want to be **cruel** only to be **kind**."

Now see these examples too :

Silence is sometimes more **eloquent** (বাঙ্ময়) than words.
মৃত্যুর আগে আর অতবার মরতে চাইনে।
This is the real **beginning** of the **end**.
Consider the **child** in the **old man**.
— What are you doing?
= **Taking rest.**
— How come? You are walking.
= When I'm tired of sitting idle, I **take rest in walking.**
Cheapest goods are **costliest**.
I **defeated** her by **surrendering** to her.
Revenge yourself by **forgiving** your enemy.
(ক্ষমার দ্বারা প্রতিশোধ নাও।)
"আধ-মরাদের ঘা মেরে তুই বাঁচা।"
"যখন এলে তখনও এলে না।"
"চুম্বন এসেছে তার, আসেনি অধর।"

"A **good teacher** is one who makes herself **unnecessary** to her pupils."

Afflict me with **pains** of **love.**

A woman becomes sorry for two things : because she **doesn't have** a nice face, and because she **has.**

"Your **enemy** is your **best friend.**"

She **killed** him **little by little.**

The **more haste,** the less **speed.**

Make **haste slowly.**

The fact that he exerts **power** on everybody proves that he's **not powerful at all** : he has no power over himself.

You've **spoilt** the child **by love.**

By Analogy : You can also generate ideas by likening something to something else. When you're thinking about an abstract idea, you may find it convenient and helpful to think about it by comparing it to something concrete and easily comprehensible. Thus you can express one in terms of the other. You may, for example, like to describe the solar system with a view to describing the structure of the atom to the general public. Again, for your as well as the reader's convenience, you may want to compare the mind to the sea to indicate to its vastness or endlessness. See these lines by Rabindranath :

"এ যে সখী অনন্ত হৃদয়
কোথা জল, কোথা কূল
দিক হয়ে যায় ভুল
অন্তহীন রহস্য নিলয় ।"

Here the poet has looked upon the হৃদয় in terms of the huge, endless সমুদ্র which is implied. In every case where the point under consideration is complex, you can fall back on (অন্য উপায় না পেয়ে সাহায্য নেয়া) this kind of imagination. In fact, we can call it "thinking by imagination".

4. Profound Idea Sources

Once you've chosen the topic, you can develop the required ideas according to the need. If, for example, the topic is complex enough, then you may have to search through books, magazines, other published records and so on. Actually, the sources of ideas depend mainly on two factors :

→ The complexity of the topic, and the time available to finish the piece of writing.

For this reason few can definitely say from what sources they should gather ideas—books, articles, records, surveys, or imagination. But one thing can be said for sure: Whatever the nature of the topic and whatever you're going to write (except poetry, songs etc.), you have to use the brainstorming technique in the beginning. After you've gathered the primary ideas about the topic, you can decide whether to search through books, or articles, or other things, and if so, then what type of books articles etc. to search through. This way you can gather more ideas. At this stage, however, you may have to change and modify your writing plan once or more than once. So we see that brainstorming is a must. And we've also discussed some techniques to be used to make the brainstorming process more effective. Now we're going to discuss another technique which can make it even more effective. In fact, this a very effective technique of idea generation. Good writers all over the world use it consciously or unconsciously. The process is simply this :

● Put down the topic clearly.

● Identify the key-words of it.

● For each key-word, look up as many QUOTATIONS as seem interesting from one or many books (of quotations or other reference books).

● In the same manner, gather as many PROVERBS as you like on the idea from one or many books of proverb.

- Now arrange and re-arrange the **quotations** and **proverbs** in a proper way and develop your ideas from them.
- Identify those quotations and proverbs that you want to use intact in your writing and change the others into meaningful **outlines.**

Quotations and proverbs on a certain **theme** are very good sources of ideas on that theme. They provide you with precious pieces of ideas and illuminations. They throw light upon many aspects of the theme. Sometimes it so happens that these proverbs and quotations provide you with very valuable bits of ideas which you could not think out without taking help from them. You can make a comprehensive **outline** from them. Also, you can use some of them in your writing to add spice and flavor and color to the expressions. In fact, well-chosen quotations and proverbs make good beginnings and endings of a paragraph or article.

Others' opinions are also a good source of ideas.

Besides being used for idea development, proverbs and quotations can, as has already been said, be very fruitfully used—

- at the beginning and/or ending of each chapter of books;
- at the beginning and/or ending of important paragraphs of any piece of writing; and
- amidst sentences of an article or essay.

However, you can get the best out of quotations and proverbs by combining this technique with the other brainstorming techniques discussed earlier. We'll see examples later on in this chapter.

5. Idea Arrangement and Detailed Outlining

Brainstorming is a creative process of idea generation. Since creative processes don't maintain any order, ideas in that process pop out inharmoniously. At this stage, therefore, you've to do the following :

- **Sort out** necessary ideas and reject the others.
- **Combine** two or more pieces of ideas into one group if necessary.
- **Arrange** them one after another in the order as they will appear in the essay.
- Make an **outline** of the topic and the sub-topics.

These points are concisely summarized as follows :

> **Idea sorting and rejecting**
> **Idea combining**
> **Idea arranging**
> **Outlining**

We'll see the whole process by way of an example. A well-trained student was given the following topic and she generated ideas and passed through all the above steps.

> **TOPIC** ▷ **The Pen is Mightier than the Sword.**

All she did with this topic is as follows :

Purpose : Idea amplification.

Implied Sense (ভাবার্থ) : Brain power is greater than muscle power.

Brainstorming :

(1) types of power and human ability

(2) human life versus (বনাম) muscle power and brain power

(3) good and bad sides of these types of power

(4) relationship between them

(5) example from history

(6) growing importance of brain power in the modern age

(7) cause of the insufficiency of muscle power

Idea sorting and rejecting :

No point is rejected except point (3).

Idea combination :

Points (1) and (2) should be combined. Points (6) and (7) should be combined into one.

Idea arrangement :

In writing, the points should appear in the following order :

$$(① + ②) → ④ → (⑦ + ⑥) → ⑤$$

Beginning and Ending plan :

[To be discussed later on in another chapter]
conclsion should come at the end. The approach will be inductive.

Outlining

Since the passage will be a small one, it will contain no explicit headings/captions. The idea of each paragraph or section will be diffused into it.

Here's the essay that she wrote. She, however, made a writing plan which we're not producing here.

All through our life we create and use many types of power such as body strenth, political power, official authority, mind power, intelligence and so on. We can classify these in two main classes : brain power and muscle power. We virtually depend on all these types of power to win in life. We need certain types of power to win in certain stages of life. It must be mentioned in this regard that these two types of power—brain power and muscle power— were part and parcel of each other in the primitive ages. In those times brain power could not be exerted without the help of muscle power and muscle power had little value without brain power.

Yet muscle power have proved to be of very temporary importance over ages. As we look through history, we can see the rise and fall of civilizations, the emergence of inventions and discoveries, the progress of science, economics, philosophy and other branches of knowledge, which all have been possible owing mainly to brain power.

Time has changed much. Man's life and environment have become more complex. In this age of complexity, intelligence has all but altogether substituted muscle power and physical strength. The whole infrastructure of man's civilization stands on the huge basement of knowledge, philosoply, and experience. Now anything—whether good or bad—should be done by the power of knowledge if it is to be done perfectly. There is every evidence to believe that the pen is mightier than the sword. A pen in a learned man's hand can fight thousands of swords in people's hands.

The student was not allowed to revise or edit the above writing. In view of this fact it can be said that she has written well. However, one mistake she's made. While in her plan she wrote that she would arrange points in $(7 + 6) → ⑤$ order, she actually wrote these points in this order : $⑤ → (7 + 6)$.

Now we'll see another example.
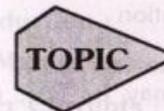
| TOPIC | The Bad Sides of Power. |

A student was instructed to write a short essay on this topic. He did the following.

Purpose : an essay in less than fifteen paragraphs.
Brainstorming :

⑦ the powerless tend to be exploited and belligerent

① definition

role in human civilization ②

Power

constructive power ③

④ behavior of a man in power

just ⓐ

unjust ⓑ

selfish ⓒ

⑥ powerful men tend to dominate

why

⑤ power corrupts

government ⓐ

system ⓑ

religion ⓒ

individual ⓓ

why ⓔ

excessive power

power to wrong people
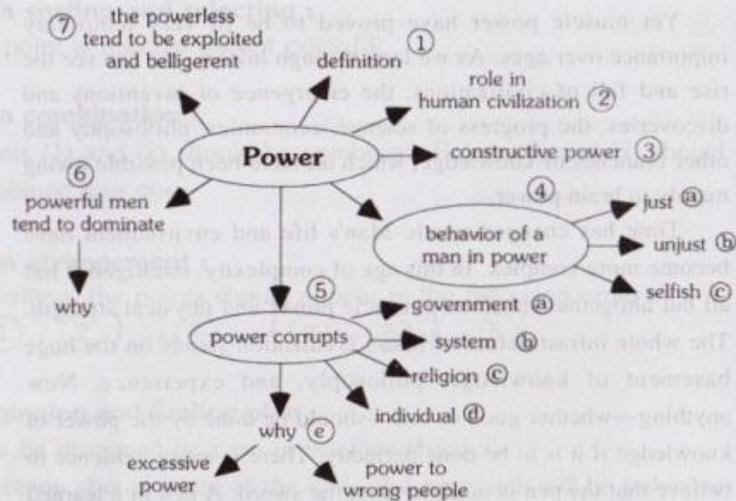
Idea sorting & rejecting :

Point Nos. (2) and (3) should not be elaborated because the purpose is to write only on the **bad** sides of power. A brief referene, however, should be made to the points in the introduction.

Idea combination :

Points (4), (5), and (6) should be combined, but they may be discussed in several different paragraphs.

Idea arrangement (strategy) :

The points should be discussed in the following order.

(A)   definition and its role in human civilization (point (3) omitted)

(B)   the behavior of a man in power may be just, unjust, selfish; powerful man tend to dominate

(C)   but power corrupts—government and other systems, individual

(D)   why power corrupts

(E)   on the powerless : they tend to be exploited and then become belligerent (মারমুখো)

Outlining :

Introduction (A)
The Man in Power (B)
Power corrupts (C)
(Why) . . . . (D)
The Powerless (E)
Conclusion

Relevant quotations & proverbs :

Q 1 : A friend in power is a friend lost. —Henry Adams

Q 2 : Power tends to corrupt and absolute power corrupts absolutely.—Lord Action

P 1 : Might is right.

Q 3 : The wrong people are always in power because if they were not the wrong ones, they would not be in power.

—Jon Wynne-Tyson

Q 4 : Patience and gentleness is power—Leigh Hunt

Q 5 : Power is ever stealing from the many to the few.

—Wendell Phillips

Q 6 : He who has great power should use it lightly.

Q 7 : Power is difficult to define but easy to identify.

—Helga Drummond

The writing plan (to be discussed later) :

Introduction :	1	paragraph; Q7, (A)
The Man in Power :	1	paragraph; Q1, (B)
Power Corrupts :	2	paragraphs; first paragraph : Q2, P1, (C); second paragraph (why) Q5, Q3
The Powerless :	1	paragraph; (E)
Conclusion :		Q6.

The notations Q1, Q2, P1 etc. refer to the quotations and proverb(s).

Taking help from this plan, the student wrote the following essay. He however, didn't use any caption (শিরোনাম).

"Power is difficult to define but easy to identify." When we see something done or some achievement, we can easily infer that there was some power behind it. In simple terms we can say that power is the ability to do something or make others do something. This implies that no great deed can be done without power. But, unfortunately, the reverse is also true : that all the harms and destructions done to the world are due mainly to power. That is, power has some bad sides too.

Power doesn't exist without a person or system. So, it's best to analyze it in terms of its relation with its holder. When, for example, a person is in power, he or she can't but use it. That person may be just or unjust or selfish, and the exercise of power by him or her will go accordingly. Most of all, power tends to instigate and intoxicate the ill-wills of a person. Most of the time the power-holder becomes selfish and dominating. Virtually, even the closest friend, when in power, looks down upon a person as his or her enemy. "A friend in power is a friend lost" is a truism.

"Power tends to corrupt and absolute power corrupts absolutely"—this is the experience of history. When men assume power, they realize who they are and forget who they were, and don't consider who others are. Then "Might is right" becomes their leading principle. Consequently, the government, management, social systems—all tend to get corrupted.

But why does power corrupt? It's a very easy question to answer but perhaps the most difficult problem to solve. There are some evident reasons. In most of the cases, "Power is ever stealing from the many to the few". Man's selfishness and greed are the root of it all. Again, power corrupts the most when it goes to the wrong people. And it's our bitter experience that "The wrong

people are always in power because if they were not the wrong ones, they would not be in power". This is because power itself is earned in a corrupted way in most of the cases. Consequently, it goes only to those who are corrupted. Excessive power and power to wrong people—both are dangerous and destructive.

Surprisingly, power also corrupts the powerless. The powerless, having been exploited and tortured by the powerful, make both legal and illegal attempts to gain power, which ultimately result in power-play and more destruction. At that stage, power tempts all—the powerful and the powerless.

Power destroys, no doubt, but without it nothing constructive can be possible. Hence it's a necessary evil. All we can say to the powerful is that "He who has great power should use it lightly"

As you've already seen, this essay is a good one, though it could be made better if more space were allowed. Such a topic actually needs a bigger essay to be more fully elaborated.

6. Idea Development in the Exam Hall

In the exam-hall, the limitation of time discourages you to elaborately plan the ideas as well as the writing. Yet, you *have to plan*. That sort of plan will necessarily be different from the one made for other purposes. In the exam-hall, just do the following.

- Generate ideas by brainstorming.
- Keep necessary ideas and reject the others.
- Re-arrange or order the ideas as you think proper.
- Identify the logical flow of thought; ie, inductive or deductive [see CHAPTER 3].
- Make an outline by giving each idea/point a head or caption (sub-topic name)
- Write against each sub-topic how many paragraphs you'll write on it.

- Write down separately the quotations and/or proverbs you want to use in specific paragraphs.
- Plan an attractive beginning and a good ending [see CHAPTERS 3 and 4]
- Start writing the essay according to the plan. Use other writing techniques given all through this book.

In this connection always remember one thing : you have to acquire writing skills by going through the whole content of this book and practicing according to the instructions given in it. The essay in the exam-hall will require you to spend at best a period of one **hour,** but a preparation of at least one **year.**

And it's only when all the techniques of this book come to your mind spontaneously (স্বতঃস্ফূর্তভাবে) and effectively can you be sure that you'll write well, however short the essay is. Writing skills are required to write even a short paragraph, let alone essays, reports, letters, or books. So practice the whole book as often as possible.

B. Preparing The Writing Plan

Once you've developed or generated necessary ideas on a specific topic, you've to prepare a writing plan before starting writing. The writing plan is the real beginning of a piece of writing. No matter by whatever method you develop your ideas, the writing plan is a must. It's necessary even in the exam-hall, let alone at home or at office when you prepare for a report, letter, research article, or book. The plan can be a very simple one or a comprehensive and long one. Such a plan helps you flow your thoughts from the brain through your pen. It helps your memory. It ensures a better and more skillful writing. The writing plan includes a number of steps of activity. Look at the following list.

The Writing Plan

The Idea Arrangement and Detailed Outlining phase over, start the writing plan as follows.

➤ **Make an Outline in points and sub-points.**
➤ **Write against each Point and Sub-point the number of paragraphs required to develop it.**
➤ **Write the Transition Plan** (see NOTE below): EB (End to Beginning) or BE (Beginning to End), etc.
➤ **Make a list of Quotations and Proverbs, if any, and specify which one is to be used in the discussion of which point or sub-point.**
➤ **Decide about the type of Beginning and Ending (to be discussed in the relevant chapters).** You may use the following notations :

Beginner/Terminator (Ending) :

"Q"	for Question
"RQ"	for Rhetorical Question
"EX"	for Exclamation
"GS"	for Generalized Statement
"PS"	for Particular Statement
"QTN"	for Quotation
"PRO"	for Proverb
"ANS"	for Answer (including Yes/No)
"REPET"	for Repetition
"ANEC"	for a short story or Anecdote
"JOKE"	for a Joke

➤ **Indicate which point or paragraph will contain Charts or Graphs, if any. For Table or chart, use the notation "T", and for Graphs, use the notation "G". You can also name the chart as, for example, the following :**
   "P" for Pie Chart
   "BC" for Bar Chart
   "C" for Curve, etc.
➤ **Use the Purpose Plan" with the "Writing Plan"**

For convenience and for saving valuable time, you can use a like the following table.

The Writing Plan

Outline	No. of paragraphs	Quotation or Proverb	Table/Graph
Point-1 : ————			
Sub-point 1 : ——			
Sub-point 2 : ——			
Point-2 : ————			
Sub-point1 : ——			
Sub-point 2 : ——			
Sub-point 3 : ——			
Point-3 : ————			
Sub-point 1 : ——			
Sub-point 2 : ——			
Point-4 : ————			
Point-5 : ————			

Transition Plan :   BE ☐   EB ☐

Beginner : ———————— (Q, RQ, EX etc.)

Terminator (ending) : ———— (Q, RQ, EX etc.)

List of Quotations :
    Q1 : ...   .
    Q2 : ...   .
    Q3 : ...   .
    etc. : ...   .

List of Proverbs :
    P1 : ...   .
    P2 : ...   .
    P3 : ...   .
    etc. : ...   .

Other self-made innovative Expressions :
    EXP1 : ...   .
    EXP2 : ...   .
    EXP3 : ...   .
    etc.

As we advance, however, we'll modify this plan so that eventually we come up with a better one.

NOTE :

Transition will elaborately be disussed in the relevant chapter, but, for your convenience it's briefly discussed here.

Transition is the **flow of thought** or **logic** from a paragraph into the subsequent one. If two paragraphs are placed one after another and both are different and there is no commonness between them, then these paragraphs are not well-written; they don't both refer to an overall theme. In fact, paragraphs should be such that after reading the first one it can be inferred what will be said in the next one, or, conversely, after reading the second one it can be inferred what was said in the previous paragraph. See the following two paragraphs.

Our belief controls our emotion. Most of the time we react to the reality the way we perceive it, and we perceive it the way we believe it exists. Consequently, our spontaneous mental reaction, or emotion, is much governed by our belief.

Our physical condition controls—better say influences—our emotion. The body influences the mind, the perception, and as such the way we react. So, when the body changes, our reaction to the reality also changes.

Read the first paragraph putting something over the second so that you can't see it. Does the first paragraph lead you to the second? Does it imply that there is another paragraph next? No.

Now read the second paragraph with the first one covered with a book. Does the second paragraph imply that there is another paragraph above it? No. Then, to be sure, they aren't good or well-written paragraphs. The thought or theme doesn't flow smoothly through them. Now read the next version of the paragraphs.

Among other factors, our belief controls our emotion. Most of the time we react to the reality the way we perceive it, and we perceive it the way we believe it exists. Consequently, our spontaneous mental reaction, or emotion, is much governed by our belief. **In this regard we must also consider the influence of our physical condition on our emotion.**

Our physical condition controls—better say influences—our emotion. The body influences the mind, the perception, and as such the way we react. So, when the body changes, our reaction to the reality also changes.

Now after reading the first paragraph you can infer what will be said in the next paragraph. The last sentence of the first paragraph makes this transition possible. It tells you what the next paragraph will begin with. This type of transition can be called **"forward transition"** or End-to-Beginning transition. But still the second paragraph can't tell you what was said in the previous paragraph. So, for another version of the paragraphs. This time the first paragraph has not been changed, but the second has been.

Our belief controls our emotion. Most of the time we react to the reality the way we perceive it, and we perceive it the way we believe it exists. Consequently, our spontaneous mental reaction, or emotion, is much governed by our belief.

(Like our belief) Our physical condition **also** controls—better say influences—our emotion. The body influences the mind, the perception, and as such the way we react. So, when the body changes, our reaction to the reality also changes.

The phrase "Like our belief" at the beginning of the second paragraph clearly **reminds** us that something was said about our "belief" in the previous paragraph. We can also omit this phrase, because the word "**also**" is sufficient to remind us that another factor of our emotion was mentioned in the previous paragraph. This phrase and this word both make the **transition** possible. This kind of transition can be called **"backward transition"** or Beginning-to-End transition. In your writing, you may use any one of them. Later on we'll see how many ways are there to make such transitions effective.

We'll now look over a writing plan made by a university student.

TOPIC ▷ **The Necessity of Good Education in Our Country**

Purpose : To write a long essay; informative [Purpose plan is not reproduced here]

Brainstorming :
What's Good Education
What's Bad Education
Why Good Education
The present education system of this country
    Its merits
    Its drawbacks
What to do to make it effective
    good infrastructure
    (school, college, institute)
    good curriculum
        pragmatic
        multidisciplinary

To keep pace with the rest of the world

To build up an enjoyable society of fraternity

To build up an active nation

Overall suggestion

    Others' opinion

    My opinion

Idea Arrangement, Combination and Outlining

The student combined various pieces of ideas as follows.

    I.   What's Good Education and Bad Education

    II. Why Good Education

         A. — To keep pace with the world

         B. — To build up an enjoyable society of fraternity

         C. — To build up an active nation

              (political consciousness, economy, activeness etc.)

    III. The Present Education System

         A. — Merits

         B. — Drawbacks

         C. — How to Make it Effective (others' opinion and my opinion)

             (1). — Good Infrastructure

             (2). Good curriculum

                  (a). — pragmatic

                  (b). — multidisciplinary

             (3). well-trained teachers

    IV. Overall Suggestion

Relevant quotations and proverbs

Q1: Education is what survives when what has been learnt has been forgotten.

                                — B.F. Skinner

Q 2 : Education is the backbone of a nation .

Q 3 : A good teacher is one who makes himself unnecessary to his pupils.

Q 4 : Rather light a candle than complaining about darkness.

Q 5 : Knowledge is a treasure, but practice is the key to it.

Q 6 : A journey of a thousand miles begins with a single step.

Q 7 : The best way to have a dream fulfilled is to wake up.

Research findings and scholarly comments made by others

F 1 : A man's gentleness and good manners are positively related with his level of education.

F 2 : Education or knowledge is the foundation of the economy, not wealth or manpower.

Tables

Table showing the present literacy condition in detail (not produced here).

    The writing plan is produced in the next page.

Writing Plan

Points /Outline	No. of paragraphs	Quotation or Proverb	Table/ Graph
I. Good and Bad Education	2	Q1	—
II. Why Good Education	1		
A. To Keep Pace with the World	1	F2	—
B. For a Society full of fraternity	1	F1	—
C. To Build up an Active Nation	1	Q2	—
III. The Present Education System	1		
A. Merits	1		
B. Drawbacks	3		T1
C. How to Make it Effective	1		
(1) Good Infrastructure	1		
(2) Good Curriculum	1		
(a) Pragmatic	1	Q5	
(b) Multidisciplinary	1		
(3) Well-trained teachers	1	Q3	
IV. Overall suggestions	1	Q4, Q6, Q7	
Total	18 paragraphs	8 quotations	1 table

Beginner	: Question (Is our present education system a good one?)
Terminator	: Suggestion/call (আহ্বান) (So, why don't we wake up just now?)
Transition	: Backward (BE)

Now if you start writing the essay from the above plan, you'll need the necessary information which has not been presented here. Yet, why don't you try it? Write the essay on your own. While doing so, keep in mind the "I SEEK" model of thinking. You'll have to fall back on your Imagination, Experience, Knowledge and Expectation to obtain the necessary information.

ATTRACTIVE BEGINNING

CHAPTER 3

Well begun is half done.

— Horace

The first impression lasts the longest.

—Proverb

CHAPTER OUTLINE

A. Attractive Beginning
  1. The Flow of Thought : Two Approaches
     a. Inductive
     b. Deductive

  2. The Beginning Plan
     a. Amusing The Reader
     b. Surprising The Reader
     c. Involving The Reader

B. The Topic Sentence and The Beginning
  1. Explicit Topic Sentence
  2. Implicit Topic Sentence

A. Attractive Beginning

As the morning shows the day, so the beginning of your essay shows how it will develop. If the beginning of your writing is not attractive, it will not impress the reader, however much attractive it is in the latter part. Most readers just read the beginning of a piece of writing to decide whether to continue with it or not. Consequently, if the beginning attracts them, they continue reading the essay with enthusiasm; if it doesn't attract them, they say goodbye to it. So, when you write something—I mean, anything—you must take it up as a challenge with the prospective reader.

What should be done to make the beginning attractive, then?—you might ask. That's what this chapter is about. But before discussing the techniques in detail, we must study the two major approaches of presenting the thought.

1. The Flow of Thought : Two Approaches

If the essay you'll write is analytical or argumentative (expository—see CHAPTER-14), then it will contain arguments and conclusions. Such essays can be organized, broadly speaking, in two ways. In one, the conclusion is stated first and then proofs are given. This is called the direct or **deductive approach.** In the other, specific examples or proofs are given, and then the conclusion follows. This is called the indirect or **inductive approach.** The approach of thought presentation may influence the selection of the type of beginning. For this reason, we need to understand these two approaches very clearly.

a. Inductive As you've already known, in the **inductive** flow of thought, the conclusion is drawn at the end of the essay. The essay, obviously, begins with examples or specific proofs or pieces of supportive information. The organization of the essay may be schematically shown as follows.

EWS—4
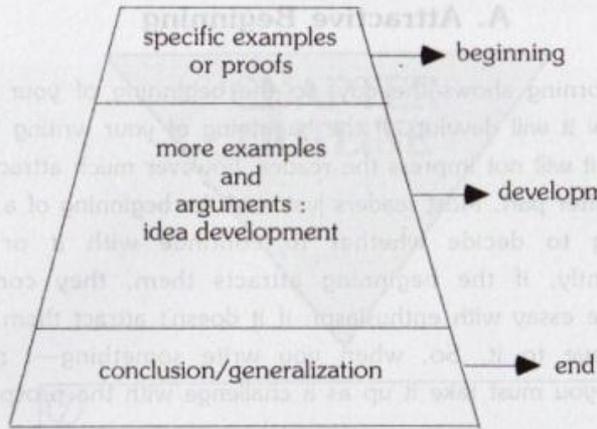
Suppose you want to say this :

ঢাকা শহরে আর শান্তিতে বসবাস করার উপায় নেই।

but you don't want to say this directly; rather, first you want to give specific examples supporting this opinion of yours. If you say this thing in this way, then you are said to follow the inductive approach. The paragraph may be as follows :

সকালে ঘর থেকে বেরিয়ে অফিসে যাবেন? সহজে গাড়ি পাবেন? কমপক্ষে এক ঘন্টা দাঁড়িয়ে থাকতে হবে। অফিস থেকে বাসায় ফেরার সময়ও একই অবস্থা। আর গাড়ি পেলেই যে সব সমস্যা গেল, তাও নয়। ট্রাফিক জ্যাম আপনার সব টাইম টেবিল মিস্ করিয়ে দিবে। বাজারে গিয়ে কী কিনবেন? দ্রব্যমূল্যের পাগলা ঘোড়াটি এখানে বড্ড বেশি দৌড়ায়। এদিকে রাস্তা-ঘাট গাড়ির ধোঁয়া আর ধুলোতে সয়লাব। দম বন্ধ হয়ে আসে। ইদানীং আবার বছর দুই যাবত প্রতিযোগিতামূলকভাবে রাস্তা খোঁড়াখুঁড়ি যে-হারে চলছে তা দেখে মনে হচ্ছে এই প্রক্রিয়া আরো কয়েক বছর পর্যন্ত চলবে। লোড-শেডিং আরেক শ্বাসরুদ্ধকর ব্যাপার। যেখানে যাবেন সেখানেই সমস্যা। ঢাকা শহরে আর শান্তিতে বসবাস করার উপায় নেই।

b. Deductive If, on the other hand, you want to state the general opinion or observation first and then support it by specific examples, explanation, or proof, then you'll have to follow the deductive approach. The fundamental and simplified structure of a deductive essay can be shown as follows :
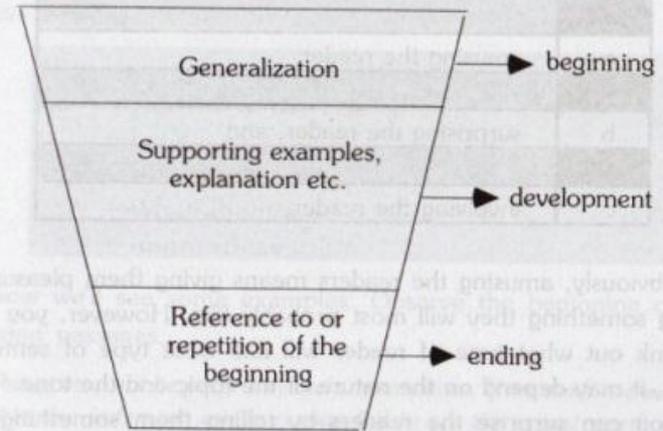
For example, written in this way, the above paragraph would be as follows.

ঢাকা শহরে আর শান্তিতে বসবাস করার উপায় নেই। বলছি কি সাধে? কারণ আছে। সকালে ঘর থেকে বেরিয়ে অফিসে যাবেন? সহজে গাড়ি পাবেন? কমপক্ষে এক ঘন্টা দাঁড়িয়ে থাকতে হবে। অফিস থেকে বাসায় ফেরার সময়ও একই অবস্থা। আর গাড়ি পেলেই যে সব সমস্যা গেল, তাও নয়। ট্রাফিক জ্যাম আপনার সব টাইম-টেবিল মিস্ করিয়ে দিবে। বাজারে গিয়ে কী কিনবেন? দ্রব্যমূল্যের পাগলা ঘোড়াটি এখানে বড্ড বেশি দৌড়ায়। এদিকে রাস্তা-ঘাট গাড়ির ধোঁয়া আর ধুলোতে সয়লাব। দম বন্ধ হয়ে আসে। ইদানীং আবার বছর দুই যাবত রাস্তা খোঁড়াখুঁড়ি যে-হারে চলছে, তা দেখে মনে হচ্ছে এই প্রক্রিয়া আরো কয়েক বছর পর্যন্ত চলবে। লোড-শেডিং কম শ্বাসরুদ্ধকর ব্যাপার নয়। যেখানে যাবেন সেখানেই সমস্যা। কিভাবে শান্তিতে থাকবেন?

What ever approach you follow, you can vary your beginning and closing in many ways.

2. The Beginning Plan
How you should begin your essay depends on how you want to attract the reader, what your tone should be, and what style you'll follow. Sometimes you may have to go through a trial-and-error process to determine which type of beginning suits best a specific essay. We'll now see how many ways are there to begin an essay. Broadly speaking, you can attractively begin your essay by :

a	amusing the reader
b	surprising the reader, and
c	involving the reader.

Obviously, amusing the readers means giving them pleasure by saying something they will most probably like. However, you have to think out what type of reader will like what type of sentence. Again, it may depend on the nature of the topic and the tone.

You can surprise the readers by telling them something that they don't know but are likely to like. It may be an apparently contradictory statement—an epigram or oxymoron (See CHAPTER-11). It may be a completely new thought or invention. It may also be a shocking or unexpected piece of information.

You can involve the readers by saying something about them or inviting them directly in some way. This technique allows you to take the readers as your partners in the writing activity.

There are some sentence types or modes of beginning which are widely used to amuse, surprise, and involve the reader. They are as follows.

A	question followed by an answer
A	rhetorical question
A	quotation
A	direct speech by somebody else
An	exclamation
A	proverb
An	affirmative statement
A	negative statement
An	answer without a question
	(The question is implied in the answer.)
A	joke
An	anecdote

A	very short story
An	invitation to the reader
	—Let's . . .
	—Why don't you/we . . .?
	—What about a/an . . .?
	—imperatives

Now we'll see some examples. Observe the beginning of the following passages.

Things may not be judged by their apearances. If we don't use our objective judgment, our eyes may fail to see the actual worth of something. For example, often we come across commodities in the market which look good but give little utility. Most eye-cathing, brightly colored furniture is made of unseasoned, cheap wood. The artificial diamond dazzles the eye with its fake brightness. Even this statement is true of people too. The boy who looks oversmart is virtually good for nothing. Enticingly-dressed-up girls seldom behave well. Everywhere we see things in pretentious disguise. Who knows what is genuine and what is ersatz? All that glitters is not gold.

The above piece of writing has begun with **generalized negative statements.** (It also ends with such a generalized statement. So, the approach is neither inductive nor deductive. It's pseudo-repetitive.) Such a beginning **surprises** the readers because it expresses something unusual.

"What to do now? I'm frightened! The bear is coming near!" said the man who could not climb trees to the man who could. The latter, seeing that danger was imminent, ran away and climbed onto a nearby tree without considering what would happen to his friend. His friend, finding no other way, lay down on the ground as if he were dead. The bear came and, smelling the man, thought he was dead and went away. The danger over, the first man came down from the tree and asked the second, "Friend, what did the bear tell you?" "Friend!" the second man exclaimed, "What's called a friend?"

Actually, who is a real friend? This question will set anybody thinking.

Everything can be judged, and so it should. And so should a friend too. Success has many friends. But they are only fair-weather friends, not real. A friend, says Plato, is a single soul living in two bodies. If this is the definition of friends, then anybody can not claim to be a fraind. On the contrary, one who helps his friend in danger is a real friend. That is, friendship should be tested by the touchstone of sorrows and happiness. As a matter of fact, a friend in need is a friend indeed.

The beginning of the above passage is a very short story. Such a beginning is both **amusing** and **surprising.** The second paragraph also **involves** the reader by posing a question.

What is character?—is a very old question, and yet very difficult to answer. Normally we mean by character a set of behavior representing truthfulness, kindness, considerateness, and innocence. But behavior is a set of visible activities—it may not represent a person's true inner being. A person may try to appear fair while he or she is not really so. This paradoxical fact necessitates us to include another element in the definition of character. A man will reveal his true character when he is allowed to do whatever he wishes. A very rich man may not be a thief at present, but do we know for sure that he would not steal if he were utterly poor? Likewise, a beggar who looks very gentle and soft might be a tyrant if he were a king. Man's true character is revealed when he has ample of opportunity to do anything he wishes. Or, if a man is sure that nobody can see what he does, then most probably he will do what he likes by nature. The proverb rightly says : **Your character is what you do in the dark.**

This paragraph began by a question which was meant to **involve** the reader. Also look at the ending sentence. This very sentence could also be used as the beginning sentence. In that case the idea arrangement of the whole paragraph would have to be changed.

B. The Topic Sentence and the Beginning

Every paragraph has a unique idea to deal with, and so does every essay or passage. While the idea of a passage or essay is called the

theme or the **universal theme,** that of each paragraph within that essay may be called a **sub-theme** or **local theme.** Such themes can be explicit (ব্যক্ত) in the essay in a sentence, or they can be implied (অনুক্ত). In a passage the thought of which is arranged **deductively** or directly, the topic sentence, if not implied, appears at the beginning. In an inductive essay, however, the topic sentence, if not implied, appears at the end. In this regard it should be remembered that it's not always necessary to explicitly express the topic sentence, wherever it be placed. Nor is it necessary to place the topic sentence at the beginning or end; it may appear anywhere in the essay.

1. Explicit Topic Sentence

Where does a baby look the nicest? In its mother's lap. And where do the animals look the most beautiful? Surely in the jungle. We may encage (বাঁচায় আটকানো) a bird out of joy and with a view to enjoying its beauty and song, but after some days it will lose all its attractiveness. Then the bird flying at large up in the sky will look better than that encaged one. People are seldom presented with wild flowers by their beloveds. Why? Perhaps they don't consider wild flowers beautiful when they are brought home. But it's surprising to see how eagerly people look at them in the wilderness. This is because wild flowers are beautiful in where they bloom. A beautiful woman will not look beautiful in the dirty boisterous factory, but in the flower garden she will. Similarly, a young stout-bodied man will not look nice when he is working in the kitchen. After all, **everything has its own place.**

The topic sentence of the above passage is : . . . **everything has its own place.** Surprisingly, the whole passage *suggests* the theme, and so even if the topic sentence were not explicitly stated, it could be guessed easily.

Haste makes waste, as I have experienced in my life. Many examples can he gathered in support of this statement.

     I remember once meeting a man who was bundling up his accessories in a hotel room. He was trying to work so swiftly that

he seemed to be in a hurry. When asked why he was being so busy, he said that he must catch the train which would leave after one hour. "Why so hurry? You've ample of time." I assured him. But he would not listen to me. Then I told him, "O. K., make haste slowly." Yet he was being busier and busier. While bundling his articles, he broke some glass wares. As soon as he started moving, he remembered his towel and tooth brush being left out. Then he took them but could not keep them in the brief case because he could not remember where he had kept the key. Then, after much searching and rummaging, he found the key under the pillow. Then again he was about to set off when he reached for the train ticket, but it was not there. "My ticket! My ticket!" he muttered to himself worriedly. At last he found it in his purse. Then he set off.

After half an hour he came back, panting and sweating from head to foot. "What's wrong again?" I asked him. He said that he had missed the train. Had he not made haste, he would not have missed the train. Now he suffured much—a waste of time and money.

The topic sentence of this passage is this part of the first sentence : **Haste makes waste.**

2. Implicit Topic Sentence

Why do you want to choose? Haven't I given you one? Look man, you're not buying it, nor are you paying for it in any way, are you? So, you can't be so particular (খুঁত্খুঁতে) about it. Just take which one I've given you. If you don't like it, keep it back here and go. But please don't try to choose.

Which is the topic sentence of this paragraph? None. It's implied, and not stated. It's this : **Beggars can not be choosers.** You could use it at the end of the paragraph.

Some Interesting Beginnings

Now let me present you with some interesting beginnings.

1) How would you like to make money from writing and become moderately famous and respected?

How would you like to do this without the worry of character development, with a ready-made foolproof plot, and not even have to provide a happy ending?

Finally, how would you like to have an army of unpaid helpers throughout the country (perhaps internationally) urging readers to buy your books?

You would? Well, so did I. And I achieved it by writing my first textbook in co-operation with a professional statistician. It became a bestseller. It has sold steadily for nearly 20 years; over 70,000 copies to date; netting me well over $20,000 at current prices.

—Derek Gregory

Observe how the author puts a series of questions to—
<div align="center">attract
involve, and
thus attack</div>

the reader. In the fourth paragraph he presents a tempting information. A nice—very nice—beginning.

2) Ever thought of writing a pantomime? Now is the time of year that amateur drama groups begin scouring French's catalogue for something suitable for a Christmas production. Many will be disappointed.

— Jackie Short

3) Writing comedy for television and radio falls into two categories : character comedy and joke comedy. Briefly, joke comedy is the sort you find in sketch shows such as *The Two Ronnies, Spitting Image, Weekending,* etc., where the point is to create a short sketch with a funny tag. I worked in this genre during the early 70s on a variety of shows, mainly for Radio 2 and Radio 4, and found it a hard taskmaster/mistress for the following reasons :

— Jim Eldridge

The writer plunges direct into the subject. It's also an attractive beginning because the subject itself is attractive.

4) Whatever you write, be it fiction or non-fiction, drama or verse, there is one essential. As the popular song says, 'You've gotta have . . . style.'

But what is style? Writing style is . . . , really, whatever *works*. A writer may adjust his/her style to the needs of a particular project, but the basic, underlying style is likely to remain. It is likely that each writer's style is unique to each individual.

— Gordon Wells

A beginning which directly addresses the reader. The author comes up with a question—every writer's (here reader's) question—and with its answer.

⑤ Rosalind said, 'Men are April when they woo, December when they wed.'

I thought, 'Nice, Nicely put'.

What was so good about it?

The metaphor.

Although many people might not know precisely why some people's talk is so striking or attractive, and still fewer would be able to recognise a metaphor as such (far less define what a metaphor is), I think it is true metaphor, is one of the major elements at the heart of striking speech or writing.

— Jim Mcintosh

Virtually, the whole portion quoted here is the beginning. Attractive. Because it not only starts with a striking comment but contains the author's appreciation ("Nice, Nicely put.") which actually attracts the reader's appreciation too.

⑥ Fed up of not getting the breaks? Ever feel junk gets published while your best work earns rejection slips? Are you positive your writing's excellent but, due to the countless rejection slips, you're beginning to lose faith in your abilities?

— Martin Horan

A series of questions. Colloquial style.

⑦ So you'd like to write for magazines and newspapers? Good. It's a great occupation. If you will work at it you will surely succeed. There is always room for another new writer.

—Gordon Wells
in the Introduction of a book titled
"The Craft of Writing Articles".

Clearly, the beginning paragraph not only asks the reader an attractive question but also appreciates and encourages him or her. A really persuasive and provoking beginning.

⑧ Here is an amazing fact : One family in every 100 has a net worth of $1 million or more. Today there are almost a million millionaires!

Meanwhile, countless people in less-than-wealthy circumstances ask, "What must I do to acquire more money and enjoy the lifestyle that comes with it? How can I achieve greater happiness, prosperity, and satisfaction in my life?"

— Dr. David J. Schwartz

The very first clause—Here is an **'amazing'** fact—together with the information that follows can't but amaze the reader. This is the beginning of the perface of the author's best-selling book *"The Magic of Thinking Success."*

⑨ The strategy of the following beginning is that the author makes the reader face some problems which, understandably, the reader himself or herself eagerly wants to get solved, and then he promises that he'll give the solution. An enticing strategy (কৌশল) known as *"Part of the problem, part of the solution"* strategy. Also notice how the author puts single sentences in individual paragraphs for emphasis.

You probably believe your thinking is pretty good—most people do.

Or, you may believe that nothing can be done about your thinking.

Or, you may believe that trying to improve your thinking skill would be complicated and borning.

Improving your thinking skill is actually much, much simpler than most people believe. That is what this book is about.

— Edward de Bono,
in Author's Note of his book
"de Bono's Thinking Course."

⑩ We firmly believe in the fact that over ninety percent of us are not destined to do great things. And in each one of us we have a hidden desire to do great things. What to do?

We have found a better way which we want to share with you. We get our inspiration from what has been said wisely. ". . . each one of us cannot do great things! But surely, each one of us can do small, small things greatly."

. . .

. . .

No angel will come to whisper in your ears to create history! We will have to listen to our own drum beat and get going.

Interested?

If so, well, here is a mini-collection of such wonderful "whispers," that surely will become "music" to your eyes and ears and you will be able to influence your own "history"—instead of merely observing it.

<div align="right">

— Promod Batra,
in the preface of a book

</div>

The whole preface is the beginning of or the gateway to the book. It attracts the reader toward the interior of the mysterious palace of the book.

⑪ Billions of dollars have been wasted on marketing programs that couldn't possibly work, no matter how clever or brilliant. Or how big the budgets.

Many managers assume that a well-designed, well-executed, well-financed marketing program will work. It's not necessarily so. And you don't have to look further than IBM, General Motors, and Sears, Roebuck to find examples.

<div align="right">

— All Ries and Jack Troat

</div>

The book is on marketing management. So, it will easily attract those who have already spent 'billions of dollars' to no effect, because the authors then promise to give effective solutions.

⑫ This is a book about what happens to people when they are overwhelmed by change. It is about the ways in which we adapt—or fail to adapt—to the future.

Much has been written about the future. Yet, for the most part, books about the world to come sound a harsh metallic note. These pages, by contrast, concern themselves with the "soft" or human side of tomorrow. Moreover, they concern themselves with the steps by which we are likely to reach tomorrow. They deal with common, everyday matters—the products we buy and discard, the places we leave behind, the corporations we inhabit, the people who pass at an ever faster clip through our lives. The future of friendship and family life is probed. Strange new subcultures and life styles are investigated, along with an array of other subjects from politics and playgrounds to skydiving and sex.

<div align="right">

—Alvin Toffler

</div>

Such goes the beginning of the Introduction of the author's worldwide best-selling book *"Future Shock."* The writer attracts the reader by directly saying what the book is about. Such a beginning is effective—as in this case—when the subject is either attractive or important.

⑬ Here's another very nice beginning of a book. The title is *"How To Talk So People Listen."* The author, Sonya Hamlin, begins the book by introducing herself as follows :

> Hellow, I'm Sonya Hamlin.
>
> How can a book about communicating begin from anywhere else?
>
> . . .
>
> . . .
>
> . . .
>
> Well, you don't know me. Because we can't see each other—a sense that could give you the first fast layer of information—I'll have to unfold our relationship and go through the common order of developing trust through words alone.
>
> . . .
>
> . . .

Now—have we drawn closer? What have you learned so far?

● This is a rather unusual way to begin a book.

● She writes in a very personal, informal style (says "you" and "me" and "I'll," not "one" or "they" or "people").

...   .

It's interesting to notice how the author herself comments about her own plan of beginning. Later, again, she, on behalf of her reader, criticizes the beginning.

(14) The following is a beginning of a book titled *"How to Get Whatever You Want."* The beginning fairly suits the purpose.

> *You were born to succeed!*
> Success is Nature's Law.
> Success is a *natural instinct*. Everything in nature has a *success instinct*.
> Plants instinctively seek and obtain the nourishment, moisture and all of the elements needed for successful growth. If it were not for the *success instinct*, there would be no plants.
> Animals instinctively seek and obtain food, water, mates. Without their *success instinct* to GET WHAT THEY WANT, there would be no animals.
> People, being more highly developed than plants and animals, have a *much more highly developed success instinct*. They are *born* with this natural *success instinct*, the urge, the drive to GET WHAT THEY WANT.

(15) The following captivating paragraph occurs at the beginning of the introduction of a book on mind control by José Silva. After reading it, it's hard not to proceed further.

> You are now setting out on one of the most transforming adventures of your life. Each result you achieve will change your view of yourself and of the world you were born into.

CHAPTER 4

UNFORGETTABLE ENDING

In my end is my beginning.

— T. S. Eliot

শেষ হইয়াও হইল না শেষ।

— রবীন্দ্রনাথ

All's well that ends well.

— Proverb

CHAPTER OUTLINE

A. Possible Sentence Patterns for a Nice Ending.

B. Types of Ending
1. Circular Ending
2. Ending by Pseudo-Repetition
3. Ending by Reference to the Beginning
4. Termination
5. Summary Ending
6. Ending by Recommendation or Suggestion
7. Ending by Rythmic Variation

The beginning of an essay, as we've known, shoud be attractive enough so that the reader, having read the first sentence, can't but go through the whole essay. Readers are not only to be attracted, but "attacked" too. As with the beginning, so with the ending. But, perhaps, the ending should be more attractive. It must be unforgettable. If the beginning should "attack" the readers, the ending shoud "wound" them. What good is an essay or story or any other piece of writing if it doesn't leave an impression on the mind of the readers after the've finished reading it? When your essay ends, the reader begins to think. If the ending fails to set the reader thinking, it's not a good ending indeed. And you certainly want to end your writing unforgettaby, don't you? Then the rest of this chapter will give you hope.

A. Possibe Sentence Patterns for a Nice Ending.

Later on in this chapter we'll see how many ways are there to end or close essays, reports, stories, letters etc. unforgettably. But whatever the ending type, you can use a wide range of sentence patterns to make that type of ending effective. So, it wil be convenient for you if you know at first how many sentence patterns you can use in any type of ending. Normaly, attractive and impressive endings are constructed with the following types of sentences (like the beginning) :

A question the answer to which the reader knows or is implied

A quotation from a famous writer or researcher

A direct speech by somebody else

An exclamation

A proverb

An affirmative sentence

A negative sentence

An answer to the question asked at the beginning

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An invitation to the reader :
— Let's . . .
— So, why don't we/you . . .?
— So, what about . . .?
— Imperative sentence

We'll use some of these sentence patterns in ending the essays we'll present in this chapter. You can also try the ending of an essay you've written with all of them one by one to choose the best pattern. Not that all these patterns aways suit a specific essay; rather, some patterns suit some kinds of essays the most. Often the ending sentence patern is chosen in light of the sentence pattern used at the beginning. However, in most cases it's a trial-and-error process ; that is, you should make experiments with various types of sentence patterns to ultimately come up with the apparently best pattern. In choosing the "best" pattern, keep an eye on —

the **beginning**
the **tone**, and
the **style**

of the essay. And remember : different essays may end with different sentence patterns. So, while writing anything, keep the above checklist before you.

B. Types of Ending

When clearly and minutely analyzed, some types of ending can be identified. They can be termed as follows.

1.		Circular ending
2.		Ending by pseudo-repetition
3.		Ending by reference to beginning
4.		Termination
5.		Summary ending
6.		Ending by suggestion
7.		Ending by sloping rythmic variation
8.		Surprise ending

Let me repeat, each type of closing can successfully be effected by one or more sentence patterns stated earlier. Now we'll discuss them all one by one.

1. Circular Ending

It's just like a circle—going back to where you began. Especially, essays in which ideas are arranged deductively (see the previous chapter) end in such a pattern. In this type of ending, as has already been said, you end the essay by saying the same or a similar thing that you said to begin it. See the following example.

circular-statement

▶ Man is mortal. How have we known this? By observation. All the people in all the ages earlier have died. Not a single person has been seen to have escaped death. Many people are coming to earth every day. But nobody is living for ever. Based on this observation, we infer that people who will be born in the future will die
▶ too. So, man is certainly mortal.

In the above paragraph, the first sentence has been repeated in the last place. The writer comes back to where he began. This is an example of circular ending.

Sometimes the ending may repeat a sentence or an expression used earlier at the beginning or at the end of a previous paragraph. This is also called circular ending. See the following example.

নারীকে সে এড়িয়ে চলে, কারণ তার ভয় হয়, নারীই তাকে ধ্বংস করবে। ফলত সে নিজের হাতে রান্না করে, নিজের বিছানা নিজে গোছগাছ ক'রে রাখে। বয়স প্রায় চল্লিশ হতে চলল, তবুও এ অব্দি বিয়েও করেনি সে।

তার এই ভয়ের পেছনে একটি কারণ অবশ্য আছে। একদিন রাতে সে স্বপ্ন দেখেছিল, একজন মহিলার ঘরে ঝড়-বৃষ্টির মধ্যে সে যখন আশ্রয় নিতে গিয়েছিল, তখন মহিলাটি অন্ধকারের মধ্যে দশ হাত এক জিহ্বা বের ক'রে তাকে গ্রাস করতে আসছিলো। জিহ্বাটার মাঝখানটা চেরা। চিৎকার দিয়ে বিছানা ছেড়ে লাফিয়ে উঠেছিল সে। সেই থেকে তার নারীকে এত ভয়।

এভাবে কয়েক বছর কেটে গেল । মেয়ে মানুষকে সে এড়িয়ে চলে । ধরা-ছোঁয়ার পুরোপুরি বাইরে থাকে । এ মঠ থেকে সে মঠে সন্ন্যাসী হয়ে ঘুরে বেড়ায় ।

একদিন এক মঠে গিয়ে উঠল সে । সেখানে কেউ নেই, আছে এক সন্ন্যাসিনী । প্রথম প্রথম খানিকটা ইতস্তত করল সে—সেখানে থাকবে কি থাকবে না । কিন্তু অবশেষে থাকবার জন্যই মন স্থির করল । এই নারী তো আর সংসার-লোলুপ কালনাগিনী নয়, এতো সন্ন্যাসিনী । একে আবার ভয় কি! সুতরাং সে মঠের মধ্যে উঠে গেল । সন্ন্যাসিনী তাকে অভিবাদন জানালো । কিন্তু একি! ধীরে ধীরে মঠের সবগুলো বাতি নিভে গেল । আর তখনই সেই সন্ন্যাসিনী তার সামনে দাঁড়িয়ে দশ হাত এক জিহ্বা বের করে দিল । তার মাঝখানটা চেরা । সে চীৎকার করারও সময় পেল না ।

Observe the repetition of "দশ হাত এক জিহ্বা . . . চেরা ।" in the above passage. Normally such ending is often seen in poems and stories.

2. Ending by Pseudo-Repetition

This type of ending is very similar to the circular ending except for the fact that while in the circular ending one or more sentences or words are repeated as they appeared before, in the pseudo-repetitive ending something said earlier is repeated, but not word for word ; only the **idea** is repeated, and not the words. See the following example.

If one develops a will-power to do something, one will be able to do it someday or other. Maybe at present a man does not know how to do something, but eventually he will come up with a way to do it. In fact, intention to do something is the birthplace of an action. Nobody knows anything by magic. They must undergo a trial and error process to find out an effective way to do something. Perseverence is always rewarded. Actions never fail ; what fails is only inactive dream. Robert bruce, for example, having failed several times to defeat his enemies, was at last able to win over them by tough perseverence. Sir Issak Newton recovered by hard labor the data he lost when his pet dog Tom set the records to fire. History abounds in examples showing great men's success after repeated trial. In our daily life too we see

that, however hard a thing is, we can do it if we just keep on trying. Indeed, **where there is a will there is a way.**

Notice that the first sentence of the above passage says what the last sentence says. They both express the same idea, though the words are different. This is an example of pseudo-repetitive ending. It's, in fact, a variation of the circular ending.

3. Ending by Reference to The Beginning

Sometimes, especially when the passage is very short, the circular or pseudo-repetitive ending may both look and sound awkward. Repeating something in the same paragraph or passage may sometimes may indicate an weakness of writing. In such cases a slight or brief reference can be made to the beginning. Ending the essay in such a way can be termed **referential ending.** This technique, in the hand of an experienced writer, may prove to be a very effective one. The reference can be made in various ways such as by :

a question,
an affirmative statement,
a negative statement,
a proposal to the reader,

and so on. However, a reference by a question seems to be very effective and appealing. Here's an example.

Black will take no other hue—goes the saying. And it is a fact, indeed, People who have bad designs in their minds must fulfill them. They may, however, be controlled and suppressed for some time, but that is temporary. A thief—who is a thief by greed and not by need—may be punished for committing theft, and he may give up stealing for fear of punishment. But who will change his mind? He will still at least dream of stealing. A greedy officer will always try to take bribe—be it for a legal or an illegal work. Generally speaking, the man who makes a mistake willingly will most probably continue to do so over and over again. We can stop someone doing something, but we can not stop him thinking. Both good and bad exist in man's mind. And as long as he does not

eraze out the bad from his mind, he can not stop doing bad things. But very few people can change their minds. After all, **can a leopard change its spots?**

In the above passage, the last question does nothing but remind the reader of the first (beginning) sentence. In other words, the last question has been used to refer to the beginning. Such an ending is normally used in short argumentative passages in which you've already given your opinion at the beginning. Let's see another example.

The customer is always right—they say. And it is true as a day.

Suppose you are a manufacturer of some consumer goods. You have marketed a line of cosmetic products but they do not sell good. You then ask your engineers to check the quality of the products. They are quality products—your engineers assure you. But why do they not sell?—you ask yourself. Then your marketing manager advises you to launch a market survey to identify what the customers really want. And it was done. The findings of the survey informed you that the customers want variation in color, odor, size, and price. But if you want to lower the price you can not maintain the quality. So, you at last decided not to bring about that change, since you are obsessed with quality. Instead, you spent a lot more in advertising. Yet the sales did not go higher.

"We're here to produce what the customers want us to produce, and not what we want to", said your research manager. "Our goal is to satisfy the customer and thus make profits", he added. You argued with yourself a lot and at last accepted the customers' opinion.

Much to your surprise, you found that the goods were selling good, though the quality was poor now. So what? You got what you wanted—the profits!

Now think, who is right—you or the customer?

The last question of the above passage reminds you of the beginning : **The customer is always right**. It's a good ending, at least as far as this passage is concerned.

4. Termination

Sometimes the ending is made by saying "So that is the end of . . ." This type of ending is not attractive, however. But it is often used in fairy tales, stories for children, public speeches, and personal letters. The following or similar expressions are used in such an ending.

> **And that's the end of the news.**
> **And that was the end of the ugly troll.**
> **And never did he come up again.**
> **So, that's all for today. (in letters or speeches)**
> **So, the discussion ends here.**
> **No more today. (in letters)**
> **And you know what hapened next. (in stories or essays)**
> **or, And the rest is history.**
> **So I must conclude by saying that . . .**
> **So, what's the use of prolongating the discussion any further?**
> **So, we must conclude this chapter by saying that . . . (in books)**

You can also signal the termination by some terminal words and phrases such as :

> **So, . . .**
> **Thus . . .**
> **Then . . .**
> **In conclusion . . .**
> **To conclude, . . .**
> **Finally, . . .**
> **Lastly, . . .**
> **In the last analysis, . . .**
> **To close, . . .**
> **In closing, . . .**
> **Last but not least [chiché], . . .**
> **Therefore, . . .**

and so on. Now let's see an example.

An Ideal Teacher

The ideal of a thing is often a theoretical concept, and rare in reality. Yet we must pursue it to advance toward more and more perfection. In this sense, everything has an ideal at its top. And so has teachership. An ideal teacher is one who is not only knowledgeable, sincere, farsighted, and self-taught, but also very dear to students. He must know how to discover the treasure hidden inside the students and help to develop it. In giving the teaching, he must be an actor and an innovator. He must have penetrating insight and immense knowledge of education psychology. He should be wise enough to teach students how they can teach themselves. He must, frankly speaking, know well what he knows and what he does not know. Unlike other ordinary teachers, he should train up his students so that they no longer have to depend on teachers. **Finally,** an ideal teacher is one who makes himself unnecessary to his pupils.

5. Summary Ending

This type of ending is mainly seen in long **reports**, **research papers**, and other long **expository** essays. Chapters of books may also end with a brief summary. The summary may come under a head like this :

Summary, or
Chapter Summary.

Where such headings are not used, some signal words or phrases are used such as :

To sum up, . . .
To speak briefly, . . .
To express it all in a nutshell, . . .
Let me summarize by saying that . . .

