

B.Ed. NONFORMAL PROGRAMME

DE-501 Functional English (FE)

Assignment 2

Q1:- Mention with example the rules and uses of punctuation marks.

Punctuation

Ans:-

Punctuation:- (derived from the Latin punctum, a point) means the right use of putting in Points or Stops in writing. The following are the principal stops:

- 1) Full Stop or Period (.)
- 2) Comma (,)
- 3) Semicolon (;)
- 4) Colon (:)
- 5) Question Mark (?)
- 6) Exclamation Mark (!)
- 7) Inverted Commas or Quotation Marks (“ ”).
- 8) Dash (—)
- 9) Hyphen (-)
- 10) Parentheses () (- -)
- 11) Apostrophe (’)

1) **Full Stop** represents the greatest pause and separation. It is used to mark the end of a declarative or an imperative sentence ; as,

Example:- Dear, patient, gentle, noble Nell was dead.

The Full Stop can be used in abbreviations, but they are often omitted in modern style.

M.A or MA

M.P or MP

U.N.O or UNO

2) **Comma** represents the shortest pause, and is used:

(1). To separate a series of words in the same construction ; as,

Example:- England, France and Italy formed an alliance.

He lost lands, money, reputation and friends.

Note:- A comma is generally not placed before the word preceded by and.

(2). To separate each pair of words connected by and ; as,

Example:- We should be devout and humble, cheerful and serene.

High and low, rich and poor, wise and foolish, must all die.

(3). After a Nominative Absolute ; as,

Example:- This done, she returned to the old man with a lovely smile on her face.

The wind being favourable, the squadron sailed.

(4). To mark off a Noun or Phrase in Apposition ; as,

Example:- Pandit Nehru, the first Prime Minister of India, died in 1964.

Milton, the great English poet, was blind.

(5). To mark off a words used in addressing people

Example:- Come into the garden, Maud.

How are you, Mohan?

But when the words are emphatic, we ought to use the Note of Exclamation; as,

Monster! By thee my child's devoured!

(6). To mark off two or more Adverbs or Adverbial phrases coming together; as,

Example:- Then, at length, tardy justice was done to the memory of Oliver.

(7). Before and after a Participial phrase, provided that the phrase might be expanded into a sentence, and is not used in a merely qualifying sense; as,

Example:- Caesar, having conquered his enemies, returned to Rome.

(8). Before and after words, phrases, or clauses, let into the body of a sentence; as,

Example:- He did not, however, gain his object.

The people of Orleans, when they first saw her in their city, thought she was an angel.

(9). To indicate the omission of a word, especially a verb ; as,

Example:- He was a Brahmin; she, a Rajput.

He will succeed; you, never.

(10). To separate short co-ordinate clauses of a Compound sentence; as,

Example:- The rain descended, and the floods came.

Men may come and men may go, but I go on for ever.

(11). To mark off a direct quotation from the rest of the sentence; as,

Example:- "Exactly so," said Alice.

"Go then," said the ant, "and dance winter away."

(12). Before certain coordinative conjunctions; as,

Example:- To act thus is not wisdom, but folly.

(13). To separate from the verb a long Subject opening a sentence; as,

Example:- The injustice of the sentence pronounced upon that great scientist and

discoverer, is now evident to us all.

All that we admired and adored before as great and magnificent, is obliterated or vanished.

(14). To separate a Noun clause-whether subject or object-preceding the verb; as,

Example:- Whatever is, is right.

How we are ever to get there, is the question.

(15). To separate a clause that is not restrictive in meaning, but is co-ordinate with the Principal clause; as,

Example:- Sailors, who are generally superstitious, say it is unlucky to embark on a Friday.

During my stay in Sri Lanka I visited Mihintale, which is regarded as the cradle of Buddhism.

When the Adjective clause is restrictive in meaning the comma should not be applied; as

Example:- This is the house that Jack built.

The design was disapproved by everyone whose judgment was entitled to respect.

(16). To separate an Adverbial clause from its Principal clause; as,

Example:- When I was a bachelor, I lived by myself.

If thou would'st be happy, seek to please.

3) Semicolon represents a pause of greater importance than that shown by the comma. It is used:

(1). To separate the clauses of Compound sentence, when they contain a comma; as,

Example:- He was a brave, large-hearted man; and we all honoured him.

(2). To separate a series of loosely related clauses; as,

Example:- Her court was pure; her life serene;

God gave her peace; her land reposed.

4) The **Colon** marks a still more complete pause than that expressed by the Semi-colon. It is used (sometimes with a dash after it):

(1). To introduce a quotation; as,

Example:- Bacon says: "Reading makes a full man, writing an exact man, speaking a ready man."

(1). Before enumeration, examples, etc; as,

Example:- The Principal parts of a verb in English are : the present tense, and the past participle.

