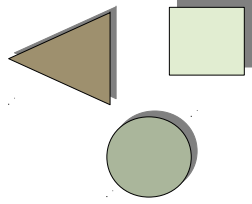


42. Structuring Complex Sentences

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- 1) Unity and Coherence
- 2) Complex sentences:
Treppauf and Treppab
- 3) Links
- 4) Micropatterns
- 5) Prefix Patterns
- 6) Emphasis with
interruptions:
Backgrounding and
Foregrounding
- 7) Repetitors



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1



Obligatory Literature

- ▶ http://en.wikipedia.org/wiki/Periodic_sentence
- ▶ http://en.wikipedia.org/wiki/Loose_sentence

2

References

3

- ▶ [SGHMO8] Dirk Siepmann, John D. Gallagher, Mike Hannay, and J. Lachlan Mackenzie. Writing in English: A Guide for Advanced Learners. Number 3124 in UTB. A. Francke, 2008.
- ▶ [Heff] James A. W. Heffernan, John E. Lincoln, Janet Atwill. Writing – A College Handbook. W. W. Norton & Company.
- ▶ [Bünting] Karl-Dieter Bünting. Axel Bitterlich, Ulrike Pospiech. Schreiben im Studium. Ein Trainingsprogramm. Cornelsen-Scriptor. (Check out the edition of 1996)



4

Whenever the literary German dives into a sentence, that is the last you are going to see of him until he emerges on the other side of his Atlantic with his verb in his mouth.

-- Mark Twain

"Connecticut Yankee in King Arthur's Court"



Other Literature

5

- ▶ [Schwanitz] Dietrich Schwanitz. Bildung. Alles, was man wissen muss. Goldmann
- ▶ [Pöhm] Matthias Pöhm. Vergessen Sie alles über Rhetorik. Mitreißend reden – ein sprachliches Feuerwerk in Bildern. Mosaik bei Goldmann.
- ▶ [King] Stephen King. The Horror Market Writer and the Ten Bears. In: The Writer's Digest. Guide to Good Writing. Writers Digest Books, Chikago
- ▶ [Hoare] Tony Hoare. Process Algebra: A Unifying Approach. In Ali E. Abdallah, Cliff B. Jones, Jeff W. Sanders (Eds.) Communicating Sequential Processes. The First 25 Years. Lecture Notes in Computer Science Vol. 3525, Springer, 2008

Gutenberg

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- ▶ [Zweig-Verhaeren] Stefan Zweig. Emile Verhaeren. Constable and Company Ltd, 1914 <http://www.gutenberg.org/3/5/3/8/35387/>
- ▶ [Bernstein-Sozialismus] Eduard Bernstein. Der Sozialismus einst und jetzt. Streitfragen des Sozialismus in Vergangenheit und Gegenwart. <http://www.gutenberg.org/cache/epub/24523/pg24523.txt>
- ▶ [VannevarBush] Vannevar Bush. As We May Think. First published in The Atlantic Monthly, July 1945. This web edition published by eBooks@Adelaide. <http://ebooks.adelaide.edu.au/b/bush/vannevar/as-we-may-think/>
- ▶ [Crane-Design] Walter Crane. The Bases Of Design. George Bell and Sons. London, 1902. Digitized by Google
- ▶ [Roscher-Economy] William Roscher. Principles Of Political Economy. Henry Holt & Co. New York, 1878. <http://www.gutenberg.org/dirs/2/7/6/9/27698/>
- ▶ [Tomlinson-OldJunk] H.M.Tomlinson. Old Junk. Chapter: The Art of Writing. Alfred Knopf, New York, 1942. <http://www.gutenberg.org/2/5/5/2/25523/>

Tomlinson on the Art of Writing

8

- ▶ [Tomlinson-OldJunk] H.M.Tomlinson. Old Junk. Chapter: The Art of Writing. ALFRED KNOPE New York 1942.
<http://www.gutenberg.org/2/5/5/2/25523/>
- ▶ Tomlinson describes an ad-hoc writer, having a bad day with an empty head – nothing works. Which irony, he was considered on of the best writers beginning of the 20th century:

<strawman introduction>Had I possessed but one of those intelligent manuals which instruct the innocent in the art, not only of writing, but of writing so well that a very disappointed and world-weary editor rejoices when he sees the manuscript, puts his thumbs up and calls for wine, I would have consulted it.
(I should be glad to hear if there is such a book, with a potent remedy for just common dulness--the usual opaque, gummy, slow, thick, or fat head.)
<lighting the strawman>As for me, I have nothing but a cheap dictionary, and that I could not find. I raised my voice, calling down the hollow, dusty, and unfurnished spaces of my mind, summoning my servants, my carefully chosen but lazy and wilful staff of words, to my immediate aid.
But there was no answer; only the cobwebs moved there, though I thought I heard a faint buzzing, which might have been a blow-fly. No doubt my staff--small blame to them--were dreaming somewhere in the sun, dispersed over several seas and continents.

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Morley on Tomlinson

9

- ▶ [Morley-Essays.] Morley about Tomlinson. in the preface of H. M. Tomlinson's essay "Bed-books and night lamps". in Editor: Christopher Morley. Modern Essays
<http://www.gutenberg.org/3/8/2/8/38280/>

I shall not forget with what a thrill of delight I came upon H. M. Tomlinson's Old Junk, the volume of essays from which this is borrowed. One feels, in stumbling upon such a book, much as some happy and astounded readers must have felt in 1878 when An Inland Voyage came out. It makes one wonder, submitting one's self to the moving music and magic of that prose, so simple and yet so subtle in its flavor, whether poetry is not, after all, an inferior and more mechanic form. "The cool element of prose," that perfect phrase of Milton's, comes back to mind.
<parallelism>How direct and satisfying a passage to the mind Mr. Tomlinson's paragraphs have. How they build and cumulate, how the sentences shift, turn and move in delicate loops and ridges
<metaphor>under the blowing wind of thought, like the sand of the dunes that he describes in one essay.

And through it all, as intangible but as real and beautifying as moonlight, there is the pervading brightness of a particular way of looking at the world, something for which we have no catchword, the illumination of a spirit at once humorous, melancholy, shrewd, lovely and humane. Somehow, when one is caught in the web of that exquisite, considered prose, the awkward symbols of speech seem transparent; we come close to a man's mind.

st

st



- ▶ Devlin on how to study good writers:
- ▶ Macaulay himself is an elegant stylist to imitate. He is like a clear brook kssed by the noon-day sun in the shadow of which you can see and count the beautiful white pebbles. Goldsmith is another writer whose simplicity of style charms.
- ▶ The beginner should study these writers, make the remarks he reads, they have stood the test of time and there has been no improvement upon them yet, nor is there likely to be, for the writings are as perfect as the possible in the English language.



Important Positions

- ▶ [Devlin-Writing]
- ▶ In arranging the words in an ordinary sentence we should not lose sight of the fact that **the beginning and end are the important places for catching the attention of the reader. Words in these places have greater emphasis than elsewhere.**
- ▶ As the beginning and end of a sentence are the most important places, it naturally follows that small or insignificant words should be kept from these positions. Of the two places the end one is the more important, therefore, it really calls for the most important word in the sentence. Never commence a sentence with And, But, Since, Because, and other similar weak words and never end it with prepositions, small, weak adverbs or pronouns.





[Devlin-Writing]

▶ **The parts of a sentence which are most closely connected with one another mean something should be closely connected in order also.**

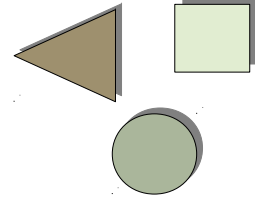
▶ By ignoring the simple many sentences are made, if not nonsensical, really ridiculous and ludicrous.

For instance: "Ten dollars reward is offered for information of any person injuring the property of the owner."

"This monument was erected to the memory of John Jones, who was shot by his affectionate brother."



42.1. Unity and Coherence



Structuring for Unity and Coherence

- ▶ For a good text, talk or presentation of any kind, two principles are very important: **unity** and **coherence**.
- ▶ They can be achieved by structuring a line of thoughts according to some basic principles
- ▶ From the structure that exposes unity and coherence, “whole” and coherent texts can be written

When is a text easy to read? well structured? convincing?

Unity and Coherence, Two Related Concepts

- ▶ A paragraph has **unity** if all sentences cling together, turn around one central *controlling idea*, a topic, concept, thing, assertion, claim.
 - Unity refers to *togetherness and oneness* [Pelegriano]

Remembrance Law of [Rotter/Berndl]:
To create unity, every sentence of a text block must remind the reader of its controlling idea.

- ▶ A paragraph is **coherent**, if all sentences are related to each other
 - Be aware: cohesion allows for several main controlling ideas which are related to each other by the text. Coherence may allow for
 - the change of a controlling idea
 - several related controlling ideas
 - Be aware: both concepts are often intermingled

Thematic String Law of [Williams/Colomb Ch. 5]
A text block is coherent, if every sentence returns to one of its (few) thematic strings.



Unity by Support

16

- ▶ Law of Unity by Support: A paragraph has **unity** if all sentences support one central *controlling idea*, a topic, concept, thing, assertion, claim.

Support Law of [Parks]:
To create **unity**, every sentence of a text block must **support the reader of its controlling idea**.

- ▶ “Unity by support” is a stronger relationship between the paragraph and its controlling idea than “unity by reminding”. It is for argumentative essays, while the latter is also for novels.



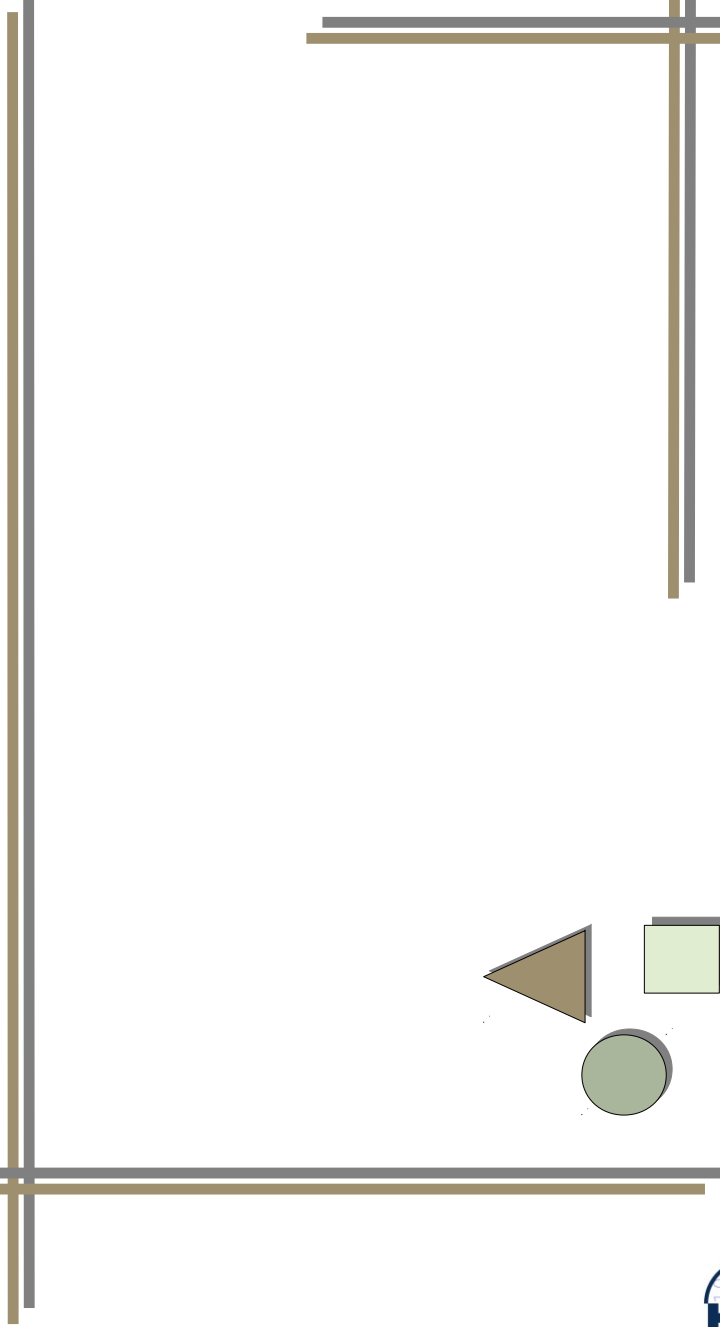
Breaks

17

- ▶ A sentence **breaks** the unity of a paragraph if it does not remind of the controlling idea.
- ▶ A sentence is **incoherent**, if it does not remind of a previous sentence
- ▶ Breaking and incoherent sentences are called **fat** [King]