6. Ending by Recommendation or Suggestion

Normally, research articles or reports end with a recommendation or suggestion. Such suggestions are made by the writer in light of the findings stated earlier in the report or article. Such suggestions can come under a special heading, or they may

be incorporated in one or more separate paragraphs. In the latter case phrases like these ones are often used :

In' light of the above findings/discussions,
     we suggest that . . .

To solve the probem(s), we recommend that . . .

We suggest three ways to solve the problem. First ...

7. Ending by Rythmic Variation

It's a very good and *natural* way of ending an essay or story or novel. According to this technique, the rythm (ছন্দ) of the sentences is slowed down, or in some cases, varied. Before entering into elaborate discussion, let's see an example.

তারপর সে একা পথ চলতে লাগল। মাথার উপর একঝাঁক মেঘ নিরুদ্দেশে ভেসে যাচ্ছে। সে অস্তগামী সূর্যের দিকে মুখ ক'রে হেঁটে যাচ্ছে। দু'পাশে বিস্তৃত মাঠ। মাঠের কিনারে দূরের গ্রামের হালকা কায়া। এখন সে মুক্ত। সে আর পেছনে ফিরে তাকাবে না। মৃদুমন্দ বাতাস তার চুলে এবং বুকের লোমে হাত বুলিয়ে দিচ্ছে।

Suppose this is the last paragraph of a story. The paragraph as produced above doesn't signal the flavor of ending. You could rearrange the words in it to make it representative of a natural ending. You could change either the whole paragraph or the last one or two sentences. But since the story consists of several paragraphs, you would do well to use the whole paragraph as an ending. The paragraph could be altered (পরিবর্তন করা) as follows :

তারপর সে পথ চলতে লাগল—একা। মাথার উপর একঝাঁক মেঘ নিরুদ্দেশে ভেসে যাচ্ছে। অস্তগামী সূর্যের দিকে মুখ ক'রে হেঁটে যাচ্ছে সে। দুপাশে বিস্তৃত মাঠ। মাঠের কিনারে দূরের গ্রামের হালকা কায়া। সে এখন মুক্ত। আর সে পেছনে ফিরে তাকাবে না। মৃদুমন্দ বাতাস হাত বুলিয়ে দিচ্ছে—তার চুলে এবং বুকের লোমে, অকৃত্রিম সোহাগে।

These sentence patterns now indicate a natural ending. As you go through this paragraph, you slide down a slope of rythm little by little to the climax (ending point). Your perception (অনুভূতি) becomes softer and softer as you move toward the end. Notice the poetic rythm of this expression :

—তার চুলে এবং বুকের লোমে,
     অকৃত্রিম সোহাগে।

This last expression gives you a feeling as if you were going down a hill step by step.

Let's analyze another example.

ঠিক যে পথে তার স্বামী গিয়েছিল, সে সেই পথে যাত্রা করল। বাইরে তখন তুমুল ঝড়। জানালা দিয়ে দেখলাম সে সাগরের দিকে যাচ্ছে। খানিক পর তাকে আর দেখা গেল না। সেই যে গেল, সে আর কোনো দিন ফিরে এল না।

Does the last sentence give you the melancholy (বিষাদময়) flavor of an ending? As far as I am concerned, I don't like this ending. It's not emotive, nor is it impressive. But read the following version.

ঠিক যে পথে তার স্বামী গিয়েছিল, সে সেই পথে যাত্রা শুরু করল। বাইরে তখন তুমুল ঝড়। জানালা দিয়ে দেখলাম সে সাগরের দিকে যাচ্ছে। খানিক পর তাকে আর দেখা গেল না। সেই যে গেল, কোনো দিন ফিরে এল না আর।

Look : the last clause has been rearranged. Also, the word "সে" has been omitted to make the clause suitable to be read in one rythmic breath. Obviously, the main technique lies in —

● **inversion** (উল্টে দেয়া) **of word order** (শব্দের ক্রমবিন্যাস);
● **dercreasing the number of words in the last sentence or clause, or phrase; and**
● **breaking the last sentence(s) into smaller parts, if possible.**

But one thing you must remember : Don't overwork this technique. **Excess of techniques destroys art.** Most of all, use this technique only to mark the end of the essay or story.

Now you might wonder what types of sentences help us bring about such rythmic variation or sloping. Here are some rhetorical devices that help you write an impressive ending. [See CHAPTER 11]

Climax
Anti-Climax
Epistrophe
Hyperbaton
Polysyndeton
Chiasmus

The following examples will show how these rhetorical devices can be used to polish the ending smoothly.

The dictionary definition of altruism is unselfishness—caring for others' good before one's own. And a person with altruism is an altruist. It is a sad reality that altruistic persons are very rare on earth. Most of the people we interact with in our daily round are selfish and greedy. But majority does not always count. Goodness is always good. The real good is never vilified by the bad : on the contrary, they tend to be better. And that is why, hopefully, there are still altruistic people in the world. Whatever they do, they do for the well-being of others. History proudly holds up the biographies of such people. **Such people** are really very strange human beings. Mundane (পার্থিব) happiness hardly ever attracts them, yet they even lay down their lives for other people's mundane as well as spiritual well-being. They think for people **and work** for **them.** Surprisingly enough, they do not expect any return. The altruism of, for example, Hazrat Muhammad (Sm), Mother Teresa, Florence Nightingle, Karl Marx, Lenin, Jesus Christ, Newton and such other people is unbelievable. The purport of their teachings is : **If you want to be a real man, be an altruist.**

Now observe the litte change that has been made in the following version of the above passage. Especially, notice how the following version ends. Which ending is better—the former or the following? The revised ending is an example of **Climax.**

The dictionary definition of altruism is unselfishness—caring for others' good before one's own. And a person with altruism is an altruist. It is a sad reality that altruistic persons are very rare on earth. Most of the people we interact with in our daily round are selfish and greedy. But majority does not always count. Goodness is always good. **And** the real good are never vilified by the bad : on the contrary, they tend to be better. And that is why, hopefully, there are still altruistic people in the world. Whatever they do, they do for the well-being of others. History proudly holds up the

biographies of such people. **They** are really very strange human beings. Mundane happiness hardly ever attracts—**or better say attacks**—them; yet they even lay down their lives for other people's mundane as well as spiritual well-being. **They think for people; they dream for people ; they work for people.** Surprisingly enough, they do not expect any return. The altruism of, for example. Hazrat Muhammad (Sm), Mother Teresa, Florence Nightingle, Karl Marx, Lenin, Jesus Christ, Newton and such other people is unbelievable! The purport of their teachings is : **to be happy in life, become a good spouse; to be influential in social life, be a good neighbor or leader; but to be a real human being, be an altruist.** Because "we must love one another or die".

"God did not want to create all men : that is why He created mothers." And mothers have been giving birth to other men, including other mothers. If we think backward in the reverse way, we can conclude that the whole mankind emerged from one mother. So we can easily assume that anybody we come accross any time is our brother or sister. Although remote, we all have blood connection with one another. So, does it look nice if we consider only our co-uterine (সহোদর) ones our brothers and sisters? Of course not. All people—at least those living in the same society—are brothers or sisters to one another. Treating people as such is called fraternity. It is fraternity that can tie up people in one group and make them live in a vast social family as though they were members of it. Fraternity makes us happy **and can keep us united for ever.**

The above paragraph is a well-written one, but its ending could be made smoother and more rythmic if it were replaced by : . . . . **and for ever can it keep us united.** This is, as you already know (See CHAPTER 11), an example of Hyperbaton. Read the passage again keeping in mind this revised ending. How does it sound?

VARIETY
(বৈচিত্র্য)

CHAPTER 5

Variety's the very spice of life,
That gives it all its flavour.

— Cowper, *The Task*

It takes all sorts to make a world.

— Proverb

CHAPTER OUTLINE

A. The Dimensions of Variety
B. Variety of Words
C. Variety of Sentences and Patterns
D. Variety of Paragraphs
E. Variety and The Beginning
F. Variety and The Ending
G. Variety of Variety

A. The Dimensions of Variety

Can you eat the same food everyday? Do you wear the same kind of dress all the time? Or suppose you're very fond of songs. Do you like to listen to the same or same kind of songs all the time? Most probably not. Man needs variety—variety in most things. Even one's most coveted thing, once achieved, becomes old to one. Nothing—however good or desirable it is—remains always new. It becomes a source of monotony (একঘেয়েমি) and boredom when it becomes too frequent. Likewise, your writing may appear monotonous to the reader if you use the same or similar words, patterns, mood, or devices, (কৌশল) all over. However well you've developed your idea, however accurate the flow of logic or thought through the essay, that essay will not fascinate the reader for long if you fail to produce variety in it. So, you have to deliberately produce variety in your writing. But how?

Before knowing how to produce variety in writing, we need to know what it is and what its bases are. Variety is simply variations or changes of something so that it can't be predicted what will come next seeing the pattern or occurrence of a part of it. A shop, for example, is said to have a veriety of articles if those articles are of different types.

As far as writing is concerned, variety can be thought of in terms of the following dimensions.

Length
Pattern
Mood

When we produce variety in our writing, we vary the **length** of sentences and/or paragraphs, the **pattern** of words and/or sentences, and the **mood** of words and sentences. Most of the time the effectiveness of **variety** centers around a combined and balanced presentation of all of these dimensions. As we'll shortly see, variety is to be produced by a number of ways, though its basis is always the above three.

B. Variety of Words

The use of the same word or similar type of words to express similar types of thoughts may create monotony. In such cases, follow this rule.

> **RULE : Use various words to express similar thoughts if such thoughts occur frequently in the piece of writing.**

Read the following example.

There was a controversy over the question "Will this plan be effective?" among three managers. Mr. A **said**, "I think it's a good plan."

"Maybe it's good, but is it effective?" **said** Mr. B.

Mr. C., who was silent so long, **said**, "How will you prove it's good? And good in what sense?"

"Well," **said** Mr. A, "can you prove it isn't?"

"Oh, come on!" **said** Mr. B. "Don't be silly Mr. A."

"I'll sure give you the proof," Mr. A **said**.

Observe the use of **"said"** in the above sentences. How odd it looks! Too boring, indeed. If you think for some time, you can easily discover that "said" doesn't give the precise sense in all the sentences; other verbs have to be used for the sake of both variety and precision. A careful look over the sentences reveals that the word "said" in them may be replaced by "declared/commented", "asked", "demanded", "disputed/challenged", "invited", and "assured", respectively. So, now see the following version.

There was a controversy over this question "Will this plan be effective?" among three managers. Mr. A **declared**. "I think it's a good plan."

"Maybe it's good, but is it effective?" **asked** Mr. B.

Mr. C, who was silent so long, **demanded**, "How will you prove it's good? And good in what sense?"

"Well," **challenged** Mr. A, "can you prove it isn't?"

"Oh, come on!" **invited** Mr. B, "Don't be silly Mr. A"

"Ok, I'll sure give you the proof." Mr. A **assured**.

How does the above dialog read now? Nice? Actually, by varying the reporting verb, we've added spice and flavor to the dialog. Now it's stronger, more penetrating, and more precise.

Sometimes variety and strength are produced by modifying the reporting verb; that is, by mentioning **how** someone talked. In doing this, different modifiers are used depending on the need of the situations. See the following example, then.

She didn't know how to extort an answer from him. He was obstinate, above all. But he didn't seem to be cruel to her. So, the **asked** him again, her mind hanging up between hope and disappointment. "How can I see him now?"

"I don't know." **said** the man.

"You don't know, or you don't want to tell me?" she **said**.

He **said**, "I don't know."

"But you seem to know—not just one thing, everything," **said** she.

"Well, you're right then."

"Right about what?"

"That I seem to know everything."

She **said**, "Why don't you tell me, then?"

"Come on with me", **said** he, "I'll tell you what I know about him, but I won't let you see him."

Now see the following version of the same dialog and compare the one with the other.

She didn't know how to extort an answer from him. He was obstinate, above all. But he didn't seem to be cruel to her. So, she **asked** him again, her mind hanging up between hope and disappointment. "How can I see him now?"

"I don't know." **said** the man **briefly.**

"You don't know, or you don't want to tell me?" She **inquired doubtfully.**

"I don't know."—the man **firmly declared.**

"But you seem to know—not just one thing, everything." she **challenged confidently.**

"Well, you're right then."

"Right about what?"

"That I seem to know everything."

She was still doubtful : Does he? Isn't he being ironical? She **attacked** him in an undecided tone, "Why don't you tell me, then?"

"Come on with me," he **invited passionately but firmly,** "I'll tell you what I know about him, but I won't let you see him."

Observe how variety and precision are produced in the above version of the dialog. Specifically, observe the use of modifiers.

In reporting, as shown above, you can use various verbs depending on how somebody said something. Some of them are :

said, blurted out, announced, uttered, murmured, mentioned, commented, remarked, whispered, shouted, screamed, screeched, exclaimed, questioned, asked, asserted, declared, stated, ejaculated, articulated, urged, verbalized, produced, voiced, inquired, demanded, requested, pleaded.

You can also modify these verbs by the following :

affectionately, angrily, blandly, briefly, calmly, carelessly, coldly, contemptuously, crossly, curtly, doubtfully, eagerly, earnestly, emphatically, enthusiastically, faintly, fiercely, foolishly, formally, gravely, grimly, gruffly, hopefully, imperturbably, jauntily, kindly, laconically, concisely, lamely, loudly, maternally, menacingly, mildly, vigorously, vehemently, confidently, sharply, naively, obsequiously, pleasantly, positively, negatively, proudly, disappointedly, quietly, wildly, savagely, scornfully, self-consciously, sincerely, sleepily, slowly, softly, solemnly, stiffly, timidly, warily, weakly, wearily, willingly, etc.

Not that you should use various types of verbs and modifiers only for reporting speeches, but you should do the same in other cases too. Suppose, for example, you want to present various types of laughter in a story or novel or case study or satirical

article. Then what noun should you use to indicate what kind of laughter? There are several kinds of laughters indeed, such as *laughter, giggle, guffaw, cackle, smile, titter, snicker* (British English *snigger*), *chuckle* **and so on.** Now, which one should you use depends on what kind of laughter you want to represent. That's why you need to know such words very well. Also you need to remember the subtle differences between such words. For this purpose, it's best if you can take help from a handbook which can help you lifelong as an encyclopedia. Whenever necessary, you can refer to such a book from time to time. You may get help from the books *"Writers' Grammar"* by the author of this book. Also, you may consult my *"Words that Often Confuse You."*

> ### GET PREPARED
> Suppose you want to write a case, story, drama, or novel. You need various types of words to describe human interactions. You need words to describe people's—
>
>> FACIAL EXPRESSIONS,
>> MOVEMENT,
>> POSTURE,
>> MOODS AND TEMPERAMENTS,
>> MENTAL STATES,
>> MENTAL ABILITIES, and
>> PHYSICAL ABILITES.
>
> Make an inventory of words under these heads so that you can refer to them whenever necessary.
> [See *Writers' Grammar* and *Words that Often Confuse* You by this author.]

C. Variety of Sentences and Patterns

This is the most contributive technique of producing variety in your writing. It involves or moves along all the dimensions—LENTH, PATTERN, and MOOD. That is, length, pattern, and mood—all these things can be varied of a sentence according to the need.

The following "rules" (if I may call them so) will present you with various ways of doing it.

RULE : Never use sentences of the same pattern all through.

This means that you should vary the sentence patterns. Experience has shown that novice writers often use statements (ie, assertive sentences) in their writing, thus making it boring and unattractive. Never do it. Consciously use a mix of these patterns in your writing :

- Statements
- Question and Answer
- Rhetorical Question
- Exclamations
- Imperatives
- Assurances or Encouragement (Statement)

If you do this, the MOODS of sentences will vary accordingly. An example will clarify the technique. Go through the following paragraph.

That day we made a lot of fun. We all went into the jungle after the picnic feast. It was a surprise for us. As for myself, I had never seen so many monkeys, birds, trees, and flowers before. In some places the trees huddled up to each other in such a manner that there was hardly any path for us to walk along. Small hedges were scattered here and there. As we walked along, the withered leaves rustled under our feet rythmically. The birds were chirping around. It was a deafening buzz of sound. If you have ever seen a brace of hundreds of thousands of bees flying in the open air, then you can imagine how charming a scenery it was for us to see a huge cloud of bees swiftly passing overhead. The long-lasted harmonious sound cought me spell-bound. I didn't know before that Nature is so splendid.

Now go through the following version of it. This time the patterns of the sentences have been varied.

That day we made a lot of fun. **The picnic feast over,** we all went into the jungle. **And what a surprise it was for us!** As for myself, **never had I seen** so many monkeys, birds, trees, and flowers before. In some places the trees huddled up to each other in such a manner that there was hardly any path for us to walk along. Small hedges were scattered here and there. As we walked along, the withered leaves rustled under our feet rythmically. The birds were chirping around. **What a deafening buzz of sound! Have you ever seen** a brace of hundreds of thousands of bees flying in the open air? **If you have,** perhaps only then **can you imagine** how charming a scenery it was for us to see a huge cloud of bees swiftly passing overhead. The long-lasted harmonious sound cought me spell-bound. **Never did I know before** that Nature is so splendid.

As you've already seen, the first version of the paragraph is monotonous. In it, all the sentences are statements having "Subject Verb + Extention" construction. Sentences also begin with similar kinds of words. As a result it bores the reader. But the second version is much improved as compared to the first one. And can you say what things have made it so? You've guessed rightly if the bold-faced sentences have attracted your attention. Mind you, such sentences as exclamations, questions, inverted word order and so on arouse interest into the reader. They're reader-friendly.

RULE : Don't begin all the sentences with the same type of word or phrase. Instead of starting off with subjects directly, start sentences with—

prepositional phrases,
adverbs and adverbial phrases,
dependent clauses,
conjunctions,
verbal infinitives,
adjectives and adjective phrases,
participles, and inversions.

Now let's see some examples.

1. *Prepositional phrases* : *In that case. In the beginning, Around five o'clock, After that, As for myself, In the first place,* etc.

2. *Adverbs and adverbial phrases* : *Usually, Originally, Unfortunately, All the same, Even so,* etc.

3. *Subordinate or dependent clauses* : *If that is true, Though that's the reality, When in Rangpur, Because we're on the wrong way,* etc.

4. *Conjunctions* : *And, But, Or, Yet, Either, Neither, Not only, So, Therefore,* etc.

5. *Verbal infinitives* : *To begin with, To tell you the truth, To do that work is . . .,* etc.

6. *Adjectives and adjective phrases* : *Headed by, Seen from afar, Bored with those things, Torn into pieces,* etc.

7. *Participles:* *Seeing these things, Looking from a different angle of view, Going there,* etc.

8. *Inversions:* *Never have I seen . . ., Not only did he do that . . ., It's only when you believe it can you feel the . . .,* etc.

Now we'll see how to use these techniques in essays. Read the following passage and measure how much it appeals you.

Empty Vessels Sound Much

Those who can, do; those who can't, criticize or boast. He who's most unable wants to keep it a secret by puffing out fat words. He says he can do something. He says he can do the toughest thing on earth. He thus attracts others' attention toward his own gain.

There are others who just barnish their appearences to look good, smart, and competent enough. They want themselves to be judged by how they look, not by what they do.

Most of the time it's seen that quality goes inversely with quantity. The huge banyan tree looks big, but is of less importance than many other smaller trees. Examples abound everywhere to lead one to the conclusion that people with too little ability brag too much. Empty vessels always sound much.

Don't bother about the idea development of the passage. Just judge it by the way it reads. How does it read? "Monotonous"—most probably this would be your answer. And so it is. But the following version of it is much improved. Pay special attention to the changes made.

Empty Vessels Sound Much

Those who can, do; those who can't, criticize or boast. **Regrettably,** he who is most unable wants to keep his inability secret by puffing out fat words. **"I can do anything—even the the toughest thing,"** says he loudly. **But can he actually? By shouting out empty words** he only wants to attract others' attention to his own gain.

There are, **however,** others who barnish their appearances to look good, smart, and competent enough. They want themselves to be judged by how they look, **and** not by what they do.

And what about quality in reality? Doesn't it go inversely with quantity? As a matter of fact, people tend to show quantity to suppress their weakness in quality. **For example,** The huge banyan tree looks big, but is of less importance than many other smaller trees. Examples, **including these ones,** abound in everywhere to lead one to the conclusion that people with too little ability brag too much. **And why not?** Empty vessels sound much—goes the saying. **But do they sound much because they're empty, or they're empty because they sound much?** Perhaps both are its causes.

Undoubtedly, this version reads better. And can you say why? Because there's variety. Words in bold type have produced this variety. Think over them for some time.

> **RULE : Vary sentence length. Don't use sentences of the same or similar length all through.**

Besides varying sentence type, you need to vary sentence length. You must keep a balance or harmony, sometimes by giving

the breath some rest, and sometimes by exhausting it. You must, however, do such variation in such a way that it agrees with the flow of thought through the sentences. A long sentence, as a rule, receives emphasis upon the main clause of it, and so should not be used when you want to emphasize a specific point. A small sentence, on the other hand, is considered as a whole, and not part of another bigger sentence. That's why ideas expressed in short sentences get individual emphasis. In varying the sentence length, you should keep it all in mind.

Read the following passage.

The Ballot is Stronger than the Bullet

Power is the ability to do something or make others do something. It comes from various sources—the people, the system, and the the self. We see power in the reality in many forms such as authority, knowledge, and muscle power. We normally identify muscle power as the ultimate utility of all kinds of power. But it is what we *want to see* about it, and not what we *should* see. Though muscle power can be successfully used to do some specific jobs, it's not all in all. It has its limitation and most of the time it can rather destroy than build.

Muscle power, however, is a necessity and is not avoidable. But never should we put too much emphasis on it. History shows that those kings and leaders who have considered muscle power the utmost goal have perished. The reality shows that such power have always destroyed itself. Now a relevant question crops up: What does real power lie in? The answer is simple, though it's not very convincing. The real power source is those people on whom that power is to be applied. Nobody can deny it that people are the main source of all powers. Peculiar though it may sound, power comes from the powerless to the powerful. Originally it energes from the consensus of the general public about some norm of behavior. They choose from among them who will apply the power given to him by them on themselves. And if it's misused by the leader, they

again withdraw the power they gave him. What it all implies is that people's mandate or the ballot is the primary source of power. The bullet may suppress it for the time being, but it can't obviate it in the long run. So it's rightly said that the ballot is stronger than the bullet.

How did the above passage read? Boring, though better than a very bad one. There is a variety of sentence types in it, of course, but what has made it dull is the sentence length. All the sentences are about the same length—a great flaw of writing. The number of words in each consecutive sentence from the beginning is 12, 12, 15, 14, 16, 19, 15, 10, 10, 17, 10, 12, 9, 15, 13, 13, 15, 17, 15, 17, 18 and 12.

But now read this version of the passage :

The Ballot is Stronger than The Bullet

What's power? It's the ability to do something or make others do something. **And where does it come from?** It comes from various sources—the people, the system, the self. Power, **as we see it in the reality,** is seen in many froms such as authority, knowledge, muscle power. We normally identify muscle power as the ultimate utility of all kinds of power. But it's what we *want to* see and not what we *should* see. Though muscle power can be successfully used to do some specific jobs, it's not all in all. It has its limitations. Most of the time it can rather destroy than build.

Not that muscle power is not needed at all. It is a necessity. But never should we put too much emphasis on it. History shows that those kings and leaders who have considered muscle power the utmost goal have perished. **Such power has destroyed itself.** Now a relevant question crops up: What does real power lie in? The answer is simple, though it's hard to convince people. The real power source is, truth to tell, those people on whom that power is to be applied. **In other words,** people are the source of all powers. Peculiar though it may sound, power comes from the powerless to the powerful. Originally it

emerges from the consensus of the general public about some norm of behavior. They choose one from among them who will, for their own good, supervise their behavior and, if necessary, apply the power allowed by them on themselves. And if it's **misused**, they again withdraw their power. What it all implies is that people's mandate or the ballot is the primary source of power. The bullet may suppress it for the time being, but it doesn't sustain long. After all, the ballot is stronger than the bullet.

Didn't this version of the passage read better than the former? What's the cause, mainly? As you've already understood, the reason is the variation in the number of words in the sentences. The number of words in each sentence from the beginning is 2, 11, 6, 11, 19, 14, 13, 17, 4, 10, 9, 3, 10, 17, 5, 12, 10, 18, 10, 13, 15, 26, 9, 17, 13, and 1. Now see what has made the difference. There are, however, some other changes in this new version, which you can easily detect.

> **RULE : Insert interrupting phrases or clauses (such as post-modifiers, absolutes, appositives) into sentences if the situation permits. But don't overwork this technique.**

This is a very widely used technique of producing variety. When such interrupting elements are thrown into a sentence, you need to pause while reading it. Consequently, there occurs a break—a break in the breath, mood, flow of logic, and above all, monotony. The result is as has already been mentioned—variety. The following examples will clarify the technique. The above techniques have been used in the sentences marked (b).

1. (a) He has died. He was chairman of this club. His name was Mr. Khan.
   (b) Mr. Khan, **chairman of this club,** has died. (appositive)

2. (a) If I'm to tell the truth, I must say that that man about whom you are talking is not very honest:

   (b) That man about whom you are talking is, **truth to tell/truly speaking/to speak the truth,** not very honest.
   (absolute—It has no grammatical relationship with the sentence in which it's used. It provides an additional information about an element of the sentence. And even if it's removed from the sentence, the structure of the sentence is not hampered in any way).

3. (a) People say that that pond was dug by some supernatural creatures.
   (b) That pond—**they** (= people) **say**—was dug by some supernatural cratures. (absolute)

4. (a) That tiger was dead. It became dried. It reduced into dust.
   (b) That tiger, **dead and dried,** reduced into dust. (modifier)

5. (a) If I'm allowed to call him a "Banglish", I must say that he is one of the worst men in this locality.
   (b) That "Banglish", **If I may call him so/if I'm allowed to call him so,** is one of the worst men in this locality. (absolute).

6. (a) As I've stated earlier, such sentence patterns are not very effective.
   (b) Such sentence patterns, **as I've stated earlier,** are not very effective.

The following example will show you how to apply these techniques in writings:

The More Man Gets, The More He Wants

Man's desire has no end. He wants what is possible for him to achieve and what is not. He wants more than he deserves. He never gets all he wants. As he gets something, he understands how nice it is to possess it. This proud feeling makes him more desirous. At a moment this desire turns into greed. Needs can be satisfied, greeds never. Because this is the reality, he can not satisfy his greed. His greeds go on building up.

Man does not want to be rich; he wants to be richer than others. This competitive desire of man pushes him hard toward the enticing way of more and more greed. He can never get out of the quicksand of avarice (ধনলিপ্সা). The more man gets, the more he wants.

Read the above passage very carefully, once again if needed. If you do so, then you'll see that the *sentences* are very nice and effective, but the *writing* is very bad. It has many flaws : the idea doesn't flow smoothly from one sentence into another; the sentence length doesn't vary; the sentences always begin with the same kind of word/phrase (subject); there is no **break** or **pause** for breathing; and so on. Now compare this passage with its following version. Compare word for word and discover why it (the second version) reads much better. Notice that not only absolutes have been used, but other changes have been made too. Can you identify them?

The More Man Gets, The More He Wants

Man's desire has no end. He wants both what is possible for him to achieve and what is impossible. He wants, **in most of the cases**, more than he deserves. Consequently, he never gets all he wants. Moreover, as he gets something, he understands how nice it is to possess it. This proud feeling makes him more desirous. At a moment this desire turns into greed. And needs—**as a scholar has remarked**—can be satisfied, greeds never. If this is the reality, then how can his greeds be satisfied? Rather, his greeds go on building up.

"Man doesn't want to be rich; he wants to be richer than others." This competitive—**better say malicious**—desire of man pushes him hard toward the enticing way of more and more greed. So, no exit! He can never get out of the quicksand of avarice. The more man gets, the more the wants, and still the more he wants.

RULE : Report direct speeches in various ways as shown below.

In cases, novels, and even in essays, you often have to quote others' speeches. Vary the quoting method. The following examples will help you learn the techniques.

Mr. Baker said, "Though it's true, I don't consider it important."
"Though it's true, I don't consider it important," **said Mr. Baker.**
"Though it's true," **said Mr. Baker,** "I don't consider it important."

When a dialog between two or more persons is very long, using the reporting verb "said," "replied" etc. may cause boredom. In such cases it's **sometimes** good not to use any reporting verb at all. For example, read the following dialog.

Then **he said,** "I'm leaving today."
"But you'd better go tomorrow. The sky's cloudy today." **said she.**
"But," **said he,** "I've a hurry, I'm afraid."
"I know that," **she said,** "Yet I don't want to see you in danger."
"Don't worry. I'll have reached there before the storm comes." **he assured.**
"Well, go if you will," **she said,** "but carry this umbrella with you"
"No need, thanks." **he murmured.**
"Why?" **she asked.**
"I'm not going." **he said.**
"I hope so." **said she.**

The above dialog reads boring. It's because the clauses "she said," "said he," "he murmured" etc. have been overused. When a dialog is long enough, it's good not to use these clauses in some places. Read the following version of the above dialog.

Then **he said** "I'm leaving today."
"But," **said she,** "you'd better go tomorrow. See the sky's cloudy."
"But I've a hurry. I'm afraid."
" I know that, yet I don't want to see you in danger."

He came closer to her. And putting his hand on her shoulder, assured, "Don't worry. I'll have reached there before the storm comes."

"Well, go if you will," **she said, heaving a deep, sigh,** "but carry this umbrella with you."

"No need, thanks."

"Why?"

"He paused a moment. Looked directly into her eyes. He drew a sweet encouraging smile on his lips. "Because I'm not going."

"I hope so." **She hugged her.**

This time the dialog has been much improved. Now it not only is not monotonous, it contains some lively but brief description of the situation too. So, when you write such dialogs, experiment with your ways of reporting to come to a *balanced* and attractive representation.

D. Variety of Paragraphs

As you've varied sentence length, so should you with paragraph length. Paragraphs should be made long or short depending on their content and importance. Read the following passage very carefully.

Money is a Good Servant, but a Bad Master

Money is the second God—goes the saying. In a sense, that is true. The wheel of the whole universe of activities centers around one point—money. Money buys wealth, happiness, even love sometimes. Mankind all over the world kneels down to it. Truly speaking, there is hardly any job on earth that money can not accomplish.

True, money is very powerful. But what is the nature of its power? Being a part and parcel of our daily life, does it deserve the honor we give it?

As a matter of fact, money is a good servant but a bad master. It serves you best—with anything, in any way. But if you worship

it, it conquers you wholly. Then you cease to be yourself. Not only that, you can not be a good servant of God as well.

In this regard, one thing we must remember : we earn money to live, and we do not live to earn money. Those who earn money to live earn it and spend it and enjoy their lives. They change money into happiness, prosperity, development, and well-being, but money can not change them. They can enjoy the gifts of life. But, on the other hand, those who live to earn money live like slaves to it. It is those people who are the root of all evils—chaos, destruction, murder, robbery, bribery and so on. Not only they can not control themselves, but they are controlled by money. We must run after money, but must not run toward hell.

So, money can never be our God—even the second. For "you must have one God only/who will be at the expense of two?"

In the above passage, there are five paragraphs. But does each paragraph have the same number of sentences/lines as the others? No. In it, some paragraphs are short, some are relatively long. This variety has rendered it readable and effective. Consider the second, third, and the last paragraphs. They are relatively short. The second or the last paragraph, for example, could be included in the previous paragraph, but then they (the second and the last paragraphs) would lose their importance. Moreover, fusing them into one big paragraph would make them boring and unreadable. Human attention and eyes need some relief and rest. And variety ensures it. As far as writing is concerned, bear in mind this law :

Variety is beauty.

E. Variety of The Beginning

There's only one beginning of a passage or paragraph. So why talking about its variety? You may ask this question to yourself, as I'm not available by your side. Yes, that's a relevant question indeed, but I mean it somewhat otherwise. It's suggested that you—

● experiment the beginning of the essay with various types of sentences (See CHAPTER 3) and choose the one that suits best the essay you've written. Such experimentation should be made both before and after the writing.

● plan the beginning and the ending at the same time, so that you can plan the one keeping an eye on the other.

● not begin all the paragraphs in the essay with the same type of sentences.

Follow the last instruction with special care.

F. Variety and The Ending

For variety in the ending of the essay, follow the instructions given in the previous section about the variety in the beginning.

G. Variety of Variety

So far we've discussed about various ways of producing variety in writing. You've learnt them one by one, but that doesn't mean that you should use them one by one in your writing. Rather, you have to be prepared well so that you can use them all, or as many of them as possible, in your writing. Actually, all the techniques should be applied. But remember one thing: we want variety; so don't overuse any single technique in one piece of writing. That will weaken the essay. Let me repeat: use a variety of the variety techniques. Never make the writing monotonous.

USING COLORFUL AND LIVELY LANGUAGE

CHAPTER 6

How forcible are right words.

— Old Testament

A thought embodied and embrained in fit words walks the earth a living being.

— E. P. Whipple

Language is the dress of thought.

— Samuel Johnson

CHAPTER OUTLINE

A. Colorful and Natural Phrases
B. Lively and Effective Words
C. A Word of Caution

As you've seen, only making santences and arranging them around a theme does *not* ensure a good writing, nor does effective writing mean only grammatically correct sentences. Writing, in fact, is worthless if it's not attractive and readable. And one of the ways of making your writing readable is using lively and colorful language. But what's that and how's that done?—you may ask. We'll shortly know what and how.

A. Colorful and Natural Phrases

Let's proceed by way of examples . Read the following group of sentences.

দুঃখের বিষয়, বর্তমান সমাজের কর্তাব্যাক্তিগণের অনেকেই লেখাপড়া তেমন জানে না। ফলত, তাদের আচার-ব্যবহার মার্জিত নয়। নিতান্ত বিপদে পড়েই তাদের সাথে চলাফেরা, লেনদেন করতে হয়, এবং খুব সাবধানেই থাকতে হয়, পাছে আবার সামান্য কারণেই সম্পর্কের অবনতি ঘটে। এ ধরনের লোককে একবার রাগিয়ে দিলে কি আর রক্ষে আছে? অশিক্ষিত হলে কি হবে, খুব চালাক-চতুর লোক তারা। নিজের স্বার্থ রক্ষা করতে যেমন ওস্তাদ, তেমনি নিজের আসল রূপ ঢেকে রেখে অপরের চরিত্রে দুর্বলতা পেলে জনসমকে প্রচার করতেও পটু।

A student wrote the above sentences. She was partially trained in writing skills. Obviously, her idea development is not clear, though the sentence arrangement is fairly good. But the most important weakness of her writing is that her language is not strong and colorful. She could have made her writing strong and colorful by using some idiomatic phrases. Read the following version of the group of sentences and compare it with the above.

দুঃখের বিষয়, বর্তমান সমাজের কুই-কাতলাদের অনেকেই ক অক্ষর গোমাংস। ফলত তাদের আচার-ব্যবহার মার্জিত নয়। নিতান্ত বেকায়দায় পড়েই তাদের সাথে চলাফেরা, লেনদেন করতে হয়, এবং খুব সাবধানেই থাকতে হয়, পাছে আবার সম্পর্কে চিড় ধরে। এ ধরনের লোককে একবার ক্ষেপিয়ে দিলে কি আর রক্ষে আছে? অশিক্ষিত হলে কি হবে, গভীর জলের মাছ তারা। নিজের পাতে ঝোল টানতে যেমন ওস্তাদ, তেমনি নিজের খোদ চেহারা ঢেকে রেখে অপরের চরিত্রে ঘাক-ফোকর পেলে তা নিয়ে জনসমকে ঢাক পিটাতেও পটু ঘটে।

As you can see, this revised version reads better. Why? It has han been possible because of the **colorful and natural** phrases like

"নিজের পাতে ঝোল টানা," "ডাক পিটানো," "ভিড় ধরা" and so on. Such phases are idiomatic. They have their our personality: color, taste, flavor. They protect your writing from being artificial (কৃত্রিম) and add spice and flavor to it. As far as English is concerned, such efficiency and potential of this language is enormous. So, to be a good writer, it's necessary for you to learn as many such phrases as possible together with their proper use.

Use colorful idiomatic expressions and phrases when required.

Now let's see some more examples.

Ordinary Writing	Colorful Writing
1. The atmosphere was **without sound and movement.** That's why I felt uneasy. Yet I had to work there, all alone, because I needed money badly.	1. The atmosphere was **still as death.** That's why I felt uneasy. Yet I had to work there, all alone, because I needed money badly.
2. ছোরটি আমাকে দেখেই দৌড়ে পালিয়ে গেল।	2. ছোরটি আমাকে দেখেই লম্বা দিল।
3. He is honest, no doubt, but he **boasts of himself.** Maybe he **leads a luxurious and comfortable lifestyle,** but few admire him.	3. He is honest, no doubt, but he **blows his own horn.** Maybe he **lives like a king,** but few people admire him.
4. সে তো টাকা-অলা লোক। সে তো বিরাট অপরাধ করেও ক্ষমা পেয়ে যাবে।	4. সে তো টাকার কুমির। তার জন্য তো সাত খুন মাফ।
5. He has much money and wealth. Even if he commits a crime equivalent to murder, he'll escape.	5. He is a **tycoon.** He'll **get away with murder,** even.
6. অত বিভিন্ন রকমের বেশি বেশি কথা ব'লো না তো। আসল কথা বল।	6. অত চার গালে কথা ব'লো না তো। আসল কথা বল।
7. Her speech **had had no impression on me.** It just **proved ineffective.**	7. Her speech **cut no ice with me.** It just **fell flat.**

8. এ ধরনের লোককে একটু সুযোগ দিলে তারা নিজেরাই আরেকটু সুযোগ ক'রে নিবে।	8. এ ধরনের লোককে বসার জায়গা দিলে তারা শোবার জায়গা ক'রে নিবে।
9. If you give him an opportunity, he'll seek more and exploit you.	9. **Give him an inch, and he'll take a mile.**
10. In the beginning they criticized me saying that I would fail. But at last I was successful.	10. In the beginning they **slighted away my efforts,** but I **had the last laugh.**

The above examples clearly show how you can make your writing colorful and natural. I may remind you : **Use idioms where they suit.** For this you have to learn most frequently used and current idioms. But how?—most people ask. They report that they can memorize and learn such idioms, but, unfortunately, they can't remember them as and when required. They simply don't come to their mind in time of writing. For example, one complains that he can write :

Don't believe him because he is an unknown person here. Very easily, but a sentence like the following doesn't spontaneously (স্বতঃস্ফূর্তভাবে) occur to his mind :

Don't believe him ; he is **a dark horse** here.

Or, he can easily write a sentence like this :

In the beginning I could not get your point, but at last, **after much thinking and calculation, I understood it.**

But the following colorful alternative doesn't touch his mind naturally :

In the beginning I couldn't get your point, but at last, **I saw the light.**

This is a problem, no doubt, but it **can** be solved. For this you've to go through a different type of exercise which is not the subject matter of this book. Not only that, you've to have an active list of most frequently used idioms and the sense each of them gives. Such things you'll find in my book "Writers' Grammar", a lifetime company and an exhaustive guide.

No less important than idioms are phrasal verbs. Phrasal verbs, most of them being idiomatic, help you speak and write concisely,

effectively, naturally, and colorfully. Each phrasal verb, like each idiom, has its own personality : you can—as it were—"touch" it, "feel" it, "smell" it, and "see" it. Most of all, phrasal verbs express your thoughts most concisely, while keeping intact the genuine mood or tone of your thought. The following examples will clarify the point.

Ordinary Language	Concise and Idiomatic Language
1. আহলাদ দিয়ে দিয়ে তুমি ছেলেটির এমন ক্ষতি করেছ যে সে এখন বেশি প্রশ্রয় চায় ।	1. আহলাদ দিয়ে দিয়ে তুমি ছেলেটির মাথা খেয়েছো ।
2. সময় হলে প্রতিশোধ নেব ।	2. সময় হলে দেখে নেব ।
3. সে আমার সম্মান অক্ষুণ্ন রেখেছে ।	3. সে আমার মাথা রেখেছে ।
4. আমি এমন অবস্থা সৃষ্টি করব যাতে ভর না খেয়ে থাকতে হয় ।	4. আমি ওকে ভাতে মারব ।
5. আমি তখন জিনিসটা ঠিকমত বুঝতে পারিনি, প্রায় বুঝার কাছাকাছি দিয়েছিলাম ।	5. আমি তখন জিনিসটা বুঝে উঠতে পারিনি ।
6. এখন চলে যাও তো! আমার অনেক কাজ আছে ।	6. এখন ভাগো তো! আমার অনেক কাজ আছে । or, এখন কেটে পড় তো! আমার . . . . .
7. Now go away. Don't loiter here any more. Let me work.	7. Now **clear out**! Let me work.
8. He led me into the contract, as though he trapped a prey. He did it by tricks.	8. He **trapped** me **into** the contract.
9. সে বসল, এমনভাবে যেন সে আর দাঁড়িয়ে থাকতে পারছিল না ।	9. সে (খপ ক'রে) ব'সে পড়ল ।
10. The wolf ate the pig and was satisfied.	10. The wolf **ate** the pig **up**. Or, The wolf **gobbled** (গপ ক'রে গিলে ফেলল) the pig **up**.
11. He was anxious but he laughed artificially to shake off the anxiety.	11. He **laughed away** his anxiety.

12. আমাদেরকে কথা বলতে দাও : অপ্রাসঙ্গিক কথা এনে অনাহূতভাবে আমাদের কথার মধ্যে ঢুকে প'ড়ো না ।	12. আমাদের কথার মধ্যে হুট ক'রে বা হাত দিয়ো না ।
13. Let us talk. Don't interrupt our conversation rudely.	13. Let us talk. Don't **butt in**.
14. On receiving this message, she suddenly started weeping/shedding tears.	14. On receiving this message, she **burst into tears**.
15. অমন নরম লোকের মনে কষ্ট দিয়ো না ।	15. অমন মাটির মানুষের বাঁকে ঘা দিয়ো না ।
16. She hurt his feelings deeply by (making) such a rude remark.	16. She **cut** him **to the quick** by such a rude remark.
17. ছবিটা খুব জনপ্রিয়তা পেয়েছে ।	17. ছবিটা হিট করেছে ।
18. The film has become very popular in Dhaka.	18. The film has **cought on** in Dhaka.
19. হাঁটতে হাঁটতে সে অমনোযোগিতা বশত একজন লোকের সাথে ধাক্কা খেল ।	19. হাঁটতে হাঁটতে সে একটি লোকের উপর হুমড়ি খেয়ে পড়ল ।
21. বাজারে এখন ফলের সরবরাহ খুব বেশি ।	21. বাজার এখন ফলে উপচে পড়ছে ।
22. The market is now overflowing with fruit.	22. The market is now **bubbling over with** fruit.
23. সে আমার দু'জন কর্মচারীকে বেশি বেতনের লোভ দেখিয়ে নিয়ে গেছে ।	23. সে আমার দু'জন কর্মচারীকে বেশি বেতনের মূলো দেখিয়ে ভুলে গেছে ।
24. He has taken away two of my employees by offering them a higher salary.	24. He has **enticed away** two of my employees by offering them a higher salary.
25. This month we'll have to reduce (কমানো) our expenditure on cigarette.	25. This month we'll have to **economize on** cigarette.
26. Edit the essay and remove the unnecessary words and phrases.	26. **Edit out** the unnecessary words and phrases from the essay. Or, **Edit** the essay **out of** the unnecessary words and phrases.

27. The thought of his mother's death is giving him much pain internally.	27. The thought of his mother's death is **eating into** his heart.
28. এখন আবার কী নিয়ে চিন্তা করছ?	28. এখন আবার কী নিয়ে মাথা ঘামাচ্ছ?
29. What is he thinking about now?	29. What is he **dwelling on** now?
30. ব্যথাটা কমে যাবে।	30. ব্যথাটা পড়ে যাবে।
31. The pain will be less severe/intense.	31. The pain will **ease off**.
32. At last he stood up to say something.	32. At last he **rose to his feet** to say something.
33. When everybody failed, he came up and solved the **problem** by following a direct approach.	33. When everybody failed to solve the **problem**, he came up and **cut the knot**.

Like the above ones, numerous other phrasal verbs are there in English. Some are only used in conversation, some in informal writing, and some in formal writing only. If you want to write like an experienced hand, you must learn them all, paying special attention to the complete sense of each. But you can't grasp them only by picking them up from a dictionary : you've to use them too. In writing, mind you, practice is no less important than theoretical learning. However, for a fuller understanding of such phrasal verbs, you may consult the book "Writers' Grammar" by this author. And for memorizing tactics, see "Tactics for Learning Phrasal Verbs" by the same author.

Another way of coloring and adding spice to your writing is using proverbs and adages. Practice using such proverbs in your writing, for they smell natural and dramatic. See the following examples.

Ordinary Writing	Spiced Writing
1. ছেলেটির স্বভাব যা খারাপ হয়েছে না। ভালো কথায় কাজ হবে না, পিটাতে হবে।	1. ছেলেটির স্বভাব যা খারাপ হয়েছে না। উত্তম মধ্যম দণ্ড– সোজা আঙুলে ঘি উঠবে না। কথায় বলে না, চোরায় না শোনে ধর্মের কাহিনী।
2. ওকে এখন কাছে ডেকো না তো। তুমি বলবে উপদেশের কথা, অথচ ও ভাববে তুমি ওকে মারবে। কারণ ও অন্যায় করেছে যে।	2. ওকে এখন কাছে ডেকো না তো। তুমি বলবে উপদেশের কথা, অথচ ও ভাববে তুমি ওকে মারবে। কারণ ও অন্যায় করেছে যে। চোরের মন পুলিশ পুলিশ – জোকেই তো।

For English proverbs, their illustration, and their Bangle Equivalents, see "Writers' Grammar" by this author.

B. Lively and Effective Words

We express our thoughts by words, no doubt, but often many of us can't choose the right word for the right situation. This is because, first, many novice writers or students don't know enough words, and, second, they can't appropriately use the words they know. Good writing is characterized by the use of lively, strong, and exact words. But what are **strong** words? Let's see some examples.

"আ!" ছেলেটি ব্যথায় চিৎকার ক'রে উঠল। তার চিৎকার যেন তার বুকের পাঁজর ভেঙে বের হয়ে আসছিল।

The bold-faced portion in the above sentences are meant to explain a sad situation. If you're able to choose a suitable word, you can discard (বাদ দেয়া) the description of the situation and minimize the number of words. The following sentence would more effectively express the meaning the above ones intend to :

"আ!" (ব্যথায়) কঁকিয়ে উঠল ছেলেটি।

Here, the use of "কঁকিয়ে উঠল" is worthwhile and appropriate. It has the power to express the **emotion** and **mood** of the situation.

"এ কাজ হবে তোমার দ্বারা? এই সেরেছে!" মুখখানা বাঁকিয়ে অবজ্ঞাভরে বলল সে।

In this sentence the clause "মুখখানা বাঁকিয়ে . . . বলল সে" describes the mood of the situation. But isn't the following more effective than the above in doing the same?

"এ কাজ হবে তোমার দ্বারা! এই সেরেছে!" ভেংচি কাটল সে।

Clearly, the phrase "ভেংচি কাটল" is stronger and more effective here, isn't it?

     English vocabulary is stronger and more enriched than Bangla. In English, any word has other synonyms, but all the synonyms don't necessarily have the same connotation (তাৎপর্য). As a result, each word is normally used to point to a specific situation or meaning. For example, laughter may be of various kinds : giggle, cackle, guffaw, smile etc. But which word should be used in which situation? You must know the complete and accurate definition of each to be able to use them accurately. Let's see some examples.

     সে অন্ধকারে কলমটি পাবার জন্য হাত দ্বারা অনুভবের মাধ্যমে খুঁজতে লাগল।

The above sentence is an ordinary one. It could be replaced by the following for more effectiveness :

     সে কলমটি পাবার জন্য অন্ধকারে হাতড়াতে লাগল।

Clearly, the word "হাতড়ানো" best gives the meaning "আন্দাজে কোনোকিছু খুঁজে পাবার জন্য অনুভবের মাধ্যমে খোঁজা". Therefore, the sentence—

     She was **moving her fingers quickly and wildly** on the floor to find the pen.

can be replaced by :

     She was **scrabbling about** on the floor to find the pen.

The latter is stronger because of the word "scrabble". To scrabble means to move one's fingers quickly and wildly to find something. So, why should you use such a big phrase when you can imply the whole sense by only one word? Now consider the following series of examples.

Ordinary Language	Lively (প্রাণবন্ত) Language
1. When she saw the ghost, she **cried out loudly on a high note in fear** for help.	1. When she saw the ghost, she **screamed** for help.
2. The baby is **walking unsteadily for lack of walking experience.**	2. The baby is **faltering.**

3. "I won't let it happen here", she **declared angrily and decidedly.**	3. "I won't let it happen here", she **fulminated.**
4. I don't like the old woman's **meaningless childish talk.**	4. I don't like the old woman's **prattle** (বকবকানি).
5. She dropped the plate on the floor and it **broke into pieces violently and noisily.**	5. She dropped the plate on the floor and it **smashed.**
6. "I don't like it", he **expressed discontent**. Then he **looked** at the gift **steadily for a long time**. He then **jumped quickly and suddenly** and said, "I like it!" and **took hold of it violently** from my hand and **pressed it to his bosom showing much liking**.	6. "I don't like it", he **grumbled**. Then he **stared at** the gift. He then **sprang up** and said, "I like it!" and **snatched** it **away** from my hand and **hugged** it.
7. "My wife broke it", he **said sudenly and accidentally, though he actually didn't want to**. At that his wife **said very angrily**, "You liar! Shut up!"	7. "My wife broke it", he **blurted out**. At that his wife **exploded**, "You liar! Shut up!"
8. When asked why he had done it, he said nothing and **moved** away through the door **in a twisting way**.	8. When asked why he had done it, he said nothing and **slithered** away through the door.
9. If you **treat** that man **without necessary respect**, it will be unwise of you.	9. If you **trifle with** that man, it will be unwise of you.
10. He **made** his beard (দাড়ি) **neat and even by cutting the unwanted parts**. I could hardly recognize him. He **walked** past me **quietly and secretly so that I couldn't see him.**	10. He **trimmed** his beard. I could hardly recognize him. He **sneaked** past me.

11. I didn't know why they were **waiting there ; they seemed to have no clear reason**. So I **went near** them and asked, **'What motive do you have in your mind?'**	11. I didn't know why they were **loitering** there. So I **approached** them and asked, "What are you up to?"

As you've already seen, lively and strong words are those which can effectively replace more than one word. They express the situation, mood, and manner. They are brisk. Always use such words in your writing instead of using wordy descriptions.

Often the use of the verb form rather than the noun form of words enables us to express ideas strongly and concisely. For example :

Wordy	Concise
1. The situation **made it necessary for** us to wait a long time.	1. The situation **necessitated** us to wait a long time.
2. This exercise will **give you the ability** to live long.	2. This exercise will **enable you** to live long.
3. This substance will **make** your teeth **white.**	3. This substance will **whiten** your teeth.
4. They **caught** the tiger **and put it in a cage**.	4. They **encaged** the tiger.
5. She is **moaning for** her dead mother.	5. She is **bemoaning** her dead mother.

Sometimes we can directly use nouns as verbs, thereby making the writing more effective and more concise. See the following examples.

Wordy (Noun)	Concise and Effective (Verb)
1. He put the **burden** of doing the work on me.	1. He **burdened** me with the work.
2. I took the responsibility on my **shoulder.**	2. I **shouldered** the responsibility.
3. She cast her **eyes** on me eagerly.	3. She **eyed** me eagerly.

4. We gave him the **name** Tutul.	4. We **named** him Tutul.
5. Fix the **buttons** of your shirt.	5. **Button** your shirt.
6. The factory is supplied with excessive **men**.	6. The factory has been **overmanned**.
7. She needs to see a **doctor**.	7. She needs to be **doctored**.
8. Cross out the word with a **pen**.	8. **Pen** through the word.
9. We put the fruit in a **bag**.	9. We **bagged** the fruit.
10. Use **oil** in your hair.	10. **Oil** your hair.
11. Pour **water** on the plants.	11. **Water** the plants.
12. We put the accessories in a **bundle**.	12. We **bundled** the accessories.
13. Record the **time** that you take to read the passage.	13. **Time** yourself while reading the passage.
14. They came **near** [preposition] the shore.	14. They **neared** the shore.
15. We removed the **skin** from the dead goat.	15. We **skinned** the dead goat.

In choosing words for your essay, you may use the following "6M MODEL" of word selection.

M	eaning
M	ood
M	agnetism
M	inimization
M	ode/Manner
M	arket

Here "meaning" means what you want to **mean.** "Mood" means the mood of the situation. It involves the mood of the verb. By "magnetism" is meant how one word is **influenced** by the presence of another word nearby. "**Minimization**" requires you to express your thought as concisely (economically, সংক্ষিপ্তভাবে) as possible. "**Mode**" or "**Manner**" refers to the **style** of your writing. The choice of words or expressions is determined by such style : whether your style is **formal** or **informal** or **colloquial** (ie, conversational) ; or **objective**, or **subjective** etc. "**Market**" refers to the reader for whom you're writing. Your choice of word should be determined by the level of experience and education of the readers. If, for example, you're writing for the laymen or general public, you should not use technical words or jargons. If, again, your readers are not educated enough, you must use simple and plain words and structures.

Perhaps you already have understood how the above "model" can be used. Yet, we'll see some examples to illustrate how to use it.

Your friend talks proudly about his wealth. Suppose you don't like his such talking. To you, he seems to be too much or excessively proud. So, when you talk about his such behavior, you're in a critical (সমালোচনামূলক) **mood**. To express this mood, you can use "too" in the following manner :

He talks **too** proudly about his wealth.

Now you know that your writing is efficient when you're able to express your thoughts in the **minimum** number of words. This is called **economy** of words. Now, how to achieve this end? Is there a single word or phrase that describes the **mood** in the **mininum** number of words keeping the **meaning** intact? Yes, there is. Only one word is enough : **brag.** So, you can rewrite the sentence as follows :

He **brags** about his wealth.

Here "brag" is a strong and lively word.

Now let's see what's meant by **magnetism.** Suppose you want to express the meaning contained in this sentence :

মেয়েটির ভাব দেখ ঃ ঝড় মেঘে তীড় হয়েছে।

After writing the sentence, you discover that you've not been able to express your **mood** (here it is satirical or ব্যঙ্গাত্মক). How can such mood be expressed? you're thinking. Then you look for the synonyms of the words "তীড়" in a dictionary of synonyms. You find that the words have many synonyms (সমার্থক শব্দ) some of which are as follows :

ভাব ঃ আচরণ, রকমসকম, হালচাল, চালচলন, হাবভাব, ভাবসাব, ঢঙ, ঠাট।

ঝড় ঃ বর্ণ, আভা, রাগ, রঞ্জক।

তীড় ঃ জোকার, সঙ, রসিক, বৈহাসিক, রসরাজ, বিদূষক।

After much thinking and selecting, you come up with the following sentence :

মেয়েটির ঢঙ দেখ ঃ ঝড় মেঘে সঙ সেজেছে।

which expresses your **mood** the most effective way. The *repetitive* sound of "ঢ" in "ঢঙ" "ঝড়" and "সঙ" creates a satirical effect here. This is called **alliteration** (অনুপ্রাস). But don't think that alliteration always produces satirical (ব্যঙ্গাত্মক) effect ; rather, it can successfully be used to produce other effects : solemnity (শান্তসৌম্যতা), emotion (আবেগ), criticism (like satire), funny contrast or comic effect and so on. Observe the following.

A : What kind of a man is he?

B : Why, very good. Always busy to find fault with friends and fellows, though the fruit is fight and frowning.

B's answer is ironical (শ্লেষাত্মক). He wants to say that actually that man is **not** very good. Observe the use of "f" at the beginning of many words. The combind effect (**magnetism**) of the "f's" expresses B's mood the right way.

Now a different type of example.

বৃক্ষটিকে কেটে ফেলার পর জায়গাটাকে একটা খেলার মাঠ বানানো হবে।

The writer of the above sentence didn't consider the word "বৃক্ষ" in light of the word "কেটে ফেলা" "জায়গা" "একটা" "বানানো" etc. Actually, the word "বৃক্ষ" doesn't suit here, because the influence of the other "চলিত" words demands that the "সাধু" word "বৃক্ষ" be replaced by "গাছ". So, the sentence should be either—

গাছটাকে কেটে ফেলার পর জায়গাটিকে একটা খেলার মাঠ বানানো হবে।

or —

বৃক্ষটিকে কেটে ফেলার পর স্থানটিকে একটি খেলার মাঠে রূপান্তরিত করা হবে।

The second sentence, however, could be written in the "সাধুরীতি" as follows :

বৃক্ষটিকে কাটিয়া ফেলার পর স্থানটিকে একটি খেলার মাঠে রূপান্তরিত করা হইবে।

Likewise, you have to consider which word best fits with which word in English.

The Sources of Such Words : As you've already seen, you can take help of a good dictionary of synonyms to experiment with the use of words in various ways to eventually come up with an effective writing. But a synonym doesn't mean a completely equivalent word. They also have subtle (সূক্ষ্ম) differences among them, which you must know. Unfortunately, normal dictionaries of synonyms don't tell you anything about such differences. That's why you need a specialized dictionary of synonyms planned for writers. You may consult these books of this author : *Writers' Grammar, Words that Often Confuse You,* and *The Critical Learner's Dictionary of Synonyms and Antonyms : with subtle differences of meanings.*

C. A Word of Caution

In using idioms, however, you must take care that you don't overuse them. Most of all, you should use those idioms which are easily understandable. Else, you'll make a hotchpotch of them, eventually coming to little sense. Again, never to be careful enough in choosing them so that they match your *style* (ie, formal, informal, or colloquial).