(2). Between sentences grammatically independent but closely connected in sense' as,

Example:- Study to acquire a habit of thinking : no study is more important.

5) The **Question Mark** is used, instead of the Full Stop, after a direct question; as,

Example:- Have you written your exercise?

If you prick us, do we not bleed? If you trickle us, do we not laugh?

If you poison us, do we not die? And if you wrong us, shall we not have

revenge?

But the Question Mark is not used after an indirect question; as,

He asked me whether I had written my exercise.

6) The **Exclamation Mark** is used after Interjections and after Phrases and Sentences expressing sudden emotion or wish; as,

Example:- Alas! Oh dear!

What a terrible fire this is!

Note:- when the interjection O is placed before the Nominative of Address, the Exclamation Mark, if employed at all, comes after the noun; or it may be placed at the end of the sentence; as,

Example:- O father! I hear the sound of guns.

O Hamlet, speak no more!

7) **Inverted commas** are used to enclose the exact words of a speaker, or a quotation; as,

Example:- "I would rather die," he exclaimed, "than join the oppressors of my country."

Babar is said by Elphinstone to have been "the most admirable prince that ever reigned in Asia."

If a quotation occurs within a quotation, it is marked by single inverted commas; as,

"You might as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like.'"

8) The **Dash** is used:

(1). To indicate an abrupt stop or change of thought; as,

Example:- If my husband were alive—but why lament the past?

(1). To resume a scattered subject; as,

Example:- Friend, companions, relatives—all deserted him.

9) The **Hyphen** —a shorter line than the Dash —is used to connect the parts of a compound word; as,

Example:- Passer-by, man-of-war, jack-of-all-trades.

It is also used to connect parts of a word divided at the end of a line.

10) Parentheses or Double Dashed are used to separate from the main part of the sentence a phrase or clause which does not grammatically belong to it; as,

Example:- He gained form Heaven (it was all he wished) a friend.

A remarkable instance of this kind of courage-call it, if you please, resolute will-is given in the history of Babar.

11) The Apostrophe is used :

(1). To show the omission of a letter or letters; as,

Don't, e'er, I've.

(2). To form the plural of letters and figures.

Dot you i's and cross your t's.

Add two 5's and four 2's.

Q2:- Comprehension is the skill that may be developed at any level of learning. Discuss.

Ans:-

This activity leads learners through the process of forming mental images of what they read in order to improve reading comprehension using, as three examples, the written directions for using a whetstone to sharpen a knife, a short news story of interest, and then a paragraph from a literary work.

Learning Objective:

Learners will improve their comprehension of reading material by generating mental images upon reading a description.

Primary Skill:

Read with understanding

Secondary Skills:

Reflect and evaluate

Learner Needs & Goals:

Learners agreed that comprehension was a problem when they realized that just because they could read the words didn't mean that they understood what they were reading. A related problem was in trying to remember what had been read when they hadn't really been able to visualize it in the first place. This learning activity was developed as a skill or technique to use to increase comprehension and better remember what had been read.

Learning Activity Description:

1. Spend a few minutes in discussing problems some people have when they don't comprehend what they read. Include justification for job performance.
2. Discuss methods people use to help them understand and remember what they read, for example:
 - Use mnemonics - Remembering that the first letters of the five Great Lakes spell out the word HOMES (Huron, Ontario, Michigan, Erie, and Superior)
 - Reread - Read things over several times to aid comprehension.
 - Make lists - Make lists or outlines to help comprehend what is read.
 - Summarize - Summarizing or putting things in your own words may also help.
 - Visualize - Seeing a picture in your mind.
3. Divide the learners into groups of three or four and seat the group members together, preferably around a table. Give each learner the first page of Handout 1, "General Knife Sharpening Instructions" or other instructions of your choice.
4. Either has one learner read aloud the directions and/or instructions or have learners read the directions/instructions to themselves. Learners then compare their images by naming the materials needed and the steps that must be taken in the process.
5. Distribute copies of the second page of Handout 2, "Knife Sharpening Techniques." This author differs from the first on how best to sharpen a knife. Learners read this page, try to visualize the recommended technique, and discuss

- how these directions are the same and how they are different from the first instructions they were given.
6. Putting the two sets of directions aside, have each member of the group write down his visual image of how to use a whetstone to sharpen a knife in detail. Learners may choose to write about either method or choose to write about both, comparing and contrasting the techniques.
 7. Extend this activity using the human interest story you have chosen from the newspaper or magazine. Again, depending on the reading abilities of your learners, have one person in the group read the story or have learners read silently. Either way, learners should try to visualize what the passage describes. Groups then discuss what they read. What images do learners within a group agree on? Discuss some of the differences in their mental images.
 8. Repeat step 7 using the descriptive narrative paragraph from a literary work.
 9. Have learners turn in their copy of the paragraph from step 8 and individually write their own description from their visual image they created to help them remember.

