

HOW TO TALK ABOUT VARIOUS SPEECH HABITS

(Sessions 24–27)

TEASER PREVIEW

What adjective describes people who:

- *are disinclined to conversation?*
 - *are brief and to the point in their speech?*
 - *are blocked or incoherent in their speech?*
 - *show by their speech that they are trite and unimaginative?*
 - *use more words than necessary?*
 - *are forcefully compelling and logical in their speech?*
 - *talk rapidly and fluently?*
 - *are noisy and clamorous?*
 - *are talkative?*
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SESSION 24

Perhaps some of your richest and most satisfying experiences have been with people to whom you can just talk, talk, talk. As you speak, previously untapped springs of ideas and emotions begin to flow; you hear yourself saying things you never thought you knew.

What kinds of people might you find yourself in conversation with? In this chapter we start by examining ten types, discovering the adjective that aptly describes each one.

IDEAS

1. saying little

There are some people who just don't like to talk. It's not that they prefer to listen. Good listeners hold up their end of the conversation delightfully—with appropriate facial expressions; with empathetic smiles, giggles, squeals, and sighs at just the right time; and with encouraging nods or phrases like “Go on!”, “Fantastic!”, “And then what happened?”

These people like neither to talk nor to listen—they act as if conversation is a bore, even a painful waste of time. Try to engage them, and the best you may expect for your efforts is a vacant stare, a noncommittal grunt, or an impatient silence. Finally, in frustration, you give up, thinking. “Are they self-conscious? Do they hate people? Do they hate *me*?”

The adjective: *taciturn*

2. saying little—meaning much

There is a well-known anecdote about Calvin Coolidge, who, when he was President, was often called (though probably not to his face) “Silent Cal”:

A young newspaperwoman was sitting next to him at a banquet, so the story goes, and turned to him mischievously.

"Mr. Coolidge," she said, "I have a bet with my editor that I can get you to say more than two words to me this evening."

"*You lose*," Coolidge rejoined simply.

The adjective: *laconic*

3. when the words won't come

Under the pressure of some strong emotion—fear, rage, anger, for example—people may find it difficult, or even impossible, to utter words, to get their feelings unjumbled and untangled enough to form understandable sentences. They undoubtedly have a lot they want to say, but the best they can do is sputter!

The adjective: *inarticulate*

4. much talk, little sense

Miss Bates, a character in *Emma*, a novel by Jane Austen:

"So obliging of you! No, we should not have heard, if it had not been for this particular circumstance, of her being able to come here so soon. My mother is so delighted! For she is to be three months with us at least. Three months, she says so, positively, as I am going to have the pleasure of reading to you. The case is, you see, that the Campbells are going to Ireland. Mrs. Dixon has persuaded her father and mother to come over and see her directly. I was going to say, but, however, different countries, and so she wrote a very urgent letter to her mother, or her father, I declare I do not know which it was, but we shall see presently in Jane's letter . . ."

The adjective: *garrulous*

5. unoriginal

Some people are completely lacking in originality and imagination—and their talk shows it. Everything they say is trite, hack-

neyed, commonplace, humorless—their speech patterns are full of clichés and stereotypes, their phraseology is without sparkle.

The adjective: *banal*

6. words, words, words!

They talk and talk and talk—it's not so much the quantity you object to as the repetitiousness. They phrase, rephrase, and rephrase their thoughts—using far more words than necessary, overwhelming you with words, drowning you with them, until your only thought is how to escape, or maybe how to die.

The adjective: *verbose*

7. words in quick succession

They are rapid, fluent talkers, the words seeming to roll off their tongues with such ease and lack of effort, and sometimes with such copiousness, that you listen with amazement.

The adjective: *voluble*

8. words that convince

They express their ideas persuasively, forcefully, brilliantly, and in a way that calls for wholehearted assent and agreement from an intelligent listener.

The adjective: *cogent*

9. the sound and the fury

Their talk is loud, noisy, clamorous, vehement. What may be lacking in content is compensated for in force and loudness.

The adjective: *vociferous*

10. quantity

They talk a lot—a *whole* lot. They may be voluble, vociferous,

garrulous, verbose, but never inarticulate, taciturn, or laconic. No matter. It's the quantity and continuity that are most conspicuous. "Were you vaccinated with a phonograph needle?" is the question you are tempted to ask as you listen.

The adjective: *loquacious*

These ten words revolve around the idea of varying kinds and ways of talking and not talking. Many of the adjectives are close in meaning, but each contains its unique difference.

QUALITY	ADJECTIVE
1. silence, unresponsiveness	taciturn
2. economy, brevity, meaningfulness	laconic
3. awkwardness, sputtering, incoherence	inarticulate
4. rambling chatter	garrulous
5. hackneyed, unoriginal phraseology	banal
6. wordiness, repetitiousness	verbose
7. fluency, rapidity	voluble
8. logic, clarity, persuasiveness	cogent
9. noise, vehemence	vociferous
10. talkativeness	loquacious

USING THE WORDS

Can you pronounce the words?

1. <i>taciturn</i>	TAS'-ə-turn
2. <i>laconic</i>	lə-KON'-ik
3. <i>inarticulate</i>	in'-ahr-TIK'-yə-lət
4. <i>garrulous</i>	GAIR'-ə-ləs
5. <i>banal</i>	BAY'-nəl
6. <i>verbose</i>	vər-BŌS'
7. <i>voluble</i>	VOL'-yə-bəl
8. <i>cogent</i>	KŌ'-jənt
9. <i>vociferous</i>	vō-SIF'-ər-əs
10. <i>loquacious</i>	lō-KWAY'-shəs

Can you work with the words?