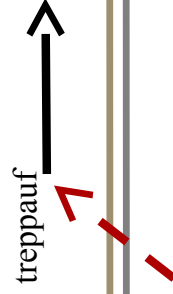
42.2 Complex Sentences: Loose, Treppauf- and Treppab-Sentences



Complex Sentences



- ▶ [Bünting 8.6] Complex sentences are:
 - ▶ **embedded**, interrupted, framed (eingebettet)
 - Subclause interrupts main clause
 - ▶ **uphill** (Subclause first, linksverzweigt, **treppauf**)
 - Subclause emphasizes the main clause and puts it into foreground
 - ▶ **downhill** (Subclause last, rechtsverzweigt, **treppab**)
- ▶ Cascades:
 - A **loose sentence (treppab-cascade)** contains several subclauses *following* the main.
 - A **periodic sentence (treppauf-cascade)** contains several subclauses *preceeding* the main.



Law of Treppab-Cascades [Bünting]:
In German, treppab-cascades read well, treppauf-cascades do not



Loose Sentences and their Special Subclass, Downhill Sentences (Treppab-Sätze)

20

- ▶ [Devlin-Writing]
- ▶ In the **loose (downhill) sentence** the main idea is put first, and then follow several facts in connection with it.
- ▶ Defoe is an author particularly noted for this kind of sentence. He starts out with a leading declaration to which he adds several attendant connections. For instance in the opening of the story of Robinson Crusoe we read: "I was born in the year 1632 in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, and leaving off his trade lived afterward at York, from whence he had married my mother, whose relations were named Robinson, a very good family in the country and from I was called Robinson Kreutznaer; but by the usual corruption of words in England, we are now called, nay, we call ourselves, and write our name Crusoe, and so my companions always called me."



21

Periodic Sentences are Uphill (Treppauf)

- ▶ [Devlin-Writing]
- ▶ In the **periodic (uphill) sentence** the main idea comes last and is preceded by a series of relative introductions. This kind of sentence is often introduced by such words as that, if, since, because. The following is an example:
- ▶ "That through his own folly and lack of circumspection he should have been reduced to such circumstances as to be forced to become a beggar on the streets, soliciting alms from those who had formerly been the recipients of his bounty, was a sore humiliation."



Loose vs. Periodic in English

22

▶ [Devlin-Writing]

- ▶ “On account of its name many are liable to think the loose sentence an undesirable form in good composition, but this should not be taken for granted. In many cases it is preferable to the periodic form.
- ▶ As a general rule in speaking, as opposed to writing, the loose form is to be preferred, inasmuch as when the periodic is employed in discourse the listeners are apt to forget the introductory clauses before the final issue is reached.
- ▶ Both kinds are freely used in composition, but in speaking, the loose, which makes the direct statement at the beginning, should predominate.”

Law of Loose Sentences [Devlin]:

In English speaking, loose sentences are better than periodic sentences, but don't overdo it

In English writing, often periodic (treppauf) sentences are better

23

23

▶ [Tomlinson-OldJunk: Essay Transfiguration]

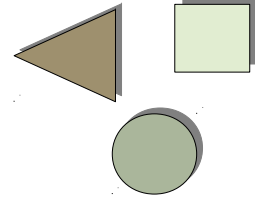
- ▶ Introductory extensive loose sentences of essay:
- ▶ There it is, thirty miles wide between the horns of the land, a bay opening north-west upon the Atlantic, with a small island in the midst of the expanse, a heap of sundered granite lying upon the horizon like a faint sunken cloud, like the floating body of a whale, like an area of opalescent haze, like an inexplicable brightness at sea when no island can be seen. The apparition of that island depends upon the favour of the sun. The island is only a ghost there, sometimes invisible, sometimes but an alluring and immaterial fragment of the coast we see far over the sea in dreams; a vision of sanctuary, of the place we shall never reach, a frail mirage of land then, a roseous spot which is not set in the sea, but floats there only while the thought of a haven of peace and secure verities is still in the mind, and while the longing eye projects it on the horizon.



- ▶ [Roscher-Economy] What is Uphill, what is Downhill?
- ▶ If, by the public economy of a nation, we understand economic legislation and the governmental guidance or direction of the economy of private persons,(138) the science of public economy becomes, so far as its form is concerned, a branch of political science, while as to its matter, its subject is almost coincident with that of Political Economy.
- ▶ Hence it is, that so many writers use the terms public economy, or the economy of the state (_Staatswirthschaft_), and National Economy (_Volkswirthschaft_), as synonymous.(139)
- ▶ The hypothesis, in accordance with which, this science should discard all consideration of the state, or should refuse to presuppose its formation,(140) would lead us into an ideal region, difficult to define, probably entirely impossible, and inaccessible to experience.



42.2.3 Triplets



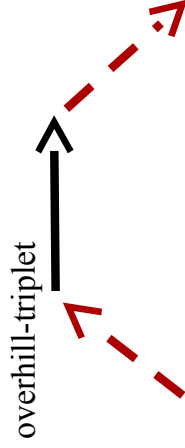
Triplet Sentence

26

- ▶ A **triplet sentence** starts with a subclause, continues with a main clause and adds a subclause.
- ▶ Some triplets read very well.

Auch wenn ein Schuldner für solche säumige Zahlungen um Stundung bittet, und sie ihm gewährt wird, heißt dies nicht, dass eine Gläubiger verpflichtet ist, mit ihm weitere Geschäfte zu machen, denn die Gefahr, dass weitere Säumigkeiten entstehen, ist so groß, dass der Gläubiger geschützt werden muss.

- ▶ [Zweig-Verhaeren]
- ▶ <non-cause> Since he does not seek to express his own individual sensation of life, <cause> but would himself only be a voice for the multitude,
- ▶ <effect> the rhythm is more roaring and restless than that of any individual being.



Overhill Loose Cascade

27

- ▶ A **overhill-cascade (treppüber-cascade)** contains several subclauses *following* the main.

Treppab-cascade with “not-only” and parallelism:

[Zweig-Verhaeren]

But this is the new thing in

Verhaeren,

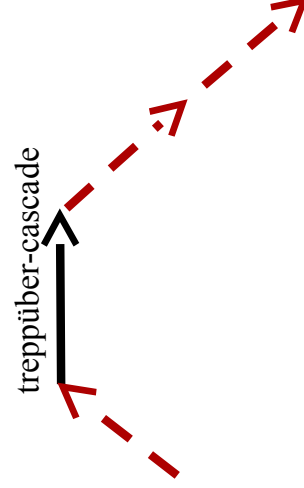
that he has transformed into rhythm not only the voice of Nature,

but also the new noises,

the grumbling of the multitude,

the raging of cities,

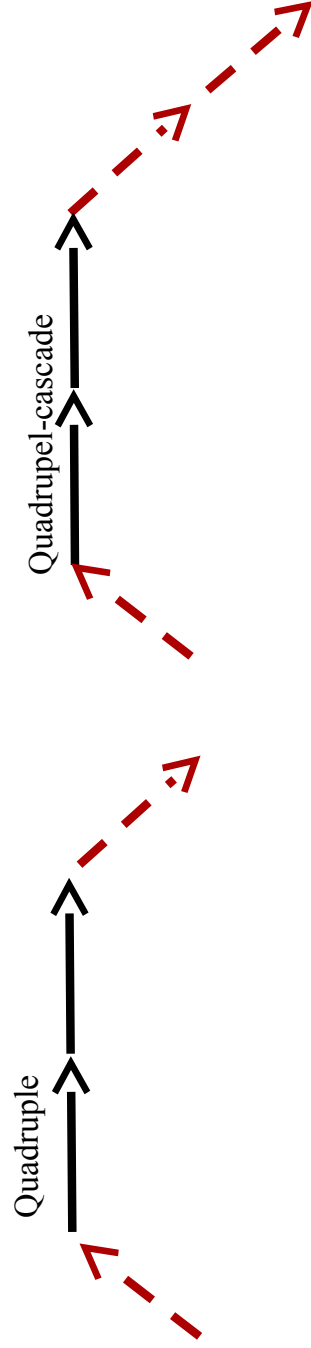
the rumbling of workshops.



Quadruple Sentence

28

- ▶ A **quadruple sentence** is overhill and composes two main clauses in the middle.



Quite Some Compiled Treppauf/ab/über

29

- ▶ Theodor Mommsen. Römische Geschichte Buch 1.
- ▶ <http://www.gutenberg.org/cache/epub/3060/pg3060.txt>
- ▶ Wo und wann diese Scheidungen stattfanden, kann freilich die Sprache nicht lehren, und kaum darf der verwegene Gedanke es versuchen, diesen Revolutionen ahnend zu folgen, von denen die frühesten unzweifelhaft lange vor derjenigen Einwanderung stattfanden, welche die Stammväter der Italiker über die Apenninen führte.
- ▶ Dagegen kann die Vergleichung der Sprachen, richtig und vorsichtig behandelt, von demjenigen Kulturgrade, auf dem das Volk sich befand, als jene Trennungen eintraten, ein annäherndes Bild und damit uns die Anfänge der Geschichte gewahren, welche nichts ist als die Entwicklung der Zivilisation.
- ▶ Denn es ist namentlich in der Bildungsperiode die Sprache das treue Bild und Organ der erreichten Kulturstufe; die grossen technischen und sittlichen Revolutionen sind darin wie in einem Archiv aufbewahrt, aus dessen Akten die Zukunft nicht versäumen wird, für jene Zeiten zu schöpfen, aus welchen alle unmittelbare Ueberlieferung verstummt ist.
- ▶ Während die jetzt getrennten indogermanischen Völker einen gleichsprachigen Stamm bildeten, erreichten sie einen gewissen Kulturgrad und einen diesem angemessenen Wortschatz, den als gemeinsame Ausstattung in konventionell festgestelltem Gebrauch alle Einzelvölker uebernahmen, um auf der gegebenen Grundlage selbstständig weiter zu bauen.