Materials and Resources:

Assessment:

The description learners write in step nine of the learning activity is a good assessment of their abilities to read and visualize what they read in order to help them remember. My learners were surprised at how much they could remember to write down. Sometimes details that are not actually included in the reading become a part of the visual image formed by the reader and are written down also. This extension of the visual image should be encouraged if it is not contradicted by the text. After completing the lesson, the learners could easily see how forming mental images would help them better understand and remember what they were reading.

Reflection:

Learners enjoyed this activity because it gave them something to build on and to be able to use in other activities. I found this activity to be valuable in helping the learners see how important it is to visualize what one is reading. This activity could also be used in the work place when written instructions are given by the supervisor to be carried out by the employee. The worker can make a mental image of what the directions are saying. Learners could see how this technique would be helpful in following written instructions or directions on the job.

Q3:- Describe the term Composition. Give paragraph rules and regulation with at least Five model paragraph, as the sample?

Ans:-

Composition:

The act or art of composing, or forming a whole or integral, by placing together and uniting different things, parts, or ingredients is called composition.

Paragraph:

A paragraph is a number of sentences grouped together and relating to one topic or, a group of related sentences that develop a single point.

This definition shown that the paragraphs of compositions are not mere arbitrary divisions. The division of a chapter into paragraph must be made according to the changes of ideas introduced.

There is, therefore no rules as to the length of a paragraph. It may be short or long according to the necessity of the case. A paragraph may consist of a single sentence or of many sentences.

In this aspect, the paragraphs of a piece of prose differ from the stanzas of verses of a poem. The stanzas of a poem are usually of the same length and pattern but paragraphs are long or short according to the amount of matter to be expressed under each head.

The principal of Good Paragraph Structure:

A good paragraph should have three aspects.

- (1). Unity**
- (2). Order**
- (3). Variety**

Now let us see what they are.

(1). Unity:

The first and most important principle to be observed in construction a paragraph is that of UNIT. Just as each sentence deals with one thought, each paragraph must deal with one topic or idea – and with no more than one. In writing an essay, for example, ever head, and every sub-head, should have its own paragraph to itself. And every sentence in the paragraph must be closely connected with the main topic of the paragraph. The paragraph and every part of it must be the expression of one theme or topic.

Note: A good practice is to read a chapter in a book, and give a short heading or title to each paragraph, which will express in a word or brief phrase the subject of the paragraph.

(2). Order:

The second principle of paragraph construction is Order – that is, logical sequence of thought or development of the subject. Events must be related in the order of their occurrence, and all ideas should be connected with the leading idea and arranged according to their importance or order.

Note: The two most important sentences in the paragraph are the first and the last. The first, which should as a rule be the topical sentence, should arouse the interest of the reader; and the last should satisfy it. The first or topical, sentence states the topic – a fact, a statement, or a proposition; the last should bring the whole paragraph on the topic to a conclusion, or summing up.

(3). Variety:

A third principle of paragraph construction is Variety, by which is meant that, to avoid monotony, the paragraph of a composition should be of different lengths, and not always of the same sentence construction.

To sum up: The essentials of good paragraph construction are:

- 1) Unity
- 2) A good topical sentence.
- 3) Logical sequence of thought.
- 4) Variety.
- 5) A full and rounded final sentence in conclusion.

Now let us examine a few paragraphs by standard authors in illustration of these principles of paragraph construction.

How do I organize a paragraph?

These are many different ways to organize a paragraph. The organization you choose will depend on the controlling idea of the paragraph. Below are a few possibilities for organization, with brief examples.

- ✓ **Narration:** Tell a story. Go chronologically, from start to finish.
- ✓ **Description:** Provide specific details about what something looks, smells, tastes, sounds, or feels like. Organize spatially, in order of appearance, or by topic.
- ✓ **Process:** Explain how something works, step by step. Perhaps follow a sequence – first, second, third.
- ✓ **Classification:** Separate into groups or explain the various parts of a topic.
- ✓ **Illustration:** Give examples and explain how those examples prove your point. (See the detailed examples in the next section of this handout.)

5-step process to paragraph development:

Let's walk through a 5-step process to building a paragraph. Each step of the process will include an explanation of the step and a bit of "model" text to illustrate how the step works. Our finished model paragraph will be about slave spirituals, the original songs that African Americans created during slavery. The model paragraph uses illustration (giving examples) to prove its point.

Step-1. Decide on a controlling idea and create a topic sentence.

Paragraph development begins with the formulation of the controlling idea. This idea directs the paragraph's development. Often, the controlling idea of a paragraph will appear in the form of a topic sentence. In some cases, you may need more than one sentence to express a paragraph's expressed in a topic sentence.