- | | |
|-----------------|--|
| 1. taciturn | a. chattering meaninglessly |
| 2. laconic | b. wordy |
| 3. inarticulate | c. trite, hackneyed, unoriginal |
| 4. garrulous | d. fluent and rapid |
| 5. banal | e. noisy, loud |
| 6. verbose | f. sputtering unintelligibly |
| 7. voluble | g. talkative |
| 8. cogent | h. brilliantly compelling, persuasive |
| 9. vociferous | i. unwilling to engage in conversation |
| 10. loquacious | j. using few words packed with meaning |

KEY: 1-i, 2-j, 3-f, 4-a, 5-c, 6-b, 7-d, 8-h, 9-e, 10-g

Do you understand the words?

- | | | |
|---|-----|----|
| 1. Do <i>taciturn</i> people usually make others feel comfortable and welcome? | YES | NO |
| 2. Does a <i>laconic</i> speaker use more words than necessary? | YES | NO |
| 3. Does rage make some people <i>inarticulate</i> ? | YES | NO |
| 4. Is it interesting to listen to <i>garrulous</i> old men? | YES | NO |
| 5. Do <i>banal</i> speakers show a great deal of originality? | YES | NO |
| 6. Is <i>verbose</i> a complimentary term? | YES | NO |
| 7. Is it easy to be <i>voluble</i> when you don't know the subject you are talking about? | YES | NO |
| 8. Do unintelligent people usually make <i>cogent</i> statements? | YES | NO |
| 9. Is a <i>vociferous</i> demand ordinarily made by a shy, quiet person? | YES | NO |

10. Do *loquacious* people spend more time talking than listening?

YES

NO

KEY: 1-no, 2-no, 3-yes, 4-no, 5-no, 6-no, 7-no, 8-no, 9-no, 10-yes

Can you recall the words?

Do you know that new nerve patterns are formed by repeated actions? As a very young child, you tied your shoelaces and buttoned your clothing with great concentration—the activity was directed, controlled, purposeful, exciting. As you grew older and more skillful, you tied and buttoned with scarcely a thought of what you were doing. Your fingers flew about their task almost automatically—for the habit had formed a nerve pattern and the action needed little if any conscious attention.

That's simple enough to understand. If you do not remember your own experiences, you can observe the phenomenon of struggling with a skill, mastering it, and finally making it a self-starting habit by watching any young child. Or you can simply take my word for it.

You need not take my word for the way a mastery of new words is acquired. You can see in yourself, as you work with this book, how adding words to your vocabulary is exactly analogous to a child's mastery of shoelacing. First you struggle with the concepts; then you eventually master them; finally, by frequent work with the new words (now you see the reason for the great number of exercises, the repetitious writing, saying, thinking) you build up new nerve patterns and you begin to use the new words with scarcely any consciousness of what you are doing.

Watch this common but important phenomenon closely as you do the next exercise. Your total absorption of the material so far has given you complete mastery of our ten basic words. Prove that you are beginning to form new nerve patterns in relation to these words by writing the one that fits each brief definition. The more quickly you think of the word that applies, the surer you can be that using these words will soon be as automatic and unself-con-

scious as putting on your shoes or buttoning/zipping yourself up in the morning.

- | | |
|--|-------------|
| 1. talkative | 1. L _____ |
| 2. noisy, vehement, clamorous | 2. V _____ |
| 3. incoherent; sputtering | 3. I _____ |
| 4. gabbing ceaselessly and with little meaning | 4. G _____ |
| 5. disinclined to conversation | 5. T _____ |
| 6. talking in hackneyed phraseology | 6. B _____ |
| 7. showing a fine economy in the use of words | 7. L _____ |
| 8. forceful and convincing | 8. C _____ |
| 9. talking rapidly and fluently | 9. V _____ |
| 10. using more words than necessary | 10. V _____ |

KEY: 1—loquacious, 2—vociferous, 3—inarticulate, 4—garrulous, 5—taciturn, 6—banal, 7—laconic, 8—cogent, 9—voluble, 10—verbose

(End of Session 24)

SESSION 25

ORIGINS AND RELATED WORDS

1. about keeping one's mouth shut

If you let your mind play over some of the *taciturn* people you know, you will realize that their abnormal disinclination to conversation makes them seem morose, sullen, and unfriendly. Cal Coolidge's *taciturnity* was world-famous, and no one, I am sure,

ever conceived of him as cheerful, overfriendly, or particularly sociable. There are doubtless many possible causes of such verbal rejection of the world: perhaps lack of self-assurance, feelings of inadequacy or hostility, excessive seriousness or introspection, or just plain having nothing to say. Maybe, in Coolidge's case, he was saving up his words—after he did not “choose to run” in 1928, he wrote a daily column for the New York *Herald Tribune* at a rumored price of two dollars a word—and, according to most critics (probably all Democrats), he had seemed wiser when he kept silent. Coolidge hailed from New England, and *taciturnity* (tas-ə-TURN'-ə-tee) in that part of the country, so some people say, is considered a virtue. Who knows, the cause may be geographical and climatic, rather than psychological.

Taciturn is from a Latin verb *taceo*, to be silent, and is one of those words whose full meaning cannot be expressed by any other combination of syllables. It has many synonyms, among them *silent*, *uncommunicative*, *reticent*, *reserved*, *secretive*, *close-lipped*, and *close-mouthed*; but no other word indicates the *permanent*, *habitual*, and *temperamental* disinclination to talk implied by *taciturn*.

2. better left unsaid

Tacit (TAS'-it) derives also from *taceo*.

Here is a man dying of cancer. He suspects what his disease is, and everyone else, of course, knows. Yet he never mentions the dread word, and no one who visits him ever breathes a syllable of it in his hearing. It is *tacitly* understood by all concerned that the word will remain forever unspoken.

(Such a situation today, however, may or may not be typical—there appears to be a growing tendency among physicians and family to be open and honest with people who are dying.)