CONCISENESS AND SIMPLICITY

CHAPTER 7

Brevity is the soul of wit.

— Shakespeare, *Hamlet*

Using unnecessary words in your writing makes it inefficient and cumbersome. The thought which could be expressed by a single word should not be expressed by more than one word if they're not needed for rhetorical (আলংকারিক) purposes. Using words in excess of the need may not make the language grammatically incorrect, but is incorrect and non-standard according to the grammar of writing. For example, to say

এবার যে লাভ হবে, তা তিন ভাগে ভাগ করে তোমাকে এক ভাগ দেয়া হবে।

is not grammatically incorrect, but is non-standard, because we could instead say more concisely and clearly :

এবারের লাভের তিন ভাগের এক ভাগ তোমাকে দেয়া হবে।

Or, এবারের লাভের এক-তৃতীয়াংশে তোমাকে দেয়া হবে।

Or, এবার যে লাভ হবে তার এক-তৃতীয়াংশ তোমাকে দেয়া হবে।

Likewise, it's **redundant** (= excessive) to say :

আমরা পায়ে হেঁটে বাড়ি গেলাম।

We could, instead, say

আমরা হেঁটে বাড়ি গেলাম।

In fact, "হাঁটা" means "পায়ে হাঁটা"। So the one-word form "হাঁটা" is preferable to the two-word expression "পায়ে হাঁটা"। In English, many people often tend to make similar mistakes. Such mistakes occur mainly with verbs, prepositions, adverbs, and noun phrases. Now we'll discuss them one by one.

A. Choosing the Right Word

In communicative writing such as letters, business reports, news, articles etc., you should always try to make your language as simple as possible. And, most of the time, short forms of words or expressions ensure simplicity, while longer ones make the language

CHAPTER OUTLINE

A. Choosing The Right Word
B. Choosing The Right Expression
C. Rewriting The Whole Sentence
D. A Word of Caution

hard to understand. So, use one word instead of more where one word is sufficient. See the following examples.

Wordy : When **doing the cooking** is finished, call me.

Short : When **cooking** is finished, call me.

Wordy : I'll make no comments **with reference to** that matter.

Short : I'll make no comments **about** that matter.

See in the following examples how the one-word forms replace the many-word forms.

RULE : Use single-word adverbs or adjectives.

Wordy : He talked **in an unnatural way.**

Concise He talked **unnaturally.**

Wordy : Tell me **in a brief statement** what happened.

Concise : Tell me **briefly** what happened.

Wordy : She looked at me **in a strange manner.**

Concise : She looked at me **strangely.**

Wordy : **This is a** plant **which is sensitive** to light.

Concise : **This** plant **is sensitive** to light.

Wordy : I found **that it was broken.**

Concise : I found it **broken.**

Wordy : He is **a man who plays golf.**

Concise : He is a **golf player.**

RULE : Use one-word prepositions or conjunctions where the many-word ones are not idiomatic or not otherwise needed.

because

The project failed **as a result of the fact that** the price of the raw material went up.

how

Show me **the way in which** I should do it.

how to

Or. Show me **the way in which** I should do it.

so

She was ^ angry **to the extent that** she shouted out loudly.

RULE : Don't use definition for well-known words; use the word itself.

New-comers

People **who come** ^ here **for the first time** find it difficult to adjust to this climate.

Freshmen

People **who come** ^ to college **for the first time** find it difficult to adjust to the new environment.

a novice

It's quite impossible for **one who is** ^ new to this trade to do such a hard technical task.

Such a hard task suits best

an expert

a person who ^ is experienced in this line,

not a novice

not one who is ^ new in this line.

singers

Most ^ people who sing in this

composers

country are people who ^ compose songs.

RULE : Don't mention what is clearly understood.

Her saree is **blue** in color.

This mango is **sweet** to taste.

This work is too **hard** for me to do.

That bag is too **heavy** for me to carry. Please ask someone else to carry it.

a

It will be ^ an act of political **suicide.**

The Pole Star is in a **stationary** state.

Twenty years is a long period of **time**.

We **walked** on foot.

We saw it with our eyes.

[But "We saw it with our **own eyes**" is correct, because here "own eyes" is used for emphasis.]

Barisal is famous for its ability to grow rice.

He deals in the business of rice.

He is a **tough** kind of man.

Our economy is now in a state of stagnation.

This is an act of utter **cruelty**.

There is much hardship involved in it.

There is some fault in the technique used.

employees
There are 200 ^ people employed in this organization.

RULE : Use the verb form instead of a noun phrase or other phrases where the verb is available.

supported
They ^ were supportive of me.
affect
This decision will have an ^ effect on the profitability of the firm.
endanger the business
Such environmental change will place the ^ business in danger.
angered him
Her words excited him ^ into anger.
win
We'll have ^ the victory on our side.
supervises
He is employed for the ^ supervision of the project.
cooks
She does the ^ cooking for this family.
pleased me
His behavior gave ^ me pleasure.

He is occupied in the work of making tea.

B. Choosing the Right Expression/Structure

There are some expressions and structures which are rather too wordy as compared to their alternatives. Such expressions are not grammatically incorrect. In most of the cases they're not non-standard either. But often their alternatives are preferred for the sake of concision. For example, the sentence :

When they were **tired**, they went home leaving the work.

is neither incorrect nor non-standard. You can use such constructions without any hesitation, but if it's in a paragraph which is full of such constructions, then it may both look and sound boring and monotonous. In that case this version is preferred :

Tired, they went home leaving the work.

Now see some examples.

RULE : Avoid awkward anticipatory constructions.

Wordy : **This is the** game **which** they love most.

Concise : They love this game most.

[The wordy version is effectively used where some contrast is made, as in—

This is the game which they love most, NOT that.

or some emphasis is required, as in—

This is the **very** game which they love most.

But this sentence can more concisely be changed into—

They love **this very** game the most.

If, however, the emphasis is to be very clearly demonstrated, then this construction is often preferred :

It's this game **that** they love most.]

Wordy : **There are** many people **who** have not voted.

Concise : Many people have not voted.

Wordy : Those **are the** goods **that have come** from China.

Concise : Those goods **are** from China.

RULE : Use ellipsis where necessary. Don't repeat words unnecessarily.

Wordy : This book is for you and that book is for him.

Concise : This book is for you, **and that for him.**

Wordy : I went to Comilla and he went to Kurigram.

Concise : I went to Comilla, and **he to Kurigram.**

Wordy : **While I was in the USA,** I wrote this diary.

Concise : **While in the USA,** I wrote this diary.

Wordy : When **you're** in trouble, inform me.

Concise : When in trouble, inform me.

Wordy : He was afraid and ran away.

Concise : He ran away, **afraid.**

Wordy : She sat down leaning against the wall; **her chin was on her palm.**

Concise : She sat down leaning against the wall, **her chin on her palm.**

Wordy : I ate my food ; **she ate her food.**

Concise : I ate my food ; she, hers.

Wordy : You'll sell your cow ; I'll sell my cow.

Concise : You'll sell your cow ; **I, mine.**

Wordy : This liquid is not for drinking, but **it is** for use in the laboratory.

Concise : This liquid is not for drinking, but for use in the laboratory.

[See my *"Tough English Made Simple"* and *"Writers' Grammar"* for more examples.]

RULE : You may reduce a clause into a present or past participle if its principal verb is a linking verb (am, is, are . . .) and if it contains such a participle in the predicate. Such reduction is often helpful.

The man who is **standing** there is my brother.

The machine that was **bought** from China is working well.

Call the boys who are **playing** there.

             A

Because he was   **afraid,**   he ran away.

         T

Having been   **thoroughly demoralized,**   the enemies receded.

                       bringing

This project has helped me very much ⊙ it brings me Tk. 5,000 each month.

[If the clause "it brings me . . ." is to be highlighted, or if it is of the same importance as the main clause, then such change should not be made to it.]

RULE : Don't huddle up your sentences with too many verbs and verbals (non-finite verbs) so that the meaning is indirect and they look awkward. Use short-cut, direct verbs or verb phrases. Don't use passive forms of verbs unnecessarily.

             thinking

That accident set me starting ^ to think.

He was made to agree to stop writing.

This plan is deemed to be likely to serve to help cover the past losses.

    means

It goes ^ to mean that nobody will stand to get the money back.

They say that she doesn't deserve to get such a big salary.

He must do the job of making it possible to help them, stop smoking.

RULE : Don't open up topics you don't want to discuss in the paragraph. Always avoid irrelevant or triffling topics.

Now this family is in trouble. They had an engine-boat, the main source of their income, but it went under water a couple of days

ago. They had a dozen of cattle most of which have died. They had an ancient building, which they built about fifty years ago—**a long time indeed ; my grandfather was very young then**—but they lost it too during the Liberation War. How sad it is to see good people in danger!

In the above passage the bold-faced part doesn't agree with the rest of the paragraph. It, in other words, is totally irrelevant. The inclusion of such expressions or sentences in any paragraph is considered a major weakness on the part of the writer. Sometimes even grammatical flaws in writing are overlooked, but such anomaly destroys the **unity** of paragraphs.

RULE : Avoid redundancy.

আবার এ ঘটনার পুনরাবৃত্তি হবে।

The above sentence is redundant. The meaning of "পুনরাবৃত্তি" is "আবার বলা". So, if the word "পুনরাবৃত্তি" is used, the word "আবার" becomes unnecessary or redundant. The correct sentence will be :

এ ঘটনা আবার ঘটবে।

or, এ ঘটনার পুনরাবৃত্তি হবে।

In English, people often make such mistakes. "Return", for example, means "to come back", and so it's redundant to say or write :

Return back soon.

The correct form will be either

Return soon.

or,

Come back soon.

Here are some more examples of redundancy.

Redundant   : The **meaning** of the word "ersatz" **means** "not genuine".

Standard   : The **meaning** of the word "ersatz" **is** "not genuine".

Or,   The word "ersatz" **means** "not genuine."

Redundant   : The **two twins** are playing.

Standard   : The **twins** are playing.

Redundant   : We **advanced/proceeded/progressed forward.**

Standard   : We **advanced.**

Or,   We **went forward.**

Redundant   : This water is **sufficient enough** for the production.

Standard   : This water is **enough/sufficient** for the production.

Redundant   : Let's **join** the two ends of the rope **together.**

Standard   : Let's **join** the two ends of the rope.

Redundant   : She has **returned back.**

Standard   : She has **come back.**

Or,   She has **returned.**

Redundant   : **Repeat again** what you said.

Standard   : **Repeat** what you said.

Redundant   : This process is the management's **new innovation.**

Standard   : This process is the management's **innovation.**

[But "new **invention**" is a standard expression.]

Redundant   : These two pictures are **same identical.**

Standard   : These two pictures are **identical/same.**

Redundant   : The **reason** he died is **because** he drank some poisonous liquid.

Standard   : The **reason** he died is **that** he drank . . . . . .

Likewise, "the time when" and "the place where" are redundant expressions.

C. Rewriting The Whole Sentence

Sometimes it so happens that novice writers write one or more sentences in a paragraph or essay so awkwardly or badly that, for the sake of standard English, they need to be totally replaced by fresh sentences. It's because those sentences don't agree in **mood**

or **style** with that of the other sentences around them, or because it's better and easier to totally change them than to improve them. But whatever the reason, if such replacement is required, don't hesitate to do that.

D. A Word of Caution

You must remember one thing concerning the expurgation (সংশোধন) of unnecessary words or expressions from sentences : make sure that the word(s) or phrase(s) you call unnecessary is really so. A sentence may not contain unnecessary words only because it's lengthy. Sentences are often lengthened, or words are often repeated, for the purpose of emphasis or other effects. In such cases don't make the sentence short at the cost of its rhetorical value. Just remember : before chopping down any part from a sentence, make sure that it's really unnecessary.

DIRECTNESS AND CLARITY

CHAPTER 8

There is no darkness but ignorance.

— Shakespeare

CHAPTER OUTLINE

A. What's Meant by Directness and How Obscurity Occurs
B. Tactics for Writing Directly

A. What's Meant by Directness and How Obscurity Occurs

In the modern times, to be a good writer you must write in plain language so that the readers can understand your writing very easily. For this, you must think directly, plan directly, and write directly. But what does directness mean here? It means simply directness : easily saying what you want to say, avoiding unnecessary quibbles (অনর্থক গুরুদ্বহীন কথার মারপ্যাচ বা বকবকানি). Perhaps you're thinking it's easy. But unfortunately it isn't. It's not very easy to express thoughts easily, unless you've much experience in thinking and much command over language and writing techniques.

In order to know how to write directly, you must know before-hand what obscures your writing. Insufficient knowledge of the topic or theme is sure to make your writing obscure (অস্পষ্ট). So, before writing, make sure that you clearly know what you're writing about. Develop your idea well enough. Gather the needed information and plan what information is to be used in what stage. Again, insufficient knowledge of the language and vocabulary may cause unwanted (অবাঞ্ছিত) obscurity. So, learn the language in which you're writing. A good technique of avoiding such a problem is to use the structures and vocabulary you know well, rather than those about which you've doubt. If you consciously follow this technique, there's every possibility that you'll make few mistakes. Surprisingly, people who know English well also often make their writing obscure and incomprehensible. It's because in most of the cases they tend to exceed themselves. They just don't want to be themselves. They feel so conceited that they think they should write better than they can. Consequently, they use tough words and expressions deliberately to confuse their readers by their "erudition" (পাণ্ডিত্য). The result? Nothing but bad writing and incomplete communication. Another major cause of obscure writing is people's tendency to imitate (অনুকরণ করা) others. Some writers want to follow the techniques of some famous writers. And, undoubtedly, imitation makes people inferior to themselves. And the result is obvious : they can never create their own styles in writing.

Mind you, unless you can perceive that you're writing in your own way, you can't write clearly and directly. So, observe others' styles, but follow and stick to your own. If, however, you must follow someone at least in part, then do it with care : learn his or her style very well until you think that the style is your own, not his or hers. That is, you have to "naturalize" that writer's style.

B. Tactics for Writing Directly

Except for the above pieces of advice, there are some specific and pragmatic tactics for direct writing. They're enumerated as follows.

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1. **Prefer the active voice.**
2. **Choose one-word verbs and adverbs instead of phrases, if possible. (But use idiomatic phrases even if they're long)**
3. **Use a series of short and simple sentences. Avoid long complex sentences if possible.**
4. **Avoid using double-negative sentences as far as possible.**
5. **Remove irrelevant sentences from your writing if you've already used them.**
6. **Avoid tautology if it doesn't produce any literary value.**

Now we'll see how to use these techniques by way of some examples.

In the event of your being afraid after you've seen the dead body, never forget the fact that you should not shout, and if you do, you will be more afraid as a result of that shouting.

The above writing is **clumsy, indirect**, and as a result ineffective. The writer has put his idea in a roundabout (ঘোরানো) way. The following version is far better than the above.

If you are afraid after seeing the dead body, don't shout. If you shout, you'll be more afraid.

Isn't the latter version more direct and more effective? Surely it is. Now think why. Think!

This decision at last was reached by them that they should go to the cinema. But the necessary funds could not be raised. At last I came to their help with an amount of money of Taka 500.

Why has the writer used the passive voice unnecessarily, thereby making the message indirect? The passive voice is needed only in some special cases requiring indirectness and an impersonal tone. Again, why has he used such a tautologous way of saying things? Here, the expressions "I came to their help" and "with an amount of money of" are excessive ; they could easily be avoided. The following version is really better than the above.

At last they decided to go to the cinema. But they couldn't raise the necessary funds. Then I helped them with Taka 500.

Clearly, this version is plain, direct, and clear.

If you can do it **in an effective way,** you can **give yourself the assurance** that you'll **deserve to be paid** more than **what you had an expectation for.** But **it is my belief** that you won't be **in a position to be successful** until you work **in an aggressive manner.**

Now compare the following version with the above.

If you can do it **effectively,** you can **be sure** that you'll **be paid** more than what you **expected.** But **I believe** that you won't be **successful** until you work **aggressively.**

See how clear and direct the above version is? Can you say why is it so? Observe the use of the one-word forms of adverbs and verbs instead of the many-word forms. Also observe how the unnecessary phrases like "deserve to be paid" and "be in a position to be successful" have been replaced or eliminated. If you find that you fail to fully understand your own writing, then you should

suspect that such "clumsy" phrases may be there. So, edit your writing and revise it.

May I draw your attention to the fact that there occured an accident at Shanti Nagar on April 28, 1997. **I hereby** would like to **make some comment** on **the fact. I must inform you that** I was an eye-witness of it. **I saw that** the victim was walking along the edge of the street. **It so happened that** a truck then came over to the wrong side **after losing control** and ran over him.

Are the expressions "May I . . . . fact that", "hereby", "I must inform you that", "I saw that", "It so happened that" really needed to express the above message? Once you've said that you're an **eye-witness,** do you then need to say "I saw that . . . .?" What sense does "It so happened that" make here? Isn't "I must inform you that" unnecessary? But unfortunately, many of us make such foolish mistakes in our writing. We can avoid them easily if we're conscious about them. Read the following version.

There occured an accident at Shanti Nagar on April 28, 1997. I would like to comment on it. I was an eye-witness of it. The victim was walking along the edge of the street **when** a truck came over to the wrong side **after the driver had lost the control** and ran over him.

Now read the following set of examples.

Clumsy and Vague (অস্পষ্ট) Writing	Clear, Direct, and Tight Writing	Comments
This is a letter intended to remind you that your account has become long overdue.	(I may remind you that) your account has become long overdue.	You are sending a letter. So, you don't need to say that this is a letter. For politeness, you can use "I may remind you that". It can be omitted, however.

The food is **in the process of being cooked.** So, you **can't do anything without waiting** for some **period of time.** I think the food will be delicious to taste.	The food is **cooking.** So, you**'ve to wait** for some **time.** I think **it** will be delicious.	Unnecessary words have been omitted. The expression "you can't do . . . . waiting" is unidiomatic and roundabout. It has been replaced by "you've to wait".
I would like to **take the opportunity to** apologize for the damage done to your goods. **Let me assure you that** from now on we'll **be careful enough not to let such accident occur twice.**	I would like to apologize for the damage done to your goods. From now on we'll **take care that** such accident doesn't occur **again.**	Tautologous expressions (ie. unnecessary words and expressions) have been omitted. The last vague expression has been modified. Even, you should omit the clause "I assure you that" because the assurance is directly given in the following clause.
Active measures (পদক্ষেপ) are needed to be taken for the elimination of the problem of illiteracy from our country.	Active measures are needed to eliminate illiteracy from our country.	If **illiteracy** were not a **problem,** you wouldn't want to eliminate it. So, you don't need to label it as a "problem."

In view of the fact that some of them have undertaken to offend the existing president, we hereby are bound to declare that those who were involved in the said offensive behavior be searched for and found out for the facilitation of the trial process of them so that such offensive activities may not gain the momentum of repetition in the future time.	Because some of them have offended the president, we declare that they be found out and tried so that such behavior does not repeat itself in future.	Vague and round-about expressions (tautologies) have been edited out. The direct verb "try" has been used instead of the noun phrase "the trial . . . of".
We continued the discussion on the voting right issue for a long time, but no final decision was reached. That is what made us depressed in our minds. However, it was decided that the same issue be carried forward to the next week for further discussion.	We discussed the voting right issue for a long time, but could reach no decision. That depressed us. However, we decided to discuss it further the next week.	Unnecessary and awkward passive clauses have been omitted. The last sentence has been completely modified.

Exercise gives us the ability to work with stamina. It also makes our mind fresh and gives vigor to our muscles. It is also said by some people that exercise helps us in having a longer and happier life. This opinion may not be fully untrue.	Exercise gives us work stamina. It also freshens our mind and invigorates our muscles. It is also said that it helps us live a longer and happier life. This opinion may be true.	The double negative in the last sentence has been turned into an affirmative sentence.

Did you read the foregoing examples attentively? And did you compare the two versions of each example while reading them? If you didn't, then please read them again. If you did, then also please reread them.

The key to clear writing is revision. See how the following passages have been revised.

যদিও একথা সততার সঙ্গে আমি বলতে পারব না যে আমি স্কুল জীবনে উত্তমার্ণের ছাত্র হিসেবে বিপুল প্রশংসা কুড়িয়েছিলাম, যেহেতু আমি ছিলাম তেমন একজন ছাত্র যাকে সাধারণভাবে সবাই সাধারণ ছাত্র ব'লে আখ্যায়িত করতে অভ্যস্ত, তবুও একথা আমি বিনীতভাবে উঁচু গলায় বলতে পারি যে দীর্ঘ দুইটি বছরের কঠোর সাধনা চলাকালে আমাকে কোনো একটি বিষয়েও ফেল করার দুর্নামের বোঝা বইতে হয়নি।

The above sentence is wordy. In it, too many words have been used in a quibbling manner. What the writer wanted to mean is this :

যদিও স্কুলে আমি ছিলাম একজন সাধারণ ছাত্র, আমি কোনো একটি বিষয়ে ফেল না করেই স্কুল অতিক্রম করেছিলাম।

This version is simple. It's better than the former. Notice that in this case the whole sentence has been discarded (পরিত্যাগ করা হয়েছে) and a fresh one created.

The diction (রচনারীতি) of the following passage is **pretentious** (ভান-করা). The writer made it unnecessarily tough. He did it consciously because he thought such a diction would increase the "literary" (সাহিত্যিক) value of his writing. But has he been able to achieve that goal?

সৌভাগ্যবশত নাকি দুর্ভাগ্যবশত তা আমি বুঝতে পারিনি, তবে অবস্থা এরূপ ছিল যে আমি হাই স্কুল ত্যাগ করার পর সিবক্রমে এক চলচ্চিত্র নির্মাতার অফিসে একজন সামান্য কেরানির চাকরি পেয়ে গেলাম। সেখানে থাকাকালীন সময়ে, এক অভিনেতার সঙ্গে আমার এক অনাকাঙ্ক্ষিত সাক্ষাত ঘটে গেল —যা নাটকীয় বটে। সুঠাম সুন্দর শরীরের সেই অভিনেতাকে দেখে আমি মনে মনে যে শুধু তার পুরুষসুলভ দেহসৌষ্ঠবের অর্ভুদান তারিফ করতাম তাই নয়, ভবিষ্যতের নিজেকেও তার মত পৌরুষদীপ্ত দেহবয়বে মুহূর্মুহূ কল্পনা করতাম। এবং, সৌভাগ্যক্রমে, তিনি একদিন আমাকে শরীরচর্চার কয়েকটি ফলপ্রসূ কৌশল হাতেকলমে শিখিয়ে দিয়ে তা নিয়মিত অনুশীলন করার পরামর্শ দেবার পর আমি আমার সামান্য টাকায় সাধ্যমত কয়েকটি ব্যায়ামের সরঞ্জামাদি বাজার থেকে ক্রয় ক'রে বাড়িতে ফিরলাম।

How did you enjoy the above story? Did you enjoy it at all? Did you get the message? Actually, it's a very bad writing. There are many irrelevant prattles (বকবকানি) in it. Also, the main message has been given in a boringly indirect way. Now read the following revised version.

স্কুল ত্যাগ করার পর আমি এক চলচ্চিত্র নির্মাতার ফার্মে একটি চাকরি পেলাম। সেখানে আমি এক সুদেহী অভিনেতার সাথে পরিচিত হলাম যিনি শরীরচর্চা করতেন। তিনি আমাকে শরীরচর্চার কিছু নিয়ম নিদিষ্টভাবে বলেছিলেন। তার প্রেরণায় আমি কিছু সরঞ্জামাদি কিনে নিয়ে শরীরচর্চা শুরু করেছিলাম।

Here are some more examples.

Pretentious and obscure	Clearer
As I grew older and older, I became more and more interested in the various fields of occupation and what they had to offer me as far as choosing a life's occupation was concerned.	As I grew older, I began to examine more carefully the relative advantages of various occupations.

Our poverty alleviation program is not lacking in any way as to its purpose of helping one to prepare oneself for the requirements of a happy future economy.	Our poverty alleviation program succeeds in preparing us for a happy future economy.
After that event, I found myself in a mood as a result of which I had to walk out of the room in which I so long was, but it so happened that immediately after my exodus from the room those who are known as my friends followed me with the intention to request me to forgive them.	After that event I walked out of the room, but soon some friends of mine came down to me to beg forgiveness.

Now another set of examples. This time compare the **wordy** sentences with the respective economical (ie, concise) ones.

Wordy	Conomical and Direct
I was born in Bhanderkote. It is situated in the district of Khulna.	I was born in Bhanderkote, Khulna.
All of us should strive toward the fulfilment of the desire of learning good English.	We all should learn good English.
In the way of business maths, I took up business algebra, business statistics, quantitative business analysis, and operations research.	I took up business algebra, statistics, quantitative business analysis, and operations research.
I think that I believe, to some extent, about the same as you in your attitude toward capital punishment.	I agree with your attitude toward capital punishment.

Dealing with the idea about human nature in ancient times and human nature today. I have come to the conclusion that it is about the same.	Human nature has not changed during the centuries.
In regard to his experience in the job she is doing, it is obvious that there has been no change of any great significance in it. It is a fact that she has the stereotyped persistency of doing what she has learnt and it is surprisingly true that she has not learnt what she has done.	There has actually been no change in her experience. She has done what she has learnt, but she has not learnt what she has done.

SMOOTH TRANSITION : SHINY FLOW OF THOUGHT

CHAPTER 9

Careful and correct use of language is a powerful aid to straight thinking . . .

— William Ian Bearmdmore Beveridge

CHAPTER OUTLINE

I. WHAT'S TRANSITION?

In CHAPTER-14 you'll know that of the four basic characteristics of a good paragraph, **coherence** is one. As you'll know, a paragraph is said to have coherence when its sentences are woven together in such a uniform manner that ideas flow smoothly through them. Within a paragraph, coherence is brought about by linking each sentence with the one that comes after it in a smooth way so that nothing but the **local-theme** of that paragraph occurs in it. Coherence, in this sense, is maintained by concentration : avoiding irrelevant ideas or pieces of information or filling in gaps in thoughts. As far, however, as an essay is concerned, coherence refers to the smooth flow of thought from one paragraph into another through the end, ensuring the completeness of the **universal theme.** But how to make them—paragraphs in an essay—coherent? There are some techniques.

The act of using such techniques to maintain coherence is called **transition.** Transition, then, is a **mechanism**—how to make thoughts flow smoothly, while coherence is the **result**—what happens after that mechanism has been successfully used. In other words, coherence is the *goal* to achieve which we apply the *means*—transition. The fact that this chapter is about transition is another way of saying that it's about how to maintain coherence in a piece of writing. So, during the course of our discussion, these two terms may seem to be identical. That shouldn't confuse you.

So we can simply put it like this :

Transition is the process of using words and/or sentences in such a manner which builds bridges between two different thoughts ensuring the easy and natural flow of the idea through the sentences, or paragraphs.

Let's take an example.

Read the following passage and try to sense whether there's coherence between sentences, especially those which have a square bullet (■) between them.

Let good common sense be your guide. ■ You can succeed and be happy and achieve your goals. Good sense is our armor and we **can be protected by it** from insults—intentional or unintentional. **■ We can be raised to an attitude** where the stones hurled [thrown] at us won't hurt us. **It** becomes intelligence. Don't forget that you have to have double intelligence if **those who don't have common sense are to be managed by you.**

While reading the passage, did your own thought flow easily all through? Didn't it get interrupted? Why shouldn't it, when the idea of the passage itself doesn't flow smoothly? Let's explore it, then. First, the first square bullet (■). What's the relationship between having "common sense" and being "successful"? It's not clear from the first two sentences. If, however, we want to find a logical relationship between these two sentences, we must halt for some time and think twice. Thus we get interrupted ; our mental interpretation and perception lags behind our reading speed. Now let's move along. Second, the third sentence, why is one portion of it in the passive voice? There's an abrupt (হঠাৎ) shift of voice (and thus of the subject) from the first clause to the second. Such inconsistency (অসঙ্গতি) destroys coherence. But this is not all. There are other disturbances. The third nuisance exists where the second square bullet is placed. How can we relate the two sentences? Fourth, what does "it" refer to? And fifth, why is again another passive voice at the end of the passage?

Now read the passage again and mentally detect the problem areas. Since they've already been marked, just go through the passage and become aware of the fact that some amount of incoherence exists. Then read the following revised version.

Let good common sense be your guide. **With the help of its light,** you can succeed and be happy and achieve your stated goals. Good sense is our armor and **it can protect us** from insults— intentional and unintentional. **It can raise us to an altitude** where the stones hurled at us won't hurt us. **This good common sense** becomes intelligence. Don't forget that **to manage those who don't have common sense,** you've to have double intelligence.

Now the passage is coherent. And it reads far better than its former version, doesn't it? The problem areas which caused the incoherence may be called "transitional gaps".

By now you must be wondering how to maintain coherence in writing. Well, by maintaining good transition, that is, by filling in the transitional gaps. And that's what this chapter is about. But at this stage we'd better see briefly why incoherence occurs in writing.

II. MAJOR CAUSES OF INCOHERENCE

Experience shows that incoherence is a result of several causes, not just one or two. Of them the following have been found to be the major ones :

● incomplete understanding of the topic arising, in most of the cases, from incomplete planning and idea development, and leading to small gaps in the thought time and again and to inadvertent (unmindful) inclusion of irrelevant words or sentences;

● insufficient knowledge of language and writing techniques and lack of practice in writing;

● insufficient concentration on the "universal theme" as well as each "local theme", on how the "local themes" are related with one another as well as to the "universal theme", and on how the "local themes" combinedly add up to the "universal theme";

● lack of revision after the writing is over;

● incomplete understanding of when to put an aspect of an idea in a different paragraph and when not to use a different paragraph at all (ie. incomplete understanding of **paragraphing**), and

● lack of knowledge of how to maintain coherence in writing.

The causes—it's clear—themselves indicate how the incoherence problem can be solved. Yet one suggestion may be useful : Don't think in single sentences instead of in whole paragraphs.

At this stage you may not be in a position to understand how all these causes are related with the incoherence hazard. Yet that will not hamper your overall understanding of the issue. As you go ahead, you'll see light little by little.

III. AREAS REQUIRING TRANSITION

Perhaps you've already inferred that transition is required not only *within* paragraphs but also *between* them. The within-paragraph transition requires us to take care that each sentence flows smoothly into the following one in a paragraph, while the *between* or inter-paragraph transition requires that we properly link the 'local theme' of a paragraph with that of the preceeding paragraph. All through the following sections of this chapter, we'll discuss these two areas of transition, present some related terms and concepts, explain various types of transition, and illustrate how many techniques are there to ensure smooth transition in both the areas.

A. Transition Within the Paragraph

Transition within a paragraph is maintained mainly in four different ways which we'll shortly discuss. Not that you should use any single technique at one time; rather, you've to apply them all as and when required.

1. Filling a small gap in the thought : As you revise your writing, you may come across some **thought gaps** in it. It may have occurred owing to incomplete planning or carelessness or some other causes. Whatever the cause, you've to detect such gaps, if any, and fill it with the necessary word or words : Examples :

বিশ্বজোড়া রূপ মাধুরী-সাগরে টলমল করছে,—বাতাসে মাধুরী সাগর জলে মাধুরী আকাশে মাধুরী—ধরিত্রী মাধুরী বহন করছে; অরণ্যে মাধুরী পথের ধুলাতেও মাধুরী।

এক মাধুরী ধরা রইল দশ দিকে, কিন্তু এর উপভোগের উপযুক্ত হল না মানুষ ছাড়া আর কোনো জীব। একে পেয়ে মানুষ পরিতৃপ্ত হবে, না এতে খুশি হয়ে দাতারই কথা স্মরণ করবে—এই ভাবনা হিমালয়ে বসে আমার মনে উঠেছিল। আমার দেবতাকে আমি প্রশ্ন করেছিলাম, দান দেখেই যে ভুলে থাকি তোমায়, সেখতে চোখও চায় না মনও চায় না—এ কেমন দান তোমার!

As you went through the passage, did your thought flow continuously? If you read it carefully, you might come to a halt at the beginning of this sentence : "এক" পেয়ে , , , what does the word "একে" refer to? The passage doesn't give the answer. Actually, there's a thought gap here. This gap has been filled in in the following version.

বিশ্বজোড়া রূপ মাধুরী-সাগরে টলমল করছে,—বাতাসে মাধুরী, সাগর জলে মাধুরী, আকাশে মাধুরী—ধরিত্রী মাধুরী বহন করছে; অরণ্যে মাধুরী, পথের ধুলাতেও মাধুরী। এক মাধুরী ধরা রইল দশ দিকে, কিন্তু এর উপভোগের উপযুক্ত হল না মানুষ ছাড়া আর কোনো জীব। এই যে শ্রেষ্ঠ দান কবির কবি, রচয়িতার রচয়িতা, আটিস্টেরও আর্টিস্টের কাছ থেকে এলো, একে পেয়ে মানুষ পরিতৃপ্ত হবে, না এতে খুশি হয়ে দাতারই কথা স্মরণ করবে—এই ভাবনা হিমালয়ে বসে আমার মনে উঠেছিল। আমার দেবতাকে আমি প্রশ্ন করেছিলেম, দান দেখেই যে ভুলে থাকি তোমায়, সেখতে চোখও চায় না মনও চায় না—এ কেমন দান তোমার!

—অবনীন্দ্র নাথ ঠাকুর

Now it's clear what "একে" refers to : it refers to the "দান". Because of its absence, the passage lost its coherence. Now another example.

Your eyes can help you in two ways : First, looking other people. in the eye says to them, "I'm confident," "I'm a winner," and "I know what I'm doing." If you don't look the other person in the eye, the other will assume you're hiding something, you're not being honest, or you're weak and afraid.

Perhaps the above passage reads good. But it could be made clearer and the thought could be made to flow in a smoother way. Just think : "If you don't look the other person in the eye" . . . look when? On what occasion? It's not clear. You've to guess it. But it could be stated clearly to ensure better coherence. Like this :

Your eyes can help you in two ways : First, looking other people in the eye says to them, "I'm confident," "I'm a winner," and "I know what I'm doing." If you don't look the other person in the eye **when you make a statement or make a request,** the other person will assume you're hiding something, you're not being honest, or you're weak and afraid.

— Dr. David J. Schwartz

When you revise—and you **must** do that—your essay, try to find out such small gaps in your writing. Then fill in such gaps with the necessary words or sentence(s). Never make your writing concise at the cost of understandability. The days of pompous and deliberately tough writing are gone. Now simplicity is the best policy in writing.

2. Cutting Out Irrelevant Words or Thoughts : Novice writers

accidentally include in their writing irrelevant (অপ্রাসঙ্গিক) points or words more often than they leave thought gaps in it. They move on to a different point while dealing with a point. Then, after some nonsense or irrelevant prattling, they come back to the main point. When a reader goes through that writing, he or she tumbles down (হোঁচট খায়) at that irrelevant point. Let's take some examples.

Candor (অকপটতা) is very disarming. Every negative statement you make about yourself is instantly accepted as truth. **Some people, however, may not believe it. For they're so made, or they don't have the heart to believe others. To be able to believe is a great virtue, of course. However,** positive statements, on the other hand, are looked at as dubious (ঘূর্ধবোধক, সন্দেহজনক) at best. So, it's a good strategy to advertise your product by candidly (অকপটভাবে) saying that your product has some flaws.

Does the bold-faced portion match with the overall theme or idea of the passage? No. Read the passage mindfully twice or thrice. You'll see it's completely irrelevant. Such irrelevant words, which arise from weak and incomplete planning, must be edited out. Just drop

that portion off the passage, and then the passage will be coherent. The smooth writing is this :

Candor is very disarming. Every negative statement you make about yourself is instantly accepted as truth. Positive statements, on the other hand, are looked at as dubious at best. So, it's a good strategy to advertise your product by candidly saying that your product has some flaws.

Now an example in Bangla.

যে রচনাটি সর্বাঙ্গ সুন্দর তার মধ্যে রচনার কলাকৌশল ধরা থাকে না। সেখানে কথা যেন ভারি সহজে বলা হয়ে যায়। অবশ্য কথা সুন্দরভাবে বলার ক্ষমতা দক্ষ লেখককে অর্জন ক'রে নিতে হয়। সুন্দর বক্তব্য থাকা সত্ত্বেও অনেকে তা বলার সুন্দর কৌশল অর্জন করার অভাবে ভালো লেখক হতে পারে না। লেখার এই যে সহজ গতি, এ সর্বাঙ্গ সুন্দর নয় এমন রচনায় থাকে না। মনে রাখা দরকার, সর্বাঙ্গ-সুন্দর রচনায় কৌশল নৈপুণ্য চোখে পড়ে না; তবু তা মনকে আচ্ছন্ন করে। কবিতা থেকে এর দৃষ্টান্ত দেয়া চলে; ছবি মূর্তি সব থেকে এটা প্রমাণ করা চলে। কর্ম কোনো রকমে নিষ্পন্ন হল, এবং কর্ম খুব হাঁকড়াক ধুমধামের মধ্য দিয়ে নিষ্পন্ন হল—এ দুয়েরই চেয়ে ভালো হল কর্মটি সহজে নিষ্পন্ন হয়ে গেল কিন্তু কর্মের জঞ্জালগুলো চোখে পড়লো না।

The topic of the above passage is loftly, no doubt, but the writing lacks coherence. The sentences—"অবশ্য কথা সুন্দরভাবে . . . ভালো লেখক হতে পারে না ।" doesn't agree (খাপ খাওয়া) with the main point of the passage. This portion of the passage is out of place here. The coherent passage should be :

যে রচনাটি সর্বাঙ্গ সুন্দর তার মধ্যে রচনার কলাকৌশল ধরা থাকে না। সেখানে কথা যেন ভারি সহজে বলা হয়ে যায়। লেখার এই যে সহজ গতি, এ সর্বাঙ্গ-সুন্দর নয় এমন রচনায় থাকে না। মনে রাখা দরকার, সর্বাঙ্গ সুন্দর রচনায় কৌশল নৈপুণ্য চোখে পড়ে না; তবু তা মনকে আচ্ছন্ন করে। কবিতা থেকে এর দৃষ্টান্ত দেয়া চলে; ছবি মূর্তি সব থেকে এটা প্রমাণ করা চলে। কর্ম কোনো রকমে নিষ্পন্ন হল, এবং কর্ম খুব হাঁকড়াক ধুমধামের মধ্য দিয়ে নিষ্পন্ন হল—এ দুয়েরই চেয়ে ভালো হল কর্মটি সহজে নিষ্পন্ন হয়ে গেল কিন্তু কর্মের জঞ্জালগুলো চোখে পড়ল না।

— অবনীন্দ্র নাথ ঠাকুর
(slightly altered)

Incoherence of this type, however, arises because of lack of **unity** of the piece of writing (See CHAPTER 14).

3. Leveling Sentence Patterns : Incoherence caused by sentence construction is found in most novice writers' writing. They often think that putting an idea in grammatically correct sentences is enough. Thus they don't care about wether or not a sentence is in level with its preceeding one. As a result, they unexpectedly (অযাচ্ছিতভাবে) **shift** (change) subjects, the voices of the verbs, and pronouns. The result : lack of transition and coherence; immature (কাঁচা) writing.

Read the following passage with a critical mind. Try to find the flaws, if any.

People work for love and money. Few of us ever seem to get enough of either. There are no great behavioral science secrets to good management. If top priority is given to supporting and paying your people, **you** will be blessed with results beyond your dreams.

Look at the last clause : . . . **you** will be blessed . . . dreams. It begins with "you", a personal pronoun used to directly address the reader. But what about the "if-clause"? Why is it in the passive voice? The awkward passive voice has created an unnecessary shift not only in the subject (top priority → you) but also in the verb (active → passive), and consequently in the tone (indirect → direct). The result is undersirable : incoherence or lack of smoothness. Also, such shifts are not correct according to standard English. The revised paragraph is :

People work for love and money. Few of us seem to get enough of either. There are no great behavioral science secrets to good management. If **you** give top priority to supporting and paying your people, **you** will be blessed with results beyond your dreams.
— Jack Falvey

Another example.

Mikhail Gorbachev invited the Soviet citizens to think in a different way. 'How do you get people to take initiative,' he was quoted as saying, 'when they don't know the meaning of the word?'

An enormous task faced him. **He** had to convince, change, or oust (বের ক'রে দেয়া) the party bureaucrats who controlled local activities. The alternative was to bypasss (পাশ কাটিয়ে যাওয়া) them and go directly to the people. **People** could only be convinced, however, by being provided with bread today, rather than jam tomorrow. If **you** change the physical things, **it** will lead **you** to change the psychological things, which will change philosophical things. Then **perestroika** would be believed by people.

Notice how the subject has been shifted from one sentence to another in the above passage. It's hard for a reader to read such writing with easy continuity of thought. Each shift (change) of subject leads him or her to a different track (পথ) temporarily. After such a boring experience of reading, it becomes hard for the reader to understand the overall (সার্বিক) meaning of the writing. But look at the following version of the passage. It's coherent.

Mikhail Gorbachev invited the Soviet citizens to think in a different way. 'How do you get people to take initiatives', he was quoted as saying, 'when they don't know the meaning of the word?' **Gorbachev** was faced by an enormous task. **He** had to convince, change, or oust the party bureaucrats who controlled local activities. The alternative was to bypass them and go directly to the people. **Gorvachev** could only convince the people, however, by providing bread today, rather than jam tomorrow. **Changing** the physical things will lead to changing the psychological things which will change the philosophical things. **People** would then begin to believe in perestroika.

— Mike pegg

Managing a daughter is a difficult task. Agreed. But then **people** have more fun in doing difficult things. And, **you** can do difficult things in many ways—pleasant and unpleasant.

Experience shows that when **you** do the pleasant things well in advance, **you** are less likely to have to do the unpleasant things. **Think** about it.

How did the above passage read?

Notice : The passage begins with an impersonal subject (Managing a daughter). The second sentence is a fragment (grammatically incomplete sentence—used mainly in colloquial and informal styles) with an impersonal (passive) tone. The subject of the third sentence is "people", while that of the fourth is "you". How inconsistency in using subject! But that's not all. Let's go ahead. The subject of the first sentence of the second paragraph is impersonal (experience), but why are the subjects of the second and the third clauses of the same sentence "you"—a personal one? Again, why does the passage end with an imperative "Think," directly addressing the reader?

The writing is completely immature (कांचा). It can be made **coherent** and **consistent** and **cohesive** in various ways. If, for example, you want to keep the **personal touch,** you can rewrite it as follows :

Managing a daughter is a difficult task. Agreed. But then **you** have more fun in doing difficult things. And, **you** can do difficult things in many ways—pleasant and unpleasant.

It is my experience—and perhaps also **yours**—that when **you** do the pleasant things well in advance, **you** are less likely to have to do the unpleasant. **Think** about it.

This version is a good one. However, if you wanted to express an **impersonal** tone, you could rewrite the first version as follows :

Managing a daughter is a difficult task. Agreed. But certainly **there is** more fun in doing difficult things. And, difficult things **can be done** in many ways—pleasant and unpleasant.

Experience shows that when pleasant things are done well in advance, then the unpleasant things are less likely to **be done. It deserves much thinking.**

Now the above modified version is smoothly coherent. The second paragraph, however, could be written as follows, obviating (avoiding) the passive voice :

Experience shows that when **one** does pleasant things well in advance, then **he** (one) is less likely to do the unpleasant. **This fact deserves** much thinking.

4. Using Transition Markers : There are words or phrases placed at or near the beginning of a sentence or clause to signal the relationship between the new sentence or clause and the one before it. These are called **transitional markers.** The commonest of them are connectives like **and, or, nor, but, for (because),** which serve as bridges. Over these bridges the reader can easily pass from one sentence or clause to the next. Others—sometimes called **transitional connectives**—indicate the direction to which the new sentence is about to move. These connectives thus prepare the reader for what will come next. The commonest transitional connectives may be classified as follows :

1. To introduce an illustration : *thus, for example, for instance, to illustrate, to show some examples.*

2. To add another point of the same idea : *secondly, in the second place, next, moreover, in addition, similiarly, also, again, finally.*

3. To point a contrast or qualification : *on the other hand, despite (+ noun), still, despite this fact, on the contrary, however.*

4. To indicate a conclusion or result : *in other words, as a result, consequently, to sum up, accordingly, therefore, in conclusion, to conclude, and it followed that.*

For more words and phrases of this kind, see CHAPTER 11.

The following example will show the necessity of the use of such transitional markers.

We were tired. We could not work any more. We went for rest. After some time when we regained stamina, we resumed our work. It suddenly began to rain. We could not stop our work. The manager wanted us to finish it within that day. After working for some time, some workers stopped working. My friends and I kept on doing it. We finished it.

The above passage lacks coherence. But read the following version.

> We were tired. **As a result** we could not work any more **and** went for rest. After some time when we regained stamina, we resumed our work. **But** it suddenly began to rain. **Still** we could not stop our work, **for** (= beacuse) the manager wanted us to finish it within that day. **However,** after working for some time, some workers stopped working. **Still/But** we kept on doing it **and** finished it.

Now this version of the paragraph is coherent. It's the transitional markers that have made it so.

5. Using Referecne : Using reference—especially pronoun reference—is a very fundamental way of maintaining smooth transition between two or more sentences. The following example will illustrate the process.

> Respect for your wife is very important when you want to
>
> bring up your daughter well. I have found a simple way to respect
>
> my wife. I have made a list of her good habits and practices. Of
>
> course she had many bad habits and practices which "emerged"
>
> after a few years of marriage. Then I became wiser and started
>
> looking at the good things in life and ignoring the bad things.
>
> Silence speaks. My daughters respect me for that. They also
>
> respect their mother because I respect her.
>
> —Promod Batra

Together with such reference, sometimes purposeful repetitions are made to strengthen the coherence. See the following example.

> Once Akbar the Great was presented a bottle of perfume. While
>
> applying it, a drop fell on the floor. He bent down instantly and
>
> rubbed the spot with his fingers. Suddenly he noticed that Birbal
>
> had seen him and the great emperor was embarassed. Next day,
>
> Akbar proclaimed in his Durbar that all the fountains in the palace
>
> would be filled with the rare perfume for six days. But he noticed
>
> that Birbal did not appear impressed. He beckoned Birbal over and
>
> asked him to explain why he was not impressed by the generosity
>
> of the emperor. After observing the court protocol, Birbal bowed
>
> low and whispered so only the emperor could hear him : "The
>
> respect lost in a drop cannot be regained with reservoirs."

B. Transition Between Paragraphs

So far we've seen how smooth transition is maintained among sentences *within* a paragraph. Now we'll move on to a bigger scheme : how smooth transition is maintained *between* two paragraphs. In the first case, we were concerned with the transition between two *sentences* placed *side by side*. But in the case of the transition between two **paragraphs,** it must be borne in mind that they *may* or *may not be successive* (ie, placed one

after another). A paragraph refers to that paragraph to which it relates—no matter whether they're placed side by side or at different places. Whatever the case, we'll classify the techniques of transition in four broad classes. But before reading the following sections of this chapter, you're required to read the chapter on paragraph development (CHAPTER-14). Even if you've already read that chapter, it's advised that you read it once more.

As I've mentioned, there are four broad techniques to maintain inter-paragraph transition. They're discussed in the following sections.

1. **Backward Transition :** It seems to be the most frequently used transition building technique. It's mainly used in short or long articles and essays. In this technique the **first sentence** of a paragraph refers to the "local theme" (or topic idea) of its preceeding paragraph or another paragraph placed before it to build a bridge or connection between them. Consequently, as the reader starts reading the paragraph, he or she easily understands how the thought of the prior (पूर्ववर्ती) paragraph flows into it. This technique can be diagrammatically shown as follows.
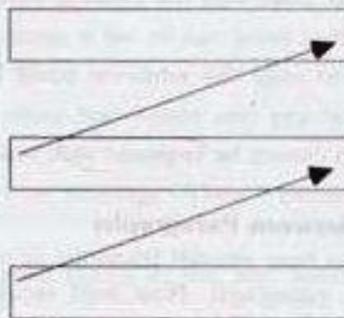
The above diagram shows that the **beginning** of each paragraph refers to the content (shown by the arrow-head as the end) of the immediately preceeding (पूर्ववर्ती) paragraph. But it may have variations. See the following diagram.

As you can see, the fifth paragraph doesn't refer to the fourth paragraph ; it refers to the first one. This is because the first and the fifth parag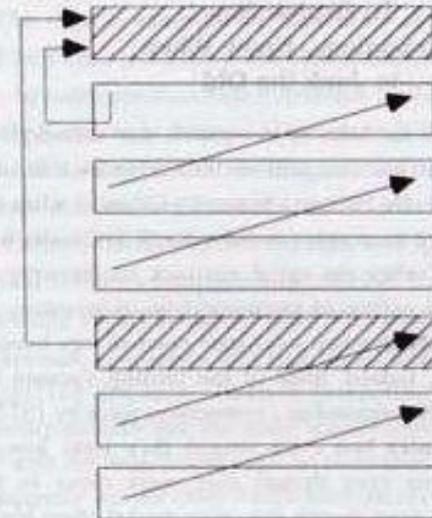raphs are *coordinate* (of equal rank) to each other. The paragraph Nos. 2, 3, and 5 (counted from up downward) are coordinate to each other but *subordinate* (of a lower rank) to paragraph No. 1. Again, paragraph Nos. 6 and 7 are coordinate to each other but subordinate to paragraph No. 5. The rule of smooth transition is that a paragraph can't relate **upward** to one which is lower in rank (subordinate), but can do so if the upper paragraph is higher in rank (as from the 2nd to the 1st or from the 6th to the 5th), or can do so downward (see below). Such connection is made by either using **logical signposts** (connectives such as : however, consequently, again, on the other hand etc.) or **repetitions**, or other ways of **reference**. Some examples will help us understand the process easily.

Read the following article and observe how each paragraph maintains transition by refering to the content of a previous paragraph or by using signposts like *first, second,* etc.

To Exploit New Technology, Know When to Junk the Old

Everyone knows the sad tales of companies that seemingly did everything right, yet lost competitive leadership as a result of technological change. Du Pont was beaten by Celanese when bias-ply tire cords changed from nylon to polyester. B.F. Goodrich was beaten by Michelin when the radial overtook the bias-ply tire. NCR wrote off $139 million in electromechanical inventory, and the equipment to make it, when solid-state point-of-sale terminals entered the market. Indeed, none of the leading vacuum tube manufacturers in 1957 remained as a competitive force by 1977.

These companies lost even though they were low-cost producers. They lost even though they were close to their customers. They lost even though they were market-share leaders. They lost because they failed to make an effective transition from old to new technology.

These judgments, of course, are easy to make in hindsight. It's much more difficult to predict today what technologies will dominate the marketplace five or 10 years from now. Even so, there are some companies—for example IBM, AT&T, Hewlett-Packard, Dow and Eli Lilly—which over the years have persistently stayed at the forefront of technical change in their industries. They may not bat 1,000, but their average has generally been over 300, enough to put them in the top ranks. And they owe their relative success to a recognition of **five realities** of technically based economic competition.

First, they recognize that all products and processes have performance limits, and that the closer one comes to these limits, the more expensive it becomes to squeeze out the next generation of performance improvements. The technological winners therefore do systematic basic research to understand the limits of each technology, and when they see that the limits of an existing technology are being approached, they realize that greater opportunities may lie in a completely different one.

The classic **example of this kind of analysis** occurred when Bell Lacs recognized that electromechanical switches could never be made small enough to produce really compact machines. Mervin Kelly, then director of research at Bell, felt that a way around the limits might be found in quantum mechanics and formed the team that invented the transistor. A more recent example was IBM's effort, through its Watson Research Labs, to discover the practical limits on computer chip density. This analysis of limits had a major impact on the 43xx and 308x computer series.

Second, companies that stay ahead technologically take all competition seriously. Normal competitor analyses seem to implicitly assume that the most serious competitors will be the ones with the largest resources. In technological competition this is frequently not the case. Texas Instruments was a $5 million to $10 million company in 1955 when it took on the mighty vacuum tube manufacturers—RCA, General Electric, Sylvania and Westinghouse—and beat all of them with its semiconductor technology. Boeing was nearly bankrupt when it successfully introduced the commercial jet plane, vanquishing the larger and more financially secure Lockheed, McDonnell and Douglas Corps.

Third, if there is substantial technical potential in a new technology, you have to attack to win or even play in the game. Attacking means gaining access to the new technology, training people on its use, investing in capacity to use it, devising strategies to protect your position and holding off on investments in mature lines.

Most companies have a big problem with **this approach,** arguing that they need to recoup their prior capital investment in the old technology. But this argument implicitly assumes that the customer will continue to buy the old product even if it is less economic. This rarely happens. The logic is false. The returns will not be made in any case. Du Pont learned this when it continued to invest in nylon tire cords, only to be beaten by the smaller Celanese, which was investing in the newer polyester cords. Lever learned it in the detergent business when it was beaten by Procter

& Gamble, which introduced the first synthetic detergent. Certainly it is wiser to invest in assets that will make money rather than reinvest in assets that will not make money.

Fourth, the attack has to begin early. The substitution of one product or process for another proceeds at a slow pace and then explodes—rarely in a predictable fashion. One cannot wait for the explosion to occur to react. There is simply not enough time. B.F. Goodrich lost 60 percentage points of market share to Michelin in four years. Texas Instruments passed RCA in sales of active electronic devices in five to six years.

Moreover, one cannot rely on economic measures of performance for an early warning. Frequently the market in which the technological switch is taking place is growing, and the growth covers up the decay, until it becomes catastrophic. Tracking of the relative technical performance of the old and new approaches, always mindful of the limits of each, is perhaps the best early warning indicator one can get.

Bell Labs recognized **this** when it saw the need to switch from germanium transistors to silicon transistors in the 1950s. International oil companies are beginning to recognize the need to measure technological progress as well as economic performance. Electronic hardware manufacturers are observing that it is getting increasingly expensive to produce the next generation of performance improvements, for example in moving from the 64K random-access memory to the 256K. Thus we may see a slowdown in the rate of introduction of "new" RAMs in the next five years and increases in other areas of technology—for example, software packages which use the RAMs.

Fifth, a close tie is needed between the CEO and the chief technical officer to accomplish the necessary changes. Without this, the leadership needed to translate ever-changing business needs into technical programs and to adjust business strategies to respond to changing technological possibilities will be missing. William Baker, former president of Bell Labs, had this relationship with several chairmen at AT&T; Ralph Gomory, director of research,

and Louis Branscomb, chairman of the corporate technical committee, have it at IBM. Malcolm Pruitt, formerly director of R&D, had it at Dow. But, according to the Conference Board, these relationships are the exceptions. In the U.S. today only one CEO in five considers his top technical officer a part of the inner circle.

The U.S. is atop an exploding knowledge base. We are well positioned to regain our lost international competitiveness if we are clever about our management of technology. Learning **the lessons of the winners** is an important first step.

— By Richard N. Foster in *Wall Street Journal*

Now let's look at the technique in a diagram. (See next page.) As is shown in the diagram, the paragraphs 1, 2, 3, and 13 are coordinate (of equal rank). Paragraphs 4, 5, 6, 7, 9, and 12 are coordinate to one another, but they're all subordinate to paragraph 3. Moreover, paragraphs 8, 10, and 11 are subordinate to paragraphs 7, 9, and 10, respectively. This is an example of **upward transition :** each paragraph says something in its beginning to maintain the continuity of its thought with its previous "**head-paragraph**" (ie, to which it is subordinate ; paragraph 3, for example, is the **head-paragraph** of paragraphs 4, 5, 6, 7, 9, and 12). The first paragraph just starts the discussion ; we may assume that it refers to (builds a bridge with) the TOPIC. Paragraph 2 begins with "The companies . . . ." referring to the companies stated in the earlier paragraph. Likewise, each paragraph builds a bridge with a previous paragraph (shown by the arrow) by saying something that refers to its head-paragraph (The transitional words are printed in the diagram). Also, look at the signposts *Second, Third* etc., used as transition markers. The last paragraph refers to **all** the preceeding paragraphs.

If the author didn't use these transition markers, the essay would lack coherence and consequently the reader couldn't easily understand the overall meaning of it.