Step-2 Explain the controlling idea.

Paragraph development continues with an expression of the rationale of the explanation that the writer gives for how the reader should interpret the information presented in the idea statement or topic sentence of the paragraph. The writer explains his/her thinking about the main topic, idea or focus of the paragraph. Here's the sentence that would follow the controlling idea about slave spirituals:

Step-3 Give an example (or multiple examples).

Paragraph development progresses with the expression of some type of support or evidence for the idea and the explanation that came before it. The example serves as a sign or presentation of the relationship established in the idea and explanation portions of the paragraph. Here are two examples that we could use to illustrate the double meanings in slave spirituals:

Step-4 Explain the example(s).

The next movement in paragraph development is an explanation of each example and its relevance to the topic sentence and rationale that were stated at the beginning of the paragraph. This explanation shows readers why you chose to use this/or these particular examples as evidence to support the major claim, or focus, in your paragraph.

Continue the pattern of giving examples and explaining them until all points/examples that the writer deem necessary have been made and explained. NONE of your examples should be left unexplained. You might be able to explain the relationship between the example and the topic sentence in the same explains that relationship in a separate sentence. Look at these explanations for the two examples in the slave spirituals paragraph:

Step-5 Complete the paragraph's idea or transition into the next paragraph:

The final movement in paragraph development involves typing up the loose ends of the paragraph and reminding the reader of the relevance of the information in this paragraph to the main or controlling idea of the paper. At this point, you can remind your reader about the relevance of the information that you just discussed in the paragraph. You might feel more comfortable, however, simply transitioning your reader to the next development in the next paragraph.

FIVE (5) MODEL PARAGRAPHS:

(1) Knowledge is power:

Knowledge is power; this is true; whether the power which knowledge gives be used for good or for evil. By his medical knowledge the doctor can cure disease and save his patient's life. But the black mailer, by his knowledge of one's guilty secret, can bleed his victim wile under the threat of disclosure. In general, the man who knows has an advantage over the man who does not know. In this way the educated classes have always been able to rule over the ignorant. Physically, a man is a comparatively weak animal. He can not naturally run like the horse, or fly like the birds. He is no match in strength for the elephant, the lion or the bear. He has no natural weapons of defense like the tiger's fangs and claws. Yet he conquers all these strong and fierce beasts and forces some of them to be his servants. It is his superior knowledge and intelligence that make him the master of creature, superior to him in physical strength.

(2) Uses of literacy:

Education embraces both science and literature, while science emphasis on external facts, literature deals primarily with basic values. Each genre has profound educational value and increases man's understanding. Education enlarges man's facilities. It makes the vision of a man broad and he can comprehend easily what is presented before him. A lettered person is considered, developed spiritually and morally. A magical world of science and arts opens before him a wide panorama. Mysteries of science and complexities of arts are revealed to him by education. Poetry elaborates a fantastic world of romance miseries of the world and lovers frivolities, wounded lovers and cruel beloveds move in our visions. Iqbal's lesson of morality and heroism, shelley's ethereal images and wordsworth's nature elevates our thinking. The tragedies of Shakespeare's King Lear, Hamlet, Macbeth, Othello, present a rare insight into man's character. Fiction also offers an indepth analysis of human mind and they can not enjoy and understand life fully.

(3) There is no short cut to success:

Continuity of the purpose is one of the most important ingredients of success. Success does not come to every one. It often depends on a favorable co-ordination of events. Some believe that success is really the result of change or good future. This is not always true for it is also said that the doctrine of change is the bible of fools. Success requires strenuous struggle. A seeker of success should be cool and he should work it perseverance. He should be responsibly ambitious and has irresistible urge to attain one's goal. Relentless efforts count a great in this context. A part from the factors given above strength of character and self-reliance play a fundamental role in bringing us. Closer to success. To ensure success one should take a through stock of one's potentialities, aptitude, strength and weakness. This is enable one to choose a goal, which has a fair change of being achieved. A fatalistic attitude towards life is not healthy. Failure should strengthen our determination, we should bear in mind that there is no short cut to success. Those who can do; those who can not teach.

(4) Vision:

Vision means power of seeing or imagining. We see dreams or in the trance like state we imagine something with help of power which is called vision. Our thinking comes before our mind's eye in the shape of vision. Visions are the reflections always weave what eulogies him. He usually sees exiting visions. Visions are sometime blessings sometime non-blessings. Frustrated and ejected can deprive us seeing the vision of success. If one is in miserable plight, it is the visions which take him away on the land of happiness. If some one is humiliated, his visions will take him away where he is respected. We can defeat those in vision to whom we can not defeat practically. Lacerated souls can only be consoled by visions. But at the same time visions make us passive and non-active. They are non-blessing in this sense.