Exc.: Quite Some Compiled Trepp-Über

30

- ▶ [Stresemann] What is Treppauf, what is Treppab, what is Trepp-Über?
- ▶ Frühzeitig fand nun in Berlin schon ein Import von allerlei Bieren statt, aus verschiedenen Teilen der Mark, ebenso wie aus Pommern (bes. Stettin), und im Jahre 1711 findet man in der Jahresrechnung der Steuerbehörde schon 52 Sorten fremder Biere, die in 40464 Tonnen zum Ausschank kamen; kurze Zeit darauf sind es gar 72 Sorten geworden, während später dieser Import wieder auf ca. 20000 Tonnen herabsank.
- ▶ Ob sich unter den eingeführten Sorten auch untergähriige Biere befanden, lässt sich schwer feststellen, überwiegend waren wohl die eingeführten Biere auch obergähriig.
- ▶ Für den Fall, dass auch untergähriige Bierarten mit eingeführt wurden, lässt sich als sicher annehmen, dass auch bei diesem Bier der Abzug auf Flaschen oder Kruken sich eingebürgert hat, da die Berliner durch das Weissbier an den Genuss von Bier in der Form von Flaschenbier gewohnt waren.



31

Exc.: Quite Some Compiled Treppauf/ab/über

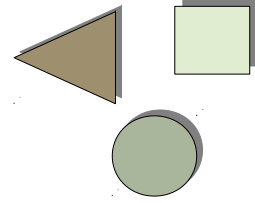
- ▶ [Stresemann] What is Treppauf, what is Treppab?
- ▶ Mit dem Vorherrschen des obergähriigen Bieres war nun zunächst Flaschenbierhandel in der Form des Verkaufs über die Strasse verbunden.
- ▶ Wenn das Bier von den Bierschänkern auf »Bouteillen« gezogen wurde, so wird es nicht nur in der Wirtschaft zum Ausschank gekommen, sondern auch von den Bürgersleuten zum Teil zu Hause getrunken worden sein.
- ▶ Wahrscheinlich war dieser Absatz zunächst nicht gross, da es nach den Schilderungen, die wir über das Berlin des vorigen Jahrhunderts besitzen, den Anschein hat, als ob der Hauptabsatz des Bieres in den Gastwirtschaften lag und das Bier überhaupt mehr für die männliche Bevölkerung reserviert und noch nicht in dem Masse wie heute als tägliches Genussmittel in die Familie eingedungen gewesen wäre.
- ▶ Immerhin bleibt auch dann für den Verkauf über die Strasse noch eine andere Art der Bierverwendung übrig, nämlich der Zusatz von Bier zu Biersuppen, ferner zum Karpfenkochen, wovon übrigens auch schon Krünitz berichtet.





- ▶ [Stresemann] What is Treppauf, what is Treppab?
- ▶ In der Gegenwart hat die letztere Richtung in der Verfechtung ihrer Interessen sich besonders rühmig gezeigt und die von ihr betriebene Agitation scheint nicht ohne Eindruck auf die massgebenden Kreise geblieben zu sein, wie u. a. das Gesetz über die Besteuerung der Warenhäuser erkennen lässt.
- ▶ Aus dem Bestreben ferner, einen Einblick in die Lage der Kleinbetriebe zu erhalten, sind die Erhebungen über die Lage des Kleinhandels hervorgegangen, welche die Handelskammer zu Hannover in Verbindung mit anderen Interessenvertretungen veranstaltet hat; allerdings ist sie über die Veröffentlichung zweier kleiner Bändchen nicht herausgekommen.

42.2.2 Subclause Thrusting (Foregrounding) by Treppauf- and Treppab



The Relationship between Main and Subclauses is Moulded by Conjunctions

34

- ▶ Time
 - After, then, later, as long as,..
 - ▶ Place
 - Where, wherever
 - ▶ Conditional
 - If, Unless, Falls, Wenn,
 - ▶ Modal (Begleitumstände)
 - As if, except that,
- ▶ Comparison and Contrast
 - Than
 - As, similarly to
 - ▶ Copulative (kopulativ)
 - That is, not only – but also, for example,

Statements of opposite (pivot):

- ▶ Adversativ (opposite)
 - Nevertheless, Während, Wenn auch, gleichwohl, sondern
- ▶ Concession (konzessiv) shows a logical contradiction
 - Although, Even though, inspite, Obwohl



[Heff p 312, Bünning p 144]

Law of Thrusting by Subclauses (Foregrounding by Subclauses)

35

- ▶ Concessive and adversative subclauses are an important means to generate stress and focus in texts (“subclauses thrust the main clauses”)
 - Because they contrast the main clause with an opposite or contrast in the subclause, they emphasize the main clause
 - They also create interesting sentences and avoid boredom
- ▶ Compare:
 - John drank the whole glass Mary had prepared for him.
 - Although John hated black tea, he drank the whole glass Mary had prepared for him.
 - John hated black tea. However, he drank the whole glass Mary had prepared for him.
- ▶ Compare:
 - John decided to marry Mary.
 - Even though Mary had lung cancer and John knew that he would loose her soon, he decided to marry her.
 - Mary had lung cancer. John knew that he would loose her soon. Thus, he decided to marry her.

Law of thrusting by subclauses:
Concessive, Adversative, Possibilitive subclauses generate stress for a main clause, in particular in a Uphill sentence.



Support Sentence, with Concessive Interruption (Limit)

36

Eduard Bernstein. Der Sozialismus einst und jetzt. Streitfragen des Sozialismus in Vergangenheit und Gegenwart.
<http://www.gutenberg.org/cache/epub/24523/pg24523.txt>

Wille und Idee, die von den Utopisten in der einen oder anderen Weise überschätzt werden, <concession>werden in der Marx-Engelsschen Lehre zwar nicht, wie vielfach angenommen worden ist, als Triebkräfte der sozialen Entwicklung gering eingeschätzt oder gar ignoriert -- ohne Idee kein Wille und ohne Wille keine Aktion --, <main point>**aber sie werden in ihrer _sozialen Bedingtheit_ gekennzeichnet.**</> <repetitor>Es wird gezeigt, wie sie abhängig sind von den materiellen Bedingungen und Formen des gesellschaftlichen Daseins der Menschen, für die der maßgebende Faktor ist die Art und Weise der Produktion der Lebensgüter der Menschen.</>

What would happen if the concessive subclause was removed?

Where is the Subclause Thrust?

([Schmucker-Lutherian-Churches] Beale M. Schmucker. The Organization of the Congregation in the Early Lutheran Churches in America. From the Lutheran Church Review, July, 1887. Philadelphia. <http://www.gutenberg.org/dirs/1/9/4/2/19422>

Nice adversative sentence with temporal subclause (treppauf and treppab – where is the main clause?)

When any important and weighty matter arises in the congregation, of whatsoever kind, whether within or without the church, whether it concerns the parsonage or school-house, the church yard or the burial place, it shall not be decided by the Pastors alone, nor by the other Trustees alone, nor by the Elders alone, nor by the Vorsteher alone; but it must be carefully and well considered by the whole Church Council, and be approved by, at least, two-thirds of their whole number, and after that be laid before the whole congregation, and be approved by two-thirds of the communicant members of the congregation, especially when it demands contribution from the members. For these purposes, in such weighty matters, the whole Church Council shall be publicly invited to meet, and no member shall absent himself without sufficient cause, and no decision shall be valid or dare be executed, which has not been approved and taken by two-thirds of the members, entered in the Record and subscribed by their signatures, to the end that all occasion for strife may, so far as possible, be avoided.

Where is the Subclause Thrust?

38

[Schmucker-Lutherian-Churches]

Nice complex sentence (treppauf and treppab – where is the main clause?)

5. As regards the office of the Vorsteher, it shall be as heretofore, except that there shall be six, instead of four, of whom one-half go out of office after serving two years, and new ones are to be elected in their place, in the same manner as is prescribed in the 4. for the election of Elders. The Vorsteher also shall be presented publicly to the congregation by the Pastors, be reminded of their duties, and thanks be returned to those who go out of office. **Should any person elected as Elder or Vorsteher, decline, without sufficient reason, to accept the weighty office, he shall not go free without paying a considerable donation into the treasury; and then the person who received the next highest number of votes shall be presented.** If the vote for several persons be a tie, the Church Council shall decide the case.



Ad hoc Exercise

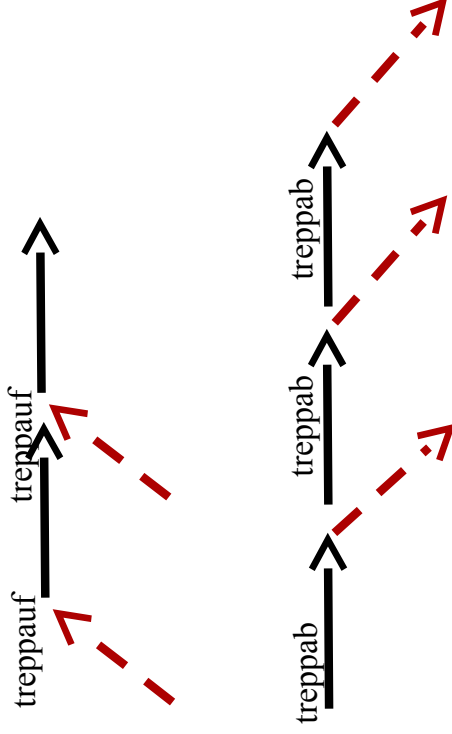
39

- ▶ a) Juggle some complex sentences from treppauf to treppab form.
- ▶ b) Juggle some treppab cascade to a treppab cascade. How does this sound?



Sentence Trepp-Parallelism

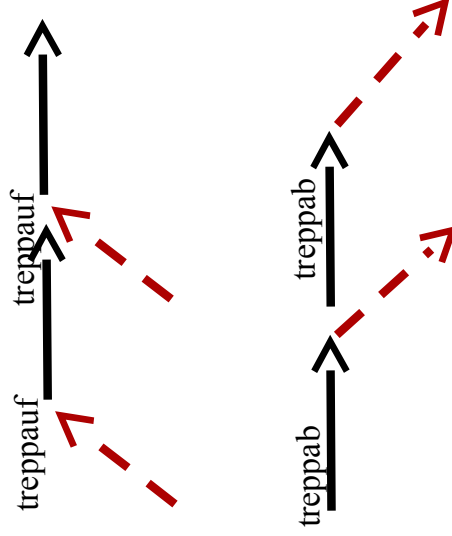
- ▶ If several sentences are subordinated in the same way, a complex sentence chain results, which exhibits parallelism (**treppauf chain, treppab chain**)
- ▶ Longer chains are called **whalebones**.



Sentence Trepp-Parallelism with Common Subject in Main Clause

- ▶ If the main clauses of a whalebone has the same subject, unity is generated

Neh 8,12 Und das ganze Volk ging hin, um zu essen und zu trinken und Anteile zu senden und ein großes Freudenfest zu begehen; denn sie hatten die Worte verstanden, die man ihnen kundgetan hatte.





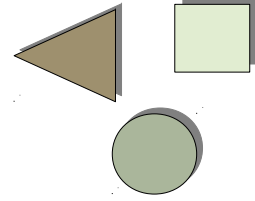
Exercise: Subordinate and Contract for Emphasis

42

- ▶ Yesterday, we flew with a 4-person plane.
 - ▶ We climbed into the little Cessna.
 - ▶ The pilot welcomed every passenger.
 - ▶ The pilot checked the fuel and the functioning of the wheels.
 - ▶ The engine started.
 - ▶ The pilot pushed the knob.
 - ▶ The plane accelerated.
 - ▶ All passengers were pressed into their seats.
 - ▶ The plane took off
 - ▶ We were airborne.
- ▶ a) From this plain block, write two different versions using different conjunctions. Feel free to change subjects.
 - ▶ Think about the relationships of sub- and main clauses!
 - ▶ b) Write a treppab-chain.
 - ▶ c) Write a treppauf-chain.
 - ▶ d) Write a treppab-cascade and try to compare it with a treppauf-cascade. Which one is easier to read? Can you compress the whole paragraph in a treppab-cascade?