TOPIC

	1
These companies . . .	2
These judgments. . . . . five realities	3
First.	4
example	5
second	6
Third.	7
this approach	8
Fourth.	9
Moreover. . .	10
. . . this . . .	11
Fifth. . . .	12
. . . . . . lessons of the winners . . .	13
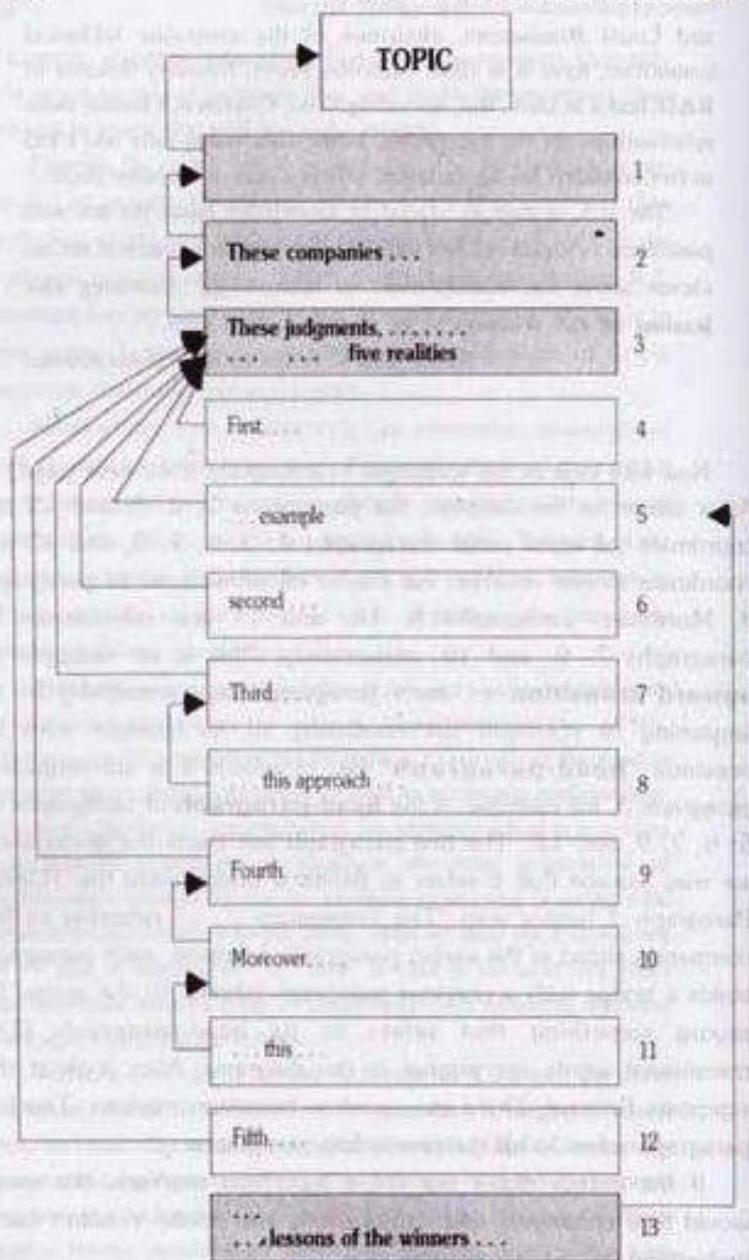
Another example.

Science in Everyday Life

Now we live in the world of science, a world that man has renewed and enriched with the contributions of science for hundreds of years. So, there is not a single day of our life which is not indebted to science for its comforts.

Modern cities and towns are established according to scientific plans. The gargantuan buildings, charming parks, electricity, mills and factories—all these are created by science. Science has taught us how to produce electricity from water, how to store the pictures of moving phenomena into a tape, how to keep sounds recorded, how to talk with persons of distant places through no wires and so on. Thus, if we have a closer look on life, we will see that it is full of contributions of science.

Communication is the nervous system of the modern world. It includes transportation, radio, TV, cinema, telephone, telegraph, fax, wireless and so on. All these mysterious instruments are given us by science. Now we can see or talk with people of far-off places.

Motor engines give animation to our modern age. There is no machinery or mills or factories, or any modern working device, in which motor is not used. And this is the most wonderful gift of science. The discovery of electricity is of equal importance. Now our town life, even rural life to some extent, is entirely indebted to science for lighting, heating, and fanning.

Science has contributed much to facilitate and expedite the spreading of education. Paper, papermaking machinery, ink, pens printing press etc. are all gifts of science.

Science has made the modern life comfortable. Cinema, photography, radio, television, fans and various other recreational devices are given us by science. Now we can enjoy our life to the fill; we can live an easier and comfortable life. The discovery of medicines, x-ray, pathological diagnostic devices, computer, computer-programing methods—these all have made the modern world a heaven, so to say.

The dominance of the contributions of science to out life can hardly be overstated. In a word, science has made us think scientifically. Now we are scientific, rational beings. All the spheres of our family, social, political, business and international life are highly upgraded by science.

The transition plan of the above essay is shown in terms of the following diagram.
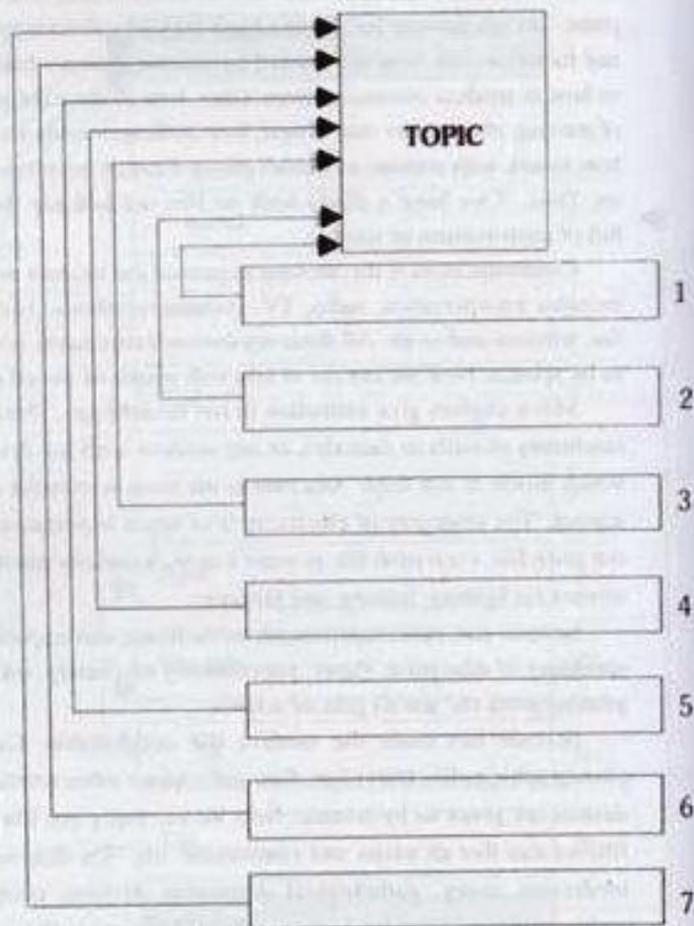
This shows a fundamental paragraph development technique. All points (paragraphs) emerge from the TOPIC—an example of 'divergent' paragraph development. That's why each paragraph starts independently, referring only to the idea implied in the TOPIC. No paragraph attempts to build a bridge with a previous paragraph. In such essays transition is very simple : Only go on writing with an eye to the TOPIC, and that's enough. But how can this be called an example of backward transition? — you may ask. Well, that's because each paragraph relates *upward* to the TOPIC.

The following is a very good example.

Traveling As A Part of Education

Education involves not only reading books and doing exercises, but also acquiring knowledge through doing something practically. In other words, practical experience is a part of education. In this sense, since traveling adds to our experience and knowledge base, it can safely be considered a part of education.

In this connection it must be said that traveling has, roughly speaking, two purposes : acquiring experience and pleasure. But it must be emphasized that in both the cases knowledge comes from traveling.

As far as the education-traveling nexus is concerned, we can aver that traveling should be made statutory for students. If this is done, then it will be a part of education. It has, however, a number of benefits. These are enumerated below.

Firstly, what we learn from our textbooks needs to be verified in light of the reality. If this is done, then the knowledge earned from books becomes practicable. And if this is to be achieved, then there must be sufficient opportunities for traveling such as education tour or excursion.

Secondly, there are some subjects which can not be taught by or learnt from textbooks. Geography, history, and some branches of science fall in this category of subjects. For the sake of perfect knowledge in these subjects, students must be inspired and patronized to go on education tours.

Thirdly, education without pleasure becomes, in most of the cases, prosaic and ineffectual. The process of education in which recreational facilities are in-built, therefore, prove to be most effective.

The other side of traveling as a part of education should not in any case be overlooked. That is, it involves the question—Is it really affordable by the students of this country? The answer, regrettably, will be in the negative in most of the cases. If traveling is, for instance, made an essential part of education, then, to be sure, it will be a great burden on the guardians of our students. The consequence will be that only a minority of students will be able to avail themselves of the opportunity of acquiring perfect knowledge on the related subject(s), while a majority of them will be deprived of the opportunity. This poses a great problem on the decision maker as well as the whole educational system.

But it is not that **such a problem** is totally unsolvable. To make the extracurricular activities like traveling more effective, it should be programed in a limited way within a limited budget. Also, educational institutions as well as the government should come forward to help students in this regard with reasonable amounts of financial assistance.

Therefore, it is advisable that all educational institutions take sufficient care to include traveling in the overall educational program ensuring the eager involvement of the majority of the students.

Now see how the first sentence of each paragraph uses transition with a preceeding one. (See figure in the next page.) The arrows show which paragraph builds a connection with which paragraph. The words which have been used to do the connection are given in the boxes indicating the paragraphs.

So far we've seen how the technique of forward transition is used to maintain coherence between paragraphs. You may have inferred that you can use the diagram method in the planning phase of our writing to ensure smooth transition. If you make such
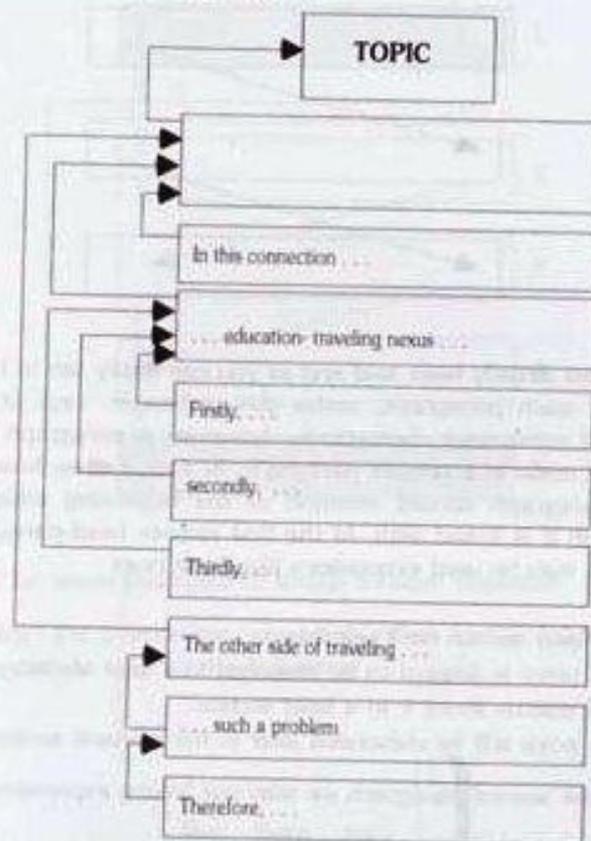
a plan before you start writing, it will help you much in producing good coherence, because such a plan will tell you in advance which paragraph is to be linked with which paragraph.

2. Forward Transition : We've seen that we can link a paragraph with a previous one by using some reference-words at the **beginning** of that paragraph. But we can also do the opposite : link a paragraph with one that follows by using some transition words **at the end** of the preceeding one. The scheme is as follows. (See figure in the next page.)
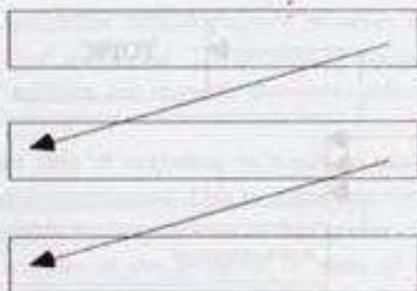
As has already been said and as you can easily see in the above diagram, each paragraph, under this technique, says at the end what will come next. Sometimes, however, a paragraph may say what will come in a remote paragraph. In such a case, however, the latter paragraph should mention at the beginning which above paragraph it is linked with. In the first remote head-paragraph, for example, may be used expressions like these ones :

In a later section we'll see that . . .
This point is delayed to be discussed in a later section.
We'll discuss about it in a later section.
This point will be elaborated later in the relevant section.

And in the second paragraph we may use linking expressions like :

As was said in an earlier section, . . .
As has already been said, . . .
This . . . , as you've seen, . . .
Let me remind you that . . .

Such transition can be diagrammatically shown as follows. (See the first figure in the next page.) In the diagram, the transitions between 2, 3 ; and 3, 4 are examples of forward transition. But the transition between 1 and 5 is an example of such "remote" forward transition. In essence, in such "remote" transition, transitional words (phrases or clauses or a sentence) are used in both the paragraphs (for example, in 1 and 5). That's why it falls within the "both-way" transition category. So, we'll discuss it later.
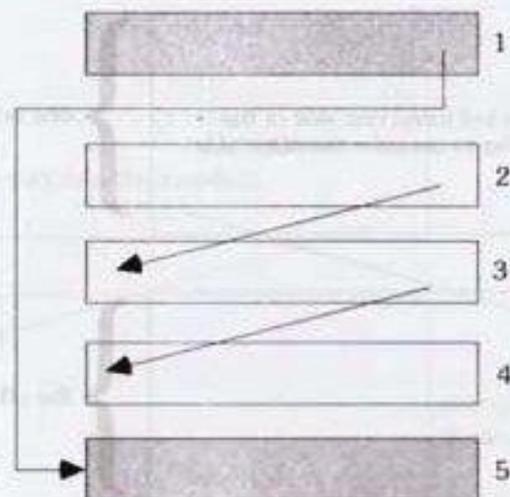
Now for some examples of simple forward transition.

Usually, the preceeding paragraph refers to the following one by saying words such as the following :

. . .   .
. . .   .
. . .   .
But this is but (only) one side of the
coin. We've to consider the other side
too.

} one side

} the other side

. . .   .
But we'll shortly see that women are
no less responsible than men for this
problem.

} men are responsible

} women are responsible

As soon as the reader reads the last sentence of each paragraph (as shown above), he or she can guess what will come next. Thus his or her reading is improved.

. . .   .
. . .   .
. . .   . . . , let us then
venture into this mainfield.

} examples, illustration

. . .   .
But why do such differences exist
between men and women?

} difference shown and a question posed

} illustrative answer, which does not directly say, 'The answer is . . .'

Each problem requires a different approach of treatment. Consider the following ones.

1st

2nd

3rd

Forward transition can be very effectively used in lengthy reports, articles, speeches, and books. Especially in books and reports, in which discussions tend to be lengthy, this technique can be used to make the readers comfortable. As the readers know what they are reading is leading them to what, they can grasp the flow of thought easily. Thus they also understand the overall idea very easily. This technique also helps the writer by leading him or her to the right direction, by enabling him or her to say the right thing in the right time.

The introduction of a book and the preview of a report can also be considered as forward transition techniques. They tell the reader in advance which chapter of the book or report will deal with what topic, thus preparing the reader in advance. Once the readers have

an overall view of what will come next in the book or in the report, they can have a better "mental link" between various chapters. Even, some authors give a chapter preview at the beginning of each chapter. This technique also strengthens the coherence of each chapter.

The concept of transition may even be extended to include and explain the cross-references used in books or lengthy reports. This book, for example, has used this method, though not to a great extent. But this, however, is more of a nature of "both-way" transition than of the forward transition.

3. Mediate Transition : This is a very good technique. Unlike the forward and the backward transitions, in which transition is built between two paragraphs by some words or a sentence, the "mediate" transition is built by a complete paragraph called **transitional paragraph.** The paragraph is often a series of questions or a summarization. It's relatively small in size, sometimes only a one-sentence paragraph. The technique can be shown as follows :
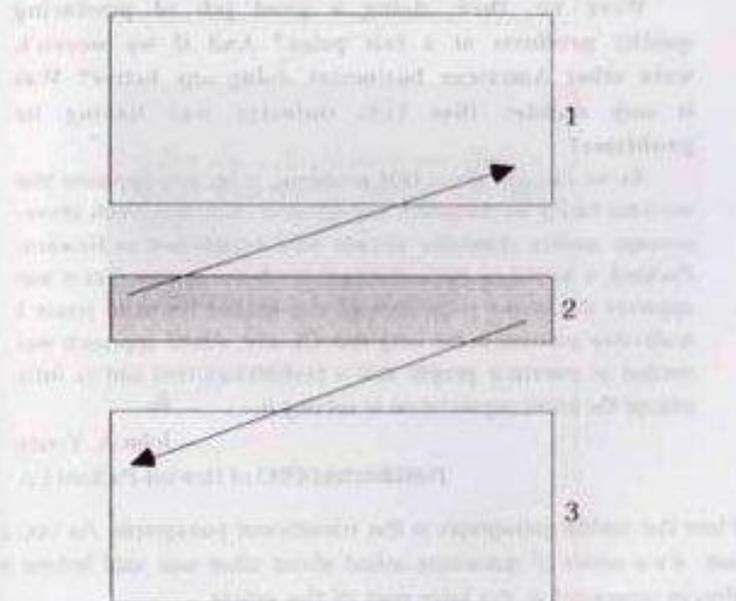
In the above picture, paragraphs 1 and 3 are connected by the transitional paragraph 2. It is called here "mediate" because it takes its place between two paragraphs and helps the idea flow from the preceeding one (here, No. 1) through the one that comes next (here, No. 3).

The transitional or mediating paragraph does the above function by explicitly (শুইভাবে) or implicitly (ভাবে বুঝিয়ে) referring both to the preceeding paragraph and to the following one.

Examples.

But customers in recent years have come to expect much higher quality than ever before. Recognizing this, we decided several years ago to analyze in detail our methods and the costs of achieving good product quality. To our surprise, we calculated that as much as 25% of our manufacturing assets were actually tied up in reacting to quality problems. Using assets in this way, of course, drives up production costs and product prices, making us less competitive, in a relative sense, than we could be.

Were we, then, doing a good job of producing quality products at a fair price? And if we weren't, were other American businesses doing any better? Was it any wonder that U.S. industry was having its problems?

As we thought about **this problem,** it became apparent that we were facing an intriguing management challenge. With above-average quality standards already well established at Hewlett-Packard, it would be difficult to ask for better results. Yet it was apparent that major improvement was needed for us to retain a leadership position in the long run. Clearly, a bold approach was needed to convince people that a problem existed and to fully engage the entire organization in solving it.

— John A. Young
President and CEO of Hewlett-Packard Co.

Here the middle paragraph is the transitional paragraph. As you can see, it's a series of questions asked about what was said before and they're answered in the later part of the article.

Keeping this introduction to cultural norms and roles in mind, let us now consider, as an in-depth illustration, one cultural role on which recently there has been much research.

— David G. Myers,
Psychology

Clearly, the above is an example of a transitional paragraph. The author asks the reader both to "keep . . . the cultural norms and roles in mind", which he discussed earlier, and to "consider . . . one cultural role", which he'll discuss next. Such transitional paragraphs are typical of textbooks and reports.

পূর্ববর্তী ঘটনা বা সাজ করার . . . বর্ণনা . . .

রাণীকে সাজ করার জন্য কিছুটা সময় দিয়ে এই সুযোগে আমরা তার বংশ-পরিচয়টা একটু জেনে নিই।

রাণীর বংশ পরিচয়
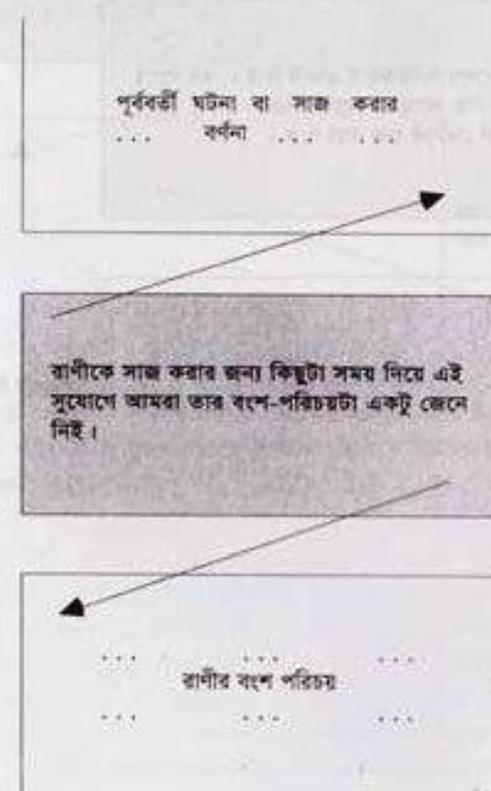
Transitional paragraphs like the above are found most frequently in stories and novels.

একটি দিক

এ তো গেল নাস্তিকতার একটি দিক। এর অপর একটি দিক আছে যা আরো বীভৎস। মধ্য যুগের ইতিহাস থেকেই শুরু করা যাক।

আরেকটি দিক

রহস্যের এক অংশ

সবাই ভেবেছিল রহস্যের সব আবিষ্কৃত হয়েছে। তা কিন্তু আসলে হয়নি। বড় রহস্যের ঘটনা ঘটেছিল এরও পরে, যাতে সবাই রীতিমত ধাবড়ে গিয়েছিল।

রহস্যের বাকি অংশ

This type of transition occurs in stories or novels full of suspense. It not only acts as a transition builder, but it increases the reader's attention and interest too.

necessity of money

But is money everything to life? Is there no special place for love—purely selfless love—in human mind?

Certainly there is . . .   .
. . .   .

urge for love (questions answered)
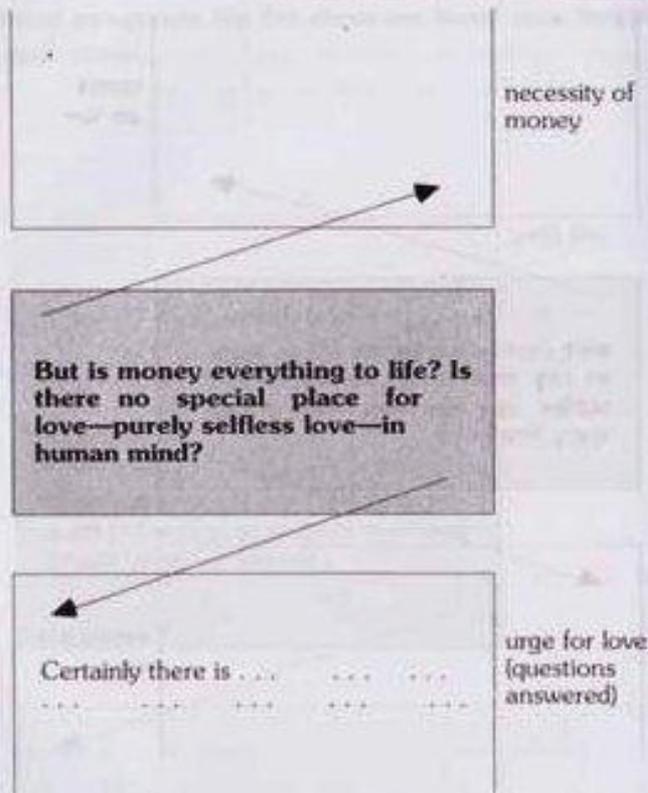
4. Both-Way Transition : In this type of transition there is a two-way communication between two paragraphs. That is, the upper paragraph says what will come next, and the lower one also refers to what was said before. If, however, the two paragraphs are placed one after another, then such a transition looks and sounds redundant (অতিরিক্ত), because only one reference is enough—either forward or backward. But it doesn't sound or look redundant when the transition is built by asking a question at the end of the upper paragraph and answering it in the lower one. Like this (the first figure in the next page) :

. . .
. . .   **Question?**
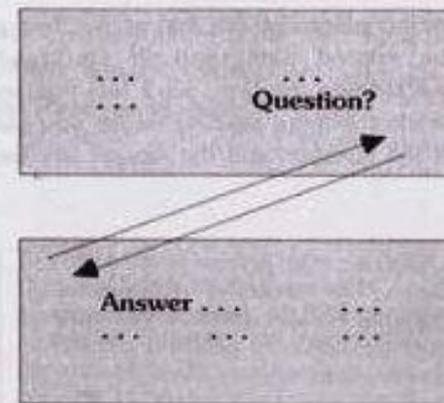
Answer . . . .
. . .   .

This is a both-way transition because in this technique the question leads the readers' mind to the answer that follows, and the answer reminds (মনে করিয়ে দেয়) them of the question that was asked. This technique is used where the answer desrves (দাবি রাখে) a special paragraph either for its **importance** or for its **size** (in terms of words or sentences) or for its **different nature** from the upper paragraph's local theme. Let's see some examples.

Your phone rings and the call is from an executive recruiter. What should you do?

My advice is to listen carefully with an open mind to the . . .
. . .   .
. . .   .
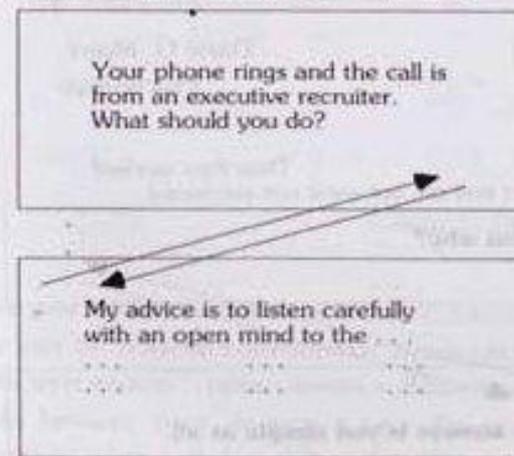
—Frank R. Beaudine
Chairman, Eastman & Beaudine Inc.,
Chicago

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Look at the question placed at the end of the first paragraph. It's answered in the second paragraph. If you read the second paragraph without reading the first, you'll feel that something must have been said earlier without reading which you can't understand it. So, here both the question and the answer are necessary. None is redundant.

... ... Most research phychologists therefore assume ESP to have been amply discredited. Why, then, do people believe in ESP?

question

There are several reasons. The first is ... ...

answer

David G. Myers,
Psychology

... ... Thus they worked on and on, but were not successful.

But why?

The answer is not simple at all.
Perhaps it was because ... ...
... ... or because ... ...

Sometimes the question is posed but the answer is not given. Instead (তার বদলে), some comments on the answer or the question itself are made. Here's an example.

... In terms of serving their countries, these have been the best banks of all, successfully building their domestic economies precisely because they were big enough to do everything and small enough to know what was required. Can they survive, and in what form?

These are some of the questions thrown up by the changing world economy ... ...
... ...
... ...

—Peter F. Drucker

As we saw in the discussion of forward transition, both-way transition can be possible between two paragraphs which aren't placed one after another ; rather, there's a distance of one or more paragraphs between them. In such a case, the upper paragraph must mention what will be said and where, and the lower paragraph, likewise, should refer back to what was promised in that foregoing paragraph. See the following (figure in the next page) :

...................Of course, this point will be discussed later in a relevant section. Now it's enough to say that . . .

As was pointed out in an earlier section, ...
. . .   .
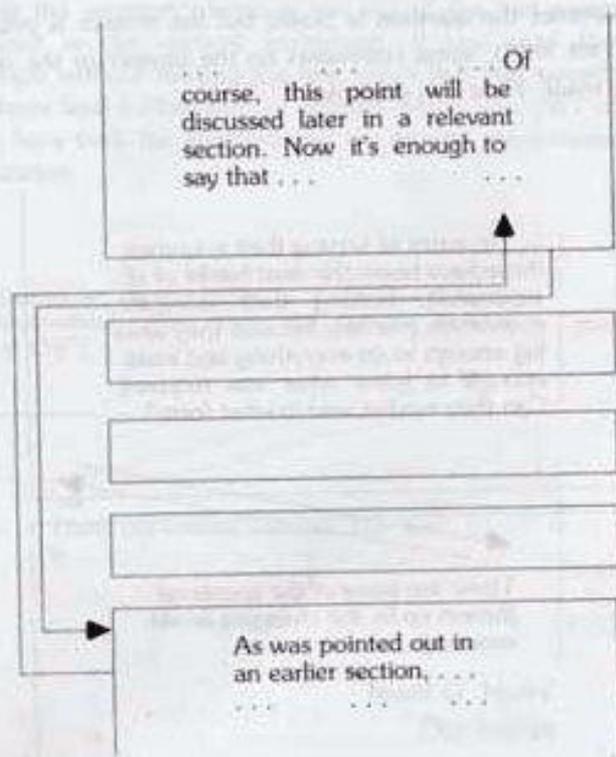
Such reference is used when one relevant point comes in the discussion of another point but which deserves special treatment somewhere else. In conversation, we use such cross-reference when we move aside (digress) from the moot (main) point into another supplementary (সহায়ক) and relevant (প্রাসঙ্গিক) point and when we come back to the moot point from that less-important point.

Now a word about that question-answer both-way transition. If both the question and the answer are used in the same paragraph and they're placed in the beginning of it, then it builds a backward transition, and not a both-way transition. See the following example.

Too often such a person's follow-up memo will read like this : "Re : our telephone conversation of July 8, final sales totals for the quarter ending in June are enclosed herewith. A planning conference for all sales personnel will be scheduled for the near future and these figures will be discussed. It is hoped that all district managers will be aware that the figures are such that reductions in the total number of retail units may be indicated. Thank you for your cooperation."

Why does the man who seems so direct and clear on the phone make himself sound mechanical, pompous and stilted in his writing? First, he is probably insecure about his writing skills. He doesn't trust his own use of language enough to write naturally. And he thinks that somehow jargon, wordy expressions, the passive voice and puffy sentences will make him appear more educated or more polished than he fears he really is. Second, he may be under the impression that business writing is supposed to seem stuffy, roundabout, and impersonal since so many of the memos he gets read that way. Finally, he may be timid about putting certain information—in this case bad news—too bluntly, especially in writing.

—John Louis Digaetani,
Wall Street Journal

Also remember that all questions are not asked for building transition. They have other rhetorical purposes. It's not hard to find out which question serves what purpose.

Another thing. The use of, for example, "As I've said," "As has already been mentioned" and such other clauses doesn't necessarily mean that it builds a both-way transition, because things mentioned earlier may be referred to later at any time in any paragraph even if it was not said earlier that they would be discussed later. In such a case, it's only a reference amounting to the result made by backward transition.

5. No Use of Transition : Not that transition is easily seen in all kinds of writing. In some writing it may be implicit, or felt, while in others it may be explicit, or seen. Even in the same essay, it may

not always be visible. After all, "art consists (নিহিত) in concealing (গোপন করা) art."

Nor is it necessary that you use transitional words in all kinds of writing. In writings in which thoughts flow through events (ঘটনা), as in stories and novels, and not through logic or mere words, verbal transition may not be necessary. That's why we hardly ever see any transitional devices in fiction. See the following example. The transitional phrase "Having crossed the river" could be omitted from the sixth paragraph without hampering the continuity of thought. However, the last sentence of the second paragraph has served as a transition builder.

I was only nine then. I went to my aunt's home with my father to spend the summer vacation there. My mother did not go with us. My aunt's home was about eight miles away from ours. On that southern region of the Khulna district in those days there were only two means of easy communication—launch and boat. So we got on the launch around four o'clock in the afternoon and reached there around seven. But as soon as I stepped on the premises of my aunt's house, I had an alien feeling; everybody seemed to be too peculiar and undesirable to me. Though they received father and me cordially, they seemed to have treated me somewhat indifferently. I knew nobody. It was the first time I visited their home. Besides, never in my life had I lived a single day without my mother. Therefore, just then I was missing her the most. And after some time I grew so desperate that I made up my mind to flee stealthily from there and return home to my mother. And so I did.

It was about 8 p.m. when I ran away. But how to return now? There was no launch or boat at night. So I had to start walking. I did not know what way to walk to return to our village. I was scared. But suddenly an idea came to my mind : there is a big road along the bank of the river along which we came here by the launch; I might well follow that way. So I started walking as fast as I could along that road. On my way home, I met many people returning home from the nearby village market. Their unattended presence saved me from getting frightened. But as ill luck would

have it, soon the road was lonely. A weird (ধরন) silence occupied everywhere. Time and again gusts of wind flew above the wide endless field, creating an unfamiliar whistling sound. At times small whirl-winds splashed the water in the river at my right side. It seemed that I was awaiting some undesired event. And this kept me in such a suspense that at times I was startled by triffling sounds floating around me. All of a sudden I stumbled on a heap of mud. The whole inner self shook in me. I was paralized with fear, expecting some huge-bodied ghost standing before me. I hardly dared to lift my head up. But after a while, feeling nothing around, I got up on my feet and resumed my walk.

I can not clearly remember how I crossed the open field and got to the nearest locality. Perhaps I was in a paroxysm of some strange feeling that was eating into my nervous system. But as far as I can remember, I always thought about my mother.

As I was walking along the boulevard of the locality, I found it more difficult to advance as fast as I did before, there being very scanty moon-light. The road-sides were crowded with hedges and trees of various sorts, which seemed to be a frightening reservoir of uncanny darkness. Night-birds and wild animals were rustling in the bushes, and hot-headed dogs were barking at unidentified sounds. Their sudden harsh barks caused quakes in my timid heart. Many a thorn and sharp-edged thing got stuck into the flesh of my leg. But there was no time to pay attention to it. I did not even have the mood to scrutinize whether there was bleeding in the legs or not. At last I arrived—God knows how—at the "kheyaghat". Now I was happy as a lark. Only to cross the river, and I go to my mother! Ah, I am successful at last! But alas! How could I cross the river? No boat was seen in the river. I was anxious. Will all my attempts end in smoke at last, then? I sat down on the grass, looking far away in the river. To my great surprise, I saw a fishermen's boat sailing toward the east. They would pass by me, and I would request them to do me a small favor. They helped me after much hesitation. Thanks to them, anyway.

Having crossed the river, as I was walking along the well-known road of my own village, I seemed to have been flying into

the air as lightly as a lonely cloud. Now my heart was totally disburdened, heartbeats better than normal. "I'll give mother a surprise," I thought. I was trying to reproduce in my mind the adventurous story that I had just created so that I could tell her everything with great confidence. As I was walking thinking and planning this, all of a sudden a dried branch of a large banyan tree fell with a deafening bang on the ground in front of me. I felt as though I had been thundered. I started my walk again.

At last I reached home, trembling. I was wet from excessive sweating from head to foot. A senior servant of our home opened the door. He was taken completely aback at my arrival. "Moter!" I called gaily. But that old servant promptly said, "When you had gone away with your father, your mother became restless for you. She started weeping. She was missing you. And at last . . ." "At last? What happened?" I asked him in one breath. To that he replied, "At last she started for your aunt's home with your elder brother."

<div align="right">

S.M. Zakir Hussain,
Selected Essays

</div>

6. Conclusion : Which type of transition should you use in your writing? Actually, if your writing is comparatively long, you can use a variety of these types. There's no hard and fast rule in this regard. It's a matter of choice, need, and harmony. At best it can be said that the presence of mediate transition in the writing tends to increase its readability and beauty if the piece of writing is long enough.

WRITING THE MODERN WAY

CHAPTER

10

> The two most engaging powers of an author, are, to make new things familiar, and familiar things new.
>
> — Samuel Johnson

CHAPTER OUTLINE

A. Introduction

Perhaps nothing is modern in the long term. So-called modern things become old over time. The concept of modernness itself changes, even. Only what doesn't change is the past. So, why aim for the vague modern? What's meant by modern way of writing? Such questions may be raised. The answers are also vague, no doubt. Yet, so long as we can identify the past, we can distinguish—if not acutely—the present. And the present, which is a product of conscious efforts and which is a result of evolution, is the modern. So, the modern should always replace the old. The modern is always fresh because it continuously modifies itself and adjusts itself to the present. So, simply, today we should follow today's style, and tomorrow tomorrow's.

But what's today's style? It's difficult to answer in specific terms. Yet it can be said what it's *not*. And this is what we'll discuss in this chapter. We'll simply say what we should *not* use in our writing.

Language is like a living being, which lives in the present, moves toward the future, and rejects the past.

In our writing, we should reject the style and usages which are no longer considered acceptable. Two things, for example, we can do to make our writing up-to-date :

● avoiding clichés, and
● avoiding sexism.

In this chapter we'll concentrate on these two points.

B. Avoiding Clichés

Cliche's are expressions which were once colorful and original but have been used too frequently and thus have lost all their newness and effectiveness. They're akin to platitudes. Let's see some examples.

In poetry, "মুখ" has been compared to "চাঁদ" for hundreds of years. So, the simile (সিমিলি—উপমা) "চাঁদের মত মুখ" doesn't arouse (জাগানো) emotion now, nor does it attract us in any way. We can **say** this expression in describing some face or in telling stories to

children, but we'd better not **write** it—especially in poetry. It's a cliché—especially in the world of literature. Likewise. :

হরিণের (চোখের) মত চোখ

মুক্তা ঝরানো হাসি

মনের আকাশ

জলযের সাগর

all these are clichés to a modern poet. A woman described in these trite expressions will not attract us any more.

Every expression which is overused in a particular field becomes a cliché in that field. Consequently, there are clichés in almost every field of knowledge and work—in business, in film industry, in games and others. Some clichés of the English language are as follows.

Abdicating our responsibilities
accidentally on purpose
according to plan
act of contrition
acid test
add insult to injury
all at sea
all in the same boat
all over bar the shouting
all things considered
almost too good to be true
arms of Morpheus
angel of mercy
angry silence
as black as coal/ink
as blind as a bat
as bold as a lion
as busy as a bee
as cold as ice
as cunning as a fox
as dead as a dodo
as deaf as a post
as free as a bird
as fresh as a rose
as gay as a lark

as gentle as a lamb
as hard as iron/rock/steel
as heavy as lead
as hoarse as a crow
as light as air
as light as a feather
as luck/fate would have it
as sure as eggs is eggs
at the end of the day
at this point in time
at your peril
auspicious occasion
avid reader

Bad omens
bag and baggage
ball and chain (marital)
barometer of the economy
bat an eyelid
batten down the hatches
battle lines being drawn
beavering away
between a rock and a hard place
between the Devil and the deep blue sea
beware the Greek bearing gifts
(the) bird has flown
bit of a bombshell
blanket coverage
bleed them white
blind drunk
blind leading the blind
blinkered view
blissful harmony
blissful ignorance
(my) blood boiled
blood out of a stone
bloody but unbowed
blot on the landscape
blow the whistle
(it) bodes ill
bored to death
(the) bubble burst

Go to Contents

borrowed time
brought to book
bruising battle/encounter
bumper-to-bumper traffic jams
burden of proof
but I digress

Call of the wild
call the shots/tune
callow youth
calm before the storm
came in from the cold
camp as a row of tents
captive audience
card up his sleeve
cards stacked against
cardinal sin
carrot-and-stick treatment
carte blanche
cast of thousands
cast the first stone
(given a) clean bill of health
catalogue of misfortune/misery
cat among the pigeons
Catch—22 situation
catholic taste
cauotic comment
cautious optimism
centre of his universe
chain of events
(as different as) chalk and cheese
chapter and verse
cherished belief
chew the cud
chew the cud
chew the fat
chip off the old block
chop and change
chorus of approval/disapproval
chosen few
come to the crunch
complete and utter candour

compulsive viewing
conspicuous by his absence
consummation devoutly to be wished
cool as a cucumber
cool, calm and collected
copious notes
crack of dawn
crisis of confidence
cup of sorrow runneth over
current climate
cut any ice

Damn with faint praise
Dark Continent
dark horse
dark secret
deadly accurate
deafening silence
deal to entreaties
deep gloom
depths of depravity
despite misgivings
devour every word
dicing with death
dirty raincoat brigade
doom and gloom merchants
drives me up the wall
(wearing the) Dunce's cap

Eagerly devour
enjoy the fleshpots
eternal regret
(to my) eternal shame
eternally in your/my/their debt
evening of our lives
every man jack of them
every stage of the game

Face the music
fair sex
feed the Inner Man
few and far between

(the) final insult
fine-tooth comb
finger in every pie
finger of suspicion
fit as a fiddle
follow like sheep
fond belief
fraught with danger/peril
frenzy of activity
fresh fields and pastures new
fudge the issue

Generous to a fault
gentle giant
gentler sex
glowing tribute
golden opportunity
go to the ends of the earth
green with envy
ground to a halt
guardian angel

Hand-to-mouth existence
happy accident
happy medium
happily/comfortably ensconced
having said that
heaping ridicule
hear and soul
hell hath no fury
(come) hell or high water
high and dry
hit the panic button
hive of activity
Hobson's choice
hoist with his own petard
horns of a dilemma
horses for courses
howling gale/tempest

Ill-gotten gains
ill-starred venture

(the) impossible dream
inch-by-inch search
inordinate amount of
(one/not one) iota
it seemed an eternity
it will all end in tears
I must fly

Just not on

Keep your head above water
keep your own counsel
knocked into a cocked hat
Lack-lustre performance
large as life
lavish ceremony/banquet/hospitality/praise
leave no stone unturned
leave no avenue unexplored
level playing field
lick his wounds
little local difficulty
little the wiser
living in the Dark Ages
long arm of the law
long hot summer
lost cause
lost in admiration
lost in contemplation
love you and leave you

Made of sterner stuff
make a killing
man of straw
method in his madness
Midas touch
(the) mind boggles
mixed blessing (worse still, not an unmixed blessing-see
circumlocution. P. 30)
(a) model of its kind
more honoured in the breach than in the observance
more in sorrow than in anger
more sinned against than sinning

mortgaged up to the hilt
move the goalposts
much-needed reforms

Necessity is the mother of invention
no peace for the wicked
not a scrap of evidence
not to put too fine a point upon it
Offer he couldn't refuse
older and wiser
olive branch
one fell swoop
operative word
own worst enemy

Package of measures
painstaking investigation
palpable nonsense
part and parcel
path of virtue
pinpoint accuracy
plain as a pikestaff
plain as the nose on your face
poison/ed chalice
pomp and circumstance
press on regardless
prime candidate
pure as the driven snow
(when/if) push comes to shove

Resounding silence
rings a bell
roll out the red carpet
rose between two thorns
(one) rotten apple in a barrel
ruffled feathers

Sale of the century
search high and low
seething cauldron
set in stone
shake the dust from their feet

shot across the bows
simmering hatred
skin of our teeth
snatch defeat from the jaws of victory
snatch victory from the jaws of defeat
solid as a rock
sorely needed
splendid isolation
spoken for
standing ovation
stick to our guns
steady as a rock
stir up a hornets nest
straight and narrow
strain every nerve
strange as it may seem
strange to relate
strapping great fellow
straw that broke the camel's back
strike a chord
stuff and nonsense
suffer in silence
suffer fools gladly
sugar the pill

Tarred with the same brush
technological wizardry
tender mercies
there, but for the grace of God
this day and age
thunderous applause
time flies
time heals all ills/wounds
time waits for no man
(in a) time warp
tip of the iceberg
tireless campaigner/crusader
tissue of lies
to all intents and purposes
to my dying day
to my utter chagrin
too awful/terrible/horrible to contemplate

too many cooks
torrential rain
towering inferno
tower of strength

Utter bilge
ultra-sophisticated
(take an) unconscionable time
unequal task
up to his neck in bebt/in it

Wages of sin
wash my hands of it
(all) water under the bridge
wealth of evidence/experience/knowledge/material
wedded bliss
welter of evidence
wheels within wheels
whisked to hospital
(idea/man/political party) whose time has come
winter of discontent
with a vengeance
without a shadow of doubt
without fear of contradiction
wringing of hands

Dictionaries of cliche's, however, are available. It's a good practice to consult such a list or dictionary while editing or revising the writing to ensure that such worn-out expressions aren't used frequently, if ever.

So, should such expessions die unsused?—you might ask. Actually, they're already dead. Yet it's not that you can't use them at all. You can. Sparingly. And it's best to limit their use in conversations in stories, novels, dramas, and cases.

One interesting point. Those whose mother tongue is not English or those who don't learn English as the first language can't perceive these expressions as clichés. To them such expessions don't seem to be old and colorless. In other words, they can't simply understand that these expressions are clichés. It's because there is nothing in clichés to be **understood**; rather, they're to be

felt and **experienced**. If something is not used at all, how can it be overused? So it's best for non-English-speakers to refer to lists like the above one or other dictionaries, to ensure that clichés don't creep in while they write something.

With time and owing to too much use, proverbs, epigrams, or other pithy quotations also become clichés. The following are some examples.

Fools rush in (where angels fear to tread.)
Lend me your ears.
Damn with faint praise
To be or not to be, etc.

Many formats and patterns of letter-writing and of public speeches have become clichés. For example :

যথাবিহীত সম্মান প্রদর্শন পূর্বক বিনীত আরজ এই যে, হুজুরের সমীপে আকুল আবেদন
আবেহাজান, আমার ছালাম নিবেন। পর সংবাদ এই যে . . .
তাহলে আজ এ পর্যন্তই। সাক্ষাতে বাকি কথা হবে।
পরম করুণাময়ের কৃপায় আমরা সবাই ভাল আছি। . . .
এতদ্বারা সংশ্লিষ্ট সকলকে জানানো যাইতেছে যে . . .
আমি আমার বক্তৃতা আর দীর্ঘায়িত করতে চাই না। (in speech)

Your letter is to hand.
I beg to state that . . .
I have the honor to state that . . .
We attach **herewith** . . .
May I draw your attention to . . .
This is to notify all concerned that . . .
I remain Sir . . .
This is to certify that . . .
We, therefore, hope and pray that . . .
With due respect and humble submission we beg to state
  that . . .
Under these circumstances . . .
No more today.
I solicit the hospitality of . . .

These expressions have lost their newness and strength. Now taking a "typical" old-modeled letter in your hand, you can easily say (without reading it) what it begins and ends with. That means the format has become a "type" and so it's predictable. And predictability of a piece of writing is perhaps the worst flaw of it (if, however, it's not a routine work guided by a "prescribed" format such as memos, audit reports etc.). So, it's better not to use the above expressions in letters. Find out other ways to begin and end your letters. (You may, among other available books, consult "Writers' Grammar" by this author.)

The *way* you begin your letter, essay, or story can also be trite and as such can be called a cliché. Those days are gone when most stories were written with a beginning of this kind :

এক দেশে ছিল এক রাজা।

Once upon a time . . .

Stories for children are still being written with such a beginning, but it's limited to that purpose only. Again, letter-beginnings like the following are clichés :

We, the students of . . ., beg most . . .
We, the inhabitants of . . .
Take my cordial love . . .
Thank you for your letter.
Today I'm writing you with a heavy heart.
I received your letter in time.
I am very glad to receive your letter on . . .
In response to your advertisement published in . . . dated . . .
With reference to your memo No . . .

True, no cliché has been used in these beginnings. Why should we reject them, then? As a matter of fact, we should reject them simply because the *types* of the beginnings have become clichés. Hundreds of thousands of letters have been and are still being written with such "typical" beginnings. So, it's time we rejected these patterns. Not that you can't use the above sentences in your

letters. You can. But why in the beginning? Use them if you will—but somewhere else, not in the beginning.

Student essays also tend to be "patterned" in the beginning as well as in the ending. Most often it's found that if students are asked to write an essay on any topic whatever, they start it off with a definition. But why such typed beginning always? There *are* some scientific and objective cases needing such a beginning. True. But those special cases should not govern all other cases.

As with the beginning, so with the ending. Most letters end with :

No more today.
I/we, therefore, hope and pray . . .
I shall be obliged if you . . .
Thanking you . . .
So, that's the end of the story.
Thanking you in advance. . . .

These expressions are used all too often. So, it's better not to use them frequently, if ever.

Like phrases, expressions, beginnings, and endings, ideas also can become clichés. And they do! So, watch out! Your greetings can also become clichés. So, be careful. Your manner of speaking and presentation can also become clichés. So, judge yourself. Judge others. Even, judge your judgments!

C. Avoiding Sexism

Read the following examples.

Everybody should do **his** duty here.

I saw a **writer** who once burnt one of **his** books only because it didn't sell good.

Give the **player** this jacket when **he** wants it.

In the above sentences, the words "everybody", "writer", and "player" can refer both to a male and to a female person. As far as sentences like the above are concerned, it's clear that the speaker of those sentences talks of all—of men and women. Yet the pronouns that follow (his, he) restrict the reference only to the male sex. Then, there's a communication gap. For example, when male sex. Then, there's a communication gap. For example, when

you say "Everybody should do **his** duty," then, if they all are obedient and dutiful, each of them will do **his** duty—except the **women**, if any. And why should they? You've used the masculine pronoun "his." As a result, the women may think they're excluded. And if they neglect your instruction, you can't blame any of them; all you can do is just blame the English grammar.

But in the modern times this convention (of pointing to men as well as women by masculine pronouns in such sentences) of grammar has been challenged. Now, in most of the cases, the demand of the time is that masculine pronouns should not be used to point generally to men as well as women; rather, it's preferred that "nonsexist" words be used.

But how can it be done? There are several ways that are followed to avoid such male-domination in English. The following sections will illustrate the techniques.

● Reword the sentence if possible.

Examples :

Sexist	Nonsexist
1. If any student pays Tk. 500, **he** is given a ticket.	1. Any student who pays Tk. 500 is given a ticket.
2. When a player breaks the law, **he** should be under trial.	2. A player who breaks the law should be under trial.
3. If a customer does not get good service, **he** may not come again for service.	3. A customer **who** does not get good service may not come again for service.

● Make the pronoun reference plural if it doesn't change the meaning of the original sentence.

Examples :

Sexist	Nonsexist
1. If anybody gets hurt, take **him** to the nearest hospital.	1. If **people** get hurt, take **them** to the nearest hospital.

Sexist	Nonsexist
2. We give a customer what he deserves.	2. We give **customers** what **they** deserve.
3. No officer shall leave **his** office before five.	3. **Officers** shall not leave **their** offices before five.
4. If a reader doesn't find the beginning of an essay attractive, **he** is likely to throw away the essay.	4. If **readers** don't find the beginning of an essay attractive, **they** are likely to throw away the essay.

● Use neutral pronouns where necessary.

Examples :

Sexist	Nonsexist
1. If any player gets hurt, take **him** to the nearest hospital.	1. If any player gets hurt, take **him or her** to the nearest hospital.
2. If a reader doesn't find the beginning of an essay attractive, **he** is likely not to continue reading the essay.	2. If a reader doesn't find the beginning of an essay attractive, **s/he** is likely not to continue reading the essay.
3. If anybody is wrong in something, **he** should admit it.	3. If **one** is wrong in something, **one** should admit it.

In this regard it should be remembered that the frequent use of "he or she" or "s/he" looks and sounds very awkward. So, care should be taken in their use. For example, sentences like the following one should be avoided :

If any customer wants to return the goods **he/she** bought from our shop, tell **him/her** that we will take it; but we will not give **him/her** the money back.

To avoid male dominance, the modern usage requires you to avoid words ending with "man" such as chair**man**, post**man**, milk**man**, sales**man**, camera**man** etc. Though a female person has no objection to her being a wo**MAN**, she's likely to be offended if

such words are used to refer to both sexes in general. These words are now avoided in several ways. Instead of, for example, saying, "Mrs. Khan was the **chairman** of the meeting," we can say, "Mrs. Khan chaired the meeting", or "Mrs. Khan was the chairperson/moderator/presiding officer of the meeting", or "Mrs. Khan presided over the meeting." The following list shows some alternatives to some objectionable sexist words.

Sexist	Nonsexist
businessman	businessperson, business executive
cameraman	camera operator
congressman	representative, member of congress
fireman	firefighter
fisherman	fisher
mailman	mail carrier, letter carrier
manmade	human-made, of human origin, manufactured
manpower	workers, personnel, employees, human resource
policeman	police officer
salesman	salesperson, sales representative

Notice that even though MANmade is offensive, huMAN-made is not. And even though MANpower is offensive, huMAN resource is not. Again, though a female employee is a woMAN, she's not part of MANpower; rather, she's part of huMAN resource.

It's harder to follow than to remember, isn't it? Some people say it is. A friend of mine made some slant remarks in this regard "It seems sort of contradictory and ironical to me", she said, "because, I've objection not only to being a 'MAN—' in words, but also to being feminine in words like author**ess**, poet**ess**, **lady** doctor, **lady** lawyer, sculpt**ress** or the like. I'm also an author, poet, lawyer, sculptor, or doctor, like you. I don't like the '—ess' portion of such sexist words". So, it would be better to refer both to women and men in these professions by the same words. Fair and unbiased words are always better.

Expressing Ideas The Right Way

CHAPTER 11

Good writing is not just saying the right thing, but saying things right.

— S. M. Z. H.

CHAPTER OUTLINE

A. Expressing The Point of View
B. Focusing on Something
C. Emphasizing
D. Downtoning
E. Linking Words and Phrases
F. Rhetorical Ways of Focusing or Highlighting, Emphasizing, and Creating Dramatic Effect
G. Other Ways of Focusing and Emphasizing

As we all know, the main purpose of any piece of writing, whatever the subject or theme or point of interest, is to express some thought in terms of words. In other words, one is said to have good writing skills if he is able to express in writing what he intends to express. A letter, for example, may be given a specific format or physical layout, but that format can not ensure a good writing. Good writing, in fact, involves writing good sentences and paragraphs. Good writing is characterized by proper choice of words, phrases, sentence patterns, and the proper logical approach so that the language can represent the thought most effectively.

Good writing means not just saying the right thing, but saying things right. That is, one has to think as much about *how* he should say what he wants to say as about *what* he should say. Unquestionably, however, nobody can write well without a well-defined subject. There must be a definite idea or thought to put down, which is a subject of a discussion of CHAPTER 2 of this book. As far as this chapter is concerned, we assume that the subject we want to write on is predefined and very clear to us, and what we are concerned with is how we can best express our thoughts in writing. Obviously, writing only grammatically correct sentences is not enough in being able to express thoughts. Rather, we'll give preference to writing "effective" sentences—sentences that are readable, attractive, and strong. In a sense, this book deals not only with the "grammar of language", but also with the "grammar of writing".

A. Expressing The Point of View

Often we can look at things from a number of points of view (दृष्टि). Looking at things from any specific point of view is a matter of logic and thought. And there is no doubt that we can make our writings more readable by allowing our language to express such viewpoints. Let's take the following example.

He did it at last. He was wrong to have done it. But politics is a different thing. And people said he was right because he was a politician.

Now observe the differences in the meanings of these two types of limiters.

He **only** told me this.

[He did nothing else. All he did was to tell me this.]

He told me **only** this.

[He told nothing else.]

Only he told me this.

[Nobody else told me anything about this; only HE told me.]

It's obvious from the above examples that the *exclusive limiters* are position-sensitive; that is, they change their focus with the change in their positions.

Now let's look at the use of these *particularizers*.

He failed **mainly** because he hadn't studied hard.

[There were other reasons of his failing, his not studying being the **main**.]

Contrast the sense of the above sentence with that of the following one.

He failed **only** because he hadn't studied hard.

[There was no other cause of his failing.]

This party is for young couples. But preference will be given to the ones having at best two children.

The above two sentences can be re-written as :

This party is for young couples, **especially** the ones having at best two children.

Now try to understand the change in the meaning of the sentence if the word 'only' were used in place of the word 'especially'. In that case, the part "This party is for young couples" would be redundant (unnecessary). Therefore, if we meant "only", we would have to rewrite the sentence as the following :

This party is **only** for couples having at best two children.

In light of the above discussion, it can be said that we should be careful enough in using particularizers and exclusives in sentences. In no way should we use a word of the one type when actually a word of the other type is needed.

Focusing Structures

So far we've seen how something is focused using focusing words. There are, however, some structures also through which we can focus a particular thing. These structures are also useful to emphasize something. It's required that the reader learn the structures as well as their uses.

Let's proceed by taking some examples. Look at the following sentences :

● I am not tired.
● I am bored.

You want to focus the word 'bored', or, in a sense, you want to emphasize that you are **bored**, not tired. To do this you might construct a sentence like the following :

I'm not tired. I'm **bored.**

and might express the focus by your tone. But this construction is not effective enough. If you want to emphasize the word 'bored', you can use some words like :

I'm not tired. I'm **just** bored.
I'm **really** bored.

But you can reconstruct the whole sentence like the following and bring about your desired effect :

→ I'm not tired; WHAT I AM is BORED.

Now see the following examples :

I don't want a pen.
I want a pencil.

→ I don't want a pen; **what** I want is a PENCIL.

Tom didn't tell me this.
Bob told me this.

→ Tom didn't tell me this; **who** told me (this) is BOB.

I didn't give it to Munir.
I gave it to Tuhin.

→ I didn't give it to Munir; **whom** I gave it (to) is TUHIN.

The sentences could otherwise be written as follows.

    I'm BORED, not tired.

    I want a PENCIL, not a pen.

    TOM told me this, not Bob.

    I gave it to TUHIN, not to Munir.

Obviously, that WH-structure is the most effective as far as focusing is concerned.

Test Yourself and
Learn Better

Use focusing structures and rewrite the following sentences.

1. I didn't say that: I said that it would not work.
2. I want to find out who the criminal is.
3. I know what to do: now I want to know HOW to do it.
4. She doesn't love you: she loves Mohit.
5. I know what he did, but I don't know why he did that.
6. I am not embarassed: I am really impressed.
7. Do anything you like, but don't touch that button.
8. I did nothing else: I touched the button.
9. We don't need MBAs: we need MAs.

ANSWERS :

1. I didn't say that: what I said was that it would not work.

    Or, I didn't say that: **all** (that) I said was that it would not work.

    Or, I didn't say that: it would not work—that's what I said.

2. What I want to find out is who the criminal is.

    Or, Who's the criminal?—that's what I want to find out.

    Or, All I want to find out is who the criminal is.

3. I know what to do: what I now want to know is how to do it.

    Or, I know what to do: but how to do it—that's what I want to know.

4. She doesn't love you: whom she loves is Mohit.

    Or, Whom she loves is MOHIT, not you.

    Or, She loves MOHIT, not you.

---

5. I know what he did; what I don't know is why he did that.

    Or, What I don't know is WHY he did that, not WHAT he did.

6. I'm not embarassed; **what** I AM is IMPRESSED.

    Or, What I am is IMPRESSED, not embarassed.

    Or, I am just IMPRESSED, not embarassed.

7. Do anything you like; ONLY don't touch that button.

    Or, What you must not do is (to) TOUCH that button; do anything else.

    Or, Only what you must not do is (to) touch the button; do anything else.

8. What I did **was (to) TOUCH** the button, and nothing else.

    Or, I ONLY TOUCHED the button and did nothing else.