(5) Marriage is lottery:

Marriage is social contract between man and a woman. Marriage provides a woman social security and man a comfortable and happy life. It is blessing for those who are living a harmonious life. An intellectual and emotional harmony is essential for happy married life. According to Bacon "wives are young men's mistresses; companion for middle age and old man's nurses." Good wives provide comfort to their husbands. A single smile can mitigate the tiredness of her husband but if the couple is unsuitable both husband and wife find themselves in a fix. They can neither please each other nor hate. Because in the eastern countries separation is a difficult and tedious process. It said that before marriage it should be judged whether the couple like each other and are perfectly ready to live together for ever. But we have no yardstick to measure their likeness of disposition. We generally left it to their kismet. Marriage is lottery only those can enjoy who are fortunate.

Q4:- What is precis? Describe its techniques with examples.

Ans:-

A precis is a summary, and précis-writing means summarizing. Precis-writing is an exercise in compression. A précis is the gist or main theme of a passage expressed in as few words as possible. It should be lucid, succinct, and full (i.e. including all essential points), so that anyone on reading it may be able to grasp the main points and general effect of the passage summarized.

Precis-writing must not be confused with paraphrasing. A paraphrasing should reproduce not only the substance of a passage, but also all its details. It will therefore be at least as long as, and probably longer than, the original. But a precis must always be much shorter than the original; for it is meant to express only the main theme, shorn of all unimportant details, and that as tersely as possible. As the styles of writers differ, some being concise and some diffuse, no rigid rule can be laid down for the length of a precis; but so much may be said, that a precis should not contain more than a third of the number of words in the original passage.

Uses of precis-writing

1. Precis-writing is a very fine exercise in reading. Most people read carelessly, and retain only a vague idea of what they have read. You can easily test the value of your reading. Read in your usual way a chapter, or even a page, of a book: and then, having closed the book try to put down briefly the substance of what you have just read. You will probably find that your memory of it is hazy and muddled. Is this because your memory is weak? No; it is because your attention was not fully centered on the passage while you were reading it. The memory cannot retain what was never given it to hold; you did not remember the passage properly because you did not properly grasp it as you read it. Now precis-writing forces you to pay attention to what you read; for no one can write a summary of any passage unless he has clearly grasped its meaning. So summarizing is an excellent training in concentration of attention. It teaches one to read with the mind, as well as with the eye, on the page.
2. precis writing is also a very good exercise in writing a composition it teaches one how to express one's thoughts clearly, concisely and effectively. It is a splendid corrective of the common tendency to vague and disorderly thinking and loose and diffuse writing. Have you noticed how an uneducated person tells a story? He repeats himself, brings a lot of irrelevant matter, omits from its proper place what is essential and drags it in later as an after-thought, and takes 20 minutes to say what a trained thinker would express in five. The whole effect is muddled and tedious. In a precis you have to work within strict limits. You must express a certain meaning in a fixed number of words. So you learn to choose your words carefully, to construct your sentence with an eye to fullness combined with brevity, and to put your matter in strictly logical order.
3. so practice in precis-writing is of a great value for practical life. In any position of life the ability to grasp quickly and accurately what is read, or heard, and to produce it clearly and concisely, is of the almost value. For lawyers, businessman, and government official it is essential.

Method of procedure

You must keep up your mind from the beginning that precis-writing means intensive brain-work. There is no easy shortcut to summarizing a passage. To tear the heart out of a passage means concentrated thought, and you must be prepared for close attention and hard thinking.

1. Reading. (a) First read the passage carefully but not too slowly, to get a general idea of its meaning. If one reading is not sufficient to give this carefully, read it over again, and yet again. The more you read it, the more familiar will it become to you, and the clearer will be (1) its subject, and (2) what is said about that subject. Ask yourself, “what is it I am reading? What does the author mean? What is his subject? What is he saying about it? Can I put in a few words the pith of what he says?”

(b) Usually you are required to supply a little for your precis. This is a good stage at which to do this. Think of some word, phrase or short sentence that will sum up briefly the main subject of the passage. Some time this is supplied by what we may call a key-sentence. This key-sentence may be found at the beginning or at the end of the passage. For example, look at Exercise 148, No. 20, in which the first sentence gives the subject, all the rest of the passage being an expansion and illustration of it. “Hospitality is a virtue for which the negatives of the east in general are highly and deservedly admired”. This at once suggests the short title of “Eastern Hospitality” but you will not always find such convenient key-sentences in the passage you have to summarise. In their absence, you must get a clear idea of the subject from the passage as a whole, and then sum it up in a suitable heading.

The effort to find a suitable title at this stage will help you to define in your mind what exactly the subject, or main theme, of the passage is.