Consider another situation:

An executive is engaging in extracurricular activities with her secretary. Yet during office time they are as formal and distant as any two human beings can well be. Neither of them ever said to the other, “Now, look here, we may be lovers after five o'clock,

but between nine and five we must preserve the utmost decorum, okay?" Such speech, such a verbal arrangement, is considered unnecessary—so we may say that the two have a *tacit* agreement (i.e., nothing was ever actually *said*) to maintain a complete employer-employee relationship during office hours.

Anything *tacit*, then, is unspoken, unsaid, not verbalized. We speak of a *tacit* agreement, arrangement, acceptance, rejection, assent, refusal, etc. A person is never called *tacit*.

The noun is *tacitness* (TAS'-it-nəs). (Bear in mind that you can transform any adjective into a noun by adding *-ness*, though in many cases there may be a more sophisticated, or more common, noun form.)

Changing the *a* of the root *taceo* to *i*, and adding the prefix *re-*, again, and the adjective suffix *-ent*, we can construct the English word *reticent* (RET'-ə-sənt).

Someone is *reticent* who prefers to keep silent, whether out of shyness, embarrassment, or fear of revealing what should not be revealed. (The idea of "againness" in the prefix has been lost in the current meaning of the word.)

We have frequently made nouns out of *-ent* adjectives. Write two possible noun forms of *reticent*: _____, or, less commonly, _____.

3. talk, talk, talk!

Loquacious people love to talk. This adjective is not necessarily a put-down, but the implication, when you so characterize such people, is that you wish they would pause for breath once in a while so that *you* can get your licks in. The noun is *loquacity* (lō-KWAS'-ə-tee), or, of course, *loquaciousness*.

The word derives from Latin *loquor*, to speak, a root found also in:

1. *soliloquy* (sə-LIL'-ə-kwee)—a speech to oneself (*loquor* plus *solus*, alone), or, etymologically, a speech when alone.

We often talk to ourselves, but usually silently, the words going through our minds but not actually passing our lips. The term *so-*

liloquy is commonly applied to utterances made in a play by characters who are speaking their thoughts aloud so the audience won't have to guess. The *soliloquist* (sə-LIL'-ə-kwist) may be alone; or other members of the cast may be present on stage, but of course they don't hear what's being said, because they're not supposed to know. Eugene O'Neill made novel uses of *soliloquies* in *Mourning Becomes Electra*—the characters made honest disclosures of their feelings and thoughts to the audience, but kept the other players in the dark.

The verb is to *soliloquize* (sə-LIL'-ə-kwiz').

2. A *ventriloquist* (ven-TRIL'-ə-kwist) is one who can throw his voice. A listener thinks the sound is coming from some source other than the person speaking. The combining root is Latin *venter, ventris*, belly; etymologically, *ventriloquism* (ven-TRIL'-ə-kwiz-əm) is the art of "speaking from the belly." The adjective is *ventriloquistic* (ven-tril'-ə-KWIS'-tik). Can you figure out how the verb will end? Write the verb: _____.

3. *Colloquial* (kə-LŌ'-kwee-əl) combines *loquor*, to speak, with the prefix *con-*. (*Con-* is spelled *col-* before a root starting with *l*; *cor-* before a root starting with *r*; *com-* before a root starting with *m*, *p*, or *b*.) When people speak together they are engaging in conversation—and their language is usually more informal and less rigidly grammatical than what you might expect in writing or in public addresses. *Colloquial* patterns are perfectly correct—they are simply informal, and suitable to everyday conversation.

A *colloquialism* (kə-LŌ'-kwee-ə-liz-əm), therefore, is a *conversational-style* expression, like "He hasn't got any" or "Who are you going with?" as contrasted to the formal or literary "He has none" or "With whom are you going?" *Colloquial* English is the English you and I talk on everyday occasions—it is not slangy, vulgar, or illiterate.

4. A *circumlocution* (sur-kəm-lō-KYŌŌ'-shən) is, etymologically, a "talking around" (*circum-*, around). Any way of expressing an idea that is roundabout or indirect is *circumlocutory* (sur'-kəm-LOK'-yə-tawr'-ee)—you are now familiar with the common adjective suffix *-ory*.

REVIEW OF ETYMOLOGY

PREFIX, ROOT, SUFFIX	MEANING	ENGLISH WORD
1. <i>taceo</i>	to be silent	_____
2. <i>-ity</i>	noun suffix	_____
3. <i>-ness</i>	noun suffix	_____
4. <i>-ent</i>	adjective suffix	_____
5. <i>-ence, -ency</i>	noun suffix	_____
6. <i>re-</i>	again	_____
7. <i>loquor</i>	to speak	_____
8. <i>solus</i>	alone	_____
9. <i>-ist</i>	one who	_____
10. <i>-ize</i>	verb suffix	_____
11. <i>venter, ventris</i>	belly	_____
12. <i>-ic</i>	adjective suffix	_____
13. <i>-ous</i>	adjective suffix	_____
14. <i>con-, col-, com-, cor-</i>	with, together	_____
15. <i>-al</i>	adjective suffix	_____
16. <i>-ism</i>	noun suffix	_____

WORKING WITH THE WORDS

Can you pronounce the words?

- | | |
|-----------------------|-------------------|
| 1. <i>taciturnity</i> | tas-ə-TURN'-ə-tee |
| 2. <i>tacit</i> | TAS'-it |
| 3. <i>tacitness</i> | TAS'-ət-nəs |
| 4. <i>reticent</i> | RET'-ə-sənt |
| 5. <i>reticence</i> | RET'-ə-səns |
| 6. <i>reticency</i> | RET'-ə-sən-see |

7. <i>loquaciousness</i>	lō-KWAY'-shəs-nəs
8. <i>loquacity</i>	lō-KWAS'-ə-tee
9. <i>soliloquy</i>	sə-LIL'-ə-kwee
10. <i>soliloquist</i>	sə-LIL'-ə-kwist
11. <i>soliloquize</i>	sə-LIL'-ə-kwiz'
12. <i>ventriloquist</i>	ven'-TRIL'-ə-kwist
13. <i>ventriloquism</i>	ven-TRIL'-ə-kwiz-əm
14. <i>ventriloquistic</i>	ven-tril'-ə-KWIS'-tik
15. <i>ventriloquize</i>	ven-TRIL'-ə-kwiz'
16. <i>colloquial</i>	kə-LŌ'-kwee-əl
17. <i>colloquialism</i>	kə-LŌ'-kwee-ə-liz-əm
18. <i>circumlocution</i>	sur'-kəm-lō-KYŌŌ'-shən
19. <i>circumlocutory</i>	sur'-kəm-LOK'-yə-tawr'-ee

Can you work with the words?