    Or, ALL I did was **TOUCH** the button.

    Or, ALL I did was that I TOUCHED the button; I did nothing else.

9. What we really need is MAs, not MBAs.

    Or, We ONLY need MAs, and not MBAs.

There are, however, other structures which we can use to focus a thing or an idea. These are shown below.

    ● **It is ony when** I requested him humbly **that** he took the money.

    Or, He took the money **only when** I requested him humbly.

    ● **It is only when** you ask him **that** he will help you.

    Or, He will help you **only when** you ask him.

C. Emphasizing

Often we need to emphasize or de-emphasize something. To do this we use some words that have the ability to do so. We can also use some structures—that is, we can rearrange the elements of a sentence—to do the same. Read the following sentences.

1. (a) I touched it.

    (b) I **only** touched it.

2. (a) I touched that button.

    (b) I touched **only** that button.

    Or, I touched that button **only**.

3. (a) I need a haircut.
   (b) I **badly** need a haircut
       [It has become urgent.]
4. (a) I reject your accusation (অভিযোগ).
   (b) I **utterly** reject your accusation.
5. (a) I resent your criticism.
   (b) I $\begin{Bmatrix} \text{deeply} \\ \text{bitterly} \\ \text{very much} \\ \text{strongly} \end{Bmatrix}$ resent your criticism.
6. (a) I remember the day.
   (b) I $\begin{Bmatrix} \text{definitely} \\ \text{clearly} \\ \text{certainly} \end{Bmatrix}$ remember the day.
7. (a) It happened.
   (b) It **actually** happened.

The sentences marked (b) are more emphatic than the ones marked (a). This is due to the use of some words called *emphatic words*. A list of such words is given below :

really	certainly
honestly	actually
surely	for certain
highly	of course
clearly	for sure
indeed	frankly
obviously	literally
plainly	simply
definitely	just
	fairly

These words are used mainly to emphasize the meaning of the word or phrase or clause following it; they tell nothing more about that word or phrase or clause. Examples have been shown in the preceeding paragraph. Some more examples, however, follow :

I can't understand it.
→ I **just/simply** can't understand it.
I don't believe it.

→ I $\begin{Bmatrix} \text{really} \\ \text{simply} \\ \text{literally} \end{Bmatrix}$ don't believe it.

He said so.

→ He $\begin{Bmatrix} \text{actually} \\ \text{really} \\ \text{indeed} \end{Bmatrix}$ said so.

Now Use What You've Learnt

Use emphasizers in the blanks.

1. He—said this. But I don't—believe him. It's—all a hoax. If, however, he tells you that again,—deny him.
ANSWER : He **really** said this. But I don't **simply** believe him. It's **obviously** all a hoax. If, however, he tells you that again, **simply/plainly** deny him.
2. I—bought the book. But at the first reading I realized that it—contained nothing important. So I must say it will—be of no use to you.
ANSWER : I **really** bought the book. But at the first reading I realized that it **actually** contained nothing important. So I must say it will **certainly** be of no use to you.
3. I—admire your initiative. You—deserve praise.
ANSWER : I **honestly** admire your initiative. You **do/surely/certainly/actually** deserve praise.

Amplifiers are akin to emphasizers. They are of two types : **maximizers** and **boosters.** Maximizers, as is obvious by the term itself, points to the maximum of something, while boosters express the degree of intensity. Some maximizers are shown below.

absolutey	entirely	thoroughly
altogether	fully	utterly
completely	quite	most
		in all respects

Read the following examples.

1. (a) That is true.
   (b) That is **absolutely** true.
   (c) That is **certainly** true.
2. (a) He did it.
   (b) He **completely** did it.
   (c) He did it **completely.**
3. (a) The building has collapsed down.
   (b) The building has **entirely** colapsed down.
   (c) The building has collapsed down **entirely.**
4. (a) What he said is true.
   (b) What he said is **fully** true.
5. (a) You are right.
   (b) You are **quite** right.
6. (a) He explained it.
   (b) He explained it **thoroughly.**
7. (a) His condition is bad.
   (b) His condition is **utterly** bad.

Boosters, as has already been said, show the intensity of some adjective or activity. Some boosters are shown below.

badly	heartily	violently
deeply	much	well
greatly	so	a great deal
a good deal	a lot of	by far more

Now observe the uses of some of these boosters.

1. (a) He was hurt.
   (b) He was **badly** hurt.
   (c) I **badly** need the information.
2. (a) I can feel it.
   (b) I can feel it **deeply.**
3. (a) She likes me.
   (b) She likes me **very much.**
4. (a) I wanted to see him.
   (b) I **so** wanted to see him.
   (= I wanted to see him very much.)

5. (a) I can understand your problem.
   (b) I can **well** understand your problem.
6. (a) Today I'm happier.
   (b) Today I'm **much** happier.

Notice the difference between the following maximizer and booster.

> He **completely** denied it.
> He **strongly** denied it.

The former (completely), in this context, is very close in meaning with the latter, but in no way equivalent to it. So you have to be very careful in using maximizers and boosters if you want to express your thought in the precise way. Read the following pairs of sentences and try to discern the differences of meaning between each pair.

1. (a) She has read the material **completely.**
   (b) She has read **a lot** of the material.
2. (a) He is the best boy of this class **in all respects.**
   (b) He is **by far** the best boy in the class.
3. (a) What he says is **fully** true.
   (b) There is **much** truth in what he says.

D. Downtoning

Sometimes we need to express our thoughts in such a manner which lowers the effect of the verb. In other words, sometimes we need to lower the force of the meaning of a verb. For this purpose we use some words/phrases which are called *downtoners*. These downtoners, however, can again be sub-classified as the following.

Compromisers
Diminishers
Minimizers
Approximators

Compromizers have only a slight lowering effect. Some compromizers are shown below.

kind of
sort of } (in informal American English)

I **kind of** like it.

(= I like it, but not very much)

What did you tell him?

– I **sort of** gave him some advice.

(Maybe it can't be called good advice.)

quite
rather } (especially in British English)

He's the best player, isn't he?

~ Yes, he **quite** played and amused the audience, but I think there are others who play better.

(I don't think he's the BEST player.)

We **quite** enjoyed the party, but I've been in better ones.

(I didn't enjoy it very much.)

It's **rather** a good idea, but try to create something more interesting.

I **rather** like tea in the morning, but I enjoy it most in the afternoon.

Likewise, **"more"** and **"less"** are also compromizers.

Diminishers throw the meaning of a verb downward considerably. Some examples are :

> Partly, somewhat, in part
> to some extent, slightly,
> a little.

Your advice **somewhat** changed her belief.

(= didn't change completely)

When she arrived the situation **somewhat** improved.

Rabindranath has **somewhat** influenced her poetry.

I know her **slightly.**

Your parents' behavior has influenced you **to some extent.**

The result of the experiment varied **to some extent** when the method was changed.

The flood **partly** affected the region.

His condition has improved **a little.**

He talks **a little** more than you do.

Diminishers diminish the thrust of the activity represented by a verb so much that it almost gives a negative meaning. Some examples are :

> a bit   barely   hardly
> little   scarcely
> in the least   at all
> in the slightest.

Now compare each sentence of each pair of sentences with the other.

1. (a) He knows about it.
   (b) He knows **little** about it.
   (= He knows almost nothing about it.)
2. (a) She turned pale.
   (b) She turned pale **a bit.**
3. (a) Wait please.
   (b) Wait **a bit** (= just for a moment) please.
4. (a) She arrived again and had to leave again.
   (b) She had **barely** arrived when she had to leave again.
5. (a) I have **no** money to last the weekend.
   (b) I have **barely enough** money to last the weekend.
   [= only just]
6. (a) Further improvement is **not** noticeable.
   (b) Further improvement is **barely** (= almost not) noticeable.
7. (a) I don't go there.
   (b) I **hardly ever/seldom** go there.
   (= I don't go there frequently.)
8. (a) She **could not** speak for tears.
   (b) She **could hardly** speak for tears.
9. (a) He **doesn't** know the people he works with.
   (b) He **hardly** knows [= knows very little] the people he works with.
10. (a) When he arrived at the station the train left.

(b) **Hardly/Scarcely/Barely had** he arrived at the
station **when** the train left.

   (=**As soon as** he arrived at the station, the train left.)
   = **No sooner had** he arrived at the station **than** [not
   'when'] the train left.

11. (a) **As soon as** we reached home, it started raining.
    (b) **No sooner had** we reached home **than** it started
    raining.
    (c) **Hardly/Scarcely/Barely** had we reached home
    when it started raining.

12. (a) I'm **not** hungry.
    (b) I'm **not in the least** hungry.

13. (a) I **don't** love her.
    (b) I don't love her **at all.**

14. (a) I believe that it won't happen.
    (b) I doubt/suspect whether it will happen **at all.**

The approximators are the following :

> almost   barely
> all but   as good as

The work is **all but** (= almost) finished.
This plan is **as good as** that plan.
I **nearly** died.
She **nearly** (= all but/almost) killed me.
He comes here **almost** always.
He **almost** fainted. (But he actually didn't faint.)
I can **scarcely** agree to his proposal, in fact, I don't agree to
his proposal.

E. Linking Words and Phrases

This is one of the most important techniques that you should know
and apply if you want to write better. In this book, for this reason,
due emphasis will be given on this section. And it's important that
you learn all the tactics and do all the exercises. Do not skip any
section.

If *what* we say is important, then, to be sure, *the way we say
it* is also equally important. We use language to express our
thoughts, opinions, observations, beliefs etc. One kind of thought
or idea may be, and in most of the cases is, followed by another
kind of thought or idea, which may or may not be closely related to
the former. Hence when we express various kinds of thoughts in
sentences or phrases, we have to ensure that one kind of thought
flows smoothly and logically into another. This, consequently,
necessitates the use of some words/phrases which **link** one kind of
thought with another. These may be called **linkers.** We need to
use linkers not only to write effectively, logically, smoothly, and
lucidly, but also to facilitate easy and comfortable reading. We need
such linkers for various purposes, the most important of which are,
as learnt from experience, as follows :

> **enumeration**
> **reinforcement**
> **equation**
> **transition**
> **summation**
> **apposition**
> **result**
> **inference**
> **reformulation**
> **replacement**
> **contrast**
> **concession.**

For this linking purpose, various words and phrases are used
most of which are adverb phrases or prepositional phrases. These
are commonly known as **conjuncts.** You need to know almost
each and every of them if you want to be a good writer. These
conjuncts, as you've already known, are of different types. They're
named according to what function they serve in the sentence. So,
take a brief look at the following conjuncts and then carefully see
the examples that follow.

ENUMERATIVE

first, second, third . . . etc.; firstly, secondly, thirdly . . .; one, two, three . . .; for one thing . . . (and) for another (thing); for a start (informal); to begin with, to start with; in the first place, in the second place; next, then; finally, last, lastly; to conclude; last but not least; there is still another thing, I want to make one final point; another thing; one final point

REINFORCING

(to give more of the same type of information) :
also, moreover, above all, in addition, furthermore, what is more, then (in spoken English), equally, likewise

EQUATIVE

equally, likewise, similarly, in the same way/manner

TRANSITIONAL

(to pass from one type of idea to another) :
by the way, incidentally, now, as for/to (in British English **as to**), let us now turn to . . ., regarding . . ., to turn to . . ., talking/speaking of . . ., that reminds me of . . .

SUMMATIVE

then, (all) in all, to sum up, in conclusion, I will sum up by saying . . ., I will conclude by saying that . . .

APPOSITION

(to give additional information about something or to define something) :
namely (= viz), in other words, for example (= eg or e. g.), for instance, that is (= i. e. or ie), that is to say, or what is the same thing, another way of putting it is . . ., an example would be . . .

RESULT

hence, consequently, as a result, so, therefore, thus, somehow (for some reason or other) . . . —God knows why—. . ., with the result that . . ., the result is . . ., the consequence (of that) was . . .

INFERENTIAL

else, otherwise, then, in other words, in that case, if so, if not, (and) that implies, from it you can conclude that . . .

REFORMULATORY

better, rather, in other words, or, a better way of putting it is, . . . it would be better to say . . .

REPLACIVE

(to replace a statement made earlier) :
alternatively, rather, on the other hand, or again, or (on the other hand), the alternative is . . ., it might be better if . . .

ANTITHETIC

(to show contrast) :
instead (it works as a replacive also), then, on the contrary, in contrast, on the other hand, by comparison, one the one hand

CONCESSIVE

(These adjuncts signal the unusual or unexpected or something surprising) :
anyway (informal), anyhow (informal), besides (blend of reinforcing with concessive), else, however, nevertheless, still, though, yet, in any case, at any rate, in spite of that, after all, all the same (= nevertheless), on the other hand, even

TEMPORAL TRANSITION

(These signal time relationships) :
meantime, meanwhile, in the meantime, earlier, former, preceeding, previous, already, as yet, before, first, formerly, previously, so far, yet, before that, until now, at present, at this point, now, presently (in American English), simultaneously, then, afterward, again (= after that), immediately, later, next, since, after that

So far you've learnt **conjuncts**. We also use **disjuncts** to link one thought with another. Disjuncts express an evaluation of what is being said. Some examples are as follows :

frankly, fortunately, probably, to my regret, to our surprise, much to my surprise, naturally, seriously, personally, strictly speaking, if I may say so, if I am allowed to repeat, frankly speaking, to be frank, very frankly, briefly, candidly, generally, honestly, obviously, understandably, of course, to be sure, unfortunately, certainly, admittedly, definitely, indeed, surely, undeniably, undoubtedly, unquestionably, quite likely, maybe (informal), perhaps, possibly, presumably, supposedly, clearly, evidently, obviously, plainly, apparently, actually, really, ideally, only apparently, nominally, theoretically, basically, essentially, fundamentally, funnily enough, hopefully (in American English), luckily, not unnaturally, naturally, preferably, strangely, surprisingly, understandably, unluckily, wisely, rightly, wrongly, foolishly, possibly

Conjuncts and disjuncts normally don't have any relationship with the structure of the sentences in which they're used. From the examples that follow, you'll be able to understand how useful these conjuncts and disjuncts are in making a sentence concise and expressing attitude, tone, reality, opinion and so on. So, now do the following exercises. Once you've successfully completed them, I'm confident that you'll be able to write at least ten times better than you wrote before. So, do **all** the exercises.

Practice and Learn Better

1. Use enumerative conjuncts where necessary.

There are basically **three** reasons why we are so backward economically. We have not yet been able to industrialize our country on a great scale. Our savings are less than how much there should be. We do not have skilled manpower.

ANSWER :

There are basically **three** reasons why we are so backward economically. **First,** we have not yet been able to industrialize our country on a great scale. **Second,** our savings are less than how much there should be. **Third,** we do not have skilled manpower.

EXPLANATION

The writer here is talking about **three** reasons. Three is a definite number. Therefore, he should use the above-mentioned enumeratives to make his writing structured and readable.

2. Although there is today no complete solution to the problem of formal organization design, the concepts that have been discussed in this chapter point to some tentative conclusions. There is no one best way to organize. Different organization formats are appropriate for different organizations facing different conditions.

The environment in which an organization functions is an important determinant of what constitutes effective organization design. Dynamic environments appear to require different organization formats than do stable environments. And different parts of an organization may require different designs within different subenvironments.

Activities facing similar subenvironments should be grouped close together. Since technology also has an impact upon grouping, a fourth point is that different types of interdependence among activities should result in the kinds of groupings that keep coordination costs at a minimum.

Once groupings have been made, that is, departments have been formed, they must be integrated with each other. The organization's hierarchy provides one means for such integration. Often, however, other means of integration are necessary for adaptation to fast-changing environments. The use of integrators and project teams may often be useful for such coordination.

ANSWER :

Although there is today no complete solution to the problem of formal organization design, the concepts that have been discussed in this chapter point to some tentative conclusions. **First,** there is no one best way to organize. Different organization formats are appropriate for different organizations facing different conditions.

Second, the environment in which an organization functions is an important determinant of what constitutes effective organization design.

Dynamic environments appear to require different organization formats than do stable environments. And differing parts of an organization may require different designs within different subenvironments.

Third, activities facing similar subenvironments should be grouped close together. Since technology also has an impact upon grouping, a fourth point is that different types of interdependence among activities should result in the kinds of groupings that keep coordination costs at a minimum.

Finally, once groupings have been made, that is, departments have been formed, they must be integrated with each other. The organization's hierarchy provides one means for such integration. Often, however, other means of integration are necessary for adaptation to fast-changing environments. The use of integrators and project teams may often be useful for such coordination.

—H. G. Hicks & C. R. Gullett,

Organizations : Theory and Behavior

2. Use :

    for example

    and

    but

where necessary.

A good executive stops an activity if it is not entirely essential or is at the point of becoming obsolete. The Du Pont Company would always be ready to abandon a project just before it began to decline in spite of the money, prestige, and effort that had already been spent on it; that was one of the reasons for the success of the company. If any new idea came out, Du Pont were usually in the forefront in developing it.

ANSWER :

A good executive stops an activity if it is not entirely essential or is at the point of becoming obsolete. **For example,** the Du Pont Company would

always be ready to abandon a project just before it began to decline in spite of the money, prestige, and effort that had already been spent on it; **and** that was one of the reasons for the success of this company. **But,** if any new idea came out, Du Pont were usually in the forefront in developing it.

—C. N. Parkinson & M. K. Rustomji,

Excellence In Management

3. Use :

    and

    also

    because

    however

where necessary. You may have to combine two or more sentences into one sentence.

Use "and" to add similar pieces of information.

Use "also" to present additional information of the same kind.

Use "because" to show cause and effect relationship.

Use "however" to show a twist (মোড়) in the thought or idea.

Budgets are the action plans of an organization for the future. These plans are expressed in terms of money. They are made for the current year. They are often made for many years ahead. Budgeting forces people to plan ahead, anticipate problems, and avoid waste. A budget tells you how you are progressing against your plans. It shows you how the expenditure actually incurred compares with the expenditure which was planned. Unless you have a budget for every item of expense, expenditure is likely to go out of hand. Budgets must be prepared and agreed to by the people who have to keep to the budget. It should not be prepared by smart young fellows in far-away head offices.

ANSWER :

(Your answer may not be the same as the following one. But the following one is a good piece of writing.)

Budgets are the action plans of an organisation for the future. These plans are expressed in terms of money **and** are made for the current year **and** often **also** for many years ahead. Budgeting forces people to plan ahead, anticipate problems, and avoid waste. A budget **also** tells you how you are progressing against your plans **because** it shows you how the expenditure actually incurred compares with the expenditure which was planned. Unless you have a budget for every item of expense, expenditure is likely to go out of hand. Budgets, **however**, must be prepared and agreed to by the people who have to keep to the budget, **and** not by smart young fellows in far-away head offices.

—C. N. Parkinson & M. K. Rustomji,
Excellence In Management

4. Use :

but

however

where necessary.

Use :

but—to express that the reality is not like this;
however—to signal a twist of thought or idea.

Some men are born leaders. These are relatively few. It is possible to learn the habits and thoughts which will in time make capable managers. Leadership is something which can be learnt and considerably improved by studying and learning from the experience of others and by following certain practices. Skill in leadership is normally something that does not come by itself. It can be learnt.

ANSWER :

Some men are born leaders—**but** these are relatively few. It is possible, **however**, to learn the habits and thoughts which will in time make capable managers. Leadership is something which can be learnt and considerably improved upon by studying and learning from the experience of others and by following certain practices. Skill in leadership is normally something that does not come by itself—**but** it can be learnt.

—C. N. Parkinson & M. K. Rustomji,
Excellence In Management

5. Rewrite the underlined portions of the following sentences to make them shorter.

(a) **It is obvious that** nobody is listening to him.

(b) The demand for this product has increased. **So it is easy to understand that** the price is likely to go high.

(c) **If I may be allowed to speak frankly,** this dress doesn't suit you.

(d) **This is the general case that** people come in this place during the winter.

(e) **I'm asking you seriously :** Do you intend to resign?

(f) **I speak honestly that** I didn't tell him anything about that matter.

(g) **It can be said briefly as follows :** When we are angry we really become foolish.

(h) **I'm sure that** he won't pass.

(i) He is a good manager. **And it is more important that** he is a good leader.

ANSWERS :

(a) **Obviously,** nobody is listening to him.

(b) The demand for this product has increased; so, **understandably,** the price is likely to go high.

(c) **Frankly,** this dress doesn't suit you.

or, **Frankly speaking,** this dress doesn't suit you.

or, **To speak frankly,** this dress doesn't suit you.

or, **To be frank,** this dress doesn't suit you.

(d) **Generally,** people come in this place during the winter.

(e) **Seriously,** do you intend to resign?

(f) **Honestly,** I didn't tell him anything about that matter.

(g) **Briefly,** when we are angry we really become foolish.

or, **Briefly put,** when we are angry we really become foolish.

(h) **Surely,** he won't pass.

or, **To be sure,** he won't pass.

(i) He is a good manager. **What is more important** (= Even more important/More importantly), he is a good leader.

6. Use short disjuncts instead of the underlined portions of the following sentences.

(a) We were about to start our journey. But **it was unfortunate that** it began to rain.

(b) **It was right for him** to reject his offer.

(c) **I was surprised (to know) that** she began to shout without any reason.

(d) **We regretted (the fact) that** he violated the rules.

(e) Look for a competent boy, and **I am certain that** you will find one.

(f) **It is clear that** this is a case of malnutrition.

(g) **It is apparent that** they are tired.

(h) **It is evident that** what he says is true.

(i) **We were fortunate that** we found him there.

(j) **It is natural that** a mother loves her children.

(k) **We are hopeful that** they will be back within time.

(l) **It is very surprising that** he is not happy with all his wealth.

ANSWERS :

(a) We were about to start our journey, but **unfortunately,** it began to rain.

(b) **Rightly,** he rejected his offer.

(c) **To my surprise,** she began to shout without any reason.

(d) **To our regret,** he violated the rules.

(e) Look for a competent boy, and **certainly,** you will find one.

(f) **Clearly,** this is a case of malnutrition.

(g) **Apparently,** they are tired.

(h) **Evidently,** what he says is true.

(i) **Fortunately,** we found him there.

(j) **Naturally,** a mother loves her children.

(k) **Hopefully,** they will be back within time.

(l) **Surprisingly,** he is not happy with all his wealth.

→ **N.B.** The most frequently used linkers are listed below :

for example
namely
therefore
in other words
thus
for this reason
so
on the one hand
on the other (hand)
what's more
at any rate
even
at last
in the first place
next
furthermore
in fact
yet
though
however
because
by comparison
in spite of that
as a result
all the same
for instance
evidently
generally speaking
if I may say so
obviously
strictly speaking
apparently
frankly
ideally
unfortunately
surely

eventually
roughly speaking
in my opinion
in short
presumably
to be honest
→ quite properly

F. Rhetorical Ways of Focusing or Highlighting, Emphasizing, and Creating Dramatic Effects

There are some rhetorical (আলংকারিক) devices (উপায়) by which we can focus or highlight an idea very effectively, and sometimes dramatically. These devices, in effect, act as emphasizers too. They are very often used for their dramatic effect. Here are the figures :

> **Antithesis**
> **Oxymoron**
> **Epigram**
> **Paradox**
> **Climax**
> **Anti-Climax or Bathos**
> **Chiasmus**
> **Polysyndeton**
> **Hyperbaton**

♦ Antithesis

In this figure, one word or idea is set against another word or idea opposite to it in a balanced form in order to make the contrast emphatic, effective, and dramatic. This figure is used both in literature and in non-literary articles or essays.

Lat's first take some examples in Bangla.

আমি এখানে এসেছি বন্ধুত্ব ভাঙতে। (হয়তো তুমি ভেবেছো আমি এসেছি বন্ধুত্ব গড়তে।) কারণ তুমি আমার ক্ষতি করেছ। তুমি আমাকে অর্থনৈতিকভাবে,

সামাজিকভাবে, এবং মানসিকভাবে ক্ষতি করেছ। আমি চিরতরে তোমার সাথে সম্পর্ক ছিন্ন করতে এসেছি।

The above passage is not effective. Though there is no grammatical mistake in it, it's dull, loose, and boring. It's an immature writing. But look at the next version of this passage.

আমি এখানে এসেছি বন্ধুত্ব গড়তে নয়, ভাঙতে। কারণ তুমি আমার উপকার তো করইনি, বরং ক্ষতি করেছ। হ্যাঁ, ক্ষতিই করেছ—অর্থনৈতিকভাবে, সামাজিকভাবে, মানসিকভাবে। সুতরাং আমার এই আসা চিরতরে চলে যাবার জন্য।

In this version of the paragraph we've used antithesis. Notice the use of "গড়তে নয়" and "ভাঙতে" side by side. This device puts the word "ভাঙতে" under more emphasis and focus. Likewise, the expression "উপকার তো করইনি, বরং ক্ষতিই করেছ" also contains antithesis. Also, look at the last sentence in which a contrast between "আসা" and "চলে যাবার জন্য" is drawn to highlight the latter (ie, চলে যাওয়া) more effectively.

Here are more examples. In each case, observe the difference between the statement(s) marked (a) and the one(s) marked (b). Also try to understand why the statements marked (b) are more effective.

1. (a) Heard melodies are sweet.
   (b) "Heard melodies are **sweet**, but those **unheard** are **sweater**."

2. (a) You should look at the bad sides of your son's conduct.
   (b) You should look not only at the **good sides** but also at the **bad sides** of your son's conduct.

3. (a) If we are divided, we fall.
   (b) "**United** we stand, **divided** we fall."

4. (a) Try to be a big fish in a small pond.
    (b) You had better be a **big** fish in a **small** pond than be a **small** fish in a **big** pond.

5. (a) You are my enemy.
    (b) You are my **enemy,** not **friend.**

6. (a) It's better.
    (b) It's not just (বরং) **good**, it's **better.**

7. (a) I don't want to be the leader of bad people.
    (b) Better be a **follower** of a **good leader** than be the **leader** of **bad** people.

But one thing you must remember : use this device only where it's necessary and where it makes sense. That means, before using this device, make sure whether it's needed at all or not. In most of the cases where both sides of an idea are relevant but only one is to be focused should you use this figure. The following example will clarify the point.

Rewrite the following passage and make the expressions more emphatic and effective.

Some people believe that those who are not honest suffer much in the long run. It is not always true.

The opposite is true : The honest suffer in most of the cases. The dishonest become happy. We live in a peculiar society where the dishonest live the happiest life.

Now read the revised version of the passage. Here it is.

Though some people belive that those who are not honest suffer much in the long **run, it** is not always true. **On the contrary,** the opposite is true : **that is, it is the honest who** suffer in most of the cases, **not the dishonest**. The dishonest, **to our great surprise,** are very happy **indeed**. We live in a peculiar society. Here the dishonest live the happiest life, **not the honest.**

♦ Oxymoron

It's a figure of speech in which *two opposite or contradictory words or terms or ideas* are combined or juxtaposed (placed side by side) so as to highlight the statement or expression and enhance the effect. In this figure, by definition, a word is used before another word, both of which seem to be contradictory, but some attentive thinking reveals that they together give a special meaning. Some examples are shown below.

death
living death

lie
true lies

law
lawless law

kindness
cruel kindness

irregular
regularly irregular

মৃত জীবন
প্রকাশিত গোপন
দুর্বল বাহাদুর
জ্যান্ত লাশ
ঘরহীন ঘর
etc.

Now let's see some examples in sentences.

1. (a) He is busy, but that busyness is useless. He's doing nothing.
    = (b) He is *idly busy.*

2. (a) She is sad. But she looks nicer in that mood.
= (b) She is *sweetly* sad.

3. (a) You have spoilt the child with too much kindness. That kindness is equivalent to cruelty.
= (b) You have spoilt the child with your *cruel kindness*.

4. (a) He was cruel to me for my own good. His cruelty was nothing but kindness.
= (b) He did me favor with his *kind cruelty*.

5. (a) He is hostile. But he never forgets to be courteous.
= (b) He is *courteously hostile*.

6. (a) It's officially being kept secret. But everybody knows it.
= (b) It's an *open secret*.

Similarly, *planned madness, mindfully deaf, a long short-story, visible darkness* etc. are examples of oxymoron.

Test Yourself and Learn Better

1. Mr. X said to his business partner, "Mr. Y, though ours is a losing concern, we're eventually gaining from it. We're receiving the government's subsidy. Also, we're enjoying a tax holiday." How could Mr. X say these words more dramatically and effectively by using oxymoron?

2. "I know you're not actually idle, though people say you are. In fact, Creative people are found to be idle this way. I must say you are active indeed."—A father said these words to his artist son. Say how he could say these words more effectively and concisely by using oxymoron.

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3. Your younger brother is very idle; he does nothing but only builds castles in the air (আকাশকুসুম কল্পনা করে). One day you asked him why he didn't do any work. He answered, "Dream doesn't come in my sleep. That's why I dream while I'm not asleep." You tell him some words in one sentence in which you use oxymoron.

4. You are sitting in a room beside a young lady whom you don't know. Nobody is saying anything—neither you nor she. But her presence, her beauty, her furtive glances (গোপন দৃষ্টি)—all these things are talking much to you. You're overwhelmed (অভিভূত) by the feeling. You're thinking of writing her a letter of only one sentence in which you would tell her that though she was silent, her presence talked to you much. Write a sentence using oxymoron so that the lady falls in love with you after reading it.

5. You're a newspaper reporter. At present you're writing a report on the wretched (হতভাগা) lifestyle of the slum (বস্তি) people of the Dhaka city. To you, the life those people are living is not a life at all; it's more like death than life. Create a term of two words by using the principle of oxymoron to describe those people.

ANSWERS :

5. *a living death* (জীবন্মৃত)
4. I was overwhelmed by your *talking silence*.
Or, I love that *speechful silence* that covered the whole room and wrapped up you and me together.
3. *Dreamless sleep* is good for you, but *sleepless dream* is not.
2. I know the value of your *active* and creative *idleness*.
1. Ours is a *profitable losing-concern*.

▶ Epigram

Prof. Bain defines it as "an apparent contradiction in language which by causing a temporary shock arouses our attention to some important meaning **underneath** (দুরারিত)." While in oxymoron two *words* or *ideas* are placed side by side, in this figure

normally two apparently contradictory ideas are presented in two expressions. But some amount of thinking reveals that there's a sharp, indirect meaning hidden inside the expressions. Though this figure is mainly used in literature, it's also found in other kinds of writing. The following are some examples of epigram.

Speech was given to man *to conceal* (গোপন করা) *his thoughts*.
— Voltaire

Cowards die many times *before their death*.
— Shakespeare : *Julius Caesar*

This is the true *beginning* of our *end*.
— Shakespeare : *A Midsummer Night's Dream*

I must be *cruel* only to be *kind*.
— Shakespeare : *Hamlet*

Make *haste slowly*. (যাত্র হও ধীরে ধীরে)

Happiness has become the greatest cause of his *unhappiness*.

Most of the time *the richest* are the *poorest*.

As you've already got the hint, this figure of speech gives indirect meanings. At the first thought you get a twist (মোচড়) in the mind, and at the second thought you come to know the real meaning. It arouses thought because it requires some thought. This figure, apart from being used in literary writing, can be very meaningfully used in the **opening** or **closing** sentences of articles, paragraphs, and the like. Quotations containing this figure can be used toward much effectiveness at the begining, end, or middle of any piece of writing. A drill with the following exercises will enable you to grasp (আয়ত্ত করা) its use more clearly.

Test Yourself and Learn Better

1. A good artist should do the work of art in such a way which will show the piece of work as natural. The less the work is artificial, the more artistic it is. Such a work should witness the fact that the artist has not made deliberate and experienced effort to create it;

rather it has flown from his/her imagination spontaneously. actually ——————————————————————————.

Complete the above blank with a sentence which contains an epigram.

2. Newton said that he know very little. But as compared with the average men like us, he knew thousand times as much as we do. All the scholars of the world said they little knew about the universe. On the contrary, to our surprise, those who know little believe they know much. Actually, ————————————————.
Complete the sentence using the figure epigram.

3. ——————————. I got proof of this statement when I was face-to-face with her. She didn't say a word. Not a single word. And nor did I. But the atmosphere seemed to be full of eloquence (সুবক্তৃতা, কথকতা). I seemed to be listening to a shower of words. The silence was meaningful—full of communication.
Fill in the begining gap with an epigram.

4. When we're tired of sleeping, we take leisure (বিশ্রাম) in getting up. When, on the other hand, we're tired of working, we seek pleasure in a kind of leisure in rest. But rest can give us no plasure unless we work. Hence, only those who work hard can enjoy the pleasure of leisure. In other words, ————————————————.

Fill in the gap with a sentence containing an epigram.

ANSWERS :

4. The *busiest man* has the amplest (পর্যাপ্ত) leisure.
3. *Silence* is sometimes more *eloquent* than words.
2. Those who have *knowledge* know that they *know little*.
1. *Art* consists in concealing (গোপন করা) art.

Remember : the epigram has a deeper meaning which is clear only at the second thought. Also remember that oxymoron is an extreme form of epigram.

▶ Climax

It's a very well-known and effective figure. In this figure, ideas (or thoughts) or terms (or words or phrases) are placed in an ascending order according to their importance. As a result, the most important thought or term occurs at the last place, the second most important one occurs before it, the third most important one before the second, and so on. This figure is normally used where there are more than one result or cause or incident coming one after another in a hierarchical manner. Since, in this figure, the most important term or idea occurs at the last position, our thought and emotion flows through the end of the sentence gaining intensity (ব্যাকুল) little by little. Just consider the following example.

তুমি যদি তোমার পরিবারের মধ্যে শ্রেষ্ঠ হতে চাও, তাহলে তোমার পরিবারে যা নেই তা হও; তুমি যদি তোমার অঞ্চলের সেরা হতে চাও, তাহলে ধনী হও; তুমি যদি তোমার দেশের মধ্যে সেরা হতে চাও, তাহলে দেশপ্রমিক নেতা হও; আর তুমি যদি বিশ্বের মধ্যে সেরা একজন হতে চাও, তাহলে মানুষের মত মানুষ হও।

The above is a good example of climax. Now we'll see some more examples. (Climax is used in sentences marked (b) in 1, 2, and 3.)

1. (a) I came saw and conquered.
   (b) I came, I saw, I conquered.

2. (a) Use your brain, power, and heart to become rich, influential, and a perfect man, respectively.
   (b) To be rich, use your brain; to be influential, use your power; but to be perfectly human, use your heart.

3. (a) Give me a kiss, I'll kiss you.

   [Instead of expressing this idea in this way, you can express it in the following way toward more effectiveness :]

   (b) If you give me a blow, I'll not give you any blow in return; I'll forgive you. If you snatch away my wealth, I'll not sue (বিরুদ্ধে মামলা করা) you; I'll forgive you. If you cause my health to break down, I'll not harm yours, but if you, on any occasion, willingly or unwillingly, kiss me, I'll not forgive you. I'll kiss you back. Sure!

4. As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but as he was ambitious, I slew (হত্যা করা) him.

   Shakespeare : *Julius Caesar*

5. I advice you to live, let others live, and help others live.

   .

6. I have come here to help you earn money, then more money, then even more money, and then to snatch it away from you.

7. He taught me how to grow rich; And I became rich. Then he taught me how to spend money less and grow richer; and I grew richer. Then he taught me how to influence people, and I became a leader. Then he taught me how to worship wealth and power, and I died.

You must already have observed that this figure is often characterized by repetition. Actually, such repetition enables it to be more effective, emphatic, and impressive. Though in many cases we avoid repetitions to make the writing pithy (সারগর্ভ) and effective, in this figure we often tend to prefer repetition to conciseness. This figure suits well in persuasive and argumentative writing.

◆ Anti-Climax or Bathos

This figure is the opposite of climax. In it the least important idea or term is placed last, thus arranging the ideas or terms in the descending order of thier importance. In most of the cases, this figure is used to make someone or something ludicrous (হাস্যাম্পদ). It creates a slighting (তাচ্ছিল্যপূর্ণ), humorous (রসিকতাপূর্ণ) effect, and best suits in satirical (ব্যাঙ্গাত্মক) and comical writing. Some examples are shown below.

1. What things do you admire?
   – I admire my parents, my teachers, my King, most scholars of the world, and **cigarette.**

2. Who does she live with?
   – She lives with her parents, brothers, sisters, and **pillows** (বালিশ).

3. Why do you weep? What haven't I given you? I've given you all—a home, children, much wealth, fame, and, after all, **a black cat.**

4. Where have you been these years?
   – Well, I've been to London, to New York, to Khulna, to my home village, and at last **to jail.**

5. She lost her husband, her child, her parents, and **an umbrella.**

Use this figure **only when you want to create an atmosphere of humor or** to **slight away** (তাচ্ছিল্য করা) **someone.** Most of all, before using it, make sure whether you really need it or not for the purpose at hand.

Test Yourself and Learn Better

A coleague of yours (an officer with high responsibility) is going to take an unwise decision. You want to warn him against his doing so. You believe that if he takes such a decision, the company will

lose reputation, then customers, then money, and at last will dissolve. You want to say these things to him in a chiding (তিরস্কারপূর্ণ) and mocking tone. How would you say it?

ANSWER :

The thoughts could be worded like this : If you take such a rash decision, then you'll lose the company's reputation, customers, money, your job, and the hair of your head. OK?

◆ Chiasmus

This figure has its ground on a special way of construction. It consists in the inversion (সজ্জা উল্টে দেয়া) of the second of two parallel phrases or clauses or of the same phrase or clause for **emphasis** or **emotional effect**, when it's subsequently repeated or referred to in a sentence. This figure is most often used in poetry. But it can equally effectively be used in **persuasive writing, emotionally rich descriptive writing, or anywhere** if it's actually needed there. See the following examples.

1. The king *came down*, and *down came* the queen too.

2. *We want* trial, and justice *do we want*.
   (আমরা বিচার চাই, এবং ন্যায় বিচার চাই আমরা।)

3. We sent for him several times but *he didn't come home.* Then we ourselves went to bring him, yet *never came home he.*

4. Allah is everywhere—*far and near, near and far.* So, you don't have to go to the jungle in search of him.

5. We *eat to live* and do not *live to eat.*

6. *Beauty* is *truth, truth beauty* . . .

                        — Keats

7. *For love is heaven, and heaven is love.*

               — Scott.

8. *Live to learn, and learn to live.*

Sometimes the rules of this figure can be violated, and yet effective and impressive expressions can be constructed. As :

9. *Drink wine*, but take care that *wine doesn't drink you.*

10. He's not *playing*, but is *being played by.*
(সে খেলছে না, তাকে নিয়ে খেলা হচ্ছে।)

11. Not that he has married her, but she has married him.

◗ Polysyndeton

This figure is characterized by the use of **many conjunctions**. If this is done, then each term or idea connected by the conjunction receives the **same** emphasis, it being of equal importance to any other of its kind. Consider, for example, the following sentence :

চলার তালে বেণীখানি দুলছিল তার পিঠে
সাপের মতন কালো, কুটিল, চিকন, তীক্ষ্ণ, মিঠে।

Here no term—neither কালো nor কুটিল nor চিকন nor তীক্ষ্ণ nor মিঠে—receives any importance at all. They don't impress the imagination. They don't glaze before our eyes. But read the next version of it.

"চলার তালে বেণীখানি দুলছিল তার পিঠে—
সাপের মত কালো এবং কুটিল এবং চিকন এবং তীক্ষ্ণ, তবু মিঠে।"

            — শ্যামাপদ চক্রবর্তী

Now all the terms have received the same level of emphasis, and since they together demand a long breath to be pronounced at a stretch, they create a sustaining flow of emotion. This in turn helps create the emphasis.

See the following examples.

1. (a) They all died in the accident—the man, the woman, the child, and the dog.
   (b) They all died in the accident—the man *and* the woman *and* the child *and* the dog. I weep for them all.

2. (a) Whom do you love most?
     – I love my father, mother, wife, and son. I love them all equally.
   (b) I love my father, *and* my mother, *and* my wife, *and* my son. I love them all equally.

> **Remember : Polysyndeton and chiasmus suit well in the last sentence of an article, essay, paragraph, or story, because they give a sense of fulfillment and perfection and termination.**

◗ Hyperbaton

In this figure the grammatical order of words are inverted (ie, changed in the opposite direction) for the sake of **emphasis**. The following examples will clarify the process. In each of the following examples, try to discern (অনুধাবন করা) the difference between the sentence marked (a) and the one marked (b). In the sentences marked (b), the figure hyperbaton is used.

1. (a) **He was elected thrice** in the parliamentary election. (normal order)
   (b) **Thrice was he elected** in the parliamentary election. (emphatic).

2. (a) **I have never seen** such a beautiful girl.
   (b) **Never have I seen** such a beautiful girl.

3. (a) I have **neither men nor money**.
   (b) **Neither men nor money** do I have.
   or, **Men and money have I** none.

4. (a) He **not only stole** the money but also broke the safe.
   (b) **Not only did** he **steal** the money, but broke the safe too.

5. (a) I know **that.** (আমি তা জানি ।)
   (b) **That** I know. (তা আমি জানি ।)

6. (a) **Those** who don't pray **will perish.**
   (b) **Perish they will** who don't pray.

♦ Anaphora or Epanaphora

This figure has the same effect as polysyndeton has. Both these figures are used for **emphasis, reinforcement,** and **long-lasting persuasive effect.** In anaphora, the first word or phrase or clause of a sentence is repeated in one or more successive sentences. Though this figure is mainly used in poetry, it can very effectively be used in prose too. Let's take some examples.

1. (a) I came, saw, and conquered.
   (b) I came, *I* saw, *I* conquered.

   [In this sentence both anaphora and climax have been used.]

2. (a) What things did you do there?
   – I played, swam, fished, and had a picnic.
   (b) – I played, *I* swam, *I* fished, and *I* had a picnic.

3. Is not *old* wine wholesome, *old* pippins toothsomest, *old* wood burn brightest, *old* liner wash whitest? *Old* soldiers, sweet-heart, are surest, and *old* lovers are soundest?
   — Webster : Westward Hoe

4. If *I* have it done by others, you say it's not well-done. *If I* do it myself, you say it's not I who have done it. *If I* don't do it, I'll have to compensate. Tell me what to do.

5. *What he* says is not true; *What he* does is not constructive; *What he* believes is wrong and biased. *Don't* mix with him. Even, *don't* talk with him at all.

6. *When you are* away, I miss you; *when you are* near, I don't understand you. *You are* my sorrow. *You are* my dream.

7. *Curse be on those who* don't love men; *curse be on those who* love men only to deceive them; and *curse be on those who* love men like fareweather friends. Only those who love selflessly are to be honored.

8. I love everything that's *old*—*old* friends, *old* times, *old* manners, *old* books, *old* wine.
   — Goldsmith : *She Stoops to Conquer*

♦ Epistrophe

This figure is just the opposite of anaphora. While in anaphora words or phrases are repeated **at the beginning** of several sentences, in epistrophe the same kind of repetition occurs **at the end** of several sentences. This gives vigor and energy to the language. As a result, it produces some effects of **emphasis, reinforcement, and long-lasting persuasive effect.**

1. Whatever they do will be of no use : their plan *will fail*; their activity *will fail*; their money *will fail*; their power *will fail*. In a word, everything *will fail*. So, don't worry! Your company will be the market leader.

2. "Wit is *dangerous*, eloquence is *dangerous*, a talent for observation is *dangerous*, everything is *dangerous* that has efficacy and vigour for its characteristics."

3. এ দেশে আর কিছুই হবে না । যে হারে জনসংখ্যা বাড়ছে আর যে হারে পরিবেশ দূষণ হচ্ছে, তাতে কিছুই থাকবে না । মানুষ মরবে, লোক মরবে, পাখি মরবে, গাছ-পালা মরবে—ব্যাপক মড়ক লাগবে । তবুও কি আমরা সাবধান হতে পারি না?

4. *You* are the root of all evils. Come on! *Who* told the lies about it? *You. And who* created the chaos? *You. And who* caused those people to die? Wasn't it *you*? *And—tell me—who* at last arranged for the trial? It's *you*! You rogue! Shut up!

This figure is very often used in **speeches and dramas**, apart from (ছাড়া) its being used in **poetry**.

Test Yourself and
Learn Better

Read the following pieces of writing and say to what extent they're effective and why.

1. Maybe you are irritated. And so you want to say something offensive so that you can have a satisfaction at least of disburdening your mind of its grudge (আক্রোশ). But listen. "No one has ever yet harmed his stomach by swallowing evil words." **Just forget about it all. Yes, forget it!** The man who dishonored you will also be dishonored by one who is like him or inferior to him. **You are not** an inferior person like him, **are you? You are not** equal to him. Rather, **It's you who** are superior. **There is much pleasure in pain**—remember this. Just keep silent. **Silence talks much.** Avenge (প্রতিশোধ নেয়া) **yourself by not quarreling just now. Your forgiveness will be his real punishment.** Remember these wise words of Leo Tolstoy, "Repay evil with good and you deprive the evildoer of all the pleasure of his wickedness."

NOTE : Read the above letter over and over again and try to identify why it's persuasive and strong. Especially, notice the bold-faced sentences. It's by dint of them that the letter has become so effective. Don't you think so? And can you say which figure of speech has been used in which of these bold-faced sentences? Look here :
The first two sentences are emphatic and reinforcing because there's a repetition in them.

In the second set of a few sentences the figure **anaphora** occurs. "It's you who are . . ." is an emphatic construction. Because it's placed after anaphora, its effect has been doubled, so to say. The rest of the bold-faced sentences contain the figure **epigram**.

2. I don't need such **valueless wealth. What good is it to me if** I can't do any good to my relatives with it? **What good is it to me if** I'm to rob others of their happiness to earn it? I don't want to have a rich hand **keeping my heart poor.** You say it's **power. Power**? How—I question you? **It will** keep my mind narrow. **It will** require me to suck others' blood to keep it. **It will** keep me aloof from mankind and weaken me internally. Now, is it **power**? But I don't need your answer, because you're an **educated fool.**

NOTE : Carefully observe the overall construction and development of the above passage. It's very strong, isn't it? But why is it so? Think.

Some figures (অলংকার) have made the passage more effective. Observe their use.

The phrases "valueless wealth" and "educated fool" are examples of **oxymoron.** The repetition of "what good is it to me if" in two consecutive sentences has produced the figure **anaphora.** The phrases "have a rich hand" and "keeping my heart poor" together produce a contrasting effect, and so are an example of **antithesis.** The repetition of the word "power" in both affirmative and question forms has had a reinforcing effect. Next to it occurs another **anaphopa** (the repetition of "It will").

So, do you understand now why the passage is so strong? Again, notice the use of a question and at the same time the denial of any answer to it. It has added a dramatic effect to the passage. A good ending indeed.

3. **A weak valiant I call him.** And why not? He went to fight his enemy. **And** he **did** fight. **And** win **he did. But he was defeated**

because he won. He—you'll sure be surprised—fell in love with his enemy's daughter. And the daughter's father **won over him by being defeated** at the outset (বরংবরই).

They both surrendered : one to his enemy, the other to his love. So, why do you scold (গাল দেয়া) me when I declare that **all winners are losers**?

NOTE :

Weak valiant—oxymoron

A weak valiant I call him—hyperbaton

[normal order : I call him a weak valiant.]

And . . . And—anaphora

. . . win he did—hyperbaton

[normal order : he won]

. . . **did** fight—emphatic construction.

But he was . . .   . . . because he won.—epigram.

. . . won over him by being defeated.—epigram.

They both surrendered—epigram (paradox)

. . . all winers are losers—epigram (paradox)

4. **You** are the root of all evils. **You** don't want to admit (স্বীকার করা) it? But tell me who spread (ছড়ানো) the rumor (গুজব) among the workers? You. **And** who divided them into two groups **and** enraged (ক্ষেপিয়ে দেয়া) the one against the other **and** helped to create the chaos **and** the bloodshed? You. And who—tell me honestly—was it that again staged a fake trial and blamed both the parties? Wasn't it you?

NOTE : All through the passage the figures **anaphora**, **epistrophe, polysyndeton**, and **rhetorical question** have been used.

[rhetorical question—a question whose answer the speaker already knows]

G. Other Ways of Focusing and Emphasizing

There are still other ways to focus and emphasize ideas. These must be learned and used where necessary. Ideas can be focused and emphasized by —

- repeating words, phrases, clauses, or sentences;
- making the sentence under consideration longer than the ones around it; and
- putting the idea to be emphasized in a single paragraph.

Now let's see some examples.

Unemphatic	: আমি সবই তোমার মঙ্গলের জন্য করি।
Emphatic	: আমি যা কিছু করি, তোমার মঙ্গলের জন্য করি।
Or,	আমি যা কিছু করি, করি তোমার মঙ্গলের জন্য।
Unemphatic	: সে একজন ভালো ডাক্তার।
Emphatic	: সে একজন ডাক্তার—ভালো ডাক্তার।
Unemphatic	: I do everything for your good.
Emphatic	: Whatever I **do**, (I) **do** for your good.
Unemphatic	: He goes everywhere to earn money.
Emphatic	: Wherever he **goes**, he **goes** to earn money.
Unemphatic	: He's a man of courage.
Emphatic	: He's **a man—a man** of courage.
Unemphatic	: She's a good doctor.
Emphatic	: She's **a doctor—a** good **doctor**.
Unemphatic	: I want a glass of cold water.
Emphatic	: I want a glass of **water**—cold **water**.

A man may be very rich. He may be very powerful. He may have a good look. Or he may have a vast knowledge. **But if he doesn't love his country and is not loved by others equally and doesn't try to do any good to his nation either by his wealth or power or knowledge, he's not a man at all. He's but a beast!**

In the above paragraph, the longest sentence attracts your attention the most. Doesn't it? Read the paragraph carefully. The bold-faced sentence is the longest. It requires you to give the longest breath. It's length, amidst the other short sentences, demands the greatest emphasis. If you like to emphasize the content of a sentence, you may, similarly, make it considerably and noticeably longer than any other sentence around it. This

technique is often used in modern poetry, not only in prose and especially in dramatic dialogs. Even short sentences among longer ones receive special attention and emphasis.

সে দাঁড়িয়ে আছে বেড়ায় হেলান দিয়ে, দূরের দিকে তাকিয়ে। চোখে তার বিকেলের ঢলঢল দীঘি। সুদূরের স্বপ্ন। কল্পনা। হালকা দখিনা বাতাসে সামনের এক গোছা চুল উড়ে এসে বার বার গালের উপর পড়ছে আর বারবার সে তা সরিয়ে দিছে। গড়নটা বুক থেকে সরে গিয়ে গলায় আটকে গেছে। যেন দম বন্ধ করে মারবে। ভরা শরীর। উদ্দাম ঢেউয়ের তোড়ে উন্মুক্ত পাহাড়ী নদীর কায়া যেন। দূরে অলক্ষের পানে তাকিয়ে আছে কিছুই না দেখার উদ্দেশে। উন্মনা।

হঠাৎ একটি প্রজাপতি—আ মরণ—তার বুকের উপর এসে বসল।

লজ্জায় হতভাগীর মুখটা পড়ন্ত সূর্যের মত লাল হয়ে গেল। দৌড়ে ঘরে গিয়ে জানলাটা বন্ধ করে দিল সে। একটু পরে শোনা গেল ফুঁপিয়ে কান্নার শব্দ।

Look at the single-sentence paragraph in the middle position. Why has this sentence been placed as a separate paragraph? Because the author wants to highlight this imagery (চিত্রকল্প); that is, he wants to emphasize that incident the most. The passage has, to be truthful, become beautiful and impressive mainly because of this one-sentence paragraph. When one or two sentences are arranged as a single paragraph amidst other paragraphs each of which contain many sentences, they draw our attention the most. So, you can, if necessary, emphasize or focus a sentence by this way.

TONE AND STYLE

CHAPTER 12

> Take care of the sense and the sounds will take care of themselves.
>
> — Lewis Carroll

CHAPTER
OUTLINE

I. TONE/ATTITUDE

A. What's Tone?

"Tone is a web of feeling stretched throughout an essay." It's the mental disposition of the writer (or of a character in the piece of writing) toward the **subject** he or she is dealing with, the **reader**, and **self**. In other words, tone is the emotional state of the writer how he or she treats the subject, reader, and himself or herself.

When writers write something, they use not only their reasoning power, but also their emotion. They consciously or unconsciously respond to the subject matter, reader, or themselves in different ways at different times. For example, writers may evaluate a subject objectively, or they may express their own opinion about it or express or imply their attitude toward it. The result is a specific tone—simple or complex. A writer's tone may vary on different occasions. It may be numerous also. Even in our everyday conversation with people we express various tones. Sometimes, for example, we're **angry**, sometimes **friendly**, sometimes **detached** (নিরাসক্ত), sometimes **indifferent**, sometimes **ironical** or **satirical**, sometimes **authoritative** (কর্তৃত্বপূর্ণ), sometimes **dogmatic and assertive**, sometimes **entertaining**, sometimes **callous,** and so on. All of these are single-word forms of identifying tone. In fact, tone may be of as many types as the number of aspects of human emotion.

B. The Three Strings of Tone

There are three strings or strands of tone. They may be called the **determinants** of tone. They are :

- tone toward the **subject**,
- tone toward the **reader,** and
- tone toward the **self.**

Though the analysis of tone is sometimes rather difficult, the identification—or at least the detection of its existence—is not so

difficult. The follwoing sections will fairly easily discuss the above three strings of tone.

1. Tone toward the Subject

Actually, many attitudes toward one's subject are possible. The tone toward the subject may be objective (expressing the reality as it is, with no intention to express one's feeling about it), advocative (favoring or speaking for the subject), angry, ironical (sarcastic attitude behind the guise (ছদ্মবেশ) of apparently sweet (আপাত মধুর) words), doubtful and so on. Let's see some examples.

> ব্যক্তিগতভাবে আমি অবশ্যই এই মত পোষণ করি যে সংস্কৃতির দ্রুত অগ্রগতি আর সেটি সম্ভাব্য তখনই সম্ভব, যখন রাজনৈতিক ক্ষমতা অন্যের শ্রমে জীবনধারণকারী পরজীবীদের হাতে না থেকে সম্পূর্ণভাবে শ্রমজীবী জনগণের হাতে থাকে। আর বলাই বাহুল্য, আমার পরামর্শ এই যে, পুঁজিপতিদের সমাজিকভাবে বিপদজনক একদল লোক ব'লে ঘোষণা করা হোক, এই লোকগুলোকে সমুদ্রের মাঝখানে কোন এক দ্বীপে রেখে আসা হোক—সেখানে তারা শান্তিতে মরুক গে।
>
> — ম্যাক্সিম গোর্কি

What's the attitude of the writer toward the "পুঁজিপতি"? Angry and hostile. He's decisive (চড়া) ("অবশ্যই" "সম্পূর্ভাবে"). But he's not "autocratic" because he says, "ব্যক্তিগতভাবে আমি মনে করি . . ." He doesn't want to force the reader to follow or believe him. He's just **suggesting** some ways (. . . ঘোষণা করা হোক, . . . রেখে আসা হোক). His **purpose** is to be cruel to some people to do something "constructive". So, his tone suits his purpose. It's very easy to discover the existence of the writer's **emotion** in the passage. He's not at all objective. But read the following passage.

> রসায়নের ভাষায় নিজস্ব বর্ণমালা আছে। রাসায়নিক মৌলের সংকেতগুলি হল এটির অক্ষর, যাদের সমবায়ে গঠিত যাৌগের সংখ্যা অসীম—রাসায়নিক যৌগগুলির বিভিন্নতা অসংখ্য। বর্তমানে চল্লিশ লক্ষেরও বেশি রাসায়নিক যৌগ জানা আছে এবং প্রতি সপ্তাহে এই সংখ্যা ষ'হাজার ক'রে বৃদ্ধি পায়। কার্যত, রসায়নে এই বাক্যগঠন হল একটি বিরামহীন প্রক্রিয়া।

The tone of the writer of the above passage is **unemotional** and **objective** (as opposed to subjective). His purpose is to describe in brief an aspect of the nomenclature (নামকরণ পদ্ধতি) used in the chemical science, not to express his personal (subjective) feeling about it.

> লোকে দিনের কাজ শেষ করেছে—কেন কাজটী করা হল, তাতে তাদের কোন প্রয়োজন আছে কি না—একবারও ভেবে না দেখে তারা চটপট ঘুমাবার জন্য ছোটে। ঘুটিপাথগুলো মনুষ্যদেহের কালো বন্যায় ডালা। সবগুলো মাথা বৈশিষ্ট্যহীন গোল গোল টুপিতে ঢাকা, আর মাথার ভেতরকার যে মস্তিষ্ক—চোখ দেখলেই বুঝতে বাকি থাকে না —তা ইতিমধ্যেই নিদ্রামগ্ন। কাজ শেষ হয়ে গেছে, সঙ্গে সঙ্গে ভাবনাচিন্তারও শেষ। সব লোকের ভাবনা যদু তার মনিবের জন্য, নিজের সম্পর্কে কারও ভাবার কিছু নেই। কাজ যদি থাকে তাহলে কটিও আছে, সেই সঙ্গে আছে সত্তা জীবন উপভোগের আনন্দ। এছাড়া শীত দানবের এই পুরীতে মানুষের আর কোন প্রয়োজন নেই।
>
> —ম্যাক্সিম গোর্কি

Here the subject is the people of the "শীত দানবের পুরী" (USA). As you go through the passage, your attention is attracted not only by the vivid (প্রাণবন্ত) description, but also by the "inner personal voice" or the tone of the author. Though we face a string of sentences of pungent (ঝাঁঝালো) mood, we can sense that an ironical (ব্যঙ্গাত্মক, ব্যাঙ্গাত্মক) tone of the writer is peeping (উঁকি দিচ্ছে) through the curtain (পর্দা) of words. In a word, the writer wants, so to say, to label the subjects (ie, people) as incomplete, mechanical human beings. Notice the use of such words or phrases in the satirical sense : "চটপট", "ছোটে," "মনুষ্য দেহের কালো বন্যা," "মস্তিষ্ক . . . নিদ্রামগ্ন," "কাজ . . . কটি" "সত্তা জীবন উপভোগের আনন্দ," "শীত দানবের পুরী." The writer is outspoken (স্পষ্টভাষী, স্পষ্টবাদী), but indirect. He doesn't directly say what he wants to mean. Perhaps that's why he has been able to mean more than he has said. Here his tone has best suited his purpose : to caricature the reality by representing it vividly enough.