42.3 Links in Sentences



- ▶ An **link** is an expression that links a sentence with the previously written.
- ▶ A **vertical link** links a sentence with the point of the paragraph or section and creates the support relation.
 - Vertical links serve *unity*, the linkage with the sentence with its thesis
- ▶ A **horizontal link (chain link)** links a sentence with the previous one and creates the threading relation
 - Horizontal links serve *coherence*, the linkage with the sentence with its predecessor

MicroPattern with Horizontal „Summary Link“

- ▶ A **summarizing link (Zusammenfassungslink)** is a horizontal link summarizing the preceding text, and thereby connecting the new sentence with it. Most often it contains a demonstrative pronoun (these, diese, solche, ..)
 - „Am 23. Februar 1848 wurde in Frankreich die Regierung Louis Philippes durch eine Revolution gestürzt. **Dieses Ereignis** rief in ganz Deutschland fieberhafte Aufregung hervor. Einige preußische Historiker haben behauptet, dass **das, was im März in Berlin geschah**, hätte durch nichts verhütet werden können. **Diese These** hat den großen Vorteil, dass **sie** sich nicht widerlegen lässt.“ [CraigArmee]
 - „**Diese Ausweichmanöver** forderten Schwierigkeiten geradezu heraus... **Solche Kräfftesammlung** auf beiden Seiten rückte Zusammenstöße in die Nähe der Wahrscheinlichkeit.“ [CraigArmee]
- ▶ Gordon Craig's fantastic style relies on this micropattern:
 - When he changes subjects in paragraphs
 - The micropattern “Summarizing link” is usually used in transitional sentences
 - As transitions between paragraphs
 - http://de.wikipedia.org/wiki/Gordon_A._Craig
 - <http://www.dradio.de/dlf/sendungen/kulturheute/434755/>



Subject Links

47

- ▶ A **subject link** ties the sentence with the logical subject of the paragraph, or the previous sentence.



48

Exc.: Links in "Amazing Grace" (John Newton)

Amazing **grace**, how sweet the sound,
That saved a **wretch** like me!
I **once was lost**, but now I am found,
Was blind, but now I see.

The Lord has promised **good** to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

'Twas **grace** that taught my heart to fear,
And grace **my fears** relieved;
How precious did **that grace** appear,
The hour I first believed!

Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A **life of joy and peace**.

Through many **dangers, toils and snares**,
I have already come;

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who call'd me here below,
Will be forever mine.

'Twas **grace** has brought me safe thus far,
And **grace** will lead me home.

(last verse from H. Beecher Stowe)
When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.





Assessment Link (Commenting Link)

- ▶ An **assessment link** assesses the previous text with a remark on its quality.
- ▶ An assessment link can contain:
 - A personal comment
 - A grading

John Newton's ship almost sank in the storm before Dunegal.

This catastrophic event caused him to change his life.

This arousing day changed the life of John Newton completely.

Whenever John Newton thought back about his life, he could not help but think about **this remarkable moment** in which he decided to change his goals.



Generalization Link

- ▶ A **generalization link** generalizes the previous text into a more general concept. It is a special form of summary link.
- ▶ An generalization link can contain:
 - A superclass
 - A superset
 - A superconcept

John Newton's ship almost sank in the storm before Dunegal.

This turmoil caused him to change his life.

This turning point changed the life of John Newton completely.

Whenever Johan Newton thought back about his life, he could not help but think about **this moment** in which he decided to change his goals.

Ex.: Classification with Vertical Links

51

- Example of a subject link, in combination with verb links
- „Anker scheinen eines der wichtigsten Instrumente zur Sicherung der **Kohärenz** von Texten zu sein.
- **Vertikale Anker verbinden** den Satz mit dem Issue, der kontrollierenden Idee. **Sie** stellen sicher, dass alle Sätze des Abschnittes thematisch mit dem Thema des Abschnittes **verbunden** sind.
- **Horizontale Anker** dagegen **verbinden** einen Satz mit dem zuvor Gesagten, indem **sie** einen Gedanken aus dem vorhergehenden Satz **aufgreifen** und **referenzieren**.
- **Beide Arten von Ankern verbinden** also die Sätze mit einander und sorgen so für die **Kohärenz** eines Abschnittes.“



Repetition Link

52

- ▶ [Ross Section 3]
- ▶ A **repetition link** repeats a word, fragment, or phrase from the previous text. Repetition and subject links are related, of course.
 - In China, where surnames have been in use far longer than in most other places, their paucity has become *acute*. To get an idea of *how acute*, think that a surname usually consists only of one syllable. [after Ross]
- ▶ A **Question link** takes up the previous and turns it into a question.
 - In China, where surnames have been in use far longer than in most other places, their paucity has become *acute*. *How acute?* A surname usually consists only of one syllable. [after Ross]
- ▶ **Q+A link**
 - Ms Angela Merkel has managed to keep the Euro countries together. *How did she do that?* *Several times, she showed an attitude that supported the poor countries* by large loan packages.
- ▶ **Conjunctive link:**
 - ... And And also, ... But...



Links using Parallelism: Anaphora

53

- ▶ **Anaphora** consist of the same phrase, repeated over and over again. Anaphora use parallelism.
 - [Pöhm, S. 82] *Ich bin stolz, heute* in Ihre Stadt zu kommen, die Symbol ist des Widerstandsgeistes. *Ich bin stolz*, mit ihrem Bundeskanzler Ihr Land besucht zu haben, das für Demokratie, Freiheit und Fortschritt steht. *Ich bin stolz*, in Begleitung von General Clay hier zu sein, der wiederkommt, wenn es nötig sein sollte.. [John F. Kennedy, Berlin-Rede, 1963]
 - **They must**, in these days, only express themselves when they have first adapted the rhythm of their own feeling to that of the universe, to the rhythm of the cities they live in, to the rhythm of the multitude from which they have grown, to the rhythm of temporal as of eternal things. **They must**, like a vein in the heart of the world, reproduce every beat of the great hammer, every excitement, quickening of pace and obstruction of the feeling rolled round in the whole organism; **they must** learn from life the rhythm which shall again achieve the great harmony that was lost between the world and the work of art. [Zweig-Verhaeren]



54

Climatic Anaphora:

- *Certainly, it is not so much important* to have a balanced state budget, if the enemy's armies stand at the border. *Certainly, It is more important* to enlarge and strengthen the own army so that it can meet the challenge. *Most important*, however, today is to vote for this bill of war loans, because otherwise the government will not be able to strengthen our army. *And this is definitely very urgent*, because we have discovered Russian army movements in the neighborhood of Ostpreußen.



Given2New Pattern

57

- ▶ [Guedella] Philip Guedalla. Some Historians. In: Modern Essays. Editor: Christopher Morley. <http://www.gutenberg.org/3/8/2/8/38280/>
- ▶ That is precisely how it is done. The passage exhibits the benign and contemporary influences of Lord Macaulay and Mr. Bowdler, and it contains all the necessary ingredients, except perhaps a "venal Chancellor" and a "greedy mistress." *Vice is a subject of especial interest to historians*, who are in most cases residents in small county towns; and there is unbounded truth in the rococo footnote of a writer on the Renaissance, who said *à propos* of a Pope: "The disgusting details of his vices smack somewhat of the morbid historian's lamp." *The note itself is a fine example* of that concrete visualization of the subject which led Macaulay to observe that in consequence of Frederick's invasion of Silesia "black men fought on the coast of Coromandel and red men scalped each other by the Great Lakes of North America."



Given2New Pattern

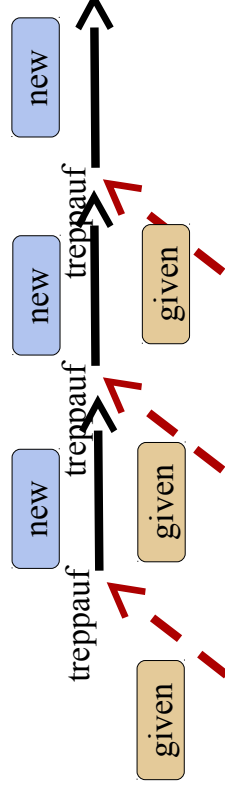
58

- ▶ [Guedella] Philip Guedalla. Some Historians. In: Modern Essays. Editor: Christopher Morley. <http://www.gutenberg.org/3/8/2/8/38280/>
- ▶ It was Quintillian or Mr. Max Beerbohm who said, "History repeats itself: historians repeat each other." *The saying is full* of the mellow wisdom of either writer, and stamped with the peculiar veracity of the Silver Age of Roman or British epigram. One might have added, *if the aphorist had stayed for an answer*, that history is rather interesting when it repeats itself: historians are not. <break of the pattern>In France, which is an enlightened country enjoying the benefits of the Revolution and a public examination in rhetoric, *historians* are expected to write in a single and classical style of French. *The result* is sometimes a rather irritating uniformity; it is one long Taine that has no turning, and any quotation may be attributed with safety to Guizot, because *la nuit tous les chats sont gris*. *But in England*, which is a free country, the restrictions natural to ignorant (and immoral) foreigners are put off by the rough island race, and history is written in a dialect which is not curable by education, and cannot (it would seem) be prevented by injunction.



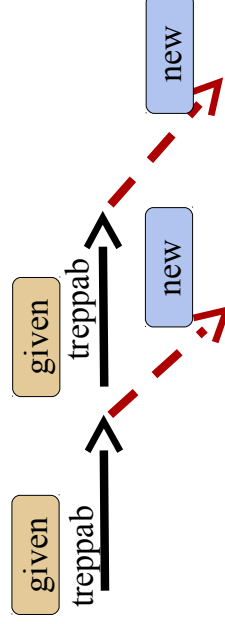
Stefan Zweig

- ▶ Stefan Zweig uses Given2New chains everywhere.
- ▶ He writes **whalebones**, in which the first clause is “given” and the second is “new”.
- ▶ Often, the complete first clause is “given” and “main topic”, i.e., a real link to the previous. The second clause brings a “step forward”.



Exc. Write a Given2New Whalebone

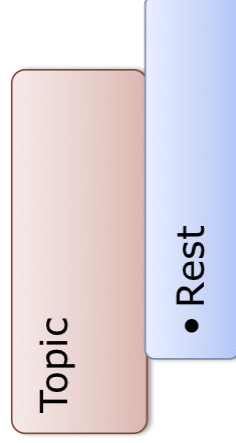
- ▶ Look back at your exercise about starting a plan, at the treppauf- and treppab whalebones you wrote.
- ▶ Were they all respecting Given2New?
- ▶ Rearrange them..



10.4.2 Micropattern „TopicFirst“

61

- ▶ This micropattern *TopicFirst* helps to orient the reader early in reading a sentence [Williams-Colomb, Ch. Cohesion]
- ▶ **In a sentence: Topic first, rest later:** The first words of a sentence are decisive: begin it well-connected with the thesis, and the rest will be ok.
 - Start it with the topic chaining it to the previous, linking it into the support or threading relation
 - This micropattern supports also Given2New
- ▶ The sentence can be treppauf or treppab.
- ▶ The micropattern allows for diversion in texts, but always returns to the central controlling idea
- ▶ *TopicFirst* subsumes *Given2New*, because the topic is well-known



TopicFirst Micropattern

62

- ▶ [Guedalla]
- ▶ There is, finally, the method of military history. This may be patriotic, technical, or in the manner prophetically indicated by Virgil as *_Belloc_, _horrida Belloc_*. The finest exponent of the patriotic style is undoubtedly the Rev. W. H. Fitchett, a distinguished colonial clergyman and historian of the Napoleonic wars. His night-attacks are more nocturnal, and his scaling parties are more heroically scalligerous than those of any other writer. His drummer-boys are the most moving in my limited circle of drummer-boys. One gathers that the Peninsular War was full of pleasing incidents of this type: ..