- | | |
|-------------------|--|
| 1. taciturnity | a. unwillingness to talk, or disclose, out of fear, shyness, reserve, etc. |
| 2. tacitness | b. talking, or a speech, "to one-self" |
| 3. reticence | c. art of throwing one's voice |
| 4. loquacity | d. unwillingness to engage in conversation |
| 5. soliloquy | e. informal expression used in everyday conversation |
| 6. ventriloquism | f. state of being understood though not actually expressed |
| 7. colloquialism | g. a talking around; method of talking indirectly or in a roundabout way |
| 8. circumlocution | h. talkativeness |

KEY: 1-d, 2-f, 3-a, 4-h, 5-b, 6-c, 7-e, 8-g

Do you understand the words?

1. A <i>tacit</i> understanding is put into words.	TRUE	FALSE
2. Inhibited people are seldom <i>reticent</i> about expressing anger.	TRUE	FALSE
3. A <i>soliloquist</i> expresses his thoughts aloud.	TRUE	FALSE
4. A <i>ventriloquistic</i> performance on stage involves a dummy who appears to be talking.	TRUE	FALSE
5. A <i>colloquial</i> style of writing is ungrammatical.	TRUE	FALSE
6. <i>Circumlocutory</i> speech is direct and forthright.	TRUE	FALSE
7. <i>Inarticulate</i> people are generally given to <i>loquaciousness</i> .	TRUE	FALSE
8. A <i>soliloquy</i> is a dialogue.	TRUE	FALSE

KEY: 1-F, 2-F, 3-T, 4-T, 5-F, 6-F, 7-F, 8-F

Can you recall the words?

- | | |
|---|------------|
| 1. to speak to oneself | 1. S _____ |
| 2. to throw one's voice | 2. V _____ |
| 3. unwillingness to engage in conversation | 3. T _____ |
| 4. unspoken | 4. T _____ |
| 5. referring to an indirect, roundabout style of expression (<i>adj.</i>) | 5. C _____ |
| 6. suitable for informal conversation | 6. C _____ |
| 7. talkativeness | 7. L _____ |
| | or L _____ |
| 8. reluctance to express one's feelings or thoughts | 8. R _____ |
| | or R _____ |

9. a speech to oneself, especially in a play 9. S _____
10. an indirect, roundabout expression 10. C _____

KEY: 1-soliloquize, 2-ventriloquize, 3-taciturnity, 4-tacit, 5-circumlocutory, 6-colloquial, 7-loquaciousness *or* loquacity, 8-reticence *or* reticency, 9-soliloquy, 10-circumlocution

(End of Session 25)

SÉSSION 26

ORIGINS AND RELATED WORDS

1. a Spartan virtue

In ancient Sparta, originally known as *Laconia*, the citizens were long-suffering, hard-bitten, stoical, and military-minded, and were even more noted for their economy of speech than Vermonters, if that is possible. Legend has it that when Philip of Macedonia was storming the gates of Sparta (or Laconia), he sent a message to the besieged king saying, "If we capture your city we will burn it to the ground." A one-word answer came back: "If." It was now probably Philip's turn to be speechless, though history does not record his reaction.

It is from the name *Laconia* that we derive our word *laconic*—pithy, concise, economical in the use of words almost to the point of curtness; precisely the opposite of *verbose*.

Like the man who was waiting at a lunch counter for a ham sandwich. When it was ready, the clerk inquired politely, "Will you eat it here, or take it with you?"

"Both," was the *laconic* reply.

Or like the woman who was watching a lush imbibing dry martinis at a Third Avenue bar in New York City. The drunk downed the contents of each cocktail glass at one gulp, daintily nibbled and swallowed the bowl, then finally turned the glass over and ate the base. The stem he threw into a corner. This amazing gustatory feat went on for half an hour, until a dozen stems were lying shattered in the corner, and the drunk had chewed and swallowed enough bowls and bases to start a glass factory. He suddenly turned to the lady and asked belligerently, "I suppose you think I'm cuckoo, don't you?" "Sure—the stem is the best part," was the *laconic* answer.

(It was doubtless this same gentleman, in his accustomed state of intoxication, who found himself painfully weaving his way along Wilshire Boulevard in Beverly Hills, California—he had somehow gotten on a TWA jetliner instead of the subway—when he realized, almost too late, that he was going to bump into a smartly dressed young woman who had just stepped out of her Mercedes-Benz to go window-shopping along the avenue. He quickly veered left, but by some unexplainable magnetic attraction the woman veered in the same direction, again making collision apparently inevitable. With an adroit maneuver, the drunk swung to the right—the lady, by now thoroughly disoriented, did the same. Finally both jammed on the brakes and came to a dead stop, face to face, and not six inches apart; and as the alcoholic fumes assailed the young lady's nostrils, she sneered at the reeking, swaying man, as much in frustration as in contempt: "Oh! How gauche!" "Fine!" was his happy response. "How goesh with you?" This answer, however, is not *laconic*, merely confused.)