(c) Further reading is now necessary to insure that you understand the details of the passage as well as its main purport. Take it now sentence by sentence, and word by word. If the meanings of any words are not clear, look them up in a dictionary. A detailed study of this kind is necessary, because a phrase, a sentence, or even a single word, may be of prime importance, and the misunderstanding of it may cause you to miss the whole point of the passage.

(d) You should now be in a position to decide what parts of the passage are essential and what parts are comparatively unimportant and so can be omitted without any loss. This process of selection is not so easy as some people think. Beginners select; but they often select in a haphazard or mechanical way. It requires some practice to be able to say, “This is essential to the meaning of the passage, and that is only incidental and unimportant”. The best guide, of course, is the subject or main theme of the passage. If you have a clear and correct idea of that you will soon see what is important and what is unimportant. At this stage it is useful to jot down your conclusion in brief notes—writing down the subject, the title, and the details which you consider essential or important. (This is a better plan than underlining sentences and phrases in the original.)

2. Writing. (a) Rough Drafts you should now be ready to attempt the writing of the precis; but be sure of the limits within which it must be compressed. If the number of words is given you, this is easy; but if you are told to reduce the passage to say, a third of its length, count the number of words in the passage and divide by three. You may use fewer words than the number prescribed, but in no case may you exceed the limit.

It is not likely that your first attempt will be a complete success. The draft will probably be too long. In fact you may have to write out several drafts before you find how to express the gist of the passage fully within the limits set. A good deal of patience and revision will be required before you get it right. It is good to write the first draft without having the actual words of the original passages before your eyes.

(b) Important Points The following points must be kept in mind:

(1) The precis should be all in your own words. It must not be a patchwork made up of phrases and sentences quoted from the original.

(2) The precis must be connected whole. It may be divided into sections or paragraphs, according to changes in the subject- matter, but these must not appear as separate notes, but must be joined together in such a way as to read continuously.

(3) The precis must be completed and self contained; that is, it must convey its message fully and clearly without requiring any reference to the original to complete its meaning.

(4) It is only the gist, main purport, or general meaning of the passage which you have to express. There is no room in a precis for colloquial expressions, circumlocutions, periphrasis or rhetorical flourishes. All redundancies of expression must be rigorously pruned. If faithful reproduction of the main theme is the first essential of a summary, conciseness is the second.

(5) The precis must be in simple, direct grammatical and idiomatic English.

(C) **The Art of compression** You are not bound to follow the original order of thought to the passage to be summarized, if you can express its meaning more clearly and concisely by transposing any of its parts.

In condensing, aim rather at remodeling, than at mere omission. We may omit mere repetitions, illustrations and examples; but we change figures of speech into literal expressions, compress wordy sentences, and alter phrases to words.

Examples:-

1. "His courage in battle might without exaggeration be called lion-like".
He was very brave in battle.
2. "The account the witness gave of the incident moved everyone that heard it to laughter".
The witness's story was absurd.
3. "They acted in a manner that rendered them liable to prosecution".
They acted illegally.
4. "John fell into the river and, before help could reach him, he sank".
John was drowned in the river.

Q5:- Differentiate among the Proverbs, Idioms and Phrases with examples?

Ans:- **proverb**

Definition:

A short, pithy statement of a general truth, one that condenses common experience into memorable form. Or, as defined by Miguel de Cervantes, "a short sentence based on long experience." One of the progymnasmata. Adjective: *proverbial*.

Many proverbs rely on antithesis: "Out of sight, out of mind," "Penny wise, pound foolish," "A bird in the hand is worth two in the bush."

Etymology:

From the Latin, "word"

Examples and Observations:

- "[Proverbs are] brief, memorable, and intuitively convincing formulations of socially sanctioned advice."
(Paul Hernadi, "The Tropical Landscape of Proverbia." *Style*, Spring 1999)

- "It's not the thing you fling; it's the fling itself."
(Chris Stevens, *Northern Exposure*)
- "Here's the rule for bargains: 'Do other men, for they would do you.' That's the true business precept. All others are counterfeits."
(Charles Dickens, *Martin Chuzzlewit*)
- "Time heals all wounds."
(ancient proverb)
- "Time wounds all heels."
(Jane Ace)
- "The aphorism is a personal observation inflated into a universal truth, a private posing as a general. A **proverb** is anonymous human history compressed to the size of a seed."
(Stefan Kanfer, "Proverbs or Aphorisms?" *Time*, July 11, 1983)
- "Ah, Kirk, my old friend, do you know the Klingon **proverb** that tells us revenge is a dish that is best served cold?"
(*Star Trek II: The Wrath of Khan*, 1982)
- "A **proverb** is a statement we enthusiastically embrace when we are unwilling to examine the particulars in a general situation."
(Sydney J. Harris)
- "Patch grief with **proverbs**."
(William Shakespeare, *Much Ado About Nothing*)
- "Work smart, not hard. That's my philosophy, boss."
(Dr. Gregory House, *House, M.D.*)