TopicFirst Micropattern Connecting a Paragraph

([Pauli-Stahlhof] Noch ein zum Stahlhofe gehöriges Haus darf ich nicht unerwähnt lassen; es lag auf der Nordseite und bildete einen Teil der Fronte nach der Thamesstreet, damals wie heute eine der Hauptstraßen der City von London. Hier befand sich schon im 15. Jahrhunderte eine [Weinstube](#), in welcher der [Rebensaft vom Rheine geschenkt](#) und zum Imbiß geräucherter Ochsenzunge, Lachs und Caviar genossen wurde. [Bei einem vollen Glase](#) schloß hier nicht nur der gemüthliche, wohlhabige Kaufherr von Nord- und Ostsee sein Geschäft ab; das Haus hatte unter der Regierung König Jakobs I., zu einer Zeit, als die hohe Welt noch nicht nach dem Westende von London ausgewandert war und noch viel in der City lebte und verkehrte, einen ähnlichen Ruf, wie die ganz nahe dabei gelegene Kneipe, in welcher Shakspeare den dicken Falstaff und den ausgelassenen Prinzen Harry ihren Sekt schlürfen läßt. [Nicht allein die Kaufleute ließen sich die guten Dinge im Steelyard zum Frühstück wohl schmecken](#); Bischöfe und Edelleute, ja der Lordkanzler selber und vornehme Geheime Räte haben es nicht verschmäht dort einzutreten und von den Leckerbissen der Fremdlinge zu kosten. Wiederholt wird in den Lustspielen aus den Tagen der Königin Elisabeth und ihres Nachfolgers, den besten Autoritäten für das damalige Leben in England, darauf angespielt. [_Let us go to the Stilliard and drink Rhenish wine](#),_ sagt der Verfasser des Pierce Pennilisse. Und in einem Stücke von Webster heißt es: ich lade Euch ein ihn diesen Nachmittag [im rheinischen Weinhouse im Stahlhofe](#) zu treffen; kommt und laßt Euch einen deutschen Kuchen und ein Fäßchen Caviar wohl schmecken! Bemerkenswerth genug steht heute noch am selben Flecke ein [großes Bierhaus](#), das sich auf seinem Schilde Steelyard nennt, darüber eine goldene Weintraube, wie wir sie viel in alten deutschen Städten in die schmalen Gassen hineinragen sehen. So haben sich, nachdem so mancher Wechsel über die Stätte hingegangen, doch hier wenigstens Name und Gewerbe unverändert erhalten, [_](#)seitdem, wie wir gesehen, Heinrich II. den Kölnern vor 600 Jahren verstattete dort ihren Rheinwein

Exc. Write a Given2New Whalebone

- ▶ Look back at your exercise about starting a plan, at the Given2New treppauf- and treppab whalebones you wrote.
- ▶ Were they all respecting TopicFirst?
- ▶ Rearrange them..

10.4.3 Micropattern „StressLast“ („The stitch is in the end“)

65

- ▶ This micropattern *StressLast* helps to create an impression in the reader while reading a sentence [WiCo, Ch. Emphasis]
- ▶ **In a sentence: Stress last:** The last words of a sentence can be used to express stress
 - Show a surprise in the end of the sentence
 - Show the most important thing in the end of the sentence
 - Show the message of a sentence in the end of the sentence
 - Set a Link in Anything part
- ▶ **Stress isolation refactoring:** Break sentences, extract important things, isolate them, move them, rearrange sentences
- ▶ The sentence can be treppauf or treppab.
- ▶ The micropattern is related to Given2New, because *it is assumed that stress is new (unknown)*.

Anything

- Stress

“When you put your most important ideas in the middle of a long sentence, the sentence will swallow them up.” [WiCo]

Stress Last

66 [Russell-Mysticism] In the essay “A free man’s workshop”, Russell systematically places important things in the *end of sentences*:

The answer to this question is very momentous, and **affects profoundly our whole morality**. The worship of Force, to which Carlyle and Nietzsche and the creed of Militarism have accustomed us, is the result of failure to maintain our own ideals against a hostile universe: it is itself a prostrate submission to evil, **a sacrifice of our best to Moloch**. If strength indeed is to be respected, let us respect rather the strength of those who refuse that false “recognition of facts” which **fails to recognize that facts are often bad**. Let us admit that, in the world we know there are many things that would be better otherwise, and **that the ideals to which we do and must adhere are not realized in the realm of matter**. Let us preserve our respect for truth, for beauty, for the ideal of perfection which life does not permit us to attain, though none of these things meet with the approval of the unconscious universe. If Power is bad, as it seems to be, **let us reject it from our hearts**. In this lies Man’s true freedom: in determination to worship only the God created by our own love of the good, to respect only the heaven which **inspires the insight of our best moments**. In action, in desire, we must submit perpetually to the tyranny of outside forces; but in thought, in aspiration, we are free, free from our fellow-men, free from the petty planet on which our bodies impotently crawl, **free even, while we live, from the tyranny of death**. Let us learn, then, that **energy** of faith which enables us to **live constantly in the vision of the good**; and let us descend, in action, into the world of fact, **with that vision always before us**.

Stress Last in a Paragraph with Working Towards a Question

67

- ▶ [Russell-Mysticism] Stress Last. Climatic increasing towards central questions:

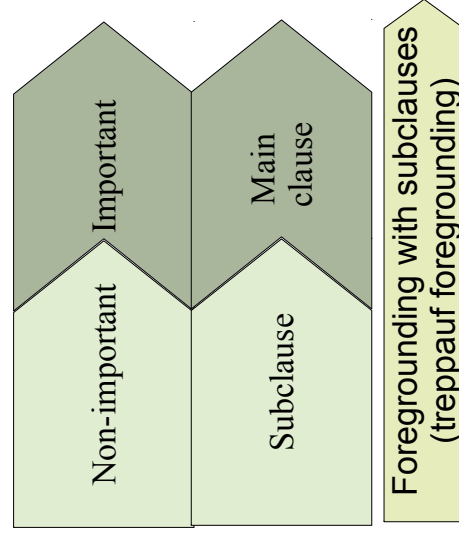
But the world of fact, after all, **is not good**; and, in submitting our judgment to it, there is an element of slavishness from which our thoughts **must be purged**. For in all things it is well to exalt the dignity of Man, by freeing him as far as possible from **the tyranny of non-human Power**. When we have realized that Power is largely bad, that man, with his knowledge of good and evil, is but a helpless atom in a world which has no such knowledge, the choice is again presented to us: **<message as a question>Shall we worship Force, or shall we worship Goodness? Shall our God exist and be evil, or shall he be recognized as the creation of our own conscience?</>**



68

Treppauf Foregrounding and Stress-Last

- ▶ “Wichtiges in die Hauptsatz, Unwichtiges in den Nebensatz” [Wolf-Dieter Schneider, Deutsch für Profis]
- ▶ Foregrounding by main clauses *hides* details in subclauses, and pushes the main ideas by the main clause.
- ▶ Uphill/Treppauf: It is best to start with the non-important subclauses, and end with the important main clause. Treppauf sentences fulfil also the “Stress-Last” micropattern



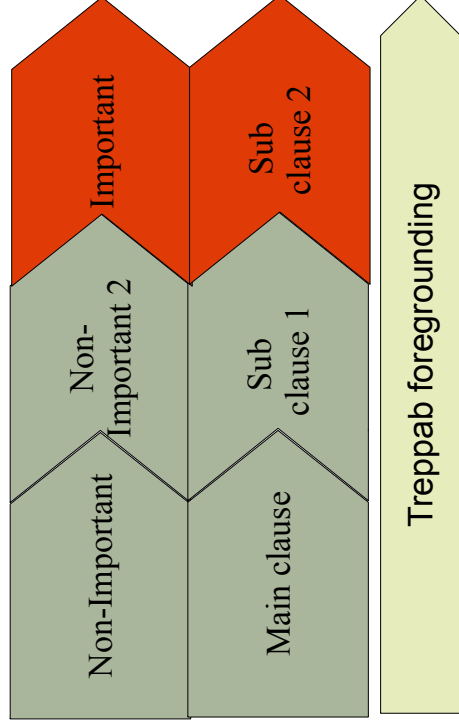
Because John loved Mary, he bought 30 red roses for her birthday.

Because John bought 30 red roses for her birthday, Mary got the feeling that he loved her.

Treppab Cascades and Stress-Last

A Treppab Cascade (downhill cascade, loose sentence) should, in order to be compatible with “Stress-Last”, push the main idea into the *last* subclause

- ▶ **Treppab:** It is second best to start with the non-important subclauses, and end with the important subclause.



Elaborations

- ▶ An **elaboration** is a downhill or loose sentence which gives more details (elaborates) the main clause in the lower part.
- ▶ John collaborated with Maria only once in his life, **preparing this turkey for the barbecue.**
- ▶ William Wilberforce finally managed to stop slavery in Britain, **winning a parliament vote in 1807, after having already lost one in 1791.**

// Not so good:

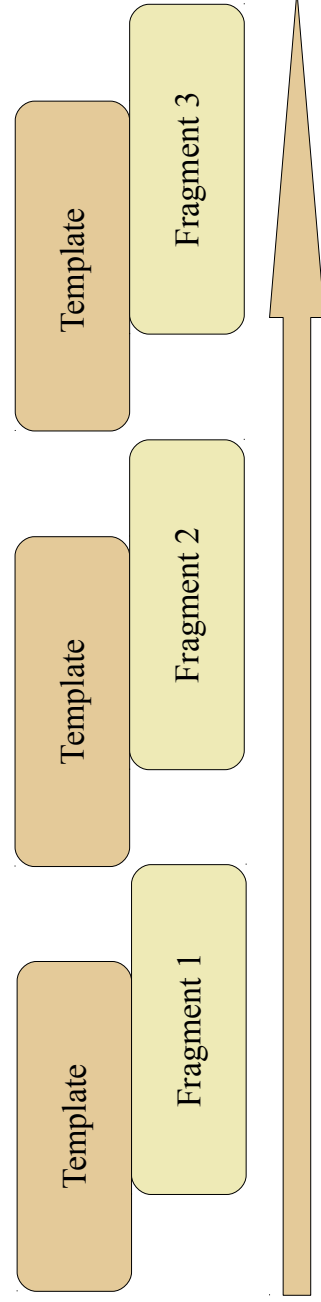
Mary got the feeling that John loved her, because he bought her 30 roses for her birthday and spent all day with her.

// Good:

John bought 30 red roses for Mary's birthday, because he wanted to leave not a slightest rest of doubt that he loved her.

42.4.4. Micropattern „Parallelism“

- ▶ Two subsequent complex sentences are called **parallel**, if they show the same structure.
- ▶ Something must be *variable (hook)*, something must be *fixed (template)*. The variable must be filled with a fragment to generate the parallel sentences



Where is Parallelism Here? Template? Variable? Fragments?