Sharpening your creativity involves some pleasant exertion as you enrich your subconscious. As Michelangelo once said, "If people

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What's the attitude of the writer toward the "পুঁজিপতি"? Angry and hostile. He's decisive (দৃঢ়তা) ("অবশ্যই" "সম্পূর্ণভাবে"). But he's not "autocratic" because he says, "ব্যক্তিগতভাবে আমি মনে করি . . ." He doesn't want to force the reader to follow or believe him. He's just **suggesting** some ways (. . . ঘোষণা করা হোক, . . . ফেলে আসা হোক), His **purpose** is to be cruel to some people to do something "constructive". So, his tone suits his purpose. It's very easy to discover the existence of the writer's **emotion** in the passage. He's not at all objective. But read the following passage.

রসায়নের ভাষায় নিজস্ব বর্ণমালা আছে। রাসায়নিক মৌলের সংকেতচিহ্নই হল এটির অক্ষর, যাদের সমবায়ে গঠিত বাক্যের সংখ্যা অসীম—রাসায়নিক যৌগগুলির বিভিন্নপ্রস্থ অসংখ্য। বর্তমানে চল্লিশ লক্ষেরও বেশি রাসায়নিক যৌগ জানা আছে এবং প্রতি সপ্তাহে এই সংখ্যা দু'হাজার ক'রে বৃদ্ধি পাচ্ছে। কার্যত, রসায়নে এই বাক্যগঠন হল একটি বিরামহীন প্রক্রিয়া।

The tone of the writer of the above passage is **unemotional** and **objective** (as opposed to subjective). His purpose is to describe in brief an aspect of the nomenclature (নামকরণ পদ্ধতি) used in the chemical science, not to express his personal (subjective) feeling about it.

লোকে দিনের কাজ শেষ করেছে—কেন কাজটা করা হল, তাতে তাদের কোন প্রয়োজন আছে কি না—একবারও ভেবে না দেখে তারা চটপট ঘুমবার জন্য ছোট ছোট ঘাসপাতমোড়া মনুষ্যদেহের কালো বনায় ঢালা। সবগুলো মাথা বৈচিত্র্যহীন গোল গোল টুপিতে ঢাকা, আর মাথার ভেতরকার যে মস্তিষ্ক—চোখ দেখলেই বুঝতে বাকি থাকে না —তা ইতিমধ্যেই নিদ্রামগ্ন। কাজ শেষ হয়ে গেছে, সঙ্গে সঙ্গে ভাবনাচিন্তাও শেষ। সব লোকের ভাবনা শুধু তার মনিবের জন্য, নিজের সম্পর্কে কারও ভাবার কিছু নেই। কাজ যদি থাকে তাহলে কষ্টও আছে, সেই সঙ্গে আছে সমস্ত জীবন উপভোগের আনন্দ। এছাড়া শীত দানবের এই পুরীতে মানুষের আর কোন প্রয়োজন নেই।

—ম্যাক্সিম গোর্কি

Here the subject is the people of the "শীত দানবের পুরী" (USA). As you go through the passage, your attention is attracted not only by the vivid (প্রাণবন্ত) description, but also by the "inner personal voice" or the tone of the author. Though we face a string of sentences of pungent (ঝাঁঝালো) mood, we can sense that an ironical (শ্লেষাত্মক, ব্যঙ্গাত্মক) tone of the writer is peeping (উঁকি দিচ্ছে) through the curtain (পর্দা) of words. In a word, the writer wants, so to say, to label the subjects (ie, people) as incomplete, mechanical human beings. Notice the use of such words or phrases in the satirical sense : "চটপট", "ছোট," "মনুষ্য দেহের কালো বনা," "মস্তিষ্ক . . . নিদ্রামগ্ন," "কাজ . . . কষ্ট" "সমস্ত জীবন উপভোগের আনন্দ," "শীত দানবের পুরী." The writer is outspoken (মুখফোঁটা, স্পষ্টভাষী), but indirect. He doesn't directly say what he wants to mean. Perhaps that's why he has been able to mean more than he has said. Here his tone has best suited his purpose : to caricature the reality by representing it vividly enough.

Sharpening your creativity involves some pleasant exertion as you enrich your subconscious. As Michelangelo once said, "If people

knew how hard I worked to get my mastery, it wouldn't seem so wonderful at all." Nothing's free. Genius comes to a talented person who does his homework.

—Gary Fellers,
Creativity for Leaders

What's the author's tone toward the subject "achievement"? **Confidence**—that's what describes well his tone here. He believes that creative feat (অসাধারণ কাজ) is achievable by hard labor. His tone is also **encouraging** because he wants to encourage the reader toward hardwork. But "encouraging" is the tone if the tone toward reader is considered.

2. Tone toward the Reader

The way a writer treats the reader is important. By this tone writers interact with readers. They may be **friendly, critical, instructive, informal,** or **formal** toward readers. In fact, there are various possible tones.

There are two tragedies in life : not to get what the heart desires. The other: to get it.

—G.B. Shaw

The author's tone toward the subject is . . . what? **Deterministic**. He believes that what he has said is true and solid. But what's his attitude toward the reader? The answer may not come to your mind at the first thought. So what? Think twice. Does Shaw give his readers any opportunity to share views with him? No. His role is that of a **lecturer**. He's just giving teachings to his readers. So his tone toward the reader is didactic (tending to teach). But see the following example.

You undoubtedly know that over-promoting employees is a common cause of problems. But you may not realise that just as

many stress-related problems are caused by under-promotion as by overpromotion.

—Dr. Vernon Coleman,
Stress Management Techniques

The author's tone toward the subject is conservative. But what's his tone toward the reader? Clearly, he talks directly with the reader, addressing him or her as "you". He's not teaching the reader anything. All he's doing is just informing the reader, keeping in consideration that the reader already knows something about the subject. So, this is not a one-way communication; rather, it's a two-way communication.

It's often said that three things determine the value of real estate : Location, location, and location. What will make your wealth accumulation plan succeed? Again, three things: commitment, commitment, and commitment.

—Dr. David J. Schwartz

The author's tone toward wealth accumulation plan (subject) is **optimistic**. He believes it can be made a success. But what's his tone toward the reader? It may seem to you that that's **instructive**. Right. But that's not the major point. The major tone is **persuasive**. He wants to **persuade** the reader to believe that he or she can succeed by continuous exercise of commitment. To make his message/instruction convincing, the author has drawn an analogy (তুলনা).

3. Tone toward Self

Consciously or unconsciously, the writer always leaves a part of his or her treatment toward the self in his or her writing. Sometimes he or she is self-deceiving, sometimes masochistic, sometimes dignifying and so on. If you've in your mind how you want to have yourself discovered by your readers, and if conscious about it while you're writing, then most probably your writing will successfully meet your purpose.

C. What Tone to Choose

Does everybody choose the tones he or she should have toward the subject, reader, and self while writing?—you may ask. The answer is yes. Not all writers do this, but good writers do. Especially writers in the modern times do. Most of all, consciously choosing tones in the planning or idea development phase can help you write better, bringing sweet harmony betwen your purpose and your **strategy**. Suppose, for example, you're writing an essay whose purpose is to **persuade** (বিশ্বাস করতে বা কাজ করতে অনুপ্রাণিত করা) the the readers to accept some doctrine. You know your readers level of education and general mental health. Now, if you want to make your writing a success, you must not only decide in advance what your style should be but also what tone you should choose and what strategy you must follow. That is : Should you appeal more to the readers' emotion or to their reason? In fact, good writing emerges from a sound plan—about style, strategy or approach, tone, diction. And in essence, these concepts are interrelated, rather than independent.

1. Tone and Purpose

As you've seen in purpose planning, draw up as pricisely as possible a tone-and-purpose relationship before beginning your writing. Your purpose, for example, may be one of **educating**, simply **informing, entertaining, persuading,** (অনুপ্রাণিত করা), **ridiculing** (ব্যঙ্গ করা), **arousing fear, surprising, discussing** and so on. So, you've to choose tones accordingly (সে অনুযায়ী). Take care your purpose doesn't contradict your tone. And, no doubt, to ensure such harmony betwen your purpose and your tones, you've to think over and over again before you start your essay. What's equally necessary is revision and editing.

2. Tone and Style

As you'll shortly see, just as your purpose determines your tone, so your tone determines the style of your writing. Here, of course, it should be pointed out that tone and style have a mutual influence on each other : sometimes the tone determines the style, and sometimes the style determines the tone. But whatever the case may be, they should match well.

D. How Tone Is Manifested

"Suppose I select a tone or some tones to suit my purpose and style," you may ask, "now how can I produce them in my writing?" A relevant question indeed. Every aspect of your language—words, sentences, mood and so on—conveys the tone. For more specific and practical purposes, remember that the following elements are the major "tone-beares":

- Verbs and their mood;
- Sentence pattern (statement, interrogation, imperative, negative etc. They're also determined by the form of the verb);
- Sentence style (fragment, emphatic construction, repetition, sequence of sentences etc);
- Organization of ideas;
- The use of pronouns as subjects;
- The use of contractions (eg, I'll, they're);
- Connotation (implied meaning) and denotation (direct meaning) of words.

Let's take an example.

I want to see India free in my lifetime. But God **may not consider** me fit enough to see the dream of my life fulfilled. Then I shall quarrel not with him but with myself.

—Mahatma Gandhi

What's the Mahatma Gandhi's tone toward the subject "freedom"? Very obvious. It's **positive** and **adoring**. The verbal phrase "want to see" and "shall quarrel with ... myself" convey the message that he was longing for freedom. And what's his tone toward the reader? It's implied. Not that he just expresses his desire or merely informs the reader of it, but he **encourages** the readers and **assures** them of his determination and striving for freedom. And what's his tone toward himself? Look at the phrase "may not

consider." It's clear that he's not arrogant (উদ্ধত) or overconfident about himself. On the contrary, he's slightly **doubtful** about his fitness, as all great people are. Now consider how his **tone toward himself** helps him to present himself as a really polite, great, and admirable personality. Again, by the phrase "want to see" he expresses indirectly (and perhaps unconsciously) that he has **confidence** in himself as far as his intention and work (and not his fate) are connected with his success. But if he, instead of saying "want to see", said "would like to see", then he would not be able to express so much confidence and commitment. But could he achieve this end (ie, making himself seem lofty and thus worth trusting) if he wrote the passage like the following?

> I want to see India free in my lifetime. **And I think I am fit enough for this. If, however, my desire is not fulfilled, I should perhaps blame God, and not myself.**

II. STYLE

A. What's Style?

What dress will you put on today? It depends on where you'll go. Likewise, a writer's style depends on what **purpose** he or she has in mind, what type of **reader** will read the essay, and what's the **situation** in which he or she is writing. Perhaps already you've guessed what style is. It's the way you put your thoughts or ideas into language. It's the sum of all the choices you've made about words, sentences, paragraphs. But it's difficult to define style in specific terms because there's much controversy over what's style and what it isn't. Some say that style is any particular and conspicuously (—ইভাবে) unique way of writing. Thus they attribute specific styles to specific succesful writers or time and use the terms "Hemmingway's style", "Elizabethan style," "Academic style", "Eliot's style" and so on. In this sense, style is a flexible **concept**, having almost endless variation.

Despite the undecided opinions about the concept, we can fairly clearly identify three levels of styles.

B. Levels of Style

The three levels of style that we'll discuss in this book are:
  formal style,
  informal style, and
  colloquial style.
The informal style is a midway between the formal and the colloquial styles, and to some extent overlaps them. That's why we'll discuss it at last.

1. Formal Style
It's primarily a written style, though it's sometimes used in public speeches of a serious or ceremonial (আনুষ্ঠানিক) nature. It's somewhat like the "সাধু রীতি" in Bangla, though, of course, grave and solemn written "চলিত রীতি" can also be likened to it. Before seeing examples, we now present it's major characteristics. It's characterized by :

(1) relatively long and involved sentences, with frequent rhetorical devices such as parallel and periodic sentences;

(2) an extensive vocabulary which consists mainly of "learned" words [to be discussed later] and avoids abbreviations, contractions (eg, I'll, they're, you've), colloquialisms (words, phrases, expressions mainly used in conversations; idiomatic in nature) and slang;

(3) conservative (রক্ষণশীল) grammatical usage following the rules of grammar to the letter;

(4) an impersonal tone (in which the subject is dominant, not the writer as a person); and

(5) a serious (ভাবগম্ভীর) and dignified attitude toward the subject and the reader.

Before citing and analyzing examples to explain this style, a look into words in their stylistic levels might be helpful.

Standard English may be **formal, informal** and **colloquial**. Accordingly, words also can be grouped, as in a specific style specific type(s) of words is used much. The vocabulary of educated people can be grouped into five classes :

- popular words,
- learned words,
- idiomatic diction,
- colloquialisms, and
- slang.

Popular words are those which the English-speaking people learn naturally in the course of their interaction with other people in the society. These are common in the speech of educated and uneducated people. Nobody has to learn these words with special academic efforts. These words are the basic elements of the English language, and belong to the whole populace.

Learned words, on the other hand, are not common to people of all levels of the society. Nor can they be acquired through the interaction of everyday life. They need to be "learned" with special and deliberate efforts, even by the English-speaking people, let alone the non-natives. Consequently, they only belong to the educated people. Such words are more often written than spoken, and they're used mostly in the formal style.

Idiomatic phrases are units having special meanings different from the sum of the meanings of their constitutent parts. For example, **hard up** is an idiomatic phrase. It has a meaning totally different from the meanings of its constitutent parts "hard" and "up". That's why the meanings of idiomatic phrases can't be predicted by the meanings of the words which form them. And because idioms are **traditional** rather than logical, they can be learned only by experience, not by rule. Idioms most frequently occur in informal and colloquial styles of writing. One thing, by the way, you must remember : idioms have special flavor and personality, and sometimes histories; so don't use them in your writing without fully knowing their mood and connotation (implied sense).

Colloquialisms are words and phrases characteristic of ordinary or very familiar conversation rather than formal speech or writing. It's not that they're slovenly, undesirable, or incorrect, but their use should be limited to informal and colloquial styles. They

can, however, be used to create conversations among educated people. For example, they're frequently used in novels, stories, dramas, case studies, personal letters, and other types of dialogs. Colloquialisms include popular words and idiomatic constructions. They also include learned words with *different* and *popularized* meanings and clipped words (as "ad" for "advertisement)".

According to the Oxford Dictionary, *slang* means "language of a highly colloquial type." So, slangs are not vulgar (অসভ্য), incorrect, or nonstandard. Slang is used at all social levels. It's use is, however, less frequent among educated speakers. But though educated people don't use it in formal situations (eg, meetings, seminars), they use it in personal and private conversations. It should be used only in conversations of a private nature, if used in writing.

Here are some examples of each type of word.

Popular	Learned
অল্প	অল্প
ভীষণ, খুব	তীব্র
পৃথিবী	ধরিত্রী
বই	পুস্তক
তৈরি করা	নির্মাণ করা
agree	concur
beggar	mendicant
break	fracture (ফাটল)
clear	lucid
end	terminate
begin	commence
fat	obese, corpulent
make easy	facilitate
truth	veracity
secret	cryptic
surrender	capitulate

Idioms : all in all, fight shy of, bag and baggage, do up, watch out, come in handy, call at, meddle with, eat into etc.

Coloquialism :

alibi (excuse ওজর, অজুহাত)
anyway (at any rate)
bust (failure)
mighty (very)
sure (certainly)
plenty [adverb]
lot(s) of
cute
enthuse [verb]
exam
expect (suppose)
fellow
guy (person)
auto (automobile)
locate (settle)
it's me
heap (a great deal)
show (movie, যাত্রাভিয়)
show (chance)
terribly
out loud (aloud)
peeve (annoy)
mad (angry)
math
fridge (refrigerator)
kind/sort of +verb
mean (nasty)
back of (behind)
awfully (very)
aggravate (annoy)
folks
like (as though যেন)
fix (predicament, problem)
over with (completed)
phone (telephone)
reason is becuse
bank on (rely on)

Slang : brass (army), ham (theater), behind the eight ball (pool), on the beam (radio), southpaw (baseball), no sweat, flipped, cool, sick (disgusted), swell (good), kickback, windbag etc.

[For usable reference lists of such words, see *Writers' Grammar* by this author].

Back to our main point, we were discussing about the formal style of written English. The following example fairly illustrates this style.

The true problem of living—in politics, economics, education, marriage, etc.—are always problems of overcoming or reconciling opposites. They are divergent problems and have no solution in the ordinary sense of the word. They demand of man not merely the employment of his reasoning powers but the commitment of his whole personality. Naturally, spurious solutions, by way of a clever formula, are always being put forward; but they never work for long, because they invariably neglect one of the two opposites and thus lose the very quality of human life. In economics, the solution offered may provide for freeedom but not for planning, or vice versa. In industrial organisation, it may provide for discipline but not for workers' participation in management, or vice versa. In politics, it might provide for leadership without democracy or, again, for democracy without leadership.

—E.F. Schumacher,
small is beautiful

The use of such learned words and phrases as *reconcile* (for reunite or adjust), *divergent* (for disagreeing or different), *spurious* (for deceitful, sham, or phoney), *put forward* (for propose, suggest) characterizes the passage as of formal style. Notice the impersonal tone (the frequent use of the passive voice), the parallel arrangement of sentences (In economics, ... In industrial

organisation, ...: In politics, ...), and the relatively long sentences.

Here's another example.

Socratic irony takes its name from the fact that, as he is represented in Plato's Dialogues, the philosopher Socrates usually assumes a pose of ignorance, an eagerness to be instructed, and a modest readiness to entertain adverse opinions proposed by others: although these, upon his continued questioning, always turn out to be ill-grounded or to lead to absurd consequences.

— M. H. Abrams

Observe the involved long sentence. The whole passage is but one sentence! The whole idea could be presented by a number of shorter sentences. It would be easier to read. But the author didn't do that.

2. Colloquial Style

" A colloquial style is fundamentally the style used by **educated** people when speaking **informally** to their **social equals.**" It's comparable to the decent (অঃ) "কথা রীতি" in Bangla. Basically a **spoken** style, it's characterized by :

(1) relatively short simple sentences, often grammatically incomplete, with few rhetorical devices;

(2) a generous use of contractions (I'll, we've, they're, it's). clipped words (fridge, math, exam, cab, bus, outo, taxi, phone), and the omission of relative pronouns (that, who, which) which are retained in a formal style;

(3) a vocabulary charactarized by liberal avoidance of learned words and by inclusion of some less objectionable slang terms;

(4) a simplified grammatical structure which depends heavily on idiomatic constructions and sometimes ignores the subtle distinctions of formal grammar; and

(5) a personal or familiar tone which tries to create the impression of speaking in a friendly way to the reader.

Here's an example.

I was always a stickler about who my daughters palled around with. From kindergarten up, there were usually a lot of kids at our house, and I thought it was important to know who they were. I didn't give them interviews, but if I thought they were weird, I wasn't afraid to say so. My kids' friends ate dinner with us often and they talked about their parents, so I knew what kind of homes they came from.

If there was one area where I was too dictatorial, it was in how late they could stay out. I had a rule that wherever they were, the girls had to call in. And I was tough on their curfews. They could be out until eleven-thirty from the age of sixteen, and when they reached eighteen, they could be out until midnight.

They were never allowed to be out till two or three in the morning unless it was for something very special. And even then they had to let me know whom they were with and where they were.

You know that old saw that comes on at night on TV stations: "It's eleven o'clock. Do you know where your children are?" I always knew where my children were. The kids used to complain: "When we're married, you'll be telling us when to be in." And you know what? Damned if they weren't right.

— Lee Iacocca

Notice, here, the use of *stickler* [informal], *pal around* [slang, meaning make intimacy with (ভাব করা)] *kid* [informal, meaning child], *you know what* [colloquial], *damn* [informal & slang]. Also notice the familiar conversational tone, the short sentences.

Here's another example.

আমার কথা না শুনলে সাত তাড়াতাড়ি জিনিসটা বুঝে পাবে না। সারাদিন ইচ্ছে হয়ে ঘুরে মরতে হবে। আর জানই তো, অবস্থা পটিক দেখে মনে হয়ে তার জিনিস তাকে সময়মত বুঝে দিতে না পারলে যাকে বলে খবর আছে।

This style, however, is not acceptable in decent situations. phrases like "ফাউিফাটি আলাপ", "মেরে তুলো থুলে লেলা" are not permissible either in formal writing or in informal-but-gentle conversations. But they can be used in dialogs to represent real-life situations where they suit. Of course, if objectionable (আপত্তিকর) slangs are not used, English colloquial style may be used in writings of an intimate nature, but it's never permissible in college writing.

3. Informal Style

It's the midway betwen formal and colloquial styles. Its sentece patterns are less involved than those of formal English. But it doesn't mean that the sentences are as loose or fragmentary (ie. incomplete) as colloquial patterns. This style avoids the obligatory requirements of formal grammar, but is not dominated by conversational idiomatic usages. It may use learned words, but it prefers idiomatic expressions and easy words. Its tone may be serious like that of formal style, but it doesn't pretend to be dignified. It also may maintain the informality of the colloquial style, but it avoids the easy going familiarity of the latter. Fragmants are sometimes found in the informal style, but not too often. It may address the reader directly as "you" or use contractions. This is the most useful all-purpose style. Sometimes it may come closer to the formal style, sometimes to the colloquial; but it never merges with either extreme. In its broad range come much narration and description, many reports of events, most nontechnical exposition, and critical and argumentative papers addressed to general readers. Most modern novels, essays, stories, and magazine and newspaper articles are informal. Most of the lectures and speeches you listen to and many of the textbooks you study—including this one—are informal. The following are some examples.

Having mentally clarified the purpose and the subject of your article, it is now possible to plan it in some detail. Start with a blank sheet of parer. At the top, write the subject. This is not yet the title, merely a working guide.

Next, working from the notes and papers that are the product of your research, list the facts and fancies that are to make up your article. The list, at this stage, will be in no particular order : it is just a list. Review the facts, etc. Have you enough to really fill an article of the length you plan? If not, can you get more?

Remember, though, that an article cannot be merely an assembly of unsweetened facts. The facts must be made palatable. The reader must be interested. So perhaps you do have enough factual material after all. Perhaps what you lack is the jam filling that makes the doughnut? Can you find some unusual, and therefore interesting, snippet of information, or an amusing story, to leaven the factual lump?

Once you are contented that you have enough material—or better, a little too much, so that you can be choosey—you are ready to shape your material to a plan. Here I cannot help you much. Only you can decide on the format or structure that you should adopt: the order in which you present the facts and fancies on offer.

You can plan your article so that the facts follow each other in historical order. Or you can arrange them as a story, with historical flashbacks. "How-to-do-it" articles are of course best structured in a sequential form. But other practical advice articles are sometimes best structured with the most important advice first or last.

The most important thing about an article structure is that it be logical; that the facts fit together sensibly. And, of course, that they retain the reader's interest.

—Gordonwells,
The Craft of Writing Articles

Still in shock, I stumbled about the house trying to decide what to put into the suitcases. Earlier that evening I'd received a call from my home town telling me that my brother and his wife, her sister

and both the sister's children, had been killed in a car accident. "Come as soon as you can," begged my mother.

That's what I wanted to do—to leave at once, to hurry to my parents. But my husband Larry and I were in the midst of packing to move. Our house was in shambles.

While Larry phoned friends and made plane reservations for the following morning, I looked at all the tasks that should be taken care of —and did nothing. I couldn't focus. Occasionally, someone would ask to speak to me with the offer, "If there's anything I can do, pleae let me know." "Thank you, thank you very much." I'd reply. But I didn't know what to ask for. I was too confused to concentrate.

The bell rang and I opened the door to see Emerson King standing on the porch. "Donna had to stay with the baby," he said, "but we want to help you. I remember when my father died, it took me hours to get the children's shoes cleaned and shined for the funeral. So that's what I've come to do for you. Give me all your shoes."

I hadn't even thought about shoes. Now I remembered that Eric had waded through the mud with his good shoes the previous Sunday. Maghan had kicked stones with hers, scuffing the toes. I'd tossed the shoes aside, intending to clean them later.

Emerson's request gave me something specific to do. While he spread newspapers on the kitchen floor, I gathered Larry's dress shoes, his everyday shoes, my heels, my flats, the children's dirty shoes. Emerson settled himself on the floor and got to work. Watching him concentrate on one task helped me pull my own thoughts in order. Laundry first, I told myself. While the washing machine worked, I bathed the children and put them to bed.

While I cleared the dinner dishes, Emerson continued to work, saying nothing. I thought of Jesnus washing the feet of his

disciples. He had knelt, serving his friends, even as this man now knelt, serving us. The love in this act released my tears at last, healing rain to wash the fog from my mind. I could move. I could think. One by one, the jobs fell into place.

I went into the laundry room to put some clothes into the drier, returning to the kitchen to find Emerson had left. Lined against one wall were all our shoes, spotless, gleaming.

Now, whenever I hear of an acquaintance who has lost a loved one, I no longer call with the vague offer, "If there's anything I can do." I try to think of one specific task that suits that person's need—washing the car, taking the dog to the boarding kennel, house-sitting during the funeral.

And if the person says to me, "How did you know I needed that done?" I reply, "It's because a man once cleaned my shoes."

—by Maggy Harrash in *Reader's Digest*.

C. A Comparison Table

LEVELS OF WRITTEN AND SPOKEN STYLES

STYLISTIC LEVELS	CHARACTERISTICS	WHERE USED
Formal (mainly written, seldom spoken)	1. Relatively long sentences, complex structure, use of many rhetorical devices. 2. Extensive vocabulary, numerous "learned" words. 3. Absence of abbreviations, contractions, omitted relative pronouns, and other colloquial shortcuts. 4. Conservative grammatical usage which observes distinctions generally ignored in popular speech. 5. Impersonal tone and dignified attitude toward subject and reader.	1. Books and articles on scholarly or technical subjects, written for experts in the field. 2. "Belles-lettres" : novels, essays, stories, poems, written for highly educated readers. 3. Prepared serious or ceremonial address to restricted audiences.
Informal (written and spoken, the general level of educated writing and of educated, deliberate speech)	Overlaps formal and colloquial styles, but avoids the extremes of both.	1. Books and articles on important subjects, but for general readers. 2. Most novels, essays, poems, magazine and newspaper articles and editorials. 3. Most college writing. 4. Most speeches to general audiences; the deliberate conversations of educated speakers in formal speech situations.
Colloquial or Conversational (more often spoken that written)	1. Short sentences, simple in structure, usually in subject-verb-object order, few rhetorical devices. 2. Many contractions, abbreviations, clipped words, tendency to omit relative pronouns and other constructions not necessary to meaning. 3. Few "learned" words, many idiomatic expressions, the use of less objectionable slang.	1. Light, chatty writing for general readers. 2. Dialogue in fiction, and any writing which attempts to catch the rhythms of conversation. 3. The letters of educated people to intimate friends. 4. Almost all the conversations of educated people when they are at ease.

SOURCE : M McCrimmon, *Writing With A Purpose*, Houghton Mifflin Company, Boston (1950)

D. Which Style to Choose

This is where you should be careful. You should choose the stylistic level most appropriate to your purpose, and, most of all, you should stay with it all through. Don't mix up two or all three styles in the same writing. Incongruous diction spoils the writing. It's a mistake more severe than grammatical mistake, because it creates confusion and often leads to ludicrousness. If your subject is mainly information-oriented, in which the writer's own opinion or perception is of little importance (such as research papers or reports of a formal nature), then, to avoid confusion, choose the formal style. In other cases, and in most of the cases, you can choose the informal style. But I may remind you that, in the modern times, an increasing number of books are being seen to be written in the colloquial style.

Again, if you've decided about the tone, then make sure your style fits in with it. At this stage you may again go through the purpose planning chapter for better understanding.

In chosing the style as well as the tone, it may prove helpful to visualize the following **purpose-tone-style** triangle.
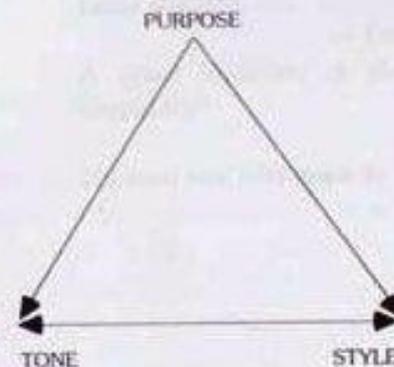
PURPOSE

TONE   STYLE

The diagram is self-explanatory. Yet I may clarify : Purpose determines tone and style. Tone and style, however, influence each other.

A Nice Example

The following is the beginning of a book titled *"How to Talk So People Listen"* by Sonya Hamlin. Notice the author's tone and style. Also notice how friendly and funny she is with her readers. She has assumed the appropriate tone and followed the required style (colloquial) as far as her purpose is concerned. After all, she's teaching her readers how to **talk** by directly **talking** to them.

Hellow, I'm Sonya Halim.

How can a book about communicating begin from anywhere else?

Anywhere else than acknowledging the typical order by which we all make contact with each other? And then using it, step by step, with you?

THE REAL BIRTH OF AN ESSAY

CHAPTER 13

Thought is the child of action.

— Benjamin Disraeli

Action is the beginning of thoughts.

— S. M. Z. H.

Practice makes one perfect.

— Proverb

It is possible to imitate Voltaire without being Voltaire.

— Frederick the Great

A good imitation is the most perfect originality.

— Voltaire

No man was ever great by imitation.

— Samuel Johnson

CHAPTER
OUTLINE

A. The Plans Revisited
B. What this Chapter Is About
C. Fine-Tuning Your Writing :
   An Exhaustive Self-Training

A. The Plans Revisited

Most of us die many times before our death, but very few are born twice. Sounds funny? But it's a fact.

Unfortunately enough, most of the writing by most of the novice writers face an even worse fate. They die before their very birth! Consequently, it's only when they rot that they reach the readers. And what happens later is easily understandable : no sooner do the readers complete reading the first one or two sentences than they feel bored, desparately wishing to throw the essay off. And so they do. All of us—as readers—have had such suffocating experience, I think.

So, as a writer, how can you ensure a successful birth of an essay? That's no easy task. It demands hard labor.

The only known way of ensuring a long—sometimes very long—life of a piece of writing is ensuring that it is born more than once before it reaches the readers. That definitely demands you to hatch (কা লেখা) the idea considerably well; that is, to plan as elaborately as required. As we've seen, the plans are :

- Purpose Plan,
- Idea Development, and
- Writing Plan.

The more familiar you are with your own plan, the better the preparation for the later steps. So, spend as much time as you're allowed brooding over such plans. When you're confident enough that you're ready to write, start writing. Then complete it. But with most of the novice writers, the real writing begins just here— after the first draft has been made. And that's what this chapter is about.

B. What this Chapter Is About

If you're a novice writer, then in your first draft perhaps you only jotted down a disconnected crowd of words and sentences— sometimes a jumble of sentences smacking of only the meaning but no beauty. Then you must "fine-tune" your style : revise the diction

(usage of words and phrases) and rearrange the sentences. Some writers, however, may have to go back to the planning and strategic phase to modify the plans themselves. But most writers may not have to go back so far. They most probably will have to begin the revision at the diction level. In this chapter we'll practice some fine-tuning examples : we'll rearrange and/or combine sentences, adjust words to the desired style and tone, and simultaneously apply **all** the techniques we've learnt in this book. It's desirable that you practice the examples—or at least go through them—as many times as you think you should.

C. Fine-Tuning Your Writing : An Exhaustive Self-Training

(1) (1) Until recently the economists have felt entitled to treat the entire framework of economics. (2) Within this framework economic activity takes place as *given*, so to say. (3) Here *given* means permanent and indestructible. (4) Economists have felt so with tolerably good reason. (5) It was no part of their job to study the effects of economic activity upon the framework. (6) It was no part of their professional competence. There is now increasing evidence of environmental **decline.** (7) Such **decline** is seen particularly in living nature. (8) That is why economists are calling into question the entire outlook and methodology of economics. (9) The study of economics is very narrow and very fragmentary. (10) As a result such a study can not lead to valid insights. (11) This will continue unless the study is **helped** and completed by a study of meta-economics.

REQUIREMENT :
Rewrite the above passage to accomplish the following ends.

PURPOSE : To inform
READER : Economists (Specialized)
TONE : Objective (Unemotional; the writer as a person is not important, only the finding is important. So, use the passive voice as far as possible.)
STYLE : Formal : dignified words and involved sentences.

FINE-TUNING : Let's see what the author himself has done. He has combined sentences (1), (2), (3), and (4) into one sentence as follows :

Until fairly recently the economists have felt entitled, **with tolerably good reason,** to treat the entire framework within which economic activity takes place as *given*, **that is to say,** as permanent and indestructible.

He has combined sentences (5) and (6) as follows :

It was no part of their job and, indeed, of their professional competence, to study the effects of economic activity upon the framework.

See how he has combined sentences (7) and (8) :

Since there is now increasing evidence of environmental **deterioration,** particularly in living nature, the entire outlook and methodology of economics is **being called into question.**

Also see what he has done with sentences (9), (10), and (11) :

The study of economics is **too** narrow and **too** fragmentary **to lead** to valid insights, unless **complemented** and completed by a study of meta-economics.

Now read the eleven-sentence passage again and compare it with the following version (original).

Until fairly recently the economists have felt entitled, with tolerably good reason, to treat the entire framework within which economic activity takes place as *given*, that is to say, as permanent and indestructible. It was no part of their job and, indeed, of their professional competence, to study the effects of economic activity upon the framework. Since there is now increasing evidence of environmental deterioration, particularly in living nature, the entire outlook and methodology of economics is being called into question. The study of economics is too narrow and too fragmentary to lead to valid insights, unless complemented and completed by a study of meta-economics.

— E.F. Schumacher,
small is beautiful

Go to Contents

CAUTION : Not that the same idea could not be put down in some other way. It could. And then also the writing might be effective. But the original writing is a very good one. Practicing this way will give you much insight into various ways of sentence handling and word-choosing. We're not imitating others' diction; rather, we're exploring into the depth of their craftsmanship and the huge arsenary of their techniques. So, please don't **imitate** them in the literal sense of the word. Just familiarize yourself with good writings of good writers.

② Westermark says, 'Marriage is rooted in family rather than family in marriage.' This view would have been a truism in pre-Christian times. But since the advent of Christianity it has become an important proposition. This proposition needs to be stated with emphasis. Christianity introduced an entirely novel view of marriage. More particularly, St. Paul introduced such a novel view. The view declared that it (= marriage) existed to prevent the sin of fornication (ব্যভিচার). It did not primarily exist for the **production** of children.

REQUIREMENT :
TONE : Impersonal
STYLE : Formal; involved sentences
The original paragraph is as follows.

'Marriage', says Westermarck, 'is rooted in family rather than family in marriage.' This view would have been a truism in pre-Christian times, but since the advent of Christianity it has become an important proposition needing to be stated with emphasis. Christianity, and more particularly St Paul, introduced an entirely novel view of marriage, that it existed not primarily for the procreation of children, but to prevent the sin of fornication.

— Bertrand Russell
Marriage and Morals

③ Do not bother what people—the auditors, coleagues, neighbours—will say. These thoughts will **undesirably keep you**

unmoving. Remember the story of the father, the son, and the donkey. They went to the market. What will people think of us?—they thought. They got so influenced by that thought that the father could not ride the donkey. The son also could not ride the donkey for the same reason. Well, do what you think is right. Do what you think is proper. Do that as long as it is not in your selfish interest. Go ahead and do it. Remember, you can always rectify your wrong decisions the moment you find them to be wrong. If you do not take any decision at all, you will never be able to improve your future decision making.

REQUIREMENT :

Make the writing tight (concise)
TONE :   Suggestive but friendly
STYLE :   Informal
PURPOSE : To educate and persuade/motivate.

Now see how the author has arranged words and sentences to achieve the above goals. Compare your own modified writing with the author's.

Do not bother what people will say . . . what the auditors will say . . . what colleagues will say . . . what neighbours will say. These are **immobilising** thoughts. Remember the story of the father, the son and the donkey going to the market. They got so influenced by what people thought of them that neither could ride the donkey. Well, do what you think is right, what you think is proper and so long as it is not in your selfish interest, go ahead and do it. Remember, you can always rectify your wrong decisions the moment you find them to be wrong. On the other hand, if you do not take any decisions at all, how will you ever be able to improve your future decision making.

— Promod Batra.
Simple Ways to Manage Stress

④ Imagine the blueprint for the ideal reader who, being lively, very curious, and always ready to be amused, will write warmly

appreciative letters to an author saying, ' I really laughed, enjoyed it so much. I read it to my dad and he liked it too.'

My ideal reader is aged about seven, full of imagination and enthusiasm, which is why I write for five to eight year olds, and why I find it such a rewarding market.

For the writer, these beginner readers make a market that is growing, and, with the recent publicity about children's reading, it is a market that promises to be with us for a long time.

After a child has learnt to read, the next stage is reading a real book alone. Luckily, the child, who wants simple but enjoyable stories that are easy to read and attractive to handle, attends a school where teachers care passionately about books.

REQUIREMENT : The above sentences are involved, characteristic of a formal style, though the words are not learned and gravely moody. Rewrite the passage.

PURPOSE : To share ideas and experiences with the reader.
TONE :   Friendly, familiar, plain.
STYLE :   Informal, short sentences, directly addressing the reader as 'you'.

Here's the original writing .

Imagine the blueprint for the ideal reader. He or she is lively, very curious, always ready to be amused. This reader will write warmly appreciative letters to an author, 'I really laughed. I enjoyed it so much. I read it to my dad—and he liked it too.'

There you are. My ideal reader is aged about seven, full of imagination and enthusiasm. That's why I write for five to eight year olds, and why I find it such a rewarding market.

In the trade, they're known as beginner readers. For the writer it's a market that's growing. And with the recent publicity about children's reading, it's a market that promises to be with us for a long time.

Suppose a child has just learned to read. The next stage is reading a book—a real book—alone. With luck, the child attends a

school where teachers care passionately about books. They want simple but enjoyable stories, easy to read, attractive to handle.

           — Anne Forsyth.
           from the British Magazine
           "Writer's Monthly"

(5) Everybody's work needs polishing, since there is very little writing that cannot be "tightened up" and since there are very few writers whose work is not occasionally unclear. Possibilities are always there of an imprecise word slipping in. To **expurgate** all the **irregular** writing, **the work must be reviewed.**

The process of reading the whole article through to oneself again, aloud but in a whisper, will help identify the phrases that were thought to look good on paper but which cannot easily be spoken aloud. Those long words and jargons (পরিভাষা), which may have been used and which others may find **anomalous** should also be identified.

REQUIREMENT :

The above passage is written in a formal style. As you can see, the sentences are long and involved, and—truth to tell—are sometimes unnecessarily made so. The idea is attractive. So you want to rewrite it in an informal style to make it easily understandable. Also, you want to talk directly to the reader.

PURPOSE :   To give valuable suggestions to the reader
TONE :   Intimate but dignified
STYLE :   Informal (as has already been said)
STRATEGY : Short sentences; easy words

So, rewrite the passage in your own way and then compare it with the original one that is given below.

Everybody's work needs polishing. There is very little writing that cannot be "tightened up"; there are very few writers whose work is not occasionally unclear; there is always a possibility that an imprecise word has slipped in. To weed out all the "less-than-good" writing, you must review your work.

Read the whole article through to yourself again, aloud, but in a hushed whisper. This process will identify the phrases that you thought looked good on paper but which cannot easily be spoken aloud. It should also identify the long words and the jargon which you may use without thinking, but that others may find unusual.

— Gordon Wells

Notice the use of **anaphora** in the first paragraph (Three successive sentences begin with the same word).

(6) Romantic love reached its **peak** in the romantic movement. **You** may take Shelley as its chief **pioneer**. Shelley fell in love. When he fell in love he was filled with **keen** emotions and imaginative thoughts. These emotions and thoughts lent themselves to expression in poetry. Naturally enough, the emotion that produced these results was wholly good. That is why he saw no reason why love should ever be restrained. His argument, however, rested upon bad psychology. The obstacles to his desires—and nothing else—led him to write poetry.

REQUIREMENT :

The above writing is loose; it's unnecessarily wordy; the primary idea is delayed. Rewrite it.

TONE :   Criticizing but impersonal. Don't address the reader directly.

STYLE :   Formal. Use dignified words. Use tough and learned words consciously so that the criticizing tone becomes apparent. Write as tightly as possible in involved sentences.

Draft your own version and compare it with the original one given below.

Romantic love reached its apogee in the romantic movement, and one may perhaps take Shelley as its chief apostle. Shelley when he fell in love was filled with exquisite emotions and imaginative thoughts of a kind lending themselves to expression in poetry;

naturally enough, he considered that the emotion that produced these results was wholly good, and he saw no reason why love should ever be restrained. His argument, however, rested upon bad psychology. It was the obstacles to his desires that led him to write poetry.

— Bertrand Russell

(7) Knowing when to push hard and when to stop pushing is one of the most important secrets of good management. Though everybody knows that they have to push hard to get the best out of people, pushing too hard can be counterproductive. Too many managers use their staff carelessly and without thought. One will do well to think carefully whether one is ever guilty of pushing one's staff too hard. Whipping a donkey does not do any good if the donkey is already going as fast as it can.

REQUIREMENT :

PURPOSE :   Educate the reader by talking with him or her in a friendly but confident way.

TONE :   Direct, conversational, friendly

STYLE :   Informal. Clear and short sentences.

STRATEGY :   To arrange sentences in such a way that important pieces of information or message gets clear focus.

So, rewrite the passage. Please do. Then compare your version with the following original one. Notice how bits of message are focused in different paragraphs. Remember, your writing may not be bad, yet a comparison will enable you to look into the author's method. Don't fall in love with your own style until you're sure it's appreciated by others.

It's one of the most important secrets of good management: knowing when to push hard and when to stop pushing.

You have to push hard to get the best out of people. Everyone knows that. But pushing too hard can be counterproductive.

Too many managers use their staff carelessly and without thought.

Think carefully : are you ever guilty of pushing your staff too hard?'

Whipping a donkey doesn't do any good if it is already going as fast as it can.

— Dr. Vernon Coleman

(8) Go through the following passage carefully.

When you know how to get winning ideas, it is a very simple matter to get them. Just as you have to put capital in a bank to get interest therefrom, so you have to put facts in your mind to get a idea out of it. Then in due course your mind will pay you interest on the facts in the form of ideas.

REQUIREMENT :
PURPOSE : To persuade
TONE :   Friendly and suggestive.
STYLE :   Informal. Direct and clear writing.

Rewrite the passage to achieve the above goals. Then compare your writing with the original one given below.

It's a very simple matter to get winning ideas—when you know how. Getting an idea is like getting interest from a bank. To get interest out you've first got to put capital in. To get an idea out of your mind, you've first got to put facts in. Then in due course your mind will pay you interest on the facts in the form of ideas.

— W.G. Clifford

Now a fact. The great Indian leader Mr. Nehru, while at Cambridge, used to rewrite the poems of Robert Frost during his leisure time. He used to do it not to imitate Frost, but to familiarize himself with his style and feed himself with the real touch of the poems. We all know the consequence. He was later on regarded as one of those Indians who had extraordinary mastery over the English language.

THE PARAGRAPH : THE BASIC UNIT OF COMPOSITION

CHAPTER 14

The real craft of writing lies in the writing of the paragraph.

CHAPTER OUTLINE

I. THE PARAGRAPH

A. What's a Paragraph?

The term *paragraph* can't be defined in a simple way. In some cases, even a single sentence or word serves as a paragraph when special emphasis is required. But, generally, a paragraph is a group of sentences—

- dealing with one idea only;
- arranged systematically;
- having a clear beginning, development, and ending; and
- having a completeness in itself.

A paragraph is, in fact, a composition in miniature (ক্ষুদ্রাকৃতি) but complete in itself. In other words, it requires much the same process of composition as a whole essay, though in smaller scope. Just as an essay has a purpose—the *thesis*, so has a paragraph— the *topic sentence*. There must be a concrete (পার, সুর্তনির্দিষ্ট) structure in an essay through which the idea should flow smoothly toward the end; so must there in a paragraph. In short, a paragraph is a short essay.

B. The Body of The Paragraph

As has already been implied, only a group of sentences which have not been arranged arround a specific topic sentence (implied or stated) can't be called a paragraph. In a paragraph, there must be a logically complete piece of idea. But ideas are always expressed in words in such cases. The completeness and appropriateness of an idea demands that the arrangement of sentences needed to express it also be complete and appropriate. In other words, a structured idea needs a structured expression (eg. language, words). So every well-written paragraph has not only a well-defined thought structure but also a definite physical (দৈহিক, কাঠামোগত) structure which can be anatomized (ব্যবচ্ছেদ করা, কেটে বিশ্লেষণ করা). Thus the whole body of a paragraph can be divided into three main parts: the beginner, the developer, and the terminator (ending). The following diagram shows such a conceptual division (তত্ত্বীয় বিভাজন) of the paragraph body.
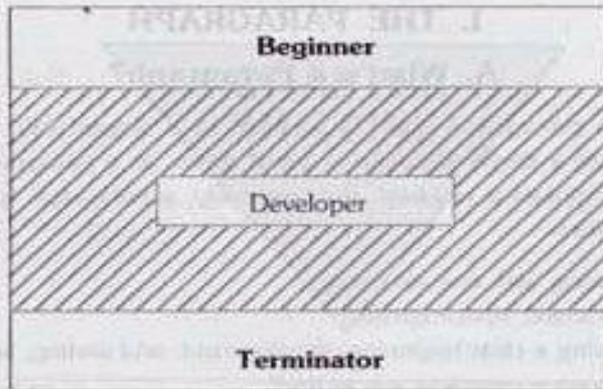
If the paragraph is not a part of a bigger essay, the beginner and the terminator serve literally (আক্ষরিক অর্থে) as the beginning and the ending, respectively. The beginning, for example, may be an introduction telling the readers what's coming next in the developer, or it may present a generalization the proof of which will follow. It may present any other aspect of the developer. Whatever it starts with, it must signal to the readers that it's the beginning of an organized idea. As to the terminator, it's not necessary that it present a conclusion of something. But whatever it presents, it should make the readers feel that the idea that was developed in the developer now ends here in a natural way. That is, it should be effective enough to declare the end of the idea that began with the beginner.

If, however, the paragraph is a part of a bigger essay—as it is in most of the cases—then, over and above (ছাড়াও) doing the above-mentioned functions, the beginner and/or the terminator must have an additional function of building transition (সংবাহ) of thought from the previous paragraph into itself and/or from itself into the paragraph that comes next. If, for example, the technique of **backward transition** (See CHAPTER-9) is followed in the essay, then the beginner should do this transition-building function, as shown in the following figure.
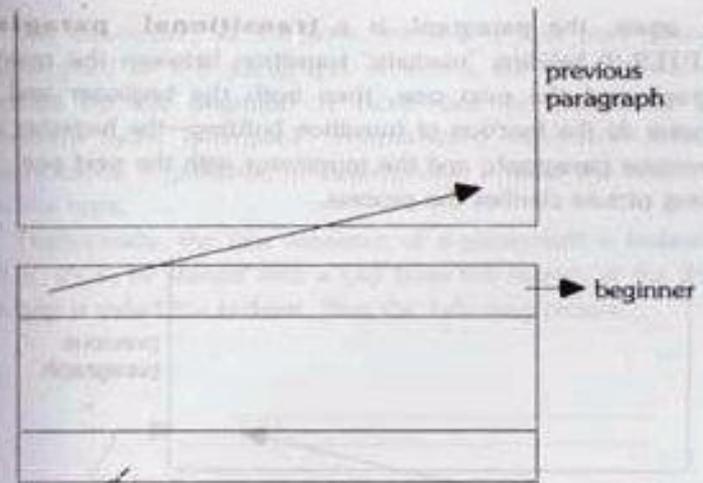
If, on the other hand, the technique of **forward transition** (See CHAPTER-9) is used in the essay, then the terminator does this function of transition-building. See the following picture.

EWS—19
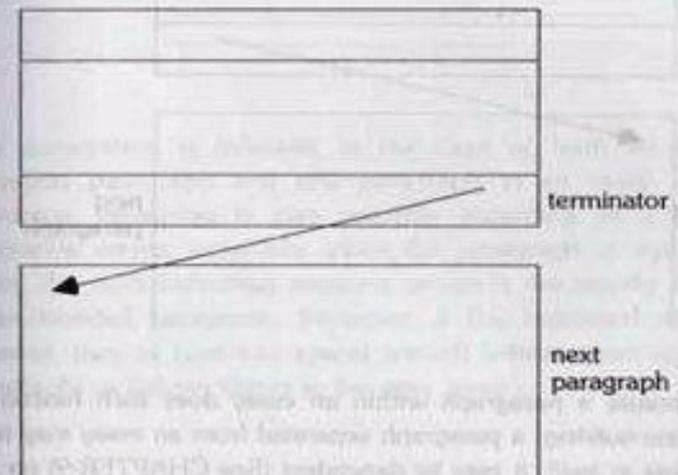
If, again, the paragraph is a **transitional paragraph** (CHAPTER-9) building "mediate" transition between the previous paragraph and the next one, then both the beginner and the terminator do the function of transition building—the beginner with the previous paragraph, and the terminator with the next one. The following picture clarifies the process.

previous paragraph
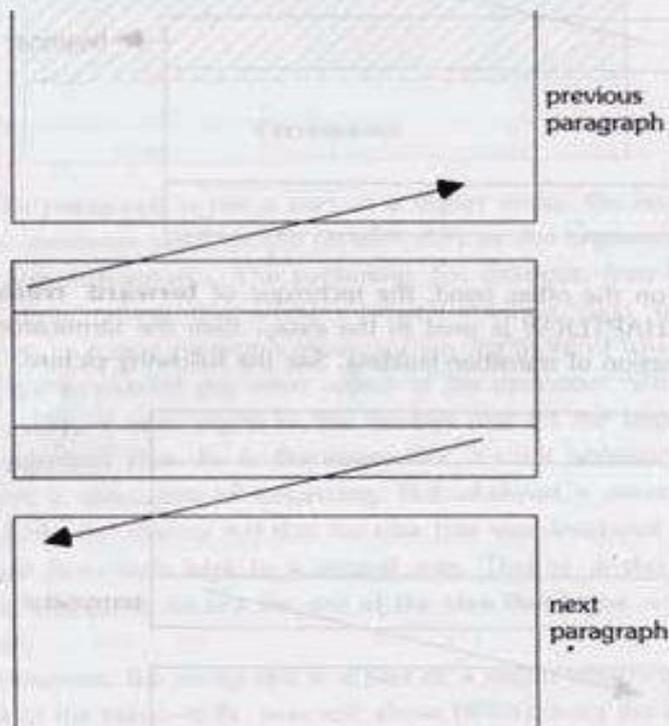
next paragraph

Because a paragraph within an essay does such functions of transition-building, a paragraph separated from an essay may not be complete in itself; it may be dependent (See CHAPTER-9) on some other paragraph for the completeness of its idea. So, in this sense, the concept of completeness of the idea of a paragraph is relative (আপেক্ষিক).

The developer, as the term implies, is that part (clearly the middle part) of the paragraph in which the idea introduced or signaled by the beginner is developed or supported by the necessary facts, examples, comparisons, contrasts, definitions, classifications, arguments, or descriptions. It takes the readers deep into the topic.

Traditionally, the first sentence of a paragraph is **indented**— that is, it's to be started with a gap from the margin at the left side. The gap is called the **indent**. (See the following picture.)

indent

This convention is followed in the case of both an isolated (separate) paragraph and any paragraph in an essay. But an indentless beginning is also possible according to a modern alternative set-up, especially when the paragraph is used in an essay. But such indentless sentence set-up is not usually followed in an isolated paragraph. However, if the indentless set-up is followed, then at least two spaces are left between two successive paragraphs as follows (figure in the next page) :

one
paragraph

two
spaces
left

another
paragraph
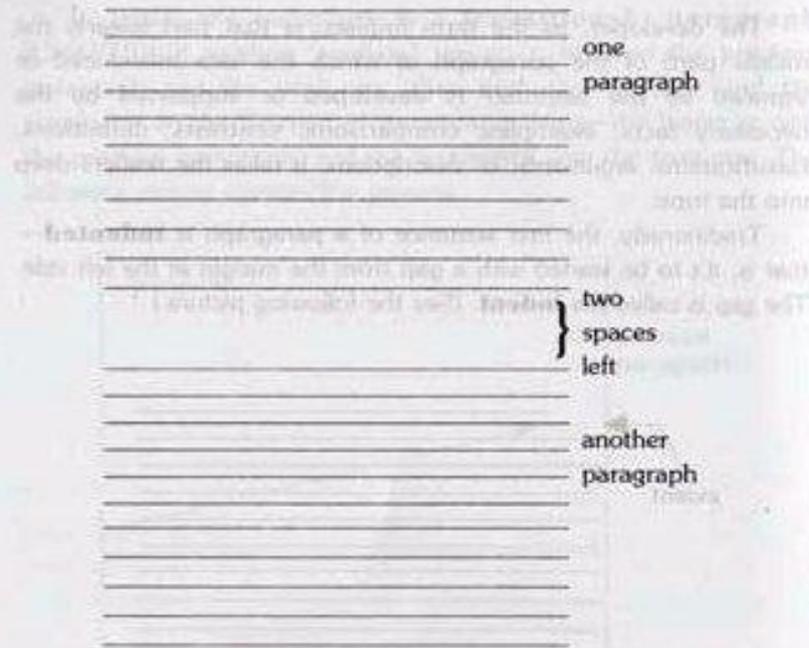
If, however, the indenting technique is used, then only one space is enough, as in the figure shown in the next page.

We're discussing about the body of the paragraph. The discussion has covered the anatomy of the paragraph body as well as its physical lay-out (such as indenting). In this regard, also, it may be worthwhile to say a word about the size or length of a paragraph. Roughly, how many sentences or words should be there in a "typical" ot standard paragraph? It's, indeed, a tough question to answer. As we've already known, there may be even a one-sentence or one-word paragraph. Such paragraphs can't be analyzed in terms of the beginner, developer, and terminator; they can only be evaluated (মূল্যায়ন করা, গুরুত্ব পরিমাপ করা) in terms of their importance. In fact, such paragraphs are created only in long essays (or novels or stories or any kind of prose) to emphasize or focus the thought contained in them. Again, **transitional paragraphs** also tend to be shorter than the average paragraph

one
paragraph

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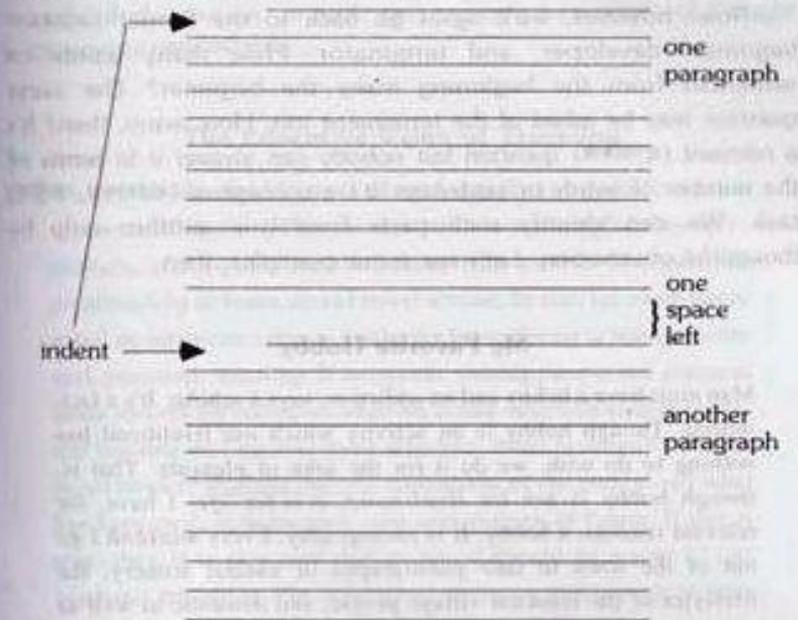
another
paragraph

length of an essay. So, it can at best be said that a paragraph should be long enough to cover all necessary details for its completeness and short (or better say "tight") enough to avoid irrelevant (অপ্রাসঙ্গিক) or unnecessary ideas. The length, in other words, is determined by the nature of the topic. Usually it varies from three or four sentences to fourteen or fifteen. Various reliable authorities, however, say that an **average** paragraph length of college term papers or research theses should be **eighty words**. According to this "rule of thumb" (অভিজ্ঞান সম্মত অভিজ্ঞতা-নির্ভর নিয়ম), it can be advised that if the length of the average paragraph of your report or thesis is less than eighty words, then you may assume that you've not developed your idea fully, and if it exceeds that limit, say, by twenty or thirty words, then you can try breaking the paragraph into two. Remember, however, that such a "rule-of-thumb" should not be applicable in the case of descriptive and narrative paragraphs.