- "**Proverbs** are *strategies* for dealing with *situations*. Another name for *strategies* might be *attitudes*."
(Kenneth Burke, *The Philosophy of Literary Form*)
- **Proverbs as Rhetorical Exercises**
"[P]roverbs are either persuasive or expository. Examples of contemporary proverbs that persuade people to action are 'The squeaky wheel gets the grease'; 'Wake up and smell the roses'; and 'The early bird gets the worm.' Proverbs that dissuade people from doing things are 'If you drive, don't drink' and 'Don't count your chickens before they hatch.' Explanatory proverbs include 'Rolling stones gather no moss' and 'The spirit is willing, but the flesh is weak.' Any of these proverbs can be amplified according to the ancient directions for doing so: begin by praising either the wisdom of the proverb or its author (if the author is known); paraphrase or explain the proverb's meaning; give proof of the proverb's truth or accuracy; give comparative and contrasting examples; supply testimony from another author; compose an epilogue."
(Sharon Crowley and Debra Hawhee, *Ancient Rhetorics for Contemporary Students*, 3rd ed. Pearson, 2004)

phrase

Definition:

“In everyday speech, a **phrase** may refer to any group of words. In linguistics, a phrase is a group of words which form a constituent and so function as a single unit in the syntax of a sentence. A phrase is lower on the grammatical hierarchy than a clause.”

OR

“Any small group of words within a sentence or a clause.”

A phrase functions as a unit and includes a head (or *headword*), which determines the type or nature of the phrase.

Etymology:

From the Greek, "explain, tell"

Examples and Observations:

- **Noun Phrase** - “*The crazy old lady in the park feeds the pigeons every day.*” A noun phrase consists of a noun and all of its modifiers, which can include other phrases (like the prepositional phrase *in the park*). More examples.
- "Buy a *big bright green pleasure machine!*"
(Paul Simon)
 - **Appositive Phrase** – “Bob, *my best friend*, works here” or “My best friend *Bob* works here.” An appositive (single word, phrase, or clause) renames another noun, not technically modifying it. See this page

- from the Armchair Grammarian for everything you ever wanted to know about appositives.
- **Gerund Phrase** - “I love *baking cakes*.” A gerund phrase is just a noun phrase with a gerund as its head.
 - “*Failing the exam* was a major disappointment to him, to me and to Eva.” (Judith Hubback, *From Dawn to Dusk*)
 - **Infinitive Phrase** – “I love *to bake cakes*.” An infinitive phrase is a noun phrase with an infinitive as its head. Unlike the other noun phrases, however, an infinitive phrase can also function as an adjective or an adverb. More examples.
 - **Verb Phrase** – The verb phrase can refer to the whole predicate of a sentence (*I was watching my favorite show yesterday*) or just the verb or verb group (*was watching*).
 - “When this *is* all over, your father *may be going away* for a little while.” (Ellen Griswold in *Vacation*, 1983)
 - **Adverb Phrase**
“Movements born in hatred *very quickly* take on the characteristics of the thing they oppose.” (J. S. Habgood)
 - **Adverbial Phrase** – The adverbial phrase also has two definitions; some say it’s a group of adverbs (*very quickly*), while others say it’s any phrase (usually a prepositional phrase) that acts as an adverb — see this second definition.
 - **Adjective Phrase**
“It is always the best policy to speak the truth--unless, of course, you are an *exceptionally good* liar.” (Jerome K. Jerome)
 - **Adjectival Phrase** – As with adverbial phrases, adjectival phrases can either refer to a group of adjectives (*full of toys*) or any phrase (like a participial or prepositional phrase) that acts as an adjective – see this second definition.
 - **Participial Phrase** – “*Crushed to pieces by a sledgehammer*, the computer no longer worked” or “I think the guy *sitting over there* likes you.” A participial phrase has a past or present participle as its head. Participial phrases always function as adjectives.
 - “He moved ahead more quickly now, *dragging his heels a little in the fine dust*.” (John Steinbeck, *The Grapes of Wrath*)
 - **Prepositional Phrase** – “The food *on the table* looked delicious.” A prepositional phrase, which has a preposition as its head, can function as an adjective, adverb, or even as a noun.
 - “I could dance *with you* until the cows come home. *On second thought* I’d rather dance *with the cows* until you come home.” (Groucho Marx)
 - **Absolute Phrase** – “*My cake finally baking in the oven*, I was free to rest for thirty minutes.” Unlike participial phrases, absolute phrases have subjects and modify the entire sentence, not one noun. Almost a clause, the absolute

phrase can include every sentence element except a finite verb. For example, “*My cake finally baking in the oven*” would be its own sentence if you just added one finite verb: “My cake *was* finally baking in the oven.”