I have, myself, full confidence that **if all do their duty, if nothing is neglected, and if the best arrangements are made**, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, **if necessary for years, if necessary alone**. At any rate, that is what we are going to try to do. **That is the resolve of His Majesty's Government-every man of them. That is the will of Parliament and the nation.** The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. **We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender**, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

- ▶ [Winston Churchill, Speech June 4, 1940]

http://de.wikipedia.org/wiki/We_Shall_Fight_on_the_Beaches

<https://www.winstonchurchill.org/learn/speeches/speeches-of-winston-churchill/1940-finest-hour/128-we-shall-fight-on-the-beaches>

Parallelism in Speech is Powerful

73

- ▶ End a speech with a parallelism, to achieve an impact.
- ▶ Martin Luther King “I have a dream”, 1963.
<http://news.bbc.co.uk/2/hi/americas/3170387.stm>

“And so let freedom ring from the prodigious heights of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the hallowed Alleghenies of Pennsylvania!

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous peaks of California.

But not only that.

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and every molehill of Mississippi, from every mountain side, let freedom ring!”



74

Treppab Parallelism with Gerunds

- ▶ Henry Van Dyke. The Sad Shepherd
<http://www.gutenberg.org/cache/epub/159336/pg159336.txt>

▶ **While he played, the sheep and the goats, slipping away from their captors by roundabout ways, hiding behind the laurel bushes, following the dark gullies, leaping down the broken cliffs, came circling back to him, one after another; and as they came, he interrupted his playing, now and then, to call them by name. When they were nearly all assembled, he went down swiftly toward the lower valley, and they followed him, panting. At the last crook of the path on the steep hillside a straggler came after him along the cliff. He looked up and saw it outlined against the sky. Then he saw it leap, and slip, and fall beyond the path into a deep cleft.**

- ▶ Which sentences are treppauf/ab?
- ▶ How is boredom avoided?



Metaphorical Argumentation with Strong Parallelism – Bitter End of Essay

75

▶ [Russell-Worship]

Brief and powerless is Man's life; on him and all his race the slow, sure doom falls pitiless and dark. <parallelism>Blind to good and evil, reckless of destruction, omnipotent matter rolls on its relentless way; for Man, condemned to-day to lose his dearest, to-morrow himself to pass through the gate of darkness, it remains only to cherish, ere yet the blow falls, the lofty thoughts that ennoble his little day; disdaining the coward terrors of the slave of Fate, to worship at the shrine that his own hands have built; undismayed by the empire of chance, to preserve a mind free from the wanton tyranny that rules his outward life; proudly defiant of the irresistible forces that tolerate, for a moment, his knowledge and his condemnation, to sustain alone, a weary but unyielding Atlas, the world that his own ideals have fashioned despite the trampling march of unconscious power.



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Parallelism Everywhere, in Different Forms

▶ [Zweig-Verhaeren]

But this is the new thing in Verhaeren, that he has transformed into rhythm not only the voice of Nature, but also the new noises, the grumbling of the multitude, the raging of cities, the rumbling of workshops. Often in his rhythm can be heard the beat of hammers; the hard, edged, regular whizzing of wheels; the whirring of looms; the hissing of locomotives; often the wild, restless tumult of streets; the humming and rumbling of dense masses of the people. Poets before him imitated in the harmony of their verse the monotony of sources and the babbling of water over pebbles, or the soothing voice of the wind. But he makes the voice of the new things speak; makes the rhythm of the city, this rhythm of fever and of unrest, this nervous moving of the crowd, this unquiet billowing of a new ocean, flow over into his new poem. Hence this up and down in his verses; this suddenness and unexpectedness; this incalculable element. The new, the industrial noises have here become the music of poetry. Since he does not seek to express his own individual sensation of life, but would himself only be a voice for the multitude, the rhythm is more roaring and restless than that of any individual being. Like the first poets, those of old time, before whom there were no outworn and exhausted words; like the poets whose feeling burst into flame at every word, every cry; who discovered themselves 'en exaltant la souffrance, le mal, le plaisir, le bien';...

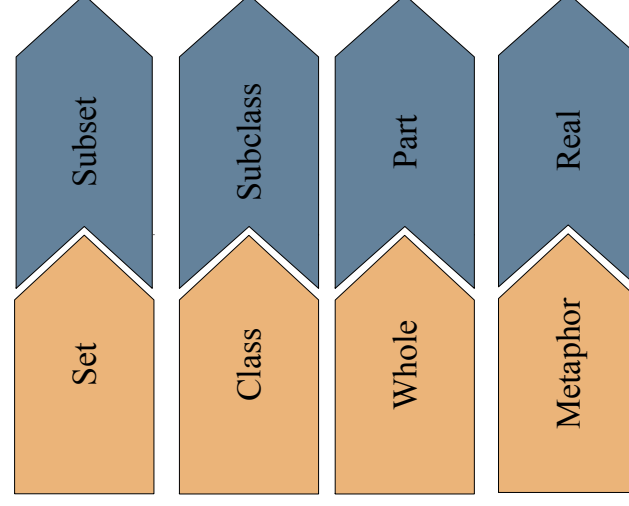
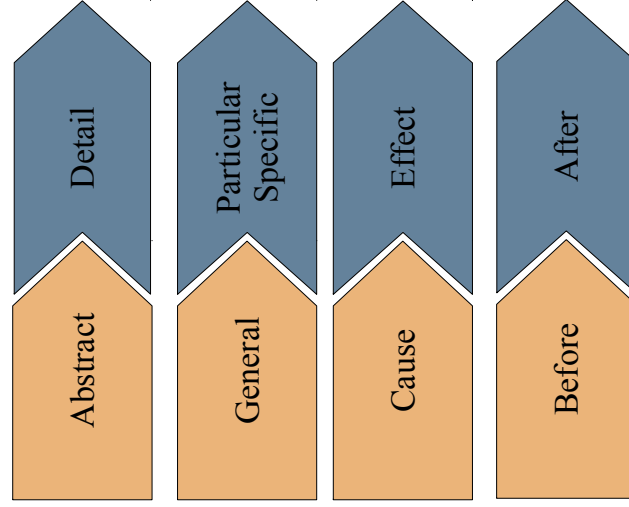


Why Use Micropatterns?

- ▶ If your text reads boring,
- ▶ 1) Check whether you violated in your sentences the principles
 - Given2New
 - StressLast
 - TopicFirst
- ▶ 2) Did you use subclause thrusting? (concessive, adversative subclauses)
- ▶ 3) Did you use parallelism?
- ▶ 4) Did you use interruptions with background framing?
- ▶ 5) Can you insert repetitors?

Other Micropatterns

- ▶ Other micropatterns stem from general modeling relations (i.e., a world ontology)
- ▶ One can apply micropatterns to link sentences, or chains of sentences.





The WiCo Law of Thematic Strings (Topic Strings, Thematic Chains)

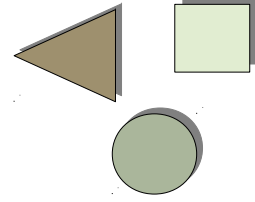
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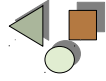
- ▶ **Thematic strings (topic strings)** result from a chain of micropatterns.
 - For example, repetitors or Given2New patterns can be used to chain sentences together
- ▶ The process of writing a sequence of sentences tied together by micropatterns is called **microthreading**.

The secret to a clear and readable style is in the first five or six words of every sentence. At the beginning of every sentence, locate your reader in familiar territory; at the beginning of a series of sentences, create for your reader a reasonably consistent point of view, a *consistent topic string*. [WiCo Chap. 3]



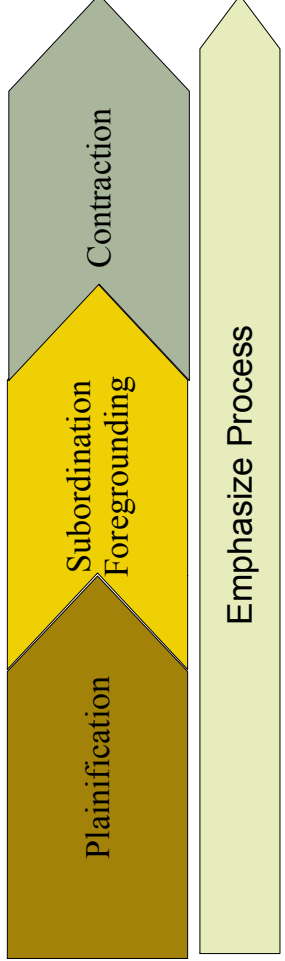
10.5. Prefix-Micropatterns in Sentences for Emphasis





Emphasis by Foregrounding, Backgrounding, and Subordination

- ▶ In a **plain block**, all sentences are main clauses. Most often, plain blocks do not read well.
- ▶ Subordination and framing help, because they serve for **emphasis**:
 - Make all sentences plain. (**plainification**)
 - Select some sentences for subclauses and interruptions (**subordination by conjunctions, interruption, foregrounding and backgrounding**)
 - Move some subclauses into word groups (**substantivation**) so that the subclauses vanish (spining, **contraction**)
- ▶ If a block is too complex and cannot be understood, make it a plain block first, and then emphasize.



„There are“ Prefixes as Stress Creators

- ▶ Sentences beginning with „there are“ create stress for the *topic* they introduce.
- ▶ [Williams:]

A few grammatical patterns add weight to the end of a sentence.

There are a few grammatical patterns that add weight to the end of a sentence.



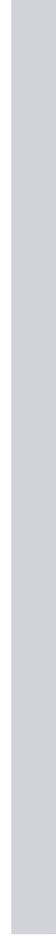


„What..“ Prefixes as Stress Creators

83

- ▶ Sentences beginning with „What..“ create stress for the topic they introduce.
- ▶ [Williams]

In the next week, we should clean up the garden.



What we need to do in the next week is to *clean up the garden.*



„It-Shifts..“ Prefixes as Stress Creators

84

- ▶ Sentences beginning with the substituting subject „It is.. That..“ create stress for the topic they introduce.
- ▶ An It-Introducer is a main sentence with it which stresses a subclause.
- ▶ [Williams:]

That domestic oil prices must eventually rise to the level set by OPEC once seemed inevitable



It once seemed inevitable that domestic oil prices must eventually rise to the level set by OPEC.



▶ [Russel-Freedom]

It is only a few rare and exceptional men who have that kind of love toward mankind at large that makes them unable to endure patiently the general mass of evil and suffering, regardless of any relation it may have to their own lives.

It is above all the Socialists, and in a lesser degree the Anarchists (chiefly as the inspirers of Syndicalism), who have become the exponents of this demand.

[Henry C. Lahee. Famous Violinists of To-day and Yesterday. Gutenberg.org.EBook #14884]

It is an interesting fact that the art of violin making in Italy developed at the time when the painters of Italy displayed their greatest genius, and when the fine arts were encouraged by the most distinguished patronage.

It cannot be said, however, that the violin, with the modelled back which gives its distinctive tone, made its appearance until the middle of the sixteenth century.

- ▶ .. it is not accidental
- ▶ .. it is inevitable
- ▶ ..