We have learned that *-ness*, *-ity*, and *-ism* are suffixes that transform adjectives into nouns—and all three can be used with *laconic*:

- . . . with characteristic *laconicness* (lə-KON'-ək-nəs)
- . . . her usual *laconicity* (lak'-ə-NIS'-ə-tee)
- . . . his habitual *laconism* (LAK'-ə-niz-əm)
- . . . with, for him, unusual *laconicism* (lə-KON'-ə-siz-əm)

A *laconism* is also the expression itself that is pithy and concise, as the famous report from a naval commander in World War II: "Saw sub, sank same."

2. brilliant

Cogent is a term of admiration. A *cogent* argument is well put, convincing, hardly short of brilliant. *Cogency* (KŌ'-jən-see) shows a keen mind, an ability to think clearly and logically. The word derives from the Latin verb *cogo*, to drive together, compel, force. A *cogent* argument *compels* acceptance because of its logic, its persuasiveness, its appeal to one's sense of reason.

3. back to talk

You will recall that *loquor*, to speak, is the source of *loquacity*, *soliloquy*, *ventriloquism*, *colloquialism*, *circumlocution*. This root is also the base on which *eloquent* (EL'-ə-kwənt), *magniloquent* (mag-NIL'-ə-kwənt), and *grandiloquent* (gran-DIL'-ə-kwənt) are built.

The *eloquent* person speaks *out* (e-, from *ex-*, out), is vividly expressive, fluent, forceful, or persuasive in language ("the prosecutor's *eloquent* plea to the jury"). The word is partially synonymous with *cogent*, but *cogent* implies irresistible logical reasoning and intellectual keenness, while *eloquent* suggests artistic expression, strong emotional appeal, the skillful use of language to move and arouse a listener.

Magniloquent (*magnus*, large) and *grandiloquent* (*grandis*, grand) are virtually identical in meaning. *Magniloquence* or *grandiloquence* is the use of high-flown, grandiose, even pompous language; of large and impressive words; of lofty, flowery, or over-elegant phraseology. Home is *a place of residence*; wife is *helpmate*, *helpmeet*, or *better half*; women are *the fair sex*; children are *offspring* or *progeny*; a doctor is *a member of the medical fraternity*; people are the *species Homo sapiens*, etc., etc.

Loquacious, *verbose*, *voluble*, and *garrulous* people are all talkative; but each type, you will recall, has a special quality.

If you are *loquacious*, you talk a lot because you *like* to talk and doubtless have a lot to say.

If you are *verbose*, you smother your ideas with excess words, with such an overabundance of words that your listener either drops into a state of helpless confusion or falls asleep.

If you are *voluble*, you speak rapidly, fluently, glibly, without hesitation, stutter, or stammer; you are vocal, verbal, and highly articulate.

If you are *garrulous*, you talk constantly, and usually aimlessly and meaninglessly, about trifles. We often hear the word used in "a *garrulous* old man" or "a *garrulous* old woman," since in very advanced age the mind may wander and lose the ability to discriminate between the important and the unimportant, between the interesting and the dull.

Verbose is from Latin *verbum*, word—the *verbose* person is wordy.

Voluble comes from Latin *volvo*, *volutus*, to roll—words effortlessly roll off the *voluble* speaker's tongue.

And *garrulous* derives from Latin *garrio*, to chatter—a *garrulous* talker chatters away like a monkey.

The suffix *-ness* can be added to all these adjectives to form nouns. Alternate noun forms end in *-ity*:

<i>verbosity</i>	(vər-BOS'-ə-tee)
<i>volubility</i>	(vol'-yə-BIL'-ə-tee)
<i>garrulity</i>	(gə-RŌOL'-ə-tee)

4. at large

We discovered *magnus*, large, big, great, in Chapter 9, in discussing *Magnavox* (etymologically, "big voice"), and find it again in *magniloquent* (etymologically, "talking big"). The root occurs in a number of other words:

1. *Magnanimous* (mag-NAN'-ə-məs)—big-hearted, generous, forgiving (etymologically, "great-minded"). (*Magnus* plus *animus*, mind.) We'll discuss this word in depth in Chapter 12.

2. *Magnate* (MAG'-nayt)—a person of great power or influence, a big wheel, as a business *magnate*.

3. *Magnify*—to make larger, or make seem larger (*magnus* plus *-fy* from *facio*, to make), as in "*magnify* your problems."

4. *Magnificent*—*magnus* plus *fic-*, from *facio*.

5. *Magnitude*—*magnus* plus the common noun suffix *-tude*, as in *fortitude*, *multitude*, *gratitude*, etc.

6. *Magnum* (as of champagne or wine)—a large bottle, generally two fifths of a gallon.

7. *Magnum opus* (MAG'-nəm Ō'-pes)—etymologically, a "big work"; actually, the greatest work, or masterpiece, of an artist, writer, or composer. *Opus* is the Latin word for *work*; the plural of *opus* is used in the English word *opera*, etymologically, "a number of works," actually a musical drama containing overture, singing, and other forms of music, i.e., many musical works. The verb form *opero*, to work, occurs in *operate*, *co-operate*, *operator*, etc.

5. words, words, words!

Latin *verbum* is *word*. A *verb* is the important word in a sentence; *verbatim* (vər-BAY'-tim) is word-for-word (a *verbatim* report).

Verbal (VUR'-bəl), ending in the adjective suffix *-al*, may refer either to a *verb*, or to words in general (a *verbal* fight); or it may mean, loosely, *oral* or *spoken*, rather than written (*verbal* agreement or contract); or, describing people ("she is quite *verbal*"), it may refer to a ready ability to put feelings or thoughts into words.

Working from *verbal*, can you add a common verb suffix to form a word meaning *to put into words*? _____.

Verbiage (VUR'-bee-əj) has two meanings: an excess of words ("Such *verbiage*!"); or a style or manner of using words (medical *verbiage*, military *verbiage*).

6. roll on, and on!