- "Still he came on, *shoulders hunched, face twisted*, wringing his hands, looking more like an old woman at a wake than an infantry combat soldier."
(James Jones, *The Thin Red Line*)

Idioms

Idiom (Latin: *idioma*, “special property”, f. Greek: *ἰδίωμα* — *idiōma*, “special feature, special phrasing”, f. Greek: *ἴδιος* — *idios*, “one’s own”) is an expression, word, or phrase that has a figurative meaning that is comprehended in regard to a common use of that expression that is separate from the literal meaning or definition of the words of which it is made. There are estimated to be at least 25,000 idiomatic expressions in the English language.

In linguistics, idioms are usually presumed to be figures of speech contradicting the principle of compositionality; yet the matter remains debated. John Saeed defines an “idiom” as words collocated that became affixed to each other until metamorphosing into a fossilised term. This collocation — words commonly used in a group — redefines each component word in the word-group and becomes an *idiomatic expression*. The words develop a specialized meaning as an entity, as an *idiom*. Moreover, an idiom is an expression, word, or phrase whose sense means something different from what the words literally imply. When a speaker uses an idiom, the listener might mistake its actual meaning, if he or she has not heard this figure of speech before. Idioms usually do not translate well; in some cases, when an idiom is translated into another language, either its meaning is changed or it is meaningless.

Background

In the English expression to kick the bucket, a listener knowing only the meanings of *kick* and *bucket* would be unable to deduce the expression's true meaning: *to die*.

Although this idiomatic phrase can, in fact, actually refer to kicking a bucket, native speakers of English rarely use it so. Cases like this are "opaque idioms"

Some idioms, in contrast, are "transparent idioms": much of their meaning does get through if they are taken (or translated) literally. For example, "lay one's cards on the table" meaning to reveal previously unknown intentions, or to reveal a secret. Transparency is a matter of degree; "spill the beans" and "leave no stone unturned" are not entirely literally interpretable, but only involve a slight metaphorical broadening.

Another category of idioms is a word having several meanings, sometimes simultaneously, sometimes discerned from the context of its usage. This is seen in the (mostly un-inflected) English language in polysemes, the common use of the same word for an activity, for those engaged in it, for the product used, for the place or time of an activity, and sometimes for a verb.

Idioms tend to confuse those unfamiliar with them; students of a new language must learn its idiomatic expressions as vocabulary. Many natural language words have *idiomatic origins*, but are assimilated, so losing their figurative senses.

Relation with culture

An idiom is generally a colloquial metaphor a term requiring some foundational knowledge, information, or experience, to use only within a culture, where conversational parties must possess common cultural references. Therefore, idioms are not considered part of the language, but part of the culture. As culture typically is localized, idioms often are useless beyond their local context; nevertheless, some idioms can be more universal than others, can be easily translated, and the metaphoric meaning can be deduced.

As defined by The New International Webster's College Dictionary, an idiom is an expression not readily analyzable from its grammatical construction or from the meaning of its component parts. It is the part of the distinctive form or construction of a particular language that has a specific form or style present only in that language *Random House Webster's College Dictionary* seems to agree with this definition, even expanding it further, stating that an idiom is an expression whose meaning is not predictable from the usual grammatical rules of a language or from the usual meanings of its constituent elements. Unlike many other aspects of language, an idiom does not readily change as time passes. Some idioms gain and lose favor in popular culture, but they rarely have any actual shift in their construction. People also have a natural tendency to over exaggerate what they mean sometimes, also giving birth to new idioms by accident.

Many idiomatic expressions are based upon conceptual metaphors such as "time as a substance", "time as a path", "love as war", and "up is more"; the metaphor is essential, not the idioms. For example, "spend time", "battle of the sexes", and "back in the day" are idiomatic and based upon essential metaphors. These "deep metaphors" and their relationship to human cognition are discussed by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980).

In forms such as "profits are up", the metaphor is carried by "up" itself. The phrase "profits are up" is not an idiom; anything measurable can supplant "profits": "crime is up", "satisfaction is up", "complaints are up" et cetera. Essential idioms generally involve prepositions, e.g. "out of" and "turn into".

Likewise, many Chinese characters are idiomatic constructs, since their meanings often not traceable to a literal (pictographic) meaning of their *radicals*. Because characters are composed from a small base of some 214 radicals, their assembled meanings follow different interpretation modes – from the pictographic to the metaphoric to those that have lost their original meanings.

Example:- He backed up (supported) his friend's claim.

The present disturbances will soon blow over (pass off).

The police produced evidence to bear out (substantiate) the charge of murder.

You must not build your hopes upon (rely upon) his promises.

The matter has been cleared up (explained).