„It is not surprising..“ Prefixes as Stress Creators

With such a range of applications,

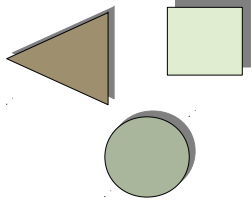
it is not surprising

that there is now a wide variety of process algebras developed to meet differing needs.
[Hoare, Process Algebras]

The divergence between CCS and CSP is not accidental,

but reflects a slight difference in the primary purposes for which the two calculi were designed.
[Hoare, Process Algebras]

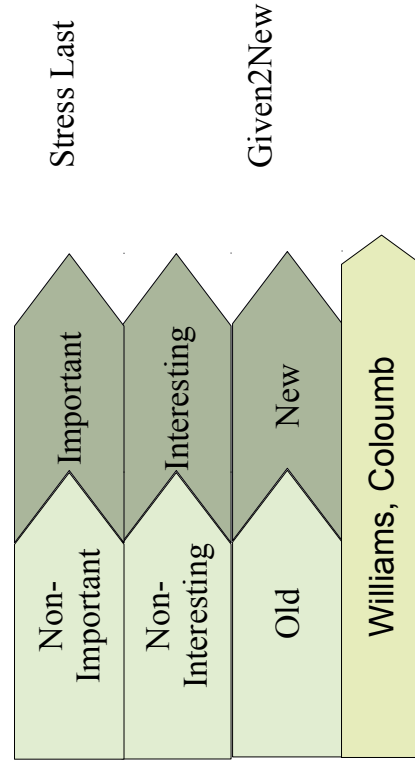
42.6 Emphasis with Interruptions: Foregrounding and Backgrounding



Foregrounding (Framing)

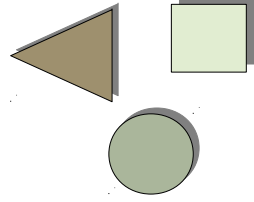


- ▶ Subclause thrusting, StressLast, Given2New are simple cases of foregrounding.
- ▶ **Foregrounding (framing)** is the process of putting important things into prominent position of sentences.
- ▶ **Backgrounding (subordination)** is the dual process, hiding less important things in less prominent positions.
- ▶ Prominent positions are:
 - End of the sentence
 - Last subsentence of a compound sentence
 - The main sentence of a treppauf-clause
- ▶ Non-prominent positions are:
 - The subsentence of a compound sentence
 - The subsentences of a treppab-clause



42.6.2 Framing Patterns (Interruption Patterns)

For Foregrounding, Stressing, Emphasizing
[SGHM08]



Academic Skills for Computer Scientists, © Prof. Uwe Alßmann

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Interruptions (Traps)

▶ An **interruption (trap)** is a middle clause interrupting the main sentence for

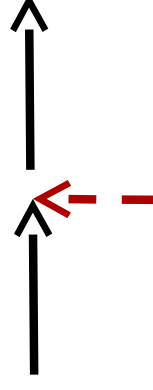
- Framing (stepwise developing, focussing, grounding, parallelism)
- Specializing
- Motivation
- Commenting
- And other purposes

▶ Interruptions emphasize preceding and following clause.

▶ Possible positions:

- After the subject
- After the verb
- After a conjunction

▶ “It is important, <1>*however*</1>, to realize that, <2>*as pointed out by Rosch in her later work (Rosch 1978)*, </2> prototype effects are, <3>*indeed*, </3> effects and do not themselves constitute a theory of the way categories are processed or learned.” [SGHM08]



Framing Patterns Rely on Interruptions

- ▶ A **framing pattern** is an *interruption* framing an *subsequent important part of a sentence* with a preceding *background subclause (frame)*
 - **(Stepwise) Background framing**: stepwise developing a main clause with an apposition subclause
 - **Focussing framing**: focussing a main clause
 - **Context/Grounding framing**: grounding a main clause in context and background of the topic
 - **Parallelism framing**: using parallelism in the frame to push the main clause
- ▶ Background frames precede the main clause

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Interruption Variant a) Stepwise Background Framing of a Main Clause

- ▶ **Stepwise background framing** uses intermittent subclauses to develop stress for the second part of the interrupted main clause
- ▶ **The intermittent subclause gives further background for the foreground**

On the St. Petersburg waterfront,

frame: background

if you don't pay off the right people,

Intermittent subclause,
stepwise developing
foreground

you may find that the cane operator will drop your cargo in the water.

foreground

Next year,

background

according to John,

Intermittent subclause,
stepwise developing
foreground

stock prices for oil companies will fall.

foreground

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Stepwise Background Framing

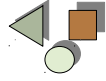
- ▶ Some authors use extensive stepwise background framing.
- ▶ [Crane-Design]
- ▶ // Stepwise background framing
- ▶ When we approach the study of Design, *from whatever point of view, and whatsoever our ultimate aim and purpose*, we can hardly fail to be impressed with the vast variety and endless complexity of the forms which the term (Design) covers, understanding it in its widest and fullest sense.
- ▶ // Stepwise background framing with parallelism
- ▶ From the simplest linear pattern, or bone scratchings of primitive man, to the most splendid achievements in mural decoration of the Italian Renaissance — *or, shall we say, from the grass mat of the first plaiter to the finest Persian carpet - or from Stonehenge to Salisbury Cathedral* — the range is enormous, and were we to attempt to trace, step by step, the true relation between the diverse and multitudinous characteristics which such contrasts suggest, we should be tracing the course of the development of human thought and history themselves.
- ▶ // Stepwise background framing
- ▶ When we stand amazed in this labyrinth — *this enchanted and beautiful wood of human invention which the history of art displays*, we might be content to gaze at the loveliness of particular forms there, and simply enjoy, like children, the beauty

Where is the Subclause Thrust?

[Schmucker-Lutherian-Churches]

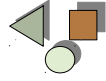
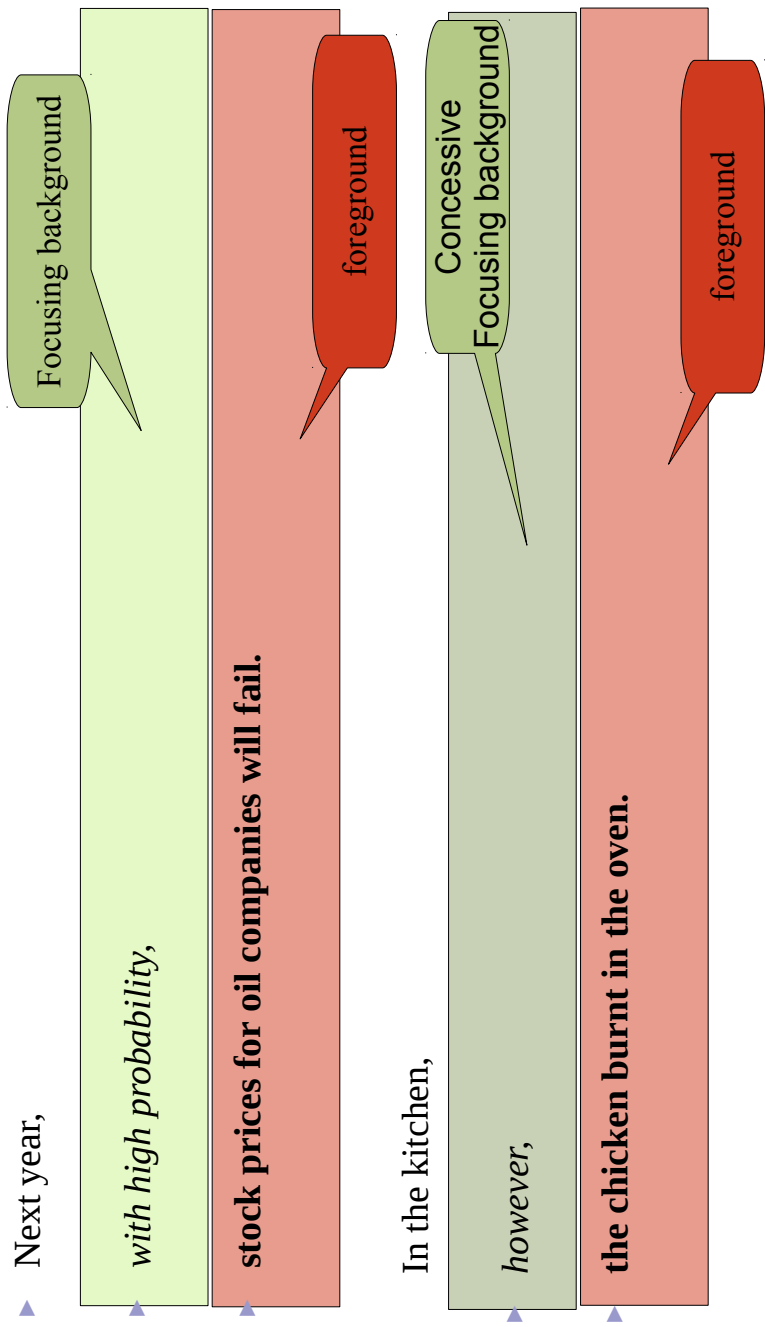
Nice complex sentence (treppauf and treppab – where is the main clause?)

1. The present living pastors, and their successors regularly called, shall preach the Word of God, *<stepwise background framing> as given by the Apostles and Prophets</>*, and in accordance with the Unaltered Augsburg Confession, publicly, purely, briefly, clearly, thoroughly, and to edification. They shall also have liberty on week-days, or in the evening to hold meetings in the church or school for edification, admonition and prayer, as their circumstances and strength allow; and in addition, *<stepwise framing> in accordance with the command of Christ their Master,</>* take most diligent care that the Word of God be freely sown, *<stepwise framing> as living seed</>*, and that the congregation be directed to true repentance of heart, living faith, and the power of godliness, unto their soul's salvation.

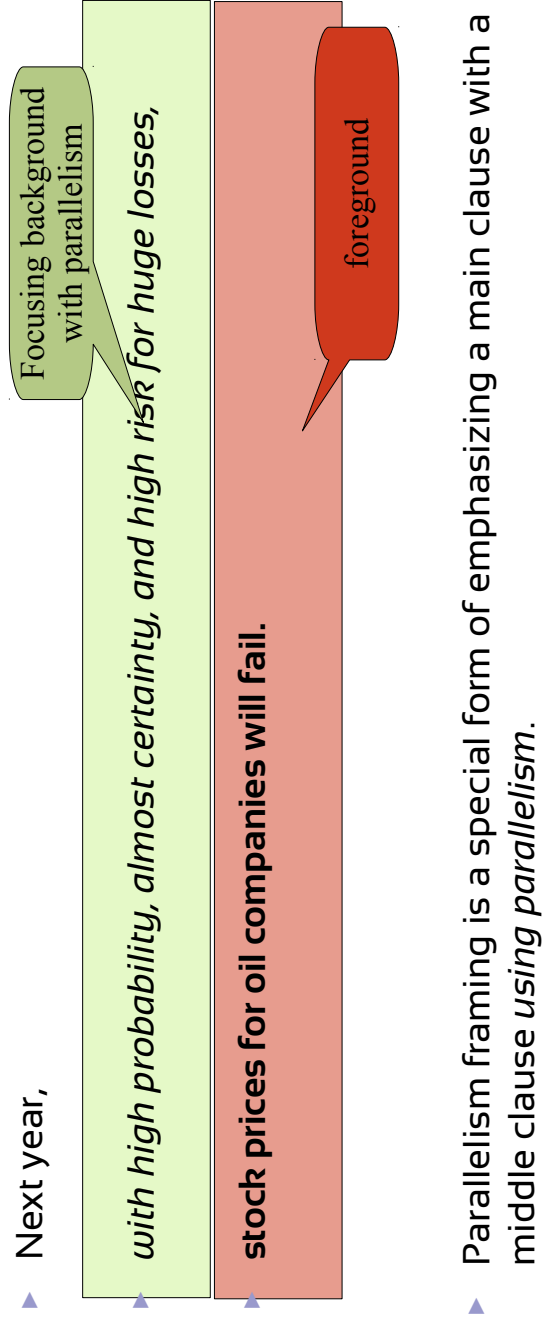


Interruption Variant b) Focussing Framing of a Main Clause

▶ **Focussing framing** is a special form of emphasizing a main clause with a intermittent **focussing** clause



Focussing Framing with Parallelism



▶ Parallelism framing is a special form of emphasizing a main clause with a middle clause *using parallelism*.