Volvo, *volutus*, to roll, the source of *voluble*, is the root on which many important English words are based.

Revolve (rə-VOLV')—roll again (and again), or keep turning round. Wheels *revolve*, the earth *revolves* around the sun, the cylinder of a revolver *revolves*. (The prefix is *re-*, back or again.)

The noun is *revolution* (rev-ə-LOŌ'-shən), which can be one such complete rolling, or, by logical extension, a radical change of any sort (TV was responsible for a *revolution* in the entertainment industry), especially political (the American, or French,

Revolution). The adjective *revolutionary* (rev'-ə-LOO'-shən-air'-ee) introduces us to a new adjective suffix, *-ary*, as in *contrary*, *disciplinary*, *stationary*, *imaginary*, etc. (But *-ary* is sometimes also a noun suffix, as in *dictionary*, *commentary*, etc.)

Add different prefixes to *volvo* to construct two more English words:

1. *involve*—etymologically, “roll in” (“I didn’t want to get *involved*!”). Noun: *involvement*.

2. *evolve* (ə-VOLV')—etymologically, “roll out” (*e-*, out); hence to unfold, or gradually develop (“The final plan *evolved* from some informal discussions”; “The political party *evolved* from a group of interested citizens who met frequently to protest government actions”).

By analogy with the forms derived from *revolve*, can you construct the noun and adjective of *evolve*? Noun: _____
 _____, Adjective: _____.

REVIEW OF ETYMOLOGY

PREFIX, ROOT, SUFFIX	MEANING	ENGLISH WORD
1. <i>Laconia</i>	Sparta	_____
2. <i>-ness</i>	noun suffix	_____
3. <i>-ism</i>	noun suffix	_____
4. <i>-ity</i>	noun suffix	_____
5. <i>e- (ex-)</i>	out	_____
6. <i>-ent</i>	adjective suffix	_____
7. <i>-ence</i>	noun suffix	_____
8. <i>magnus</i>	big	_____
9. <i>grandis</i>	grand	_____
10. <i>verbum</i>	word	_____
11. <i>volvo, volutus</i>	to roll	_____
12. <i>garrio</i>	to chatter	_____
13. <i>animus</i>	mind	_____
14. <i>-fy</i>	to make	_____
15. <i>-tude</i>	noun suffix	_____
16. <i>opus</i>	work	_____

17. <i>opero</i>	to work	_____
18. <i>-al</i>	adjective suffix	_____
19. <i>-ize</i>	verb suffix	_____
20. <i>re-</i>	again, back	_____
21. <i>-ary</i>	adjective suffix	_____
22. <i>in-</i>	in	_____

USING THE WORDS

Can you pronounce the words? (I)

1. <i>laconicity</i>	lak'-ə-NIS'-ə-tee
2. <i>laconism</i>	LAK'-ə-niz-əm
3. <i>laconicism</i>	lə-KON'-ə-siz-əm
4. <i>eloquent</i>	EL'-ə-kwənt
5. <i>eloquence</i>	EL'-ə-kwəns
6. <i>magniloquent</i>	mag-NIL'-ə-kwənt
7. <i>magniloquence</i>	mag-NIL'-ə-kwəns
8. <i>grandiloquent</i>	gran-DIL'-ə-kwənt
9. <i>grandiloquence</i>	gran-DIL'-ə-kwəns
10. <i>verbosity</i>	vər-BOS'-ə-tee
11. <i>volubility</i>	vol'-yə-BIL'-ə-tee
12. <i>garrulity</i>	gə-RŌŌ'-lə-tee
13. <i>cogency</i>	KŌ'-jən-see

Can you pronounce the words? (II)

1. <i>magnanimous</i>	mag-NAN'-ə-məs
2. <i>magnate</i>	MAG'-nayt
3. <i>magnum opus</i>	MAG'-nəm Ō'-pəs
4. <i>verbatim</i>	vər-BAY'-tim
5. <i>verbal</i>	VUR'-bəl
6. <i>verbalize</i>	VUR'-bə-līz'
7. <i>verbiage</i>	VUR'-bee-əj
8. <i>revolve</i>	rə-VOLV'
9. <i>revolution</i>	rev'-ə-LŌŌ'-shən
10. <i>revolutionary</i>	rev'-ə-LŌŌ'-shə-nair'-ee

11. *evolve*
12. *evolution*
13. *evolutionary*

- ə-VOLV'
 ev'-ə-LOO'-shən
 ev'-ə-LOO'-shə-nair'-ee

Can you work with the words? (I)

- | | |
|------------------|---|
| 1. laconicity | a. floweriness, pompousness, or elegance in speech |
| 2. eloquence | b. incessant chatter with little meaning |
| 3. magniloquence | c. big wheel; important or influential person |
| 4. verbosity | d. great artistic work; masterpiece |
| 5. volubility | e. a gradual unfolding or development; "a rolling out" |
| 6. garrulity | f. "a rolling round"; radical change; political upheaval |
| 7. magnum opus | g. great economy in speech |
| 8. magnate | h. fluency, ease, and/or rapidity of speech |
| 9. revolution | i. great, artistic, or emotional expressiveness |
| 10. evolution | j. wordiness |
| 11. cogency | k. persuasiveness through logic; keen-mindedness in reasoning |

KEY: 1-g, 2-i, 3-a, 4-j, 5-h, 6-b, 7-d, 8-c, 9-f, 10-e, 11-k

Can you work with the words? (II)

- | | |
|--------------|--|
| 1. laconism | a. word for word |
| 2. verbiage | b. to put into words |
| 3. verbalize | c. causing, or resulting from, radical change; new and totally different |

- | | |
|------------------|---|
| 4. verbal | d. resulting or developing gradually from (something) |
| 5. verbatim | e. expressive; emotionally moving |
| 6. revolutionary | f. pithiness or economy of expression; word or phrase packed with meaning |
| 7. evolutionary | g. big-hearted; generous, forgiving |
| 8. grandiloquent | h. referring or pertaining to, or involving, words; oral, rather than written |
| 9. eloquent | i. using flossy, flowery, elegant, or impressive phraseology |
| 10. magnanimous | j. wordiness; style or manner of using words; type of words |

KEY: 1-f, 2-j, 3-b, 4-h, 5-a, 6-c, 7-d, 8-i, 9-e, 10-g

Do you understand the words?