Now, however, we'll again go back to the former points—beginner, developer, and terminator. How many words or sentences from the beginning make the beginner? The same question may be asked of the terminator too. How many, then? It's a relevant (প্রাসঙ্গিক) question but nobody can answer it in terms of the number of words or sentences. It's a conceptual (ধারণাগত, তত্ত্বীয়) task. We can identify such parts from one another only by thoughtful observation. Let's see some examples, then.

My Favorite Hobby

Man must have a hobby and an addiction, says a scholar. It's a fact, indeed. Though hobby is an activity which our livelihood has nothing to do with, we do it for the sake of pleasure. That is, though hobby is not for *livelihood*, it is for *life*. I have, for relevant reasons, a hobby. It is photography. Every weekend I go out of the town to take photographs of natural scenery, the lifestyles of the innocent village people, and domestic as well as wild animals roaming about at large in the fields and forests. This hobby gives me not only pleasure but also knowledge. As to the experience, it is nice. It gives me an opportunity to meet various types of people and see various types of places. It also gives me an opportunity to relax in the midst of so many mundane chores. Now I have a huge collection of photographs on various subjects rich in beauty and variety. I show them publicly normally two times a year. On those occasions, I invite the honorable persons of our locality. Their encouragement, I think, will lead me onward on the march of life. Scholars say that those who take their work as a hobby become successful, but I do not know what they have said about those who have taken their hobbies as a routine job; yet I have taken it so.

The beginner of the above paragraph is this portion : *Man must have . . . . . . I have, for relevant reasons, a hobby.* And the terminator is : *Scholars say . . . . . . yet I have.* The portion in between is the developer. Again, it's easy to identify these parts by

thoughtful observation. In each part, a slight turn (মোড়) of thought is discernible (অনুধাবনযোগ্য).

The Educative Value of Traveling

"A gentleman should travel abroad, but live at home"—says a renowned Scholar. What he has said is meaningful, but it is, perhaps, also equally true that those who want to live well and meaningfully at home should travel abroad. In fact, traveling has as equal an educative value as textbooks have. Seeing is learning—the real, pragmatic learning. If we go out visiting people and places at times and see for ourselves what we would otherwise read in books, our learning will become more effective. What is normally written in textbooks? Nothing but the abstraction of the reality—of what has happened, is happening, and may happen in future. If this is true, then it is also true that traveling should be a part of our academic education. The universities, colleges, and schools of most developed countries have already made it compulsory to travel or go on education tours. In some advanced countries, for example, there are some subjects on which theoretical teaching is not at all given to students in the first year of their schooling. Such evidences, and various other research work launched by Scholars, hold out the fact that traveling has an immense educative value.

The three parts of the above paragraph are identified as follows.

Beginner : "A gentleman . . . at home"— . . . . meaningfully at home should travel abroad.

Terminator : Such evidences, . . . value.

The Dark Side of Student Politics

No nation can form, develop, or sustain without politics. All the civilizations that the world has ever known had politics of some kind in their background, though, surprisingly enough, most of the major destructions that have ever occurred, are due mainly to

politics itself. So, where to take our stand? Truth to tell, politics is a necessary evil. But what about the politics of the students of our country? Nasty, one must comment. Not that student politics has not contributed anything to our nation-building. The role of our student politics on the Bhasha Andolon, Shadhinata Juddha and other national movements was brilliant and praiseworthy. But what is its role at present? In most of the cases student politics is now creating chaos, ransom dacoity, murder, hartal, and much disturbance in educational activities. More surprisingly, only a handful of evil-motived students in collaboration with outsiders are creating all this disturbance. We can not, however, at all prise the role of the top political leaders. Most of the time they have a hand in every pie. They lead students astray for their own gain. Yet, whatever the cause, we are frightened about the outcome. We now must say, though unwillingly, that it is time for us to think afresh about our student politics. If it could be prohibited, it would be better for both students and the nation. But who will bell the cat?

Beginner : *No nation . . . But what about the politics of the students of our country?*

Terminator : *We now must say . . . . . . bell the cat?*

Air Pollution and Industrialization

Air, one of life's essential requirements, is under threat at present. Fresh air is essential for life, and industrialization is essential for our living. But, unfortunately, there is occurring an increasing collision between life and living. The necessity of life itself is threatening it. Contradictory though it may sound, it is a fact. As we are increasing the level of industrialization, we are increasing mills and factories. They are producing smoke and puffing it up into the atmosphere. Also, these factories are leaving wastages into open places, which are producing obnoxious gases and are envenoming the air. The consequences are very perilous : the amount of CFC gases are filling out the atmosphere as a result of

which the ozone layer is being destroyed, the environmental equilibrium is being disturbed, and the flora as well as the fauna are being threatened to death. Consequently, diseases of various types are attacking the human as well as the animal world. But does it all mean that we should curb the pace of industrialization? Not at all. There are solutions and alternatives. All we must do is enact necessary rules and regulations and then abide by them to the letter. We can, for example, specify areas for smoke-emitting mills and factories and leave wastages in the prescribed places. Above all, we have to develop in ourselves enough consciousness and future-shock.

Beginner : *Air, . . . Contradictory as it may sound, it is a fact.*

Terminator : Nil; natural ending by completeness of thought.

A Hartal Day

A Hartal day is a peculiar day, peculiar because it is unlike any other normal day of the year. Normally we have some routine work to do every day. Some, for example, have office, some have their business and so on. In a word, the necessity of the day drives people onward along their regular way. But what happens to them on a hartal day? Unexpected! People who live from hand to mouth are disappointed, not knowing what to do, what to eat, how to feed the family. Those, on the other hand, who do good jobs at government or multinational companies, enjoy an unauthorized leave at home. Some high officials, of course, have to bear the hardship of rushing to office very early in the morning, as they have to go on foot at the risk of their prestige, sometimes their lives. To look at the streets, we see a peculiar scenario. Almost at every public square and highway, supporters of the hartal gang up and create barricades, impeding the movements of vehicles. Often bangs of cocktails bursting heard around. On some streets, finding them bare, children play cricket, football, and other games. Markets and shops are closed. To some people, the day becomes a suffocating one. Some people, however, for relevant reasons,

remember such a day as though it were a memorable day in their lives!

Beginner : A Hartal day is . . . But what happens . . . day?
Terminator : Absent. It's a descriptive paragraph. Its termination is marked by natural ending or rythmic variation.

C. The Characteristics of a Good Paragraph

A good paragraph successfully does what it intends to do. Within an essay, its function is to develop a unit of an outline (See CHAPTER-2 for outline). So, every sentence of the paragraph should clearly relate to that unit, and all the sentences as a whole should make the reader feel that the unit has been effectively developed. A paragraph can create such impression on the reader only when it has four basic qualities :

> completeness,
> unity,
> order, and
> coherence.

1. Completeness

As you've already inferred, a paragraph is complete when it successfully does what it intended to do. So, completeness involves successful development of the topic. Consider the following :

Happiness

(1) Children become and remain happy if they get everything they need. (2) A man becomes happy if he becomes an actual man. (3) A thief is happy when he is able to steal without being caught. (4) Happiness is, obviously, relative. (5) Everyone is happy in his/her own way. (6) We all can be happy with what we have, if we are able to forget what we do not have.

Do you think that the above paragraph is well-developed? Let's analyze it. The first three sentences (Children become . . . being caught) present some facts (as the writer perceives). The fourth sentence, is a conclusion drawn from these facts. Again in the sixth sentence another conclusion is drawn or generalization is made. Notice : The generalization (সিদ্ধান্ত, সাধারণীকৃত মন্তব্য) in the fourth sentence, (Happiness is, obviously, relative.) has been supported by some facts (presented in the first three sentences). But the generalization in the last sentence have not been supported by examples or details. Again, how do the two different generalizations (conclusions) given in the 4rth (or 5th, because they say the same thing) and the 6th sentences come side by side? What has linked them? So, the paragraph has not been developed well. Now read its following version.

Happiness

Children become and remian happy if they get everything they need. A man becomes happy if he becomes an actual man. A thief is happy when he is able to steal without being caught. Happiness is, obviously, relative. Everyone is happy in his/her own way. *But what is happiness and in what does it lie? Actually, happiness is the satisfied state of the mind. It may or may not have relationship with wealth or money. One is, to be truthful, happy to the extent that one considers oneself happy. It is, in other words, a matter of feeling or perception.* We all can be happy with what we have, if we are able to forget what we do not have. *For happiness is the peace of mind.*

This time it's more developed. The added group of sentences builds a bridge between the thoughts presented in the fourth and the last sentences, and, at the same time, they provide some details in support of the latter (last sentence).

Such incompleteness occurs mainly because of lack of idea development. So, before you write anything, spend considerable amount of time gathering necessary facts about the topic. The most common devices for getting completeness in a paragraph are :

supporting details,
examples,
comparison,
contrast, and
description.

So, when you revise your writing, see well whether these devices have been efficiently used or not.

Here's another good example. Read it very carefully with a critical mind. Only identifying vaguely (অস্পষ্টভাবে) that an incompleteness exists is not enough. You must tell why it's incomplete.

It was the month of late Autumn. A bright, calm afternoon. I was tired of the mundane work of the day. So, I felt like (আমার ইচ্ছা জেগেছিল) having a care-free walk along the bank of the river Pashur. **And so I did.** The walk that I took was a pleasant one. It refreshed me. It gave me an opportunity to come in close contact with Nature. I wished I had been able to remain in touch with that romantic atmosphere lifelong (আজীবন).

The above group of sentences may read good. But let's analyze it. Look at the sentence "And so I did." All the sentences before it present the "occasion", and all the sentences after it tell us about the "benefit" that the walk gave the writer. But where's the **description** of the walk? The writer has talked much about the occasion and the feeling the walk gave, but says nothing at all about the walk (ভ্রমণ) itself. That's why the words can't impress the readers. The following version removes this flaw (ক্রটি) from the "paragraph".

It was the month of late Autumn. A bright, calm afternoon. I was tired of the mundane work of the day. So, I felt like having a care-free walk along the bank of the river Pashur. And so I did. *I set out for my walk. About fifteen minutes were over when I reached the*

river. The setting sun looked aslant at the river and the flora. The waters, with all the tiny lively waves, glistened like diamond. The tree-tops were bathed with the warm shower of honeyed light. The warmth that the sun was besmearing over the earth was, for this reason, of a romantic nature. Gentle breeze was caressing the half-inclined heads of the purely-green paddy plants, causing them to undulate slightly so as to form a series of harmonious waves of wide-spread green. The odorous breeze touched my heart, my imagination. I was charmed by the beauty of nature, by the way it welcomed me. The walk that I took was a pleasant one. It refreshed me. It gave me an opportunity to come in close contact with Nature. I wished I had been able to remain in touch with that romantic atmosphere lifelong.

Why don't we see another example? It's also a very nice one.

When the sun, after the hardwork of the day, becomes tired and is about to go beyond the limit of the horizon, it invites the night for and says good-bye to the world. At this time it begins to get dark all over the horizon. And I walk toward my home like a bird flying toward its nest. I **look** around with the eagerness of a foreign tourist. The evening is calm. It has covered the earth with a mysterious canopy of heavenly fabric. Everywhere is flooded under a mystery. Abstruseness. It becomes darker and darker, and I start for home.

The beginning and the ending of the above "paragraph" smack (ইঙ্গিত দিচ্ছে) of a good writing. But the idea hasn't been developed well. Hence, it's not a complete paragraph. Look at the verb phrase ". . . **look around** . . ." The author only tells us that he **looked** around, but says nothing about **what** he **saw**. The beginning and the ending suggest that the author was amused (আনন্দিত, বিমোহিত), but what gave such amusement is absent to a great extent. Just go through the following improved version and you'll see why the above paragraph (if it can be called so) is incomplete.

When the sun, after hard-work of the day, becomes tired and is about to go beyond the limit of the horizon, it invites the night for and says good-bye to the world. At this time it begins to be dark all over the horizon. And I step toward my home like a bird flying toward its nest. I look around with the eagerness of a foreign tourist. *How nice everything looks! The remnant of the last rays of the departing sun has tinged the tender leaves of the trees all around. It seems that everything around has bathed in a huge sea of blood-red vermillion. From the field the cattle are returning home splashing dust with their tails. At times their offsprings are running, jumping, and galloping ahead of them in ecstatic merriments.* The evening is calm. It has covered the earth with a mysterious canopy of heavenly fabric. Everywhere is flooded under a mystery. Abstruseness. It becomes darker and darker, and I start for home.

In this version a description, although in brief, is given of what was seen. Now it's complete in a sense.

In conclusion, it can be said that your paragraph is not complete unless it answers to the questions who? what? when? where? why?—and sometimes how?—if they're relevant.

2. Unity

A paragraph develops **only one** topic idea, stated or implied (see section E below). So all the sentences in it should be related somehow or other with this topic idea. In other words, sentences within a paragraph should be so chosen and arranged as to develop and manifest (প্রকাশ করা) only one line of thought. If, however, one or more words or sentences which aren't related with this line of thought, get included in the paragraph, then the whole paragraph is spoilt : irrelevant (অপ্রাসঙ্গিক) ideas creep in and damage the effectiveness of the paragraph; the readers get puzzled, unable to grasp the main point. In short, the paragraph loses its **unity**.

But why does such a problem arise? In most of the cases it happens when the writer thinks in separate sentences, and not in

the whole group of sentences. Insufficient planning is the root of this evil. Also, inability to put ideas in the right sequence adds to this problem. And it's a matter of much practice and thinking to overcome this problem. To enable you to have a keen insight to look into such problems, we'll now present some examples. It's suggested that you carefully go through them.

A rainy day is a day during which it always or almost always rains. To some people it seems enjoyable, while some others regard it as a problem. This mixed reaction of people toward a rainy day deserves a detailed description. A rainy day is full of rains. Sometimes rains come down torrentially (মুষলধারে), and sometimes with light drops of water. Though not continuously, but the rains come down sporadically (থেমে থেমে) all day long and confine people to their houses. Roads, house-roofs, fields, yards, and market places go under water. Village-streets get muddy (কর্দমাক্ত). Streets of towns, however, become washed and clean. In some places in the towns where sewarage systems are not good, rain-water becomes a hazard to easy transportation. Such a day, however, is enjoyable to some people who—*God knows why*—are humorist and do not have to be anxious (উদ্বিগ্ন) about their livelihood. *They are rich and live a tension-free life. Some of them are so rich that they would not need to worry about their livelihood even if the rainy season lasted for the whole year. They are blessed (আশীর্বাদপ্রাপ্ত) indeed.* The day gives them a leisure-time to play, sing, read poetry, gossip, sleep and do such other things. This day becomes enjoyable to those who do not have to go out of doors, but can remain in the home without being affected. Finally, it can be said that a rainy day is both pleasing and hazardous to people.

The above paragraph could be called a moderately good one if the bold-faced (মোটা অক্ষরের) part were not included (অন্তর্ভুক্ত করা) in it. This bold-faced part doesn't agree with (খাপ খায় না) the main line of thought of the paragraph. It's irrelevant (অপ্রাসঙ্গিক). The main point of the paragraph can be supported by any detail related with rain,

but it doesn't have to do anything with **why** some people are very rich, actually how much money they have, or whether they're blessed or not. Any such digression (বিচ্যুতি) from the main point "suboptimizes" (খাটো করে দেয়) the topic idea and is as such (এ কারণে) totally undesirable. But, unfortunately, novice writers often make this mistake.

Here's another example. This time *you* have to find out the irrelevant portion (অংশ) by very carefully going through the paragraph, because it has not been identified in the paragraph. Later on, however, you have to verify your judgment in light of the explanation given below the passage.

Our life is nothing but a small segment (যথ) of the eternal (অনন্ত) flow of time. That is why we measure our life first by the length of time that we cover till death. So, the value of time is virtually (কার্যত) the value of life itself. Time flows on and on. It never halts its always-busy chariot even at the King's request. It yields (মাথা নোয়ানো) to none. So, one who idles away time can never get it back. Thus a man seen to have been living a sixty-year life may actually have a twenty-year life only, if he has wasted away his time. However, we Bangalees are very apt to kill away our time in idle gossipping or daydreaming. Regrettably enough, we don't even know that by killing time we kill nothing but ourselves. We're, in this sense, great killers indeed! The measurable contribution of time to our life is the achievement that we have by being active and effortful during a certain period of time. If we, therefore, continue doing our essential work without sitting idle, we will be able to make proper use of it. Thus, if we can avail ourselves of the opportunity of each moment by hard labor and effort, we can enrich our life with achievements, pleasure, and knowledge. The ultimate reward of diligence is a happy and rich life—rich with properity, knowledge, pleasure, experience, friends, and so on. So, we shouldn't kill away our time, especially in the student life.

The topic idea of the above paragraph is **the value of time** in general, not *how Bangalees kill time away.* That's why the sentences "However, we Bangalees are . . . great killers indeed!" don't fit in this paragraph. Frankly, they're irrelevant here. If these sentences, however, are to be used at all, another paragraph is to be created to amplify (সম্প্রসারিত করা) the idea. That these sentences are irrelevant can be discovered by carefully going through the paragraph. To "feel" that these sentences are irrelevant, just read the passage excluding (বাদ দিয়ে) these sentences. Then you'll feel a smooth flow of thought throughout.

By the way, such intruding sentences are called **unity destroyers** or simply **destroyers**. So, while writing or revising your essay, always watch out. Never let destroyers destroy (শেষ করা) your essay.

3. Order

A paragraph deals with only one idea. But the idea can't be poured (ঢেলে দেয়া) in the sentences all at a time from upward like any liquid. The idea, rather, should be developed and instilled (ধীরে ধীরে প্রবেশ করানো) into words and sentences little by little. For this reason sentences should be arranged in a clear sequence (ধারা) or order in harmony with (তাল রেখে) the order of the pieces of information or thought presented in the paragraph. There are several ways of arranging the material in a paragraph, but some orders are more natural—and hence more effective—than the others.

Consider the following.

Physical exercise means the systematic, disciplined, and purposeful movements of various parts of the body in order to keep fit and healthy and protect diseases. There are various types of physical exercise. Each type is suitable for a particular type of people divided by age-groups and health-conditions. Some exercises can not be taken in all seasons and by people of all ages. Some exercises serve some specific purposes such as beauty-enhancement of the body or a part thereof, protection of particular diseases,

keeping the body relaxed and flexible, and so on. Swimming, walking, jogging, parading, jumping, running, riding, weight-lifting etc. are various forms of exercises. Phyiscal exercise keeps the blood circulation system and metabolism (বিপাক ক্রিয়া) of our body active and healthy. It helps the creation and maturation of muscles (পেশী) and enhancement of strength and stamina. Regular physical exercise prevents diseases and drowsiness. Since the taking of physical exercise ensures good health, it accordingly ensures a sound mind, and thus eventually a happy life. Physical exercise has a commitment both to the physique and to the mind. Specially, students should take it regularly and build their health commensurate with their talents.

The material in the above paragraph has been presented in the following order :

(1) Physical exercise defined
↓
(2) types of exercise.
↓
(3) benefits of exercise—to health and to mind
↓
(4) a suggestion

If, for example, the points were arranged in this order : 4 → 3 → 2 → 1, then also the paragraph would not read bad. In this case, however, the writer would have to be skilled enough. But if they were arranged in this order : 4 → 1 → 3 → 2, then the paragraph would not read good at all. In fact, the paragraph as it is reads better than any one of such arrangements. And it's best to arrange ideas in their "right" order just after the brainstorming phase.

Orderly movement of sentences can be ensured by arranging them in the order of *time, space, particular to general, general to particular, cause to effect, and effect to cause.* Now we'll illustrate these points.

Time. A time (or chronological) order is natural in narration (see D(3) below). We use this order when we narrate (বর্ণনা করা) events as they took place (ঘটী) in time. The events are described one after another by connecting them by *first, second, third, then, after that, next,* and so on (See CHAPTER 11).

Here's an illustration.

He was born in 1944. His mother died only when he was thirteen. Then his father married a woman who did not love him at all. Consequently, he had to leave home in 1958 at the age of fourteen. Having left home, he took a job in a grocer's shop. As he was very honest and reliable, the grocer married his daughter to him after having been pleased with his service over seven years. After the grocer's death, he inherited a large property. He was never schooled, but he learnt to read and write from his learned wife, who loved him very much. Unfortunately, his wife died in 1970, leaving him no children. At this he became mentally unhealthy and, to seek salvation (মুক্তি) of the soul and to find the peace of mind, he engaged himself in altruistic (পরার্থমূলক) activities. Thus he became very famous day by day. This great man at last died in 1994 at the age of fifty.

The above is a paragraph written by a student who was asked to write a short biography (life history) of a fictitious (কাল্পনিক) great man. His main purpose was to write a narrative paragraph (see below), and not to impress the reader. So, we can consider the example as such without being critical about his style, idea development, or diction.

Notice that the student has narrated the events in their time order (ie, chronologically). The years pointing to the events are as follows :

was born	:	1944
mother's death	:	1957
left home	:	1958
married	:	around 1965
wife's death	:	1970
death	:	1994

So, though his presentation is not attractive, his narration is orderly. It can be inferred (অনুমান করা) from the paragraph that he made a **time plan** before writing, which helped his narration proceed harmoniously (সামঞ্জস্য পূর্ণভাবে) with time.

If the student, however, instead of moving with the time, moved randomly narrating events haphazardly as they occured to his mind, then the paragraph would lose its order. Suppose the student wrote the following paragraph.

> He was born in 1944. He left home in 1958 because his stepmother tortured him. It should be made clear at this point that after his mother had died in 1957, his father remarried. However, he married in 1965 the only daughter of a grocer in whose shop he had served since he left home. The grocer, finding him honest and reliable, married his daughter to him. But his wife died in 1970, leaving him no children. At this he became mentally disturbed. At last he engaged himself in altruistic activities. Having served many people heart and soul, this great man died in 1994.

Undoubtedly, the above is not at all a good paragraph. It lacks the time order. The readers stumble (হোঁচট খাওয়া) in the gaps created by the mismanaged arrangement of the sentences. It's a mess of sentences, not a paragraph at all. The student's version, to be frank, was far better.

Not that you always have to narrate events in just the same time order in which they took place. Rather, you can **flash back** when needed, that is, you can tell about an event which took place in, say, 1990 **after** you've told about an event that took place in 1994. But you can do this only when the event of 1990 is necessary to describe the event of 1994 in some way, and when such flash back creates a literary (সাহিত্যিক) value whatever. The flash back technique, as we all know, is very frequently used in novels, films, dramas, stories, and even in narrative essays.

Space. Like time order, space order is also natural for narration. Space order means place order. It's needed when we want to report

what we **see**. Presumably, anything we see, we see in a place. So, when we describe things in their places, we describe them as our eyes move from one onto the other, thus naturally following a space order. We can, for example, move our eyes from the left to the right, from the front backward, from down upward, and so on. And our narration may take its course (পথ) accordingly (তদনুযায়ী). This implies that in reporting things in space order we may follow any order that suits our purpose or becomes meaningful. But what we must be careful about is that we must not make meaningless repetitions. For example, it may be confusing to flit (দ্রুত ওড়া বা ঘোরা) haphazardly (এলোপাথাড়িভাবে) from right to **left**, to center, to front, then to **left** again. The following will serve as a simple illustration.

> When I woke up I found myself tightly bound to the ground. That's why I couldn't get up and sit down. I looked **up** but the bright sun hit my eyes. Then I looked **right.** A gang of naughty children stood near me with spears in their hands. They were uttering words I couldn't understand. **In front of** me was splashing the sea water, reflecting the sunshine in a dazzling (চোখ ধাঁধানো) manner. **At my left** side I saw some old men and women, gazing attentively and curiously at me, as though they were amused. Also **at my right** side were sitting some dogs—pet dogs. I didn't know what to do.

As we can see in the above paragraph, the writer looks in the various directions in this order :

first up,
then **right,**
then front,
then left,
then **right** again.

Why? doesn't it spoil the beauty of the paragraph? Surely it does. The writer should have recorded the two things that he had seen in two successive (পর পর) sentences, or in only one sentence.

However, looking right two times wouldn't be meaningless if the paragraph were as follows :

When I woke up I found myself tightly bound to the ground. That's why I couldn't get up and sit down. I looked up, but the bright sun hit my eyes. Then I looked **right**. A gang of naughty children stood near me with spears in their hands. They were uttering words I couldn't understand. In front of me was splashing the see water, reflecting the sunshine in a dazzling manner. At my left side I saw some old men and women, gazing (স্থির দৃষ্টিতে তাকিয়ে থাকা) attentively and curiously at me, as though (যেন) they were amused (বিনোদিত). Suddenly I heard some dogs barking. The sound came from the **right** side. And what did I see! The children raised (উঠালো) their spears (বর্শী) at me and were going to let the dogs loose (লেলিয়ে দেয়া) on me. I didn't know what to do.

This time the writer didn't look right **naturally**; rather, his attention **was atracted** to the noise. Consequently, what the writer saw the first time was different from what he saw the next time. In such cases repition is not only valid, but required too.
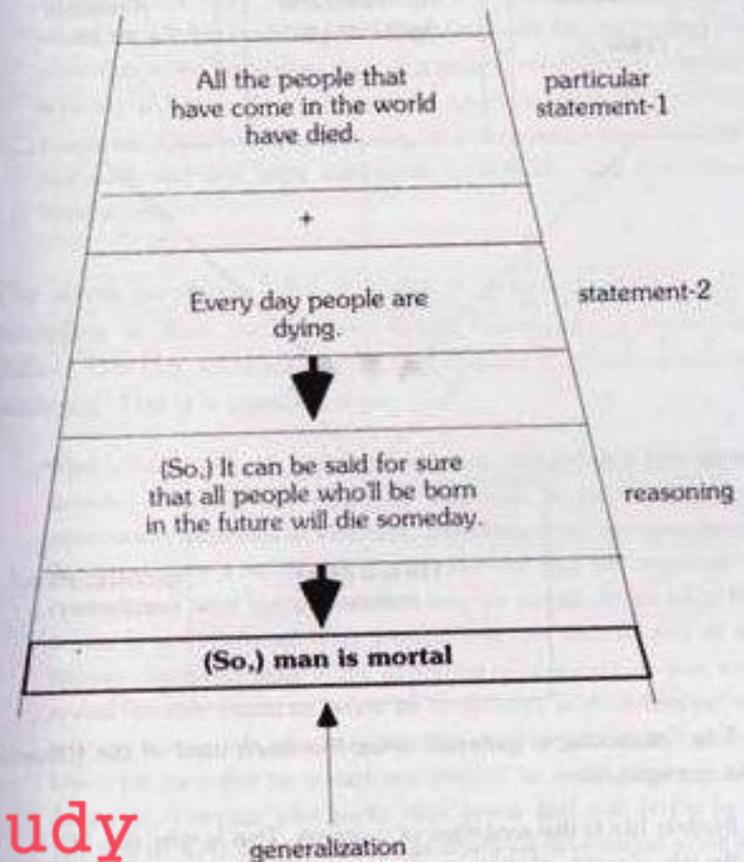
Particular to General. It's a common order in expository paragraphs (see below). In this order, some particular (বিশেষ) statements (examples plus arguments) are made in the beginning. Thus the thought is developed step by step and finally a generalized statement or conclusion is made at the end of the paragraph on the basis of these examples or particular pieces of information. The process can be diagrammatically shown as follows :

statement-1
statement-2
statement-3
...
statement-n

general statement
or conclusion
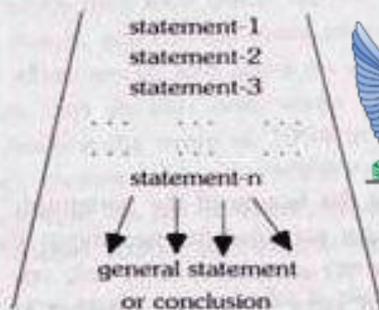
Below is presented a very simple example only to show the flow of logic and the nature of generalization.

All the people that have come in the world have died. — particular statement-1

+

Every day people are dying. — statement-2

(So.) It can be said for sure that all people who'll be born in the future will die someday. — reasoning

(So,) man is mortal

generalization

See another simple example in the next page.

Particular statement-1	Particular statement-2	Particular statement-3
That day he hurt me without any provocation (উসকানি).	The other day he robbed a man of his money and beat him up.	He has committed several other misdeeds so far.

He is a great criminal.	generalization/ conclusion
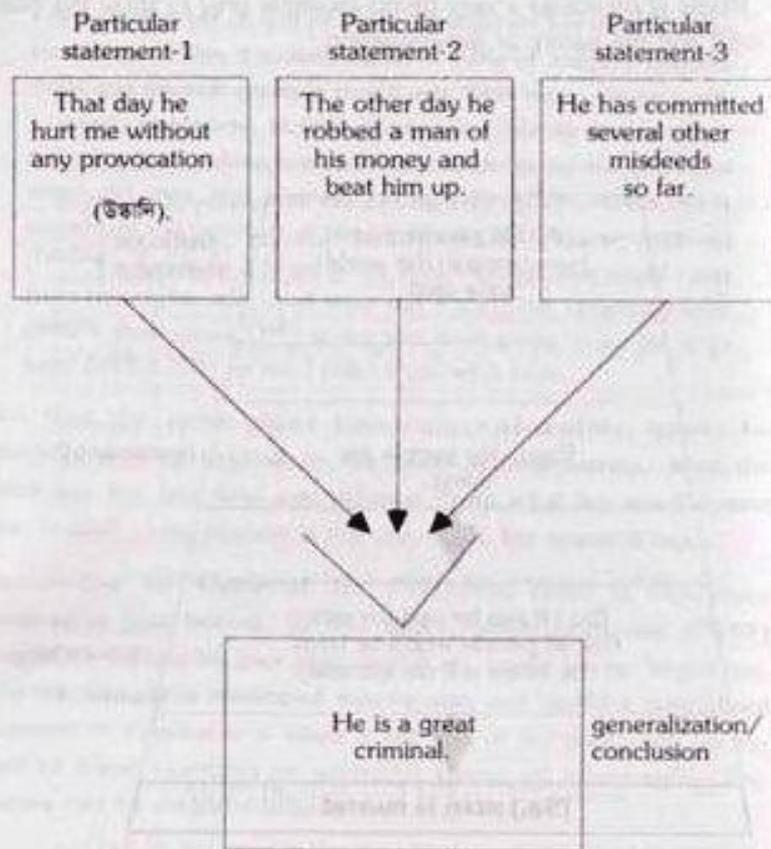
The "particular-to-general" order has been used in the following three paragraphs.

Student life is the seed-time of a person. That is why this life is the life of work, of duties and responsibilities, if the later part of life is to be a life of achievement and success. But what exactly are the duties of this life? The first and foremost duty of any student, as everyone opines, is to study. But studying does not imply only going through something. It necessarily means thorough understanding of something in its context, so that there may be no undesirable gap between knowing and being able to apply what has

been known. A student is a student today only because he has to be a good citizen in the future. Therefore, another duty becomes obvious—the duty of keeping himself well-informed about various needs, resources, capabilities, and dreams of the nation as a whole. A student has some family activities too, because the first field where knowledge acquired is to be applied is the family. Among all other duties, the paramount duty of a student should be to continue learning things and simultaneously applying them in real-life situations. Therefore, the main duty of a student is to study, study, and study and thus learn sometimes from books, and sometimes from actions.

The above paragraph talks of students' various duties step by step according to their importance. These are particular examples of duties. The last sentence then combines all these duties into one sentence. This is a generalization.

What is character?—is a very old question, and yet very difficult to answer. Normally we mean by character a set of behavior representing truthfulness, kindness, considerateness, and innocence. But behavior is a set of visible activities—it may not represent a person's true inner being. A person may try to appear fair while he or she is not really so. This paradoxical fact necessitates us to include another element in the definition of character. A man will reveal his true character when he is allowed to do whatever he wishes. A very rich man may not be a thief at present, but do we know for sure that he would not steal if he were utterly poor? Likewise, a beggar who looks very gentle and soft might be a tyrant if he were a king. Man's true character is revealed when he has ample of opportunity to do anything he wishes. Or, if a man is sure that nobody can see what he does, then most probably he will do what he likes by nature. The proverb rightly says : Your character is what you do in the dark.

The paragraph begins with a question and presents specific examples and arguments to seek possible answers to it. At last it

answers the question in the last sentence, which is a generalization and which, though not true in everybody's judgment, is true in the writer's point of view.

The following is an even better example.

Where does a baby look the nicest? In its mother's lap. And where do the animals look the most beautiful? Surely in the jungle. We may encage a bird out of joy and with a view to enjoying its beauty and song, but after some days it will lose all its attractiveness. Then the bird flying at large up in the sky will look better than that encaged one. People are seldom presented with wild flowers by their beloveds. Why? Perhaps they do not consider wild flowers beautiful when they are brought home. But it is surprising to see how eagerly people look at them in the wilderness. This is because wild flowers are beautiful where they bloom. A beautiful woman will not look beautiful in the dirty boisterous factory, but in the flower garden she will. Similarly, a young stout-bodied man will not look nice when he is working in the kitchen. After all, *everything has its own place.*

General to Particular. This order is the most popular order for expository paragraphs. It's the reverse (বিপরীত) of the previous one. In this order the general statement is made first and then details or examples are provided to support the generalization or conclusion. The process can be shown as follows :

generalization

↑

particular examples
or arguments to
support the
above generalization
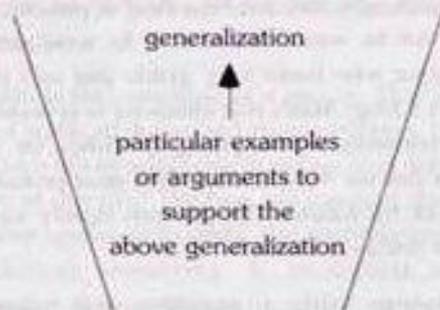
Here's a short essay—not a paragraph—in which this approach has been used.

Haste makes waste, as I have experienced in my life. Many examples can be gathered in support of this statement.

I remember once meeting a man who was bundling up his accessories in a hotel room. He was trying to work so swiftly that he seemed to be in a hurry. When asked why he was being so busy, he said that he must catch the train which would leave after one hour. "Why so hurry? You've ample of time." I assured him. But he would not listen to me. Then I told him, "O.K. make haste slowly." Yet he was being busier and busier.

While bundling his articles, he broke some glass wares. As soon as he started moving, he remembered his towel and brush being left out. Then he took them but could not keep them in the briefcase because he could not remember where he had kept the key. Then, after much searching and rummaging, he found the key under the pillow. Then again he was about to set off when he reached for the train ticket, but it was not there. "My ticket! My ticket!" he muttered to himself worriedly. At last he found it in his purse. Then he set off.

After half an hour he came back, panting and sweating from head to foot. "What's wrong again?" I asked him. He said that he had missed the train. Had he not made haste, he would not have missed the train. Now he suffered much a waste of time and money.

The very first sentence of this essay makes a generalization to prove which the latter portion of it provides an example.

Now a paragraph.

All that glitters is not gold. If we don't use our objective judgment, our eyes may fail to see the actual worth of something. For example, often we come accross commodities in the market which look good but give little utility. Most eye-cathing, brightly colored furniture is made of unseasoned cheap wood. The artificial diamond

dazzles the eye with its fake brightness. Even this statement is true of people too. The boy who looks oversmart is virtually good for nothing. Enticingly-dressed-up girls seldom behave well. Everywhere we see things in pretentious disguise. Who knows what is genuine and what is ersatz?

Now another short essay. As you'll see, the first two sentences (adding up to a single paragraph) express the conclusion (generalization) which the writer proves by a fictitious (কাল্পনিক) example.

The customer is always right, they say. And it is true as a day.

Suppose you are a manufacturer of some consumer goods. You have marketed a line of cosmetic products but they do not sell good. You then ask your engineers to check the quality of the products. They are quality products—your engineers assure you. But why do they not sell?—you ask to yourself. Then your marketing manager advises you to launch a market survey to identify what the customers really want. And it was done. The findings of the survey informed you that the customers want variation in color, odor, size, and price. But if you want to lower the price, you can not maintain the quality. So, you at last decided not to bring about that change, since you are obsessed with quality. Instead, you spent a lot more in advertising. Yet the sales did not go higher.

"We're here to produce what the customers want us to produce, and not what we want to," said your research manager. "Our goal is to make the customer satisfied and thus make profits," he added. You argued with yourself a lot and at last accepted the customers' opinion.

Much to your surprise, you found that the goods were selling good, though the quality was poor now. So what? You got what you wanted—the profits!
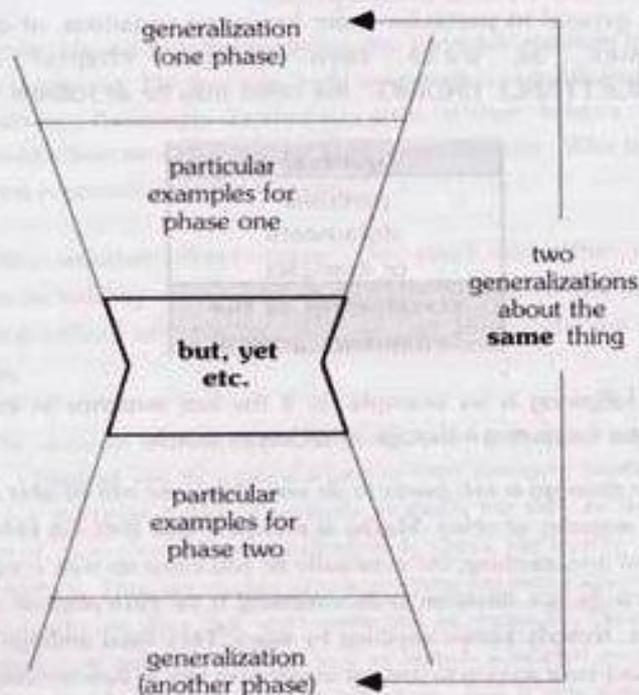
Now think, who is right—you or the customer?

This general to particular order has some variations, of course. Sometimes, as we've seen in the chapter titled "UNFORGETTABLE ENDING," the order may be as follows :

general
particular
statements
or examples
restatement of the beginning : general

The following is an example. In it the last sentence in essence repeats the beginning—though in different words.

If one develops a will-power to do something, one will be able to do it someday or other. Maybe at present a man does not know how to do something, but eventually he will come up with a way to do it. In fact, intention to do something is the birth place of an action. Nobody knows anything by magic. They must undergo a trial-and-error process to find out an effective way to do something. Perseverence is always rewarded. Actions never fail; what fails is only inactive dream. Robert bruce, for example, having failed several times to defeat his enemies, was at last able to win over them by tough perseverence. Sir Issak Newton recovered by hard labor the data he lost when his pet dog Tom set the records on fire. History abounds in examples showing great men's success after repeated trial. In our daily life too we see that, however hard a thing is, we can do it if we just keep on trying. *Indeed, where there is a will there is a way.*

In another variation one half of the paragraph develops one phase (পর্যায়) of the idea, and the second half qualifies (limits or restricts to some extent) what has been said. The two phases are usually connected by a transitional connective such as *but, still, yet, on the other hand,* or *nevertheless.* The two phases can be schematically shown as follows :

generalization
(one phase)

particular
examples for
phase one

two
generalizations
about the
same thing

**but, yet
etc.**

particular
examples for
phase two

generalization
(another phase)

We've an example below.

It is not fully true that books do make us good. True, books always give us pleasure—pleasure of knowledge, pleasure of truth, pleasure of imagination, and, even, pleasure of provocation. Much of such pleasure has *good* sides, no doubt. *But* pleasure, being a completely subjective feeling, may not always be good. There are numerous evidences that books, especially those which are written only to earn money capitalizing on their instantaneously provocating quality—provocation of both sexual and criminal nature, have done great harm to various societies of the world. *So, books are sometimes harmful to the reader as well as to the society.*

In such cases, however, the last generalization may not always be present.

Notice the organization of the idea stated in the first sentence, which is the topic sentence here. The topic sentence can be divided into two parts :

Books sometimes make us good.
Books sometimes make us bad.

The first part has been supported in the first phase of the paragraph, and the second part in the second phase. And the two phases of the paragraph are, you've already seen, "separated" by the connective *but*.

One question may arise in this regard : Couldn't the two phases be separated as two paragraphs? The answer is no, because the topic sentence itself suggests the two phases. And everything that the topic idea contains must be embodied in one paragraph. If, on the other hand, the topic sentence was, say, *Books can make us good*, then there would be no such second phase. It's because the topic idea (*Books can make us good*) doesn't allow such phasing. In that case if the idea of the second phase were to be expressed, then another new paragraph would have to be developed. Let's work this principle of *paragraphing* on the above paragraph by changing the topic sentence.

Books can do us good. Books always give us pleasure—pleasure of knowledge, pleasure of truth, pleasure of imagination, and pleasure of provocation, even. Much of such pleasure has good sides. Consequently, the feeling and experience of such pleasure can make us good.

But pleasure itself, being a completely subjective feeling, may not always be good. There are numerous evidences that books, especially those which are written only to earn money capitalizing on their instantaneously provocating quality—provocation of both sexual and crimminal nature, have done great harm to various societies of the world. So, *books are sometimes harmful too.*

Obviously, the two paragraphs have two different topic sentences : the topic sentence of the first paragraph is its first sentence, and that of the second paragraph is its last sentence. They could never be unified in a single paragraph without modifying the topic sentences.

Here we can remember one basic characteristic of a good paragraph : completeness. When, during revision, you need to split (break) one paragraph into two or more, you'll do well to reconsider the completeness of the new paragraphs. Splitting only ensures unity, but it may damage the completeness. The above two newly formed paragraphs, for this reason, lacks completeness, though their unity is very strong.

Cause to Effect. This order is very rarely used. But it can safely be used where necessary. Cases are found where one or more causes bring about (ঘটায়) an effect (ফল), and then that effect, alone or together with other causes, becomes a cause of another effect which in turn (পরে) may cause (করণ ঘটায়) another effect. If you write on scientific or philosophical subjects, you may have to write such "cause and effect" paragraphs. In these cases remember the above cause-effect chain. Take care that you don't state one of the causes first, then the result, and then, seeing that you forgot to mention other causes, those causes. Always maintain the real sequence (ক্রম). If, however, the issue under discussion involves a simple cause-effect relationship where some causes are responsible for an effect or some effects, then simply write the causes first, and then the effect or effects.

So, the reality may demand that you plan your material as follows :

     a.   cause — 1
             ↓
       effect — 1 : (becomes) cause — 2
                     ↓
             effect — 2 : (becomes) cause — 3
                              ↓
                    effect — 3

Or,

   b.   cause — 1   cause — 2   cause — 3

effect

Or,

   c.   cause — 1   cause — 2   cause — 3

effect — 1   effect — 2

The reality may, however, involve much more intricacy (জটিলতা). So, before you write, draw a conceptual logical diagram like the above ones and try to understand the issue.

Here are two plain examples.

a. I did not do my homework. As a result the instructor gave me an F grade. Consequently, I failed. Then, instead of trying for the second time to pass the exam, I gave up studies and took this job here. Again, because I am not a university graduate, I do not deserve any promotion. That is why you are my boss, though once you were my classmate.

b. This year there was a bad harvest. This should have increased the price of rice, but owing to government regulations, the price fell down instead. Again, government investment in the projects of this area is much less than that of the previous year. Consequently, many marginal farmers are leaving the village for finding some other work in the towns.

Let me repeat : cause and effect relationships in the reality may be—and they really are—very, very intricate. Even there are cases in which a cause brings about an effect which again strengthens the cause itself. The following sentence contains such a vicious circle :

Habitual drunkards lack will power; that is why they are habitual drunkards.

So, you must remember that the more complex the issue, the more complex the pattern of your sentences to represent it. And it's only a thorough analysis of the issue which can help you write better in such cases.

Effect to Cause. This is—as you can easily understand—the reverse of the preceding order. It can also be as complicate as that one. In fact, the same set of cause-effect relationships can be narrated in both the order. So, which order you should follow is a matter of choice. The effect-to-cause order, however, is seen to be more frequently used as it enables better and easier reading.

One variation of this order is a **question to answer** order, in which the cause is expressed as a question and the effect is given as the answer to that question. In such cases the question itself implies (কাব বুঝায়) the topic idea, which is why the topic sentence is implied when this order is used.

Here we conclude the discussion on order by saying some relevant words. The concept of order is not limited to the composition of paragraphs only. It's also equally applicable to essays and any other piece of writing, stories included. Again, you must be careful enough to adopt orders for the paragraphs of an essay so that they best fit the overall (সার্বিক) order of the essay. And it's also required that you begin your writing plan (CHAPTER 2) only after you've decided about the order of idea presentation in the essay.

4. Coherence

The last characteristic of a good paragraph is *coherence*. Though in the sequence of our discussion it comes in the last place, it's no less important than any of the other three characteristics—completeness, unity, or order. It refers to the smooth and consistent flow of thought from the beginning of the paragraph through the end. But how can such smooth flow of thought be ensured? There are several ways including the proper development of idea and some sentence linking devices. Coherence is, in fact, not limited to paragraphs, rather, it's required in the whole essay. How an idea flows inside a paragraph is as important as how it is linked with other topic ideas contained in other related paragraphs. So, almost essentially, this concept deserves more special and more detailed discussion. For this reason a full chapter has been dedicated to the discussion of this concept in this book. Read CHAPTER 9.

Coherence is closely related with order and unity. If there's a strong unity and a reasonable order of idea presentation, coherence is bettered and strong in the paragraph. Not only that, only playing with linkers (CHAPTER 11) at the sentence level will do little if the paragraph lacks unity and has a poor order.

D. Types of Paragraphs

We've already known that a paragraph deals with a specific (নির্দিষ্ট) topic idea. But the nature of the topic idea may be of various types. For example, a certain paragraph may **analyze** an issue with examples, facts, ideas; it may simply **describe** what has been seen; it may **tell** the reader about how some events took place (ঘটী). In a word, specific topic ideas take specific forms (আকৃতি, কাঠামো) of expression. Thus the different forms of expression create different types of paragraphs. Paragraphs, from this point of vew, can be identified as of three main types :

Expository paragraph,
Descriptive paragraph, and
Narrative paragraph.

Now we'll discuss about them.

1. Expository Paragraph

Most of the essays that you are asked to write in colleges, including reports or term papers, answers to questions and explanatory answers, and on other competitive exams, consist of expository paragraphs. Even most of the essays you write for magazines and all types of research articles more or less include paragraphs of this type. So, you need to give special emphasis on the learning of it, expecially if you're a student. In this regard, you need to know :

- what type of topic demands an expository paragraph;
- how expository paragraphs are developed;
- how within-paragraph and inter-paragraph transitions are built when all the paragraphs in the essay are expository in nature; and
- how unity and completeness are ensured in, and a good order selected for, expository paragraphs.

The third point has been discussed and analyzed in CHAPTER 9). The fourth point has already been discussed in this chapter, and the first and the second points will be elaborated in this chapter. However, to begin with, we should define and know the characteristics of the expository paragraph.

Any paragraph in which some facts are presented, ideas and beliefs are evaluated and combined, or any kind of argument is made is called an expository paragraph. Functionally, it *analyzes*, *explains*, *illustrates*, *compares*, *defines*, *evaluates*, *argues*. More specifically, it answers questions like What? Why? How?—like What is its cause? What is its result? It has a clearer beginning and an ending than has any other type of paragraph.

Carefully notice that a paragraph written on any of the following topics will be an expository paragraph :

● Happiness ● The value of time ● The educative value of traveling ● The dark side of student politics ● Air polution and industrialization ● Bad habits ● The danger of smoking ●

Socialism ● Democracy ● Necessity of learning English ● An ideal leader/teacher ● Mass media ● Honesty ● Patriotism ● War and peace ● Modesty ● Perseverence ● Punctuality ● Computer ● Newspaper reading ● My favorite author ● Social change ● The potential of the human brain. ● Price rise. ● Drug addiction ● Star-war ● Altruism ● The effect of the sattelyte TV on our youngsters ● Violence on the campus ● Vocational training ● Motivation ● Character ● Fraternity ● Women in Bangladesh ● The value of time ● Discipline ● The ballot is stronger than the bullet ● The more man gets, the more he wants ● Money is a good servant, but a bad master ● Might is right ● Empty vessels sound much ● Every thing has its own place ● Haste makes waste ● A friend in need is a friend indeed. All that glitters is not gold ● Power corrupts ● The pen is mightier than the sword ● As you sow, so shall you reap ● The customer is always right etc.

Remember that the answer to the question which asks you to give your opinion or show arguments will be an expository paragraph if it's written in one paragraph. So, you should apply the techniques of writing an expository paragraph in writing the answers to relevant (প্রাসঙ্গিক) questions on your exam. If you're a high official or business executive, then also you may need to write many expository paragraphs every day. The techniques of writing this type of paragraph, therefore, is very useful.

2. Descriptve Paragraph

Unlike expository paragraphs, descriptive paragraphs do not compare, contrast, analyze, evaluate etc. Descriptive paragraphs, on the other hand, inform the readers by telling them the writer's sensory perception—that is, what the writer sees, feels, or imagines. But description does not tell the readers what the writer knows or believes, as exposition does. Description covers a wide range of perceptions like sight (দৃশ্য), smell, taste, feeling, sound. That's why this type of paragraphs is frequently found in stories, novels, autobiographies, scientific reports reporting observations, essays telling about the writer's experience of something, and so on. Notice that if you write a paragraph on any of the following topics, then it will be a description :

Go to Contents

● My hobby ● Traffic jam ● A hartal day ● A walk in the country ● A city market ● Today's stock market ● The college magazine ● When the evening comes ● A sunset scene ● Rice ● Jute ● A rainy day ● The trade union ● Tea ● A village fair ● A moonlit night ● The girl I saw the other day ● Her eyes ● Five blind Indians saw an elephant ● The night before an exam etc.

To be able to write such paragraphs successfully, you need to know various words—especially verbs, adjectives, and nouns—which are used to describe various aspects (দিক) of your perception (অনুভূতি). We'll refer to such words in the paragraph development section.

Description is of two types : subjective description and objective description. In the former, writers describe the reality as they perceive (অনুভব করা) it, and, in the latter, they describe the reality as it is. Consequently, two subjective descriptions of the same thing by two writers will be different, but two objective descriptions will not.

3. Narrative Paragraph

A narrative paragraph (or piece of writing) records some events (ঘটনা) in a meaningful sequence. Anything that takes place (সংঘটিত হয়) over a period becomes a narrative when written. For this reason, a paragraph (or essay) written on "The natural scenery of this village" will be a descriptive, while (অথচ) one written on "The change of the natural scenery of this village over the past fifty years" will be a narrative with descriptive mixed. Likewise, stories, novels, autobiographies, history—these are narratives. Again, if you write a paragraph on, for example, any of the following, then it will be a narrative :

● My childhood ● A memorable day in my life ● How man reached the moon ● Our Liberation War ● The death of a man etc.

You may be somewhat confused about whether a certain topic, idea should be elaborated as a descriptive or narrative. So, let's compare these two.

Suppose you write a paragraph or an essay on "A Rainy day." Since you look at the day as a whole picture, and not in sequential

(ধারাবাহিক) events, you're more likely to throw light on its various effects according to their importance or according to your subjective (own) arrangement. The result will be a description. If you, on the other hand, write on" How I spent a rainy day," then most probably you'll begin considering the whole day from the morning through the evening. That is, you might start the essay with, say, "The sound of torrential rains woke me up early in that morning . . ." and proceed with the events or things you did one after another till the evening. This, then, would be a narrative. In fact, this would be a narrative supported by description at various phases. Let's see the following example.

Human memory is very short. Every day numerous incidents hit on it to get a place, but few sustain. Thousands of events and interactions come in contact with our memory every day, but of them only a selected few endure (টিকে থাকে). And all through our life we thus continue to collect innumerable records in our memory. But truth to tell, only a few appeal to us the most. Now I would like to tell you about a day of my life which is associated with such an outstanding event.

I was only nine then. I went to my aunt's home with my father to spend the summar vacation there. My mother did not go with us. My aunt's home was about eight miles away from ours. On that southern region of the Khulna district in those days, there were only two means of easy communication—launch or boat. We got on the launch around four o'clock in the afternoon and reached there around seven. But as soon as I stepped on the premises of my aunt's house, I had an alien feeling: everybody seemed to be too peculiar and undesirable to me. Though they received father and me cordially, they seemed to have treated me somewhat indifferently. I knew nobody. It was the first time I visited their home. Berides, never in my life had I lived a single day without my mother. Therefore, just then I was missing her the most. And after some time I grew so desperate that I made up my mind to flee stealthily from there and return home to my mother. And so I did.

It was about 8 p.m. when I ran away. But how to return now? There was no launch or boat at night. So I had to start walking. I did not know what way to walk to return to our village. I was scared. But suddenly an idea came to my mind : there is a big road along the bank of the river through which we came here by the launch; I might well follow that way. So I started walking as fast as I could along that road. On my way home, I met many people returning home from the nearby village market. Their unattended presence saved me from getting frightened. But as ill luck would have it, soon the road was lonely. A weird silence occupied everywhere. Time and again gusts of wind flew above the wide endless field creating an unfamiliar whistling sound. At times small whirl-winds splashed the water in the river at my right side. It seemed that I was awaiting some undesired event. And this kept me in such a suspense that at times I was startled by triffling sounds floating around me. All of a sudden I stumbled on a heap of mud. The whole inner self shook in me. I was paralized with fear, expecting some huge-bodied ghost standing before me. I hardly dared to lift my head up. But after a while, feeling nothing around, I got up on my feet and resumed my walk.

I can not clearly remember how I crossed the open field and got to the nearest locality. Perhaps I was in a paroxysm of some strange feeling that was eating into my nervous system. But as far as I can remember, I always thought about my mother.

As I was walking along the boulvard of the locality, I found it more difficult to advance as fast as I did before, there being very scanty moon-light. The road-sides were crowded with hedges and trees of various sorts, which seemed a frightening reservoir of uncanny darkness. Night-birds and wild animals were rustling in the bushes, and hot-headed dogs were barking at unidentified sounds. Their sudden harsh barks caused quakes in my timid heart. Many a thorn and sharp-edged thing got stuck into the flesh of my leg. But there was no time to pay attention to it. I did not even have the mood to scrutinize whether there was bleeding in the legs or not. At last I arrived, God knows how, at the "kheyaghat". Now

I was happy as a lark. Only to cross the river, and I go to my mother! Ah! I'm successful at last! But alas! How could I cross the river? No boat was seen in the river. I was anxious. Will all my attempts end in smoke at last, then? I sat down on the grass, looking far in the river. To my great surprise, I saw a fishermen's boat sailing toward the east, they would pass by me, and I would request them to do me a small favor. They helped me after much hesitation. Thanks to them, anyway.

Having crossed the river, as I was walking along the well-known road of my own village, I seemed to have been flying into the air as lightly as a lonely cloud. Now my heart was totally disburdened, heartbeats better than normal. "I'll give mother a surprise," I thought. I was trying to reproduce in my mind the adventurous story that I had just created so that I could tell her everything with great confidence. As I was walking thinking and planning this, all of a sudden a dried branch of a large banyan tree fell with a deafening bang on the ground in front of me. I felt as though I had been thundered. I started my walk again.

At last I reached home, trembling. I was wet from excessive sweating from head to foot. A senior servant of our home opened the door. He was taken completely aback at my arrival. "Mother!" I called gaily, but that old servant promptly said, "When you had gone away with your father, your mother became restless for you. She started weeping. She was missing you. And at last . . ." "At last? What happened?" I asked him in one breath. To that he replied, "At last she started for your aunt's home with your elder brother."

It's not easy to say for sure whether the above essay is a narrative or descriptive. It is, in fact, a narrative supported by descriptive. The real narration begins with the second paragraph : "It was about 8 p.m. when I ran away." The plot or structure of the story is arranged in a **time order** (discussed earlier in this chapter), which has a beginning and an ending and which develops step by step as time passes by. In it the events (ঘটনা) are recorded as they

took place (ঘটা) in reality. So, it is a narrative. Also, there's a little description skilfully designed to help the narration.

But consider this example :

Last night my heart was as light as the air, because the S. S. C. examination was over the day before. I thought that I would have a care-free sound sleep. But when, sitting on the roof of our house, I saw the silver moon rising up slowly, blinking like a fluorescent heavenly stone, I could hardly think of going to bed without enjoying the night. I sat down unmoving. Gradually the huge sky mysteriously burst out in a soundless laughter of a shower of heatless light. Pieces of lonely clouds responded to the touching stimulus. The moon-light fell on the earth stealthily like an incessant shower of rain. Trees of far-off places and the roofs of houses became whitewashed with light; minarets of the nearby mosques glazed. What a sight! It seemed to me that an unbodied heavenly girl descended on earth, with refreshing sleep in one hand, and a motley of dreams in the other. There was hardly any sound nearby, except for one or two signal-shouts of the sentry-men. I sat unmoving, looking agape at nothing specifically, but only having a bird's eye view on everything around with a view to discerning an unexpressable beauty. I forgot about the bygone hours, about the morning that followed. Were I a poet, I could picture the beauty of the night to some extent. But my words are domestic and powerless; my expressions are trite. I only could enjoy the heavenly beauty; sometimes by touching, sometimes by smelling, and sometimes by drinking the nectar that the huge cup of the night offered me : all these I did in my imagination. When the night's face became pale, I looked at the watch and saw that it was 5 a.m. For fear of the chasing sun, the heavenly maiden ascended up to the heavens and disappeared. Then I moved to my room, rubbing my eyes and bearing the weight of imagination in the head.