Different Forms of Framing

97

- ▶ [Wagner-SimpleLife] How does Wagner foreground his point? How does he use focussing framing? and parallelism framing?
- ▶ When one passes in review the individual causes that disturb and complicate our social life, by whatever names they are designated, and their list would be long, they all lead back to one general cause, which is this: _the confusion of the secondary with the essential_. <concession foregrounding>Material comfort, education, liberty, the whole of civilization--these things constitute the frame of the picture</>; but the frame no more makes the picture than the frock the monk or the uniform the soldier. Here the picture is man, and man with his most intimate possessions--<focussing>namely</>, his conscience, his character and his will. And while we have been elaborating and garnishing the frame, we have <parallelism>forgotten, neglected, disfigured the picture</>. Thus are we loaded with external good, and miserable in spiritual life; we have in abundance that which, if must be, we can go without, and are infinitely poor in the one thing needful. And when the depth of our being is stirred, <parallelism-framing>with its need of loving, aspiring, fulfilling its destiny</>, it feels the anguish of one buried alive--is smothered under the mass of secondary things that weigh it down and deprive it of light and air.



Concessive Focussing Framing

98

- ▶ [Wagner-SimpleLife] How does Wagner foreground his point? How does he use concessive focussing framing? and parallelism framing?
- ▶ We must search out, set free, restore to honor the true life, assign things to their proper places, and remember that the center of human progress is moral growth. What is a good lamp? It is not the most elaborate, the finest wrought, that of the most precious metal. A good lamp is a lamp that gives good light. And so also we are men and citizens, not by reason of the number of our goods and the pleasures we procure for ourselves, not through our intellectual and artistic culture, nor because of the honors and independence we enjoy; but by virtue of the strength of our moral fibre. And this is not a truth of to-day but a truth of all times.



Interruption Variant c)

Grounding Framing of a Main Clause

99

▶ On Christmas Eve,

when it had become clear that the paper was not going to be scared away,

Grounding background

▶ Yeo authorized a statement, published later, accepting responsibility for the child.

Grounded foreground

▶ Two days after,

Grounding background

when John had accepted to collaborate with Hanna,

they prepared a fantastic 3-course dinner together.

Grounded foreground



100

- ▶ [Russel-Bolshevism] In particular, philosophic materialism does not prove that economic causes are fundamental in politics. The view of Buckle, **<stepwise framing>for example,</>** **<grounding>according to which climate is one of the decisive factors,</>** is equally compatible with materialism.





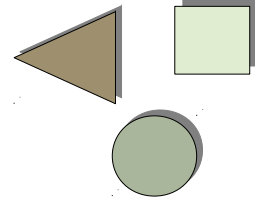
Exercise: Subordinate and Contract for Emphasis

101

- ▶ Yesterday, we fly with a 4-person plane.
 - ▶ We climbed into the little Cessna.
 - ▶ The pilot welcomed every passenger.
 - ▶ The pilot checked the fuel and the functioning of the wheels.
 - ▶ The engine started.
 - ▶ The pilot pushed the knob.
 - ▶ The plane accelerated.
 - ▶ All passengers were pressed into their seats.
 - ▶ The plane took off
 - ▶ We were airborne.
- ▶ Take up the earlier example again.
 - ▶ a) From this plain block, write **two different versions emphasizing different things**. Feel free to change subjects.
 - ▶ Think about the relationships of sub- and main clauses!

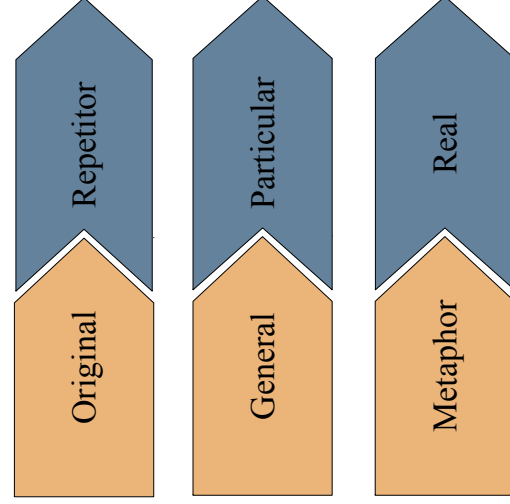


42.7. Sentence Repetition Patterns



Repetitors

- ▶ An **repetitor** is a sentence repeating the content of the previous sentence, in a slightly different, rephrased form.
- ▶ All micropatterns can be used to form repetitors.
- ▶ Parallel chains (like treppauf chain) and whalebones also can be generated by repetitors.



[Schwanitz]

A Mighty Introduction: William Wilberforce's 1789 Abolition Speech in the British House of Commons

104 “When I consider the magnitude of the subject which I am to bring before the House—a subject, in which the interests, not of this country, nor of Europe alone, but of the whole world, and of posterity, are involved: and when I think, at the same time, on the weakness of the advocate who has undertaken this great cause—when these reflections press upon my mind, it is impossible for me not to feel both terrified and concerned at my own inadequacy to such a task.

But when I reflect, however, on the encouragement which I have had, through the whole course of a long and laborious examination of this question, and how much candour I have experienced, and how conviction has increased within my own mind, in proportion as I have advanced in my labours;—when I reflect, especially, that however averse any gentleman may now be, yet we shall all be of one opinion in the end;—when I turn myself to these thoughts, I take courage—I determine to forget all my other fears, and I march forward with a firmer step in the full assurance that my cause will bear me out, and that I shall be able to justify upon the clearest principles, every resolution in my hand, the avowed end of which is, the total abolition of the slave trade. “

- ▶ How is the law of subclause thrusting used? How is parallelism used?
- ▶ Which sentences are treppauf, which treppab? Would it have been better to use a whalebone instead of a treppauf cascade?
- ▶ How is foregrounding and backgrounding; framing, grounding, interruption used?
- ▶ Where is the pivot? Where is the stress of the introduction? Where is the sting of the speech?
- ▶ Why is the speech called the “abolition speech”?



Homework: Find the Treppauf-Treppab in Schmidt

105

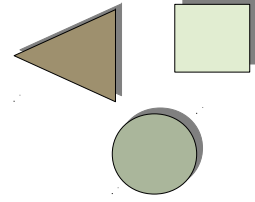
Read Schmidt's essay "Fünfzig Jahre nach dem Marshallplan: Was wird aus Europa?" Die Zeit, 6.6.1997 from "Einmischungen", p. 161ff.

Try to identify the structures of subclause constructions:

- Which treppaufs? which treppabs?
- Does Schmidt write treppübers or how does he avoid them?
- Which conjunctions does he use in treppabs?
- How does he use the conjunctions to create tension, stress, and interest?
- How does he use interruptions? Does he use background framing?



End



Ex.: Where is the Subclause Thrust?

107

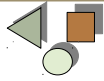
[Schmucker-Lutherian-Churches]

Nice complex sentence (treppauf and treppab – where is the main clause?)

And inasmuch as church offices and ministrations in the country, although before God weighty and important, are yet considered contemptible by the ignorant and evil-minded, and are therefore exposed to many unfavorable criticisms and suspensions, when administered as God's Word directs; therefore, no complaint against Pastors, Trustees, Elders or Vorsteher shall be entertained, unless sustained by two or three credible witnesses, I Tim. 5:19. If, however, real offenses and transgressions, as Gal. 5:19-21; 6:1, become evident in the case of one or the other, which may God avert, the whole Church Council shall appoint an impartial committee, and through them examine the case, and pursue the grades of admonition, as Christ has commanded, without respect of persons.

Ex.: Where is the Subclause Thrust? What's the Effect of the Many Joint Clauses (with and)?

[Pauli-Stahlhof] Das wären also die Gebäude des Kaufhofes; es bleibt nur noch übrig von dem Leben der Genossenschaft und ihrer Mitglieder so viel mitzuthemen, als uns interessiren kann. **Dieser kleine Staat im Staate hatte natürlich auch seine Verfassung, die in ihren Formen der Zeit ihrer Entstehung und den mittelalterlichen Zuständen entsprach.** Die sämtlichen wirklichen Mitglieder der Korporation, die Meister, hatten bei den Versammlungen, in denen man alle seine Interessen wahrte, volles Stimmrecht. Alljährlich wählten sie aus sich selbst einen Ältermann, der mit zwei Amtsgehilfen und einem Ausschusse von neun Mitgliedern die Verwaltung in Händen hatte. Bei der Wahl jedoch wurde ängstlich darauf gesehen, daß die Vertreter aller einzelnen Hansestädte der Reihe nach in den Ausschuss kamen. Unter dieser Leitung wurden in der sogenannten Morgensprache die Angelegenheiten der kleinen Welt verhandelt und die darauf bezüglichen gesetzlichen Bestimmungen getroffen. Fast klösterlich war die Zucht des Orts: alle im Stahlhofe selbst lebenden Meister und Gesellen, sogar der Hauswart mußten unverheirathet sein. Scharfe Vorschriften bezweckten dauernde Ordnung und Ruhe. Schimpfworte, Schläge und andere thätliche Verletzungen waren mit hohen Geldbußen belegt; harte Strafen standen auf Trunkenheit, Würfelspiel und unsittliche Aufführung. Um neun Uhr des Abends wurden die Pforten geschlossen und keinem während der Nacht aufgethan. Ein jeder Meister war verpflichtet auf seiner Kammer Helm und Harnisch und alle zur vollen Rüstung gehörigen Waffen in gutem Stande zu erhalten. Diese Vorschriften bezweckten aber sämtlich eine strenge Wahrung der rechtlichen Beziehungen zu dem Lande, in welchem man die Gastfreundschaft genoß. Es kam darauf an, niemals selber den Anstoß zu einem Zwiste zu geben. Als Vermittler bei allen Streitigkeiten oder civilrechtlichen Fällen mit den Einheimischen wählte man sich daher auch immer einen der 12 Ältermänner der City von London oder gar den Lordmayor selbst zum Schiedsrichter. Bei Kriminalsachen wurden die Geschworenen, wie das ja auch noch heute bei der gemischten Jury in England der Fall ist, zur Hälfte aus Engländern, zur andern aus den Deutschen gewählt.



Ex.: Metaphorical Argumentation

109

▶ [Russell-Mysticism] A free man's worship

United with his fellow-men by the strongest of all ties, the tie of a common doom, the free man finds that a new vision is with him always, shedding over every daily task the light of love. The life of Man is a long march through the night, surrounded by invisible foes, tortured by weariness and pain, towards a goal that few can hope to reach, and where none may tarry long. One by one, as they march, our comrades vanish from our sight, seized by the silent orders of omnipotent Death. Very brief is the time in which we can help them, in which their happiness or misery is decided. Be it ours to shed sunshine on their path, to lighten their sorrows by the balm of sympathy, to give them the pure joy of a never-tiring affection, to strengthen failing courage, to instil faith in hours of despair. Let us not weigh in grudging scales their merits and demerits, but let us think only of their need--of the sorrows, the difficulties, perhaps the blindnesses, that make the misery of their lives; let us remember that they are fellow-sufferers in the same darkness, actors in the same tragedy with ourselves. And so, when their day is over, when their good and their evil have become eternal by the immortality of the past, be it ours to feel that, where they suffered, where they failed, no deed of ours was the cause; but wherever a spark of the divine fire kindled in their hearts, we were ready with encouragement, with sympathy, with brave words in which high courage glowed.