- | | | |
|--|-----|----|
| 1. Is <i>laconicism</i> characteristic of a verbose speaker? | YES | NO |
| 2. Does a <i>magniloquent</i> speaker use short, simple words? | YES | NO |
| 3. Does a frog <i>evolve</i> from a tadpole? | YES | NO |
| 4. Is an <i>eloquent</i> speaker interesting to listen to? | YES | NO |
| 5. Do verbose people use a lot of <i>verbiage</i> ? | YES | NO |
| 6. Is <i>volubility</i> characteristic of an inarticulate person? | YES | NO |
| 7. Does <i>verbosity</i> show a careful and economical use of words? | YES | NO |
| 8. Is a <i>verbal</i> person usually inarticulate? | YES | NO |
| 9. Is a <i>magnun opus</i> one of the lesser works of a writer, artist, or composer? | YES | NO |

10. Is a *magnanimous* person selfish and petty-minded?

YES NO

KEY: 1-no, 2-no, 3-yes, 4-yes, 5-yes, 6-no, 7-no, 8-no, 9-no, 10-no

Can you recall the words?

- | | |
|--|--|
| 1. gradually unfolding, resulting, or developing (<i>adj.</i>) | 1. E_____ |
| 2. causing, or resulting from, radical change (<i>adj.</i>) | 2. R_____ |
| 3. quality of conciseness and economy in the use of words | 3. L_____
or L_____
or L_____
or L_____ |
| 4. expressiveness in the use of words | 4. E_____ |
| 5. turn round and round | 5. R_____ |
| 6. important person, as in the commercial world | 6. M_____ |
| 7. unselfish; generous; noble in motive; big-hearted; forgiving | 7. M_____ |
| 8. using words easily; vocal; articulate; referring to, or involving, words; oral, rather than written | 8. V_____ |
| 9. style of word usage; type of words; overabundance of words | 9. V_____ |
| 10. wordiness; quality of using excess words | 10. V_____ |
| 11. elegance in word usage | 11. M_____
or G_____ |
| 12. quality of chattering on and on about trivia, or with little meaning | 12. G_____ |
| 13. fluency and ease in speech | 13. V_____ |

- | | |
|---|-------------------|
| 14. word for word | 14. V_____ |
| 15. masterpiece; great artistic work | 15. M_____ O_____ |
| 16. persuasiveness and forcefulness
in speech or writing through
closely reasoned logic | 16. C_____ |

KEY: 1—evolutionary, 2—revolutionary, 3—laconism, laconicism, laconicity, *or* laconicness, 4—eloquence, 5—revolve, 6—magnate, 7—magnanimous, 8—verbal, 9—verbiage, 10—verbosity, 11—magniloquence *or* grandiloquence, 12—garrulity, 13—volubility, 14—verbatim, 15—magnum opus, 16—cogency

(End of Session 26)

SESSION 27

ORIGINS AND RELATED WORDS

1. front and back—and uncles

The *ventriloquist* appears to talk from the belly (*venter*, *ventris* plus *loquor*) rather than through the lips (or such was the strange perception of the person who first used the word).

Venter, *ventris*, belly, is the root on which *ventral* (VEN'-trəl) and *ventricle* are built.

The *ventral* side of an animal, for example, is the front or anterior side—the belly side.

A *ventricle* (VEN'-trə-kəl) is a hollow organ or cavity, or, logically enough, belly, as one of the two chambers of the heart, or one of the four chambers of the brain. The *ventricles* of the heart are the lower chambers, and receive blood from the *auricles*, or upper chambers. The *auricle* (AW'-rə-kəl), so named because it

is somewhat ear-shaped (Latin *auris*, ear), receives blood from the veins; the *auricles* send the blood into the *ventricles*, which in turn pump the blood into the arteries. (It's all very complicated, but fortunately it works.)

The adjective form of *ventricle* is *ventricular* (ven-TRIK'-yə-lər), which may refer to a *ventricle*, or may mean *having a belly-like bulge*.

Now that you see how *ventricular* is formed from *ventricle*, can you figure out the adjective of *auricle*? _____
How about the adjective of *vehicle*? _____
Of *circle*? _____.

No doubt you wrote *auricular* (aw-RIK'-yə-lər), *vehicular*, and *circular*, and have discovered that nouns ending in *-cle* from adjectives ending in *-cular*.

So you can now be the first person on your block to figure out the adjective derived from:

clavicle: _____

cuticle: _____

vesicle: _____

testicle: _____

uncle: _____

The answers of course are *clavicular*, *cuticular*, *vesicular*, *testicular*—and for *uncle* you have every right to shout “No fair!” (But where is it written that life is fair?)

The Latin word for *uncle* (actually, uncle on the mother's side) is *avunculus*, from which we get *avuncular* (ə-VUNG'-kyə-lər), referring to an uncle.

Now what about an uncle? Well, traditional or stereotypical uncles are generally kindly, permissive, indulgent, protective—and often give helpful advice. So anyone who exhibits one or more of such traits to another (usually younger) person is *avuncular* or acts in an *avuncular* capacity.

So, at long last, to get back to *ventral*. If there's a front or belly side, anatomically, there must be a reverse—a back side. This is the *dorsal* (DAWR'-səl) side, from Latin *dorsum*, the root on which the verb *endorse* (en-DAWRS') is built.