— by S. M. Zakir Hussain,
A Passage to the English Language

This is not a story. It's a description of some perception—of what the writer saw, how he felt. Such perception took place in a time frame, but the time doesn't have any role (ভূমিকা) in it. Again, there's no series or sequence of events; what there is in the paragraph is a series of sensory experiences or perceptions. This is a descriptive paragraph.

Here's yet another example—a descriptive.

Normally, I do not become much astonished or thrilled for anything when I get up from bed, or get tickled by any extraordinary emotional appeal. Because, as soon as I rise up, I lose my dreams; even the remotest feeling of dreams wither away for the presence of too much consciousness. But as soon as I woke up the other morning, I was startled. What an extraordinary feeling! Though I woke up, my dreams, as it were, were not gone. Various birds were chittering all around, doves were cooing, cuckoos calling from amidst undetectably covered branches of trees. New leaves were visible on branches of trees which had withered away during the winter. There was a smell of warmth in the air. Something seemed to have touched my heart, my dreams, my imagination. I breathed out spontaneously:

O, what is this?
Mysterious and uncapturable bliss
That I have known, yet seems to be
Simple as a breath and easy as a smile.
And older than the earth.

Even after my awakening, I seemed to have entered into another dreamy realm of wakefulness. The mango-trees were in bloom. The southern wind with its touching warmth came floating over the garden on the other side. The inertia due to the long-lasted winter were gone. It was nothing but the spring, I could easily understand.

In such a morning there should be no repentance even if one happens to wake up earlier by mistake. Sleep can easily be sacrificed to enjoy such a beautiful morning. The much-familiar environment around looked new. Whichever direction I looked, it seemed to me that some hidden initiatives were being taken by someone stealthily to bring about a drastic change in Nature. The

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sky was bathed with vermillion. Lively freshness was ostensibly visible on new green leaves. Thousands of flowers adorned the morning all around. A mysterious reddish layer encircled the horizon. The sky held up an upturned image of itself on the transparent water of the nearby lake. Domestic animals were wearing a mask of mundane smile over their faces. Everything satisfied the eye.

All of a sudden I caught sight of several girls on the roof of a neighbor of ours. They wore yellow sarees, some golden flowers woven to their hair. Several yellow birds flew over their heads, calling loudly—tee tee tee.

O, was that all a sight, or just a feeling! was that any reality, or just an accidental extrovert reflection of my own imagination?

Slowly walked I down, like a bewitched soul, on my hypnotized legs. I took my stand in my garden. So much sound! Such a wonderful combination of sounds of so many tones! That very morning was, as it were, a poem—a full-fledged poem reflecting all the tenderest emotions of the inner self. The mind was perhaps awaiting something thrilling. Parhaps it took much delight in being startled. Suddenly there came into my hearing some sound—coo-ku,ku. I was startled really! Because I had been awaiting this very event during the last part of the year.

It came into my sight that many other big and small birds were singing to greet the spring morning; with that melodious sound were mixing the rythmic beats of the coconut leaves that were blithely quivering in the air. I realized the truth that spontaneity has a specific rythm and rhyme of its own, and that natural emotion has a normal playful pace, though it behaves like a wayward butterfly flying in a not-so-strong whirlwind. I realized that it was a pleasure to sing out in unison with nature's concert. I was beyond myself with an ecstatic feeling.

I was only moving my eyes around, spell-bound. New sight adorned the environment all around. There was a jovial vivacity in the eyes. I saw that innumerable bees were sharing amorous hugs with thousands of wild flowers. Will they only gather honey today? No. Perhaps some purposeless merry-making tickled them much during that golden morning.

All of a sudden it occured to me that I had my slipper on. I put them off. As soon as I put my bare feet on the bedewed grass, it seemed to me as if the spring had touched me. There was something human in that touch. That grass also had emotion! I walked on it slowly. Why was the dew-drops touching me like that? Never before had I felt such an intimate touch of Nature. I could feel that everything could be felt from within and from without.

           — by S. M. Zakir Hussain,
           Selected Essays

Notice in the above essay how the writer describes his feeling, seeing, and imagination.

The following example—if only this portion is considered—seems to be basically a descriptive, though it's set in a time frame : from 8 a.m. to 9 a.m.

We got on the train at 8 a.m. The train cried a peculiar whistle and started moving like a huge titan, puffing out smoke. I had the opportunity to sit by a window. As the train started moving, I all of a sudden was plunged into a huge sense of pleasure, seeing the huts, trees, and shops running backward, and feeling an ecstasy of dynamicity.

It was an express train. So it halted nowhere on the way. The sounds of its wheels were hitting on the way-side trees and hedges and huts, and reflecting back as though they were incessant heart-beating sounds of the metallic titan. First bothered, and then enchanted by the incessant harmonious sounds, my younger brother and sister dived into deep sleep. But I kept on looking at sights of near and distant places, spell-bound by their novelty and picturesqueness.

From the train I enjoyed evanescent views of many sorts. I could see the scenery of the left side only. We crossed huge fields looking solitary with no crops. We hastily passed by meandering canals, sonorous hazars, and green orchards. So many sights seen at one continuous look seemed to be a panorama of half-real pictures is the dream.

Many stories and novels, though they are narratives as a whole, contain many descriptive and expository paragraphs. Yet, in

many cases, calling them narratives is enough to identify them as they are. Nevertheless, sometimes we may have to use compound terms like narrative-descriptive, or descriptive-narrative, or narrative-expository to identify some essays. But as far as a single paragraph is concerned, such terms need not be coined (তৈরি করা) as it tends to be purely narrative or purely descriptive or purely expository.

E. Topic Sentence And The Paragraph

We've already seen in other related chapters that in a pagagraph there must be only one topic idea which, when expressed in only one sentence, is called the topic sentence. Though the topic idea is a must for paragraphs, the topic sentence is not. That is, there may be a stated (নগ্ন, প্রকাশিত) or an implied (উহ্য) topic sentence. In most descriptive paragraphs, it's implied. The description itself shows what's being described. Again, narratives may or may not have such topic sentences. But in most of the expository paragraphs (or essays) written by students, there are clearly stated topic sentences. Such a topic sentence, if any, may be placed in the beginning or ending or anywhere. However, in paragraphs (or essays) written in the 'particular to general' order (See above), it appears in the ending, while in those written in the 'general to particular' order, it appears in the beginning. The latter order being followed by most students in their academic reports, the topic sentence appears in the beginning in such cases. Both orders, however, tend to be equally frequently used in articles written for magazines.

Not that in expository paragraphs the topic sentence can not be kept implied. It can. Here's an example.

Where does a baby look the nicest? In its mother's lap. And where do the animals look the most beautiful? Surely in the jungle. We may encage a bird out of joy and with a view to enjoying its beauty and song, but after some days it will lose all its attractiveness. Then the bird flying at large up in the sky will look better than that encaged one. People are seldom presented with wild

flowers by their beloveds. Why? Perhaps they do not consider wild flowers beautiful when they are brought home. But it is surprising to see how eagerly people look at them in the wilderness. This is because wild flowers are beautiful in where they bloom. A beautiful woman will not look beautiful in the dirty boisterous factory, but in the flower garden she will. Similarly, a young stout-bodied man will not look nice when he is working in the kitchen. What does it all imply, then?

This paragraph has no topic sentence, but it can be inferred (অনুমান করা) that the topic idea is : *Everything has its own place.* And this would be the topic sentence if it were stated in the paragraph. Truly speaking, in this case, the patagraph would be more beautiful and easier if this topic sentence were added to it at the ending. Here's another example.

I remember once meeting a man who was bundling up his accessories in a hotel room. He was trying to work so swiftly that he seemed to be in a hurry. When asked why he was being so busy, he said that he must catch the train which would leave after one hour. "Why so hurry? You've ample of time." I assured him. But he would not listen to me. Then I told him, "O.K, make haste slowly." Yet he was being busier and busier. While bundling his articles, he broke some glass wares. As soon as he started moving, he remembered his towel and brush being left out. Then he took them but could not keep them in the briefcase because he could not remember where he had kept the key. Then, after much searching and rummaging, he found the key under the pillow. Then again he was about to set off when he reached for the train ticket, but it was not there. "My ticket! My ticket!" he muttered to himself worriedly. At last he found it in his purse. Then he set off.

After half an hour he came back, panting and sweating from head to foot. "What's wrong again?" I asked him. He said that he had missed the train. Had he not made haste, he would not have missed the train. Now he suffered much a waste of time and money.

The topic idea of this paragraph can be easily understood from the penultimate sentence (the sentence prior to/before the last). The topic sentence would be : *Haste makes waste.*

That there can be a stated topic sentence in a descriptive paragraph can also be exemplified. The topic sentence of the following paragraph is implied.

> When the tired sun is about to skip the wall of the horizon at the end of the day, it leaves the last touch of its warmth and blush scattered in the west sky. The tiny waves of the river water playfully reflect the fading rays like diamond. Nature pauses for a while to watch the beauty of the universe, the last smile of the day. Everywhere is surrounded by the calm of rest and leisure. Tree tops glow feverishly; patches of lonely cloud wink. From the south blows soft pacifying gentle breeze. The sun, blinking several times looking at the earth, says goodbye to her. Down comes the evening, but the remnant of the fluorescent twilight glares in the mind's eye of the beholder.

But the following sentence could be added to it at the very beginning keeping the unity of the paragraph intact (অক্ষুণ্ণ) :

> *A sunset scene, though not an unusual phenomenon (ঘটনা) in our everyday experience, can become a unique source of enjoyment to a humorist heart.*

In that case this sentence would be the topic sentence. Read the above paragraph again placing the above sentence at the beginning, and you'll understand it.

In fact, most of the topic ideas of descriptive and narrative paragraphs are plain facts or perceptions; they need little special effort to be understood. That's why a discussion of the topic sentence in that regard is not very important. On the other hand, because expository paragraphs make the reader think and argue with himself or herself, topic sentences are an important factor to them. Consequently, you have to think in advance about whether any topic sentence is to be stated in the paragraph at all, and about where it should be placed, if used. In deciding about this point, a selection of a suitable order in advance should be very helpful.

II. PARAGRAPH DEVELOPMENT METHODS

How should the topic idea be developed into a complete paragraph? You already know the answer from the chapter titled "IDEA DEVELOPMENT AND THOUGHT PLANNING." The techniques discussed in that chapter are equally applicable both to paragraphs and to essays. Essentially, in both the cases, the brainstorming technique should be used to generate primary ideas and to ascertain (নির্ধারণ করা) what information is needed. After this is done, we can proceed toward the next steps. But we can be more specific in planning the sentence arrangement if we identify at the outset (প্রথমে) what type of paragraph (eg. expository, descriptive, or narrative) is going to be written. That's why we need further discussion in this chapter on idea development.

It's better to develop a paragraph in a way that best suits its type, because each type of paragraph virtually needs a different treatment. Here are some tactics for developing each type of paragraph. To develop expository paragraphs, the following tools are used :

Definition,
Enumeration,
Comparison and contrast,
Cause and effect,
Classification, and
Illustration.

To develop descriptive and narrative paragraphs, we use the techniques of description and narration, respectively.

Definition

This is perhaps the most widely used technique in defining expository paragraphs (or essays). Simply put, to *define* means to limit or set boundaries.

You must have observed the use of definition in many articles or books. Often, before defining the concept or the real "thing", writers define the *word* or the *term* used to refer to that thing. In such cases they use the dictionary definition or etymology of the

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word or term. This phase (পর্যায়) of the definition over, they then approach the definition of the "thing" and link the two definitions. The definition at the word level is called *nominal* definition and that of the real thing is called *real definition*. The real definition can again be *subjective or objective*. That is, you may define something in your own way from your own point of view or you may accept the traditional or any other scientific definition. But before defining anything, make sure that you really need to define something at the "word level". If you don't need it actually, better avoid it.

It has already been said in the above paragraph that you may decide how you want to define something. In fact, you choose a definition according to your purpose. If you define something according to how people commonly define it, then you're said to use a *consensual* definition. If you, for your own purpose, add some special meaning to the *consensual* definition, then your own modification is called *stipulative* definition. If, again, you say what a word *ought* to mean by differentiating it from what it really is according to people's opinions, then you're said to use a *legislative* definition. Notice, however, the difference between a *stipulative* definition and a *legislative* definition. A writer uses the former (আগেরটি) only for his or her own practical convenience (সুবিধা). The definition may begin like this : "For convenience I will use this term to mean . . ." But the latter is what the writer accepts as true or valid.

As we can define something by saying what it *is*, so we can define it by *saying* what it *is not*. This technique is called *negative* definition, which is sometimes needed when a *positive* definition (such as consensual, stupulative, or legislative) is hard to establish or when the positive definition alone may not be sufficient for an understanding of the thing.

Things can be defined in several ways :

— by simply pointing to them in the reality;

— by describing their characteristics;

— by comparing them with other similar things;

— by contrasting them with things opposite to them in nature;

or

— by giving examples.

Now let's see some examples. Consider the following one first.

What is character?—is a very old question, and yet very difficult to answer. Normally, we mean by character a set of behavior representing truthfulness, kindness, considerateness, and innocence. But behavior is a set of visible activities—it may not represent a person's true inner being. A person may try to appear fair while he or she is not really so. This paradoxical fact necessitates us to include another element in the definition of character. A man will reveal his true character when he is allowed to do whatever he wishes. A very rich man may not be a thief at present, but do we know for sure that he would not steal if he were utterly poor? Likewise, a beggar who looks very gentle and soft might be a tyrant if he were a king. Man's true character is revealed when he has ample of opportunity to do anything he wishes. Or, if a man is sure that nobody can see what he does, then most probably he will do what he likes by nature. The proverb rightly says : Your character is what you do in the dark.

The above paragraph has been developed by definition. It first presents a *consensual* definition (second sentence). But later on it modifies that definition by a *legislative* one (last sentence). But it doesn't abruptly (হঠাৎ করে) leap (লাফ দেয়া) from the first to the second; rather, it supports the latter (পরবর্তীকে) by some illustrations (examples). The *conceptual* structure can be shown as follows.

Normally, it means . . . . (consensual)
But it is not sufficient. For example, reality shows that . . . .   examples
So, it is really . . . . (legislative)
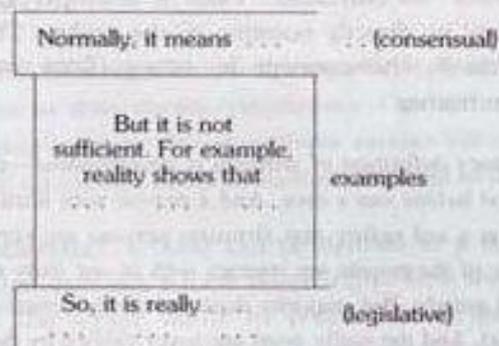
The following paragraph, however, extensively uses the *legislative* definition supporting it by (desired) characteristics of the subject (ideal teacher). Notice the use of . . . ". . . must know . . .," "must be an . . .", ". . . must have . . ." etc. It closes the definition by a remarkable epigram (CHAPTER 11).

> The ideal of a thing is often a theoretical concept, and rare in reality. Yet we must pursue it to advance toward more and more perfection. In this sense, everything has an ideal at its top. And so has teachership. An ideal teacher is one who is not only knowledgeable, sincere, farsighted, and self-taught, but also very dear to students. He must know how to discover the treasure hidden inside the students and help to develop it. In giving the teaching, he must be an actor and an innovator. He must have penetrating insight and immense knowledge of education psychology. He should be wise enough to teach students how they can teach themselves. He must, frankly speaking, know well what he knows and what he does not know. Unlike other ordinary teachers, he should train up his students so that they no longer have to depend on teachers. Finally, an ideal teacher is one who makes himself unnecessary to his pupils.

The following example is worth considering. It begins with a *nominal* (dictionary) definition, which can also be called a *synonymous* definition (definition given by a synonym (সমার্থক শব্দ : as "unselfishness" for altruism). Then it attempts to define the subject (altruism) by directly pointing to the reality. Then again, it attempts to clarify the concept by citing (উদ্ধৃত করা) concrete examples from history.

> The dictionary definition of altruism is unselfishness—caring for others' good before one's own. And a person with altruism is an altruist. It is a sad reality that altruistic persons are very rare on earth. Most of the people we interact with in our daily round are selfish and greedy. But majority does not always count. Good is always good. And the really good are never vilified by the bad; on

the contrary, they tend to be better. And that is why, hopefully, there are still altruistic people in the world. Whatever they do, they do for the well-being of others. History proudly holds up the biographies of such people. They are really very strange human beings. Mundane happiness hardly ever attracts—or better say attacks—them, yet they even lay down their lives for other people's mundane as well as spiritual well-being. They think for people; they dream for people; they work for people. Surprisingly enough, they do not expect any return. The altruism of, for example, Hazrat Muhammad (Sm), Jesus Christ, Mother Teresa, Florence Nightingle, Karl Marx, Lenin, Newton and such other people is unbelievable. The purport of their teachings is : To be happy in life, become a good spouse; to be influential in social life, be a good neighbor or leader; but to be a real human being, be an altruist. Becasue "We must love one another or die."

The following is an excerpt (বঙ্গাংশ) of a paragraph at the beginning. As you can see, it starts with a *real* definition.

> Drug-addication is the taking of various drugs illegally and being addicted to it for their toxic and addictive effects.

The following paragraph defines "computer" in the followng steps : by giving its literal (আক্ষরিক) meaning; then by telling us what it meant fundamentally; then by telling us what it means in the modern times.

> The literal meaning of the word 'computer' is an instrument that computes or does various calculations. Fundamentally, it is a calculating machine. It can perform various calculations like addition, subtraction, division, multiplication and so on . . .

Understandably, a thing can be defined in a number of ways. The definition will take a form according to how the writer looks at it or how the writer wants to present it to meet the desired purpose. So, it's advised that before writing the paragraph, you

decide in advance (in writing or on your mental screen) how you want to define it.

Enumeration

This is basically a device (কৌশল) for arranging other paragraph developing devices such as illustration, cause and result, comparison and contrast, and classification. When more than one example are given or comparisons are made, etc., then this technique is used to make a list of them. Such listing (or enumeration) can be *open* or *closed*. When a *definite* number is declared (such as : There are *four* causes of . .), then the list is made by linking each item to another with *first* (or *firstly*), *second* (or *secondly*), *third* (or *thirdly*) and so on, connecting the final one with *lastly* or *finally* or with, say, *the fifth and the final cause is . . .* This can be called *closed* or *definite enumeration*. When, however, it's not possible for relevant reasons to definitely declare how many items will come next or how many factors are there in reality, then they are declared *indefinitely* (such as : There are *several* causes of . . .). Under such an *indefinite* or *open declaration* the items then come one after another as linked by *One is . . ., The other is . . ., Yet another is . . .* etc. These linkers are called *enumeratives* or *enumerative* adjuncts, a working list of which you will find in CHAPTER 11. Enumerating this way can be called *open* or *indefinite enumeration*. However, you may have found such adjuncts to be used all through this book in developing various paragraphs or sections. Also, these adjuncts have been referred to in CHAPTER 9, as they help build transition from one sentence or paragraph to another. You can never avoid them, but if you want to create a style of your own, you may invent newer ways of listing, instead of plainly using *ordinals* such as *first(ly)*, *second(ly)*, *third(ly)* etc, or *cardinals* such as *one, two, three* etc. But in doing so, don't forget the necessity of concision (সংক্ষিপ্ততা) and plainness (সরলতা).

Comparison And Contrast

These are frequently-used devices to develop expository paragraphs. Sometimes the topic idea itself implies (ভাবে বুঝায়) the necessity of these devices; sometimes they're deliberately used to create a definition (as you've seen in a previous discussion).

When two things are compared or contrasted, they're naturally placed side by side. In such ases, the comparison or contrast is easy indeed. Some schemes are often used including the following.
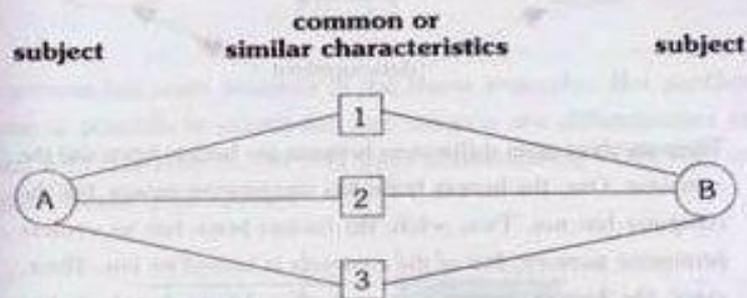
First a comparison.
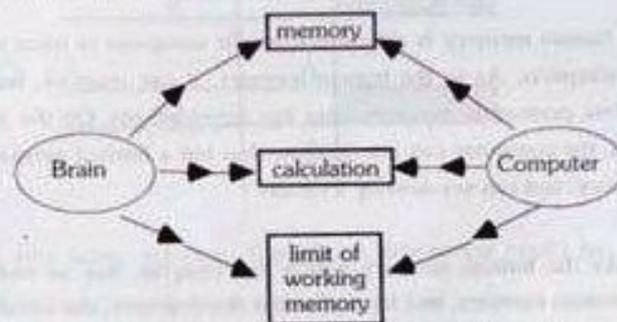
Human brain is similar to the computer in three ways. (Or, Human brain and the computer are similar/alike/comparable in three ways.) One, each has a memory. Two, each can perform calculations. And three, the working memory of each is limited.

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Now a contrast.
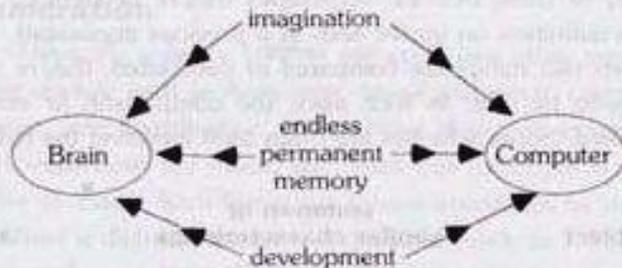
There are three main differences between the human brain and the computer. One, the human brain has imaginative power, but the computer has not. Two, while the human brain has an endless permanent memory, that of the computer is limited by bits. Three, since the human memory is part of a living being, it has development, while the computer memory can not develop by itself, it being part of an inanimate object.

Or,

The human memory is different from the computer in three main ways/aspects. As to the human memory, it can imagine, has an endless permanent memory, and has development. On the other hand, the computer can not imagine, has but a limited permanent memory, and can not develop by itself.

Or,

Unlike the human memory which can imagine, has an endless permanent memory, and has unlimited development; the computer has no ability to imagine, is limited by the permanent memory, and lacks development.

The similarities or differences, however, could be worded (বর্ণিত হতে পারত) in several other ways. But two main schemes are followed. One starts with one of the subjects A or B, each followed by the set of common or differentiating characteristics :

This scheme has been followed in the above examples. But another scheme is possible in which the two subjects are differentiated or likened with reference to (সাপেক্ষে) each differentiating (পার্থক্যকারী) or common/similar characteristic :

Following this latter scheme, the above difference could be shown as follows :

There are three main points of difference between the human brain and the computer. One is imagination. The human brain can imagine, while the computer can not. Another (point of difference) is permanent memory. The human memory is endowed with an endless permanent memory, but the computer's permanent memory is limited. The third main point of difference (between the human

brain and the computer) is development. Human brain develops till death. The computer can not develop at all by itself.

Bear in mind, again, that the same paragraph could be written in several other ways with slight changes in sentence arrangement and choice of *enumeratives*, bringing about no change in the given scheme or structure.

Now consider the very beautiful paragraph quoted below. It first makes a generalization (*Take care! each of you is a governor, and each of you shall be asked concerning his subjects :*). The generalization establishes a similarity between each person and a governor. Then each pair of clauses clarifies the similarity.

> Take care! each of you is a governor, and each of your shall be asked concerning (কামার, সম্পর্ক) his subjects (রব) : a leader is governor over (his) people, and he shall be asked concerning his subjects; and a man is governor over the people of his house, and he shall be asked concerning his subjects; and a woman is governess over the house of her husband, and over his children, and she shall be asked concerning them; and the slave of a man is governor over the substance of his master, and he shall be asked concerning it. Take care, then, each of you is a governor, and each of you shall be asked concerning his subjects.
>
>   — Hazrat Muhammad (Sm.)

The circular ending (the beginning is repeated in the ending), the parallel sentences, the plain illustration of the similarity, and the orderly presentation of the examples—these all have made the paragraph (a two-sentence paragraph!) persuasive. The organization best suits the Prophet's purpose.

Now see how a far-fetched comparison has been presented in a very lively way in the following paragraph.

> When a sin is committed in the land, and he who is present at it is averse (বিরোধী) to it, he shall be as who is absent therefrom; and he

who is absent therefrom, but is pleased with it, shall be as he who is present at it.

     — Prophet Muhammad (Sm.)

Sometimes, especially in the case of contrast, there may be a "*chain relationship*", as in :

> To be alone is better than to have a bad companion; and a good companion is better than being alone; and dictating the good is better than keeping silence; and silence is better than dictating evil.
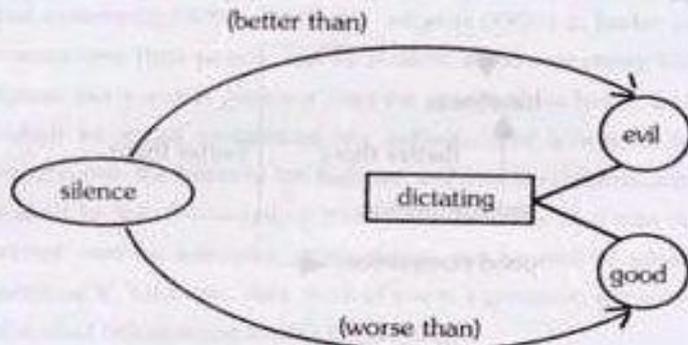>
>   — Prophet Muhammad (Sm.)

The above "implied" contrast can be shown diagrammatically as follows :
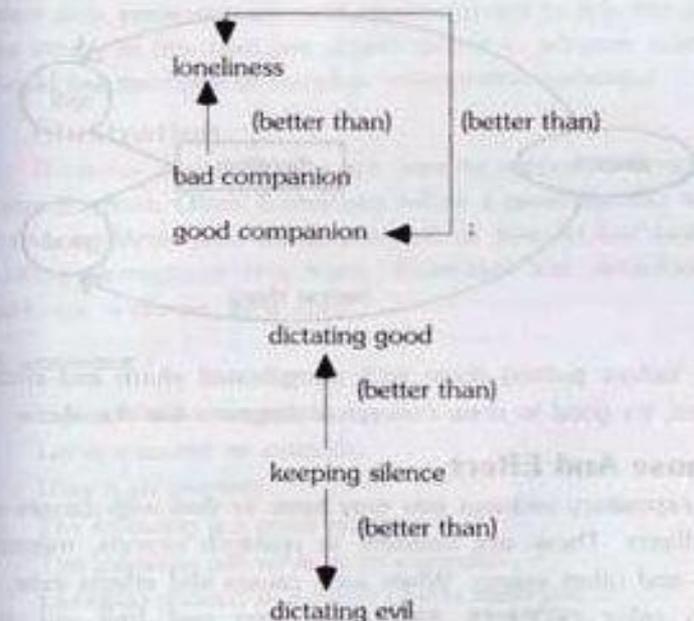
The two-phased contrast can be further anatomized in the following manner for a better understanding :

(better than)

loneliness · companion · bad · good

(worse than)

And

(better than)

silence · dictating · evil · good

(worse than)
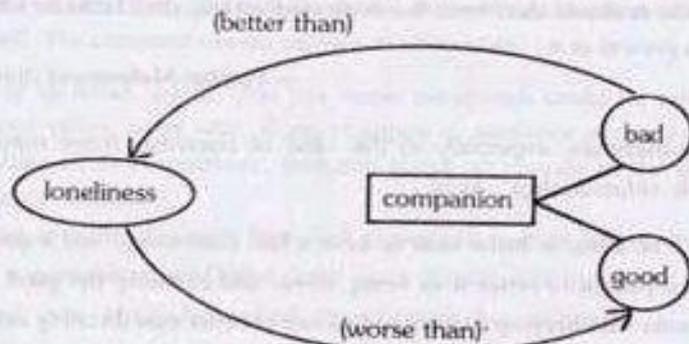
So, before putting down such complicated *chain* and circular contrasts, it's good to draw conceptual diagrams like the above.

Cause And Effect

In expository writings you may have to deal with causes and their effects. These are frequent in research reports, magazine articles and other essays. When such causes and effects exist, it's best to enlist (তালিকাবদ্ধ করা) them first and find out their relationships. Then it's to be decided how they've to be arranged. In the discussion of *order* we've seen how they can be arranged. So, read that discussion again.

Clssification

Classification is a difficult task, especially when you have to "invent" it. To do this you must undergo a rigorous process of analysis and evaluation. Various ways are there to introduce classification. Some are as follows :

"——" falls into four categories.
"——" can be divided into six classes.
"——" may be classified as follows.
"——" are generally categorized as the following four types.
"——" are put into different groups.
"——" consists of three sub-groups.
"——" has three steps.
"——" can be grouped into A, B, and C.

After such sentences are used *enumeratives* to link one class with the other. In this case you should decide in advance whether you should use the open or the close enumeration technique.

Illustration

Illustrations or examples are used to support a conclusion (or generalization). Often illustrations follow a generalization and try to prove it. We've seen many example of how to use examples in writing throughout this book. Examples are introduced by a sentence, a phrase, or a word.

A sentence :

Let us take an example.
Let us consider an example.
Here is an example.
The following is a good example.
The following will serve as an example.
Examples abound in support of this statement.
Let us consider three.
An example (illustration) is :
. . . like this/the following :

A phrase :

for example
for instance
as a case in point
such as
as in . . .

A word :

say
suppose
thus
consider
take

"For example" can be used in different positions of the sentence. Read the following examples.

Laughter can cure many diseases. **For example**, when you are mentally depressed, laughter can cheer you up.

Laughter can cure many diseases. When you are, **for example**, mentally depressed, laughter can cheer you up.

When the sentence is relatively short, "for example" can be used at the end of the sentence like this :

———. for example.

"Say" is used just before the example in the sentence and is separated from the other part of the sentence by a comma on either side.

Consider a situation. You have bought a shirt for, **say,** Taka 500. On coming back home, you find five hundred taka in its pocket.

In this regard remember one thing : Do *not* use the same word or expression always. Vary their use.

Description And Narration

Description is an art, so to say. To be able to describe something well, you must have a good knowledge of words that

help to describe. You should know words to describe what you feel, what you hear, what you see, what you imagine. You can see, for example, various shapes, colors, relationships or interconnections, and so on. Your language should be strong enough and your vocabulary enriched enough to describe these things. You have also to make sure that you can describe sounds in their proper tone, pitch, and mood. Most of the time verbs are used to describe them lively. Likewise, your language should be enriched enough to enable you to describe activities, qualities, quantities and so on. Since description involves the discussion of vocabulary to a great extent, it will be cumbersome for us to discuss it here. So, it's elaborately discussed in the book *"Writers' Grammar."*

Here's a list, though not necessarily complete in any sense, of those types of words which are most often required to describe the reality—what we see, feel, taste, smell, imagine and so on. You'll do well if you can gather as many words as you can under the head of each of the following words. Make a list of them. Learn them well. Then use your list as a reference when you write descriptive essays. You'll, however, find a good working list of such words with their Bangla equivalents or definitions in my book *Writer' Grammar.*

shape	arrangement
number	look (চেহারা)
quantity	existence
motion	course
direction	fight
color	quarrel
physical characteristics	profession
time	affection
order	position
relation	tools
fruits	geographical terms
fishes	behavior
birds	gesture
animals	posture

parts of human body   submission
parts of plants   haughtiness (ঔদ্ধত্য)
sound   movement
temperament   taste
size   odor
utterance   abodes
feeling   status
garments/dresses   furniture
mode of action   fixture
{ collective nouns
{ or class names

names and parts of various everyday-use things and so on.

Narration also involves description to a great extent. Besides, it involves time order. The best way to learn to narrate attractively is to analyze good pieces of writing by famous writers and to practice.

The final word about paragraphs. Don't forget to brainstorm ideas before writing any paragraph, especially if you're a novice writer. Also, don't consider a paragraph in isolation (বিছিন্নভাবে); rather, consider it as part of a whole essay. The next chapter will illustrate how each paragraph should be connected with another to develop the whole essay.

THE ESSAY

CHAPTER 15

Mother	: What are you doing, son?
Son	: Writing an essay.
Mother	: Good. Read it to me.
Son	: But I've not yet learned to read it well. You know, Mom, it's easy to write but difficult to read.
Mother	: Then write something which is easy to read.
Son	: But that's difficult to write.

— a joke by the author

CHAPTER OUTLINE

A. The Beginning And The Ending
B. Writing Plan Revisited
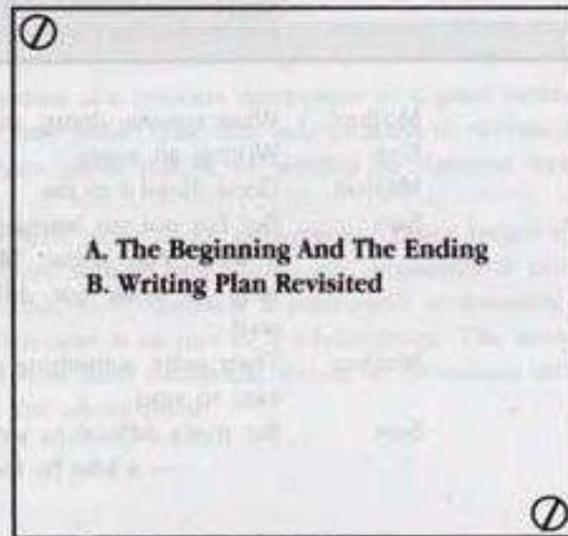
A. The Beginning And The Ending

In CHAPTERS 3 and 4, respectively, we've seen how the beginning of an essay can be made attractive, and the ending unforgettable. So, in this chapter we'll not discuss those techniques. Here we'll confine our brief discussion to how we should plan the beginning in light of the purpose and topic and how we should choose an ending in light of the beginning and other factors. Though you made a writing plan in the idea development phase (পর্যায়), in which you planned a beginning and an ending without knowing the true nature of them, now, after you've read this chapter as well as CHAPTERS 3 and 4 you'll have to modify the two parts (ie, beginning and ending) in that plan.

In fact, you can't begin an essay without knowing where you'll end. So these two parts are interrelated (পরস্পর সম্পর্কযুক্ত), and as such they should be planned simultaneously (একই সময়ে). At least, once you've selected a beginning, write it on a piece of paper. Below it write the **outline** and try to 'write' from the beginning all the paragraphs **in your thought.** After you've briefly thought about the content of each paragraph till the end, you know fairly well how your thought will flow from the beginning you've chosen through the end. Then think out an ending which will better fit both the beginning and the purpose.

Diagrammatically we can show the relationships of the beginning and the ending with their determinants as follows. (See figure in the next page.)

The diagram shows that the topic and the purpose can influence one another. The purpose determines the style (See CHAPTER 12). The topic, the purpose, and the style—they all determine the beginning. And the ending is a product of the influence of mainly these three factors—the beginning, the style, and the purpose.

The style influences both the beginning and the ending because once a certain style (eg. formal, informal, colloquial/conversational) has been chosen, the whole essay must be written
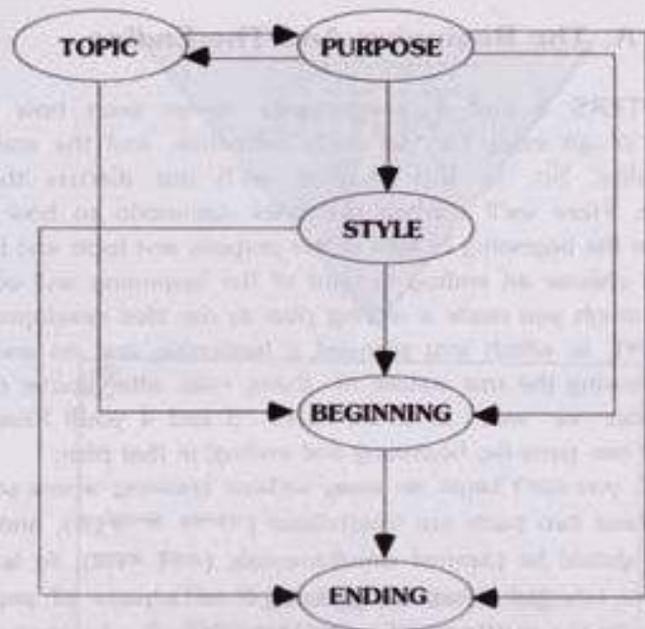
in that style. The nature of the topic influences the beginning because the beginning must agree with the complexity, importance, and familiarity. If, for example, the topic is highly technical and important, then special efforts may not be needed to make the beginning amusing or attractive. Such a beginning can assume the form of a definition or an introduction. Likewise, if the purpose is simply to inform (like that of a research article), such a beginning suits it. If, however, the purpose is to entertain (বিনোদিত করা) or persuade, then such a 'patterned' and over-used beginning won't attract or amuse the readers. So it's apparent that the beginning is also influenced by the type of reader (here, of course, the TOPIC is enough to imply this relationship). Most of all, what directly determines the ending is the beginning. Hence, when you're about to write the ending, never forget to consider the beginning over and over again. You may also write the beginning and the ending one after another in the following manner to make experiments.
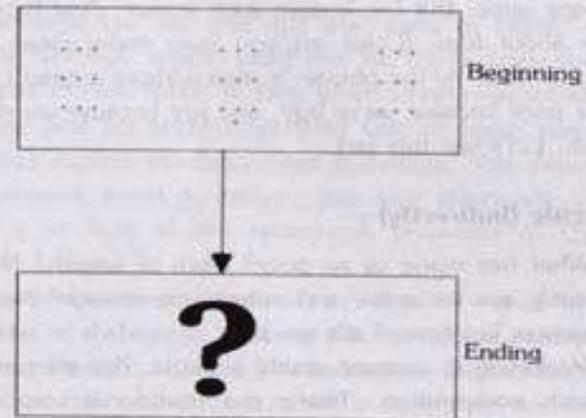
Even after all the discussiom of this chapter and of the CHAPTERS 3 and 4, you may be asking a very basic question : But how can I know that a particular type of beginning will suit my essay most? The answer will, in effect, come to you from yourself. The more you think about the beginning in terms of its relationship with the purpose, the topic, and then the style, the clearer the issue will seem to you. Here, of course, some techniques have been given for your convenience in thinking.

You can implictly or explicitly **announce** the subject (topic) or the purpose. [subject—beginning relationship or purpose— beginning relationship]. The following are some examples.

Announcing the subject Explicitly (Directly) :

1. In this article/essay we'll consider. . .
2. This is a story about . . .
3. What is luck? It is . . .
4. Marketing is a battle with perception, and not with the competitors. I'll try to prove my claim in the followig sections.
5. Perhaps all of us have heard of a ghost (ভূত) without a head, but how many of us have heard of a man without a head?

'Perhaps none. But I've known such a man. And here's a true story about him. (Later on you may make clear that you meant a "fool" by the phrase "a man without a head").

6. We're poor because we're lazy, and not because we don't have wealth. Let's see this fact.

Implicitly (Indirectly) :

7. What has made us so poor? Lack of wealth? No. To be frank, are we active and industrious enough? No. So, the answer lies here. Let's see how.

8. Marketing is unquestionably a battle. But it's not a battle with competitors. That's the traditional view. Modern research has shown the reality to be otherwise. It's a spychological battle.

Announcing the purpose Explicitly :

9. The purpose of this essay/story is to hurt/ amuse/shock/surprise you.
10. It is my purpose to consider . . . .
11. I would like to have a talk with you about. . . .

Implicitly :

12. Let's laugh a little. (an indirect way of informing the reader about the purpose).

13. You don't believe God? Nor did I, earlier. But now I do; not because I've seen Him, but because I've NOT seen Him even I've got two keen eyes. Let me share with you my experience, then.

   (Actually, your purpose is to **persuade** the reader to believe God. But you're not telling him or her your purpose directly.).

The explicit methods don't seem to attract the reader much. Again, they've been overused over the past centuries. That's why many conscious writers now-a-days avoid such beginnings. Yet

such beginnings can be, and still are, used in highly technical informative writings, which need not be made attractive as the readers *need* to read them. In fact, when writers—especially novice writers—can find no other interesting way to begin their essays, they use this explicit announcement technique. This doesn't mean that you should avoid it; rather, you can effectively use it by modifying it in light of the techniques presented in CHAPTER 3.

The announcement—explicit or implicit—may again be **immediate** or **delayed**. Among the foregoing examples, the examples numbered 7, 8, and 13 have used the delayed technique. In this technique the subject or purpose is expressed not directly in the beginning, but after a few words or sentences. Such openings (beginnings) are arranged in such a way that the readers feel interested after reading the first few words; and they feel more interested when they read the announcement. So, such announcement should never be much too delayed, lest the readers' interest fade away (কমে যায়, নিতে যায়).

B. Writing Plan Revisited

You can make your writing plan you prepared in CHAPTER-2 more usable and more friendly than the outline. The outline virtually provides you with the "local theme" (the topic of the paragraph) of each paragraph and shows how they spread from one "universal theme" (the topic of the whole essay). But it doesn't tell you how you can express those topics in words and sentences. A specific local theme can be expressed in words in many ways. Virtually, each time you change your tone (For discussion on tone, see CHAPTER 12), you have to change your words also. The result? Each time you come up with a different paragraph though the theme is the same. So, if you write an essay (or even a paragraph) three times from the same outline, you'll eventually write three different essays (or paragraphs) because perhaps you were in three different moods in those times. But if you plan your essay in a more elaborate way (as we'll shortly see), there's much likelihood that

you'll write almost the same thing each time you rewrite it. If any plan can ensure such consistency, then, beyond doubt, it's a standard method. Now let's see the steps of that method.

● From the outline (writing plan) method, determine the number of paragraphs to be developed in the essay. Then, on a separate sheet of paper, draw the same number of boxes in a manner shown by the figure in the next page. (Here it's assumed that the number of paragraphs in the essay is seven).

● In the next step, write in the first and the last boxes the beginning and the ending (if you haven't developed them fully, write them partially) paragraphs, respectively.

● Then, by the help of the outline, write down the first sentence and/or the last sentence of each paragraph in the other empty boxes. In doing so, keep in mind your inter-paragraph transition plan (See CHAPTER 9) so that you come up with the right sentences ensuring the desired type of thought-flow (transition) from each paragraph into the one that comes next.

● If you want to maintain any **transitional paragraph** (mediate transition; CHAPTER 9), leave the corresponding box empty and write the notation TP (Tansitional Paragraph) beside it. Write this paragraph (and fill in the box) only after you've prepared the other boxes. Write the transitional paragraph in light of the knowledge you've acquired in CHAPTERS 9 and 14. If your essay is long enough and has more than one part, you may use more than one such paragraph.

● Then go through this whole **"simulation plan"** (the plan that's almost similar to the actual output/essay) and think over it again and again. Put down each item of the outline beside its corresponding box. At this phase, while going through the "simulation boxes," if one or more sentences come to your mind which seem to be interesting to you but which you've not recorded earlier, write such sentences in the relevant boxes.

```
┌─────────────────┐
│               1 │
└─────────────────┘
┌─────────────────┐
│               2 │
└─────────────────┘
┌─────────────────┐
│               3 │
└─────────────────┘
┌─────────────────┐
│               4 │
└─────────────────┘
┌─────────────────┐
│               5 │
└─────────────────┘
┌─────────────────┐
│               6 │
└─────────────────┘
┌─────────────────┐
│               7 │
└─────────────────┘
```

● If your essay is long enough to be divided into several parts, or if you're writing a report or a book consisting of several chapters, then make one such "simulation plan" for each part or chapter separately. In doing so, make sure that you maintain the required transition between those parts or chapters.

● To ensure better transition, indicate with arrow marks (→) which paragraph is linked with which one. The topmost paragraphs from which idea flows into one or more other paragraphs are here termed the "head paragraphs", while those into which the idea flows from these "head paragraphs" are termed "subordinate paragraphs". Again, the paragraphs which are equal in rank with each other (because they're immediately subordinate to the same head paragraph) are termed "coordinate paragraphs." Paragraphs, by the way, which are directly linked with the "universal theme" or topic (of the essay/report; title/ subject of the book) are coordinate to one another and subordinate to the theme of topic. Now, again, whichever transition technique or techniques you use, make sure that the appropriate transition is maintained between two or more coordinate paragraphs and that thoughts flow from the head paragraph into other subordinate paragraphs in a consistent manner. Of course, you can avoid such arrow marking by labeling each box with the number given in the outline. You can easily determine the status (subordinate or coordinate) of the paragraph by the label (eg. A, B, 1, 2, a, b, c, (1), (2) etc).

The arrow-marking may look like the following (figure in the next page). In the simulation diagram, the paragraphs 1, 5, and 8 are coordinate to one another and subordinate to the topic. Paragraphs 2 and 3 are coordinate to each other but subordinate to paragraph 1. Likewise, paragraphs 6 and 7 are coordinate to each other but subordinate to paragraph 5. Notice that the transitional paragraph (paragraph 4) links paragraph 1 with paragraph 5. So, it's the same in rank with paragraphs 1 and 5, and as such it's coordinate to them. **There was no point in your outline for such a paragraph.** (So, when you count the number of paragraphs from the outline, add to the total the number of transitional paragraphs you want to introduce). Also notice that paragraphs 2 and 3 have no direct relationship with paragraphs 6 and 7. But they're of the same rank and hence coordinate to one another.
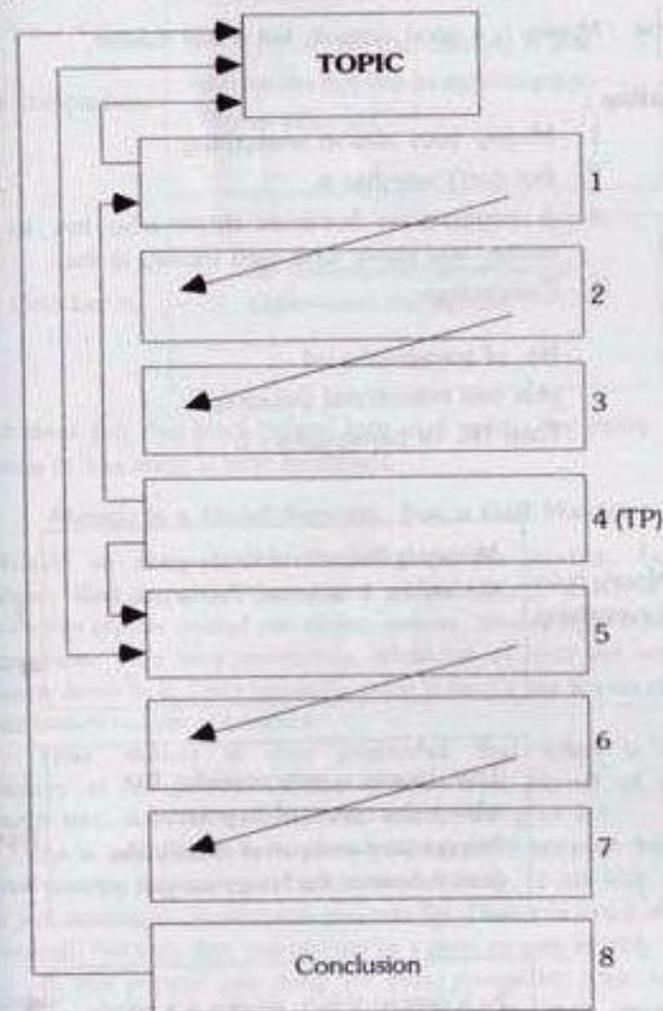
The above diagram, however, shows a very simple transition plan. It may be much, much more complex (See CHAPTER- 9).

Now let's take an example to see more elaborately how the above "simulation plan" can be used for excellent results. Let's take a very short example—a student essay.

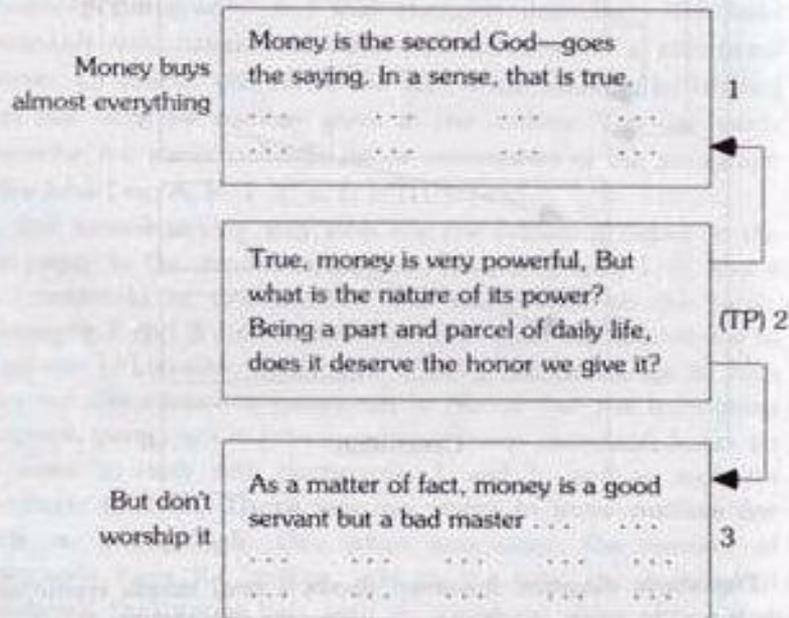Topic : Money is a good servant, but a bad master.

Outline :

1. Money buys almost everything.
2. But don't worship it.
3. A comparison between those who live to earn money and those who earn money to live
4. Conclusion

    No. of paragraphs—4

    plus one transitional paragraph

    Total No. of paragraphs : 5

Money buys almost everything	Money is the second God—goes the saying. In a sense, that is true. 1
	True, money is very powerful, But what is the nature of its power? Being a part and parcel of daily life, does it deserve the honor we give it? (TP) 2
But don't worship it	As a matter of fact, money is a good servant but a bad master 3

A comparison	. . . . we earn money to live, and we do not live to earn money. Those who. 4
Conclusion	So, money can never be our God—even the second 5

The student put this plan before him and wrote the essay. Here's the essay (it has been a little modified).

Money is a Good Servant, but a Bad Master

Money is the second God— goes the saying. In a sense, that is true. The wheel of the whole universe of activities centers around one point—money. Money buys wealth, happiness, even love sometimes. Mankind all over the world kneels down to it. Truly speaking, there is hardly any job on earth that money can not accomplish.

True, money is very powerful. But what is the nature of its power? Being a part and parcel of our daily life, does it deserve the honor we give it?

As a matter of fact, money is a good servant but a bad master. It serves you best—with anything, in any way. But if you worship it, it conquers you wholly. Then you cease to be yourself. Not only that, you can not be a good servant as well.

In this regard, one thing we must remember : **we earn money to live, and we do not live to earn money. Those who** earn money to live earn it and spend it and enjoy their lives. They change money into happiness, prosperity, development, and well-being; but money can not change them. They can enjoy the gifts of life. But, on the other hand, those who live to earn money live like slaves to it. It is those people who are the root of all evils—chaos, destruction, murder, robbery, bribery and so on. Not only they can not control themselves, but they are

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controlled by money. We must run after money, but must not run toward hell.

So, money can never be our God—even the second; for "You must have one God only. Who will be at the expense of two?"

All the paragraphs of the above essay are coordinate to one another. Now see another example.
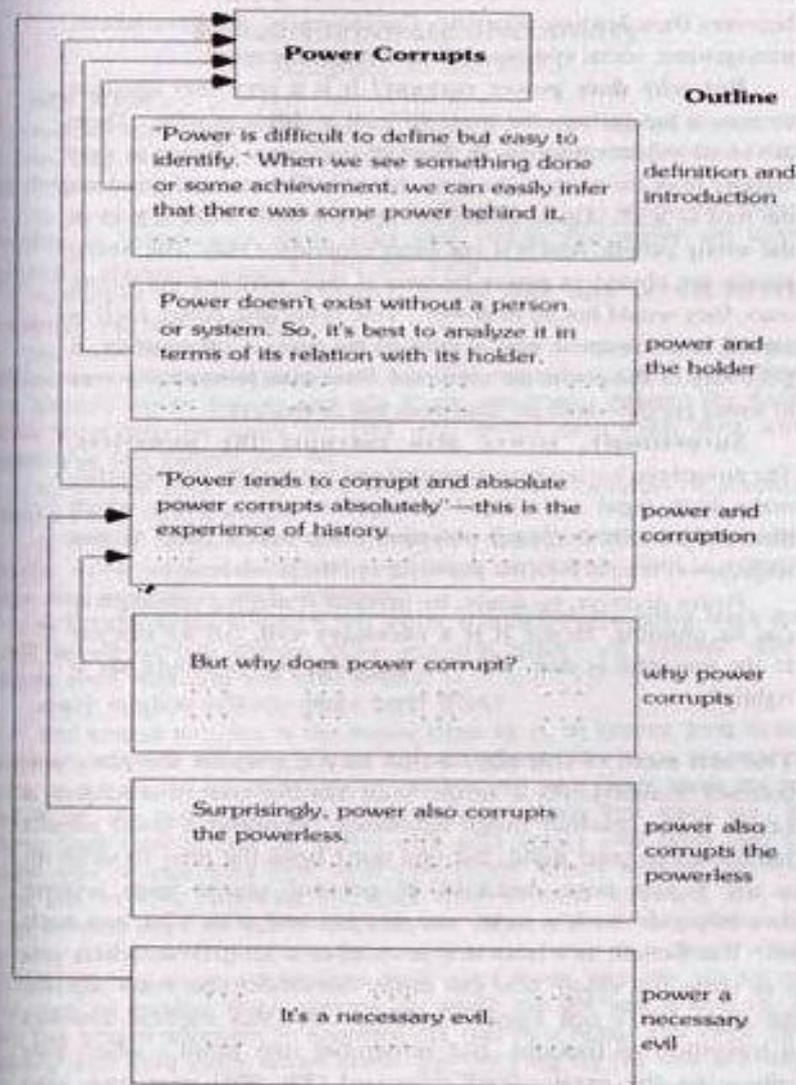
> Topic : **Power Corrupts**
>
> Outline : 1. Definition and introduction
>
>   2. Power and the holder
>
>   3. Power and corruption
>
>   3.1— Why does power corrupt
>
>   3.2— Power corrupts the powerless
>
>   4. Power is a necessary evil

Clearly, points 3.1 and 3.2 are subordinate to point 3 but coordinate to each other. The ideas developed by brainstorming are not shown here, but the simulation plan is shown by the See figure in the next page.

The student then wrote the essay with the help of this plan. He was asked to write it briefly. Here's the essay.

"Power is difficult to define but easy to identify." When we see something done or some achievement, we can easily infer that there was some power behind it. In simple terms we can say that power is the ability to do something or make others do something. This implies that no great deed can be done without power, but unfortunately, the reverse is also true that all the harms and destructions done to the world are due mainly to power. That is, power has some bad sides too.

Power doesn't exist without a person or system. So, it is best to analyze it in terms of its relation with its holder. When, for example, a person is in power he or she can not but use it. That person may be just or unjust or selfish, and the exercise of power by him or her will go accordingly. Most of all, power tends to instigate and intoxicate the ill-wills of a person. Most of the time the power-holder becomes selfish and dominating. Virtually, even the closest friend, when in power, looks down upon a person as his or her enemy. "A friend in power is a friend lost" is a truism.

	Outline
"Power is difficult to define but easy to identify." When we see something done or some achievement, we can easily infer that there was some power behind it.	definition and introduction
Power doesn't exist without a person or system. So, it's best to analyze it in terms of its relation with its holder.	power and the holder
"Power tends to corrupt and absolute power corrupts absolutely"—this is the experience of history.	power and corruption
But why does power corrupt?	why power corrupts
Surprisingly, power also corrupts the powerless.	power also corrupts the powerless
It's a necessary evil.	power a necessary evil

"Power tends to corrupt and absolute power corrupts absolutely"—this is the experience of history. When men assume power, they realize who they are and forget who they were, and do not consider who others are. Then "Might is right"

becomes their leading principle. Consequently, the government, management, social systems—all tend to get corrupted.

But why does power corrupt? It is a very easy question to answer but perhaps the most difficult problem to solve. There are some evident reasons. In most of the cases, "Power is ever stealing from the many to the few". Man's selfishness and greed are the root of it all. Again, power corrupts the most when it goes to the wrong people. And it is our bitter experience that "The wrong people are always in power because if they were not the wrong ones, they would not be in power." This is because power itself is earned in a corrupted way in most of the cases. Consequently, it goes only to those who are corrupted. Excessive power and power to wrong people—both are dangerous and destructive.

Surprisingly, power also corrupts the powerless. The powerless, having been exploited and tortured by the powerful, make both legal and illegal attempts to gain power, which ultimately result in power-play and more destruction. At that stage,power tempts both the powerful and the powerless.

Power destroys, no doubt, but without it nothing constructive can be possible. Hence **it is a necessary evil.** All we can say to the powerful is that "He who has great power should use it lightly".

The best merit of this plan is that as you prepare the plan, you set yourself thinking. As a result, your control over the subject is increased. It has another major advantage. Suppose a good subject or idea comes to your mind, but you don't have the time to write an essay on it just now, because at present you're busy writing another essay. In such a case, you can convert your idea into such a plan. The benefit is : later on, even after a long time, when you want to write the essay, you can easily remember the main aspects of the idea. You'll not forget anything. Also,this method ensures good transition of thought. But remember one point : when you actually write the essay, don't disregard (বাদ দেয়া) any new idea which comes to your mind. Your plan should not limit your thoughts and obstruct your creativity.

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