If you *endorse* a check, you sign it on the back side; if you *endorse* a plan, an idea, etc., you *back* it, you express your approval or support. The noun is *endorsement* (en-DAWRS'-mənt).

2. the noise and the fury

Vociferous derives from Latin *vox, vocis*, voice (a root you met in Chapter 9), plus *fero*, to bear or carry. A *vociferous* rejoinder carries a lot of voice—i.e., it is vehement, loud, noisy, clamorous, shouting. The noun is *vociferousness* (vō-SIF'-ə-rəs-nəs); the verb is to *vociferate* (vō-SIF'-ə-rayt'). Can you form the noun derived from the verb? _____

3. to sleep or not to sleep—that is the question

The root *fero* is found also in *somniferous* (som-NIF'-ə-rəs), carrying, bearing, or bringing sleep. So a *somniferous* lecture is so dull and boring that it is sleep-inducing.

Fero is combined with *somnus*, sleep, in *somniferous*. (The suffix *-ous* indicates what part of speech? _____.)

Tack on the negative prefix *in-* to *somnus* to construct *insomnia* (in-SOM'-nee-ə), the abnormal inability to fall asleep when sleep is required or desired. The unfortunate victim of this disability is an *insomniac* (in-SOM'-nee-ak), the adjective is *insomnious* (in-SOM'-nee-əs). (So *-ous*, in case you could not answer the question in the preceding paragraph, is an *adjective* suffix.)

Add a different adjective suffix to *somnus* to derive *somnolent* (SOM'-nə-lənt), sleepy, drowsy. Can you construct the noun form of *somnolent*? _____ or _____

Combine *somnus* with *ambulo*, to walk, and you have *somnambulism* (som-NAM'-byə-liz-əm), walking in one's sleep. With your increasing skill in using etymology to form words, write the term for the person who is a sleepwalker. _____

Now add to the word you wrote a two-letter adjective suffix we have learned, to form the adjective: _____

4. a walkaway

An *ambulatory* (AM'-byə-lə-taw'-ree) patient, as in a hospital or convalescent home, is finally well enough to get out of bed and walk around. A *perambulator* (pə-RAM'-byə-lay'-tər), a word used more in England than in the United States, and often shortened to *pram*, is a baby carriage, a vehicle for walking an infant through the streets (*per-*, through). To *perambulate* (pə-RAM'-byə-layt') is, etymologically, "to walk through"; hence, to stroll around. Can you write the noun form of this verb?

To *amble* (AM'-bəl) is to walk aimlessly; an *ambulance* is so called because originally it was composed of two stretcher-bearers who *walked* off the battlefield with a wounded soldier; and a *preamble* (PREE'-am-bəl) is, by etymology, something that "walks before" (*pre-*, before, beforehand), hence an introduction or introductory statement, as the *preamble* to the U. S. Constitution ("We the people . . ."), a *preamble* to the speech, etc; or any event that is introductory or preliminary to another, as in "An increase in inflationary factors in the economy is often a *preamble* to a drop in the stock market."

5. back to sleep

Somnus is one Latin word for sleep—*sopor* is another. A *soporific* (sop'-ə-RIF'-ik) lecture, speaker, style of delivery, etc. will put the audience to sleep (*fic-* from *facio*, to make), and a *soporific* is a sleeping pill.

6. noun suffixes

You know that *-ness* can be added to any adjective to construct the noun form. Write the noun derived from *inarticulate*:

 Inarticulate is a combination of the negative prefix *in-* and Latin *articulus*, a joint. The *inarticulate* person has trouble joining words together coherently. If you are quite *articulate* (ahr-TIK'-yə-lət), on the other hand, you join your words together easily, you are verbal, vocal, possibly even

voluble. The verb to *articulate* (ahr-TIK'-yə-layt') is to join (words), i.e., to express your vocal sounds—as in “Please *articulate* more clearly.” Can you write the noun derived from the verb *articulate*? _____.

Another, and very common, noun suffix attached to adjectives is, as you have discovered, *-ity*. So the noun form of *banal* is either *banalness*, or, more commonly, *banality* (bə-NAL'-ə-tee).

Bear in mind, then, that *-ness* and *-ity* are common noun suffixes attached to adjectives, and *-ion* (or *-ation*) is a noun suffix frequently affixed to verbs (to *articulate*—*articulation*; to *vocalize*—*vocalization*; to *perambulate*—*perambulation*).

REVIEW OF ETYMOLOGY

PREFIX, ROOT, SUFFIX	MEANING	ENGLISH WORD
1. <i>venter, ventris</i>	belly	_____
2. <i>loquor</i>	to speak	_____
3. <i>auris</i>	ear	_____
4. <i>avunculus</i>	uncle	_____
5. <i>dorsum</i>	back	_____
6. <i>vox, vocis</i>	voice	_____
7. <i>fero</i>	to carry, bear	_____
8. <i>somnus</i>	sleep	_____
9. <i>-ous</i>	adjective suffix	_____
10. <i>in-</i>	negative suffix	_____
11. <i>ambulo</i>	to walk	_____
12. <i>-ory</i>	adjective suffix	_____
13. <i>per-</i>	through	_____
14. <i>pre-</i>	before, beforehand	_____
15. <i>sopor</i>	sleep	_____
16. <i>fic- (facio)</i>	to make or do	_____
17. <i>-ness</i>	noun suffix	_____
18. <i>-ity</i>	noun suffix	_____
19. <i>-ion (-ation)</i>	noun suffix	_____
	attached to verbs	_____
20. <i>-ent</i>	adjective suffix	_____
21. <i>-ence, -ency</i>	noun suffix	_____

USING THE WORDS

Can you pronounce the words? (I)

- | | |
|---------------------------|---------------------|
| 1. <i>ventral</i> | VEN'-trəl |
| 2. <i>ventricle</i> | VEN'-trə-kəl |
| 3. <i>auricle</i> | AWR'-ə-kəl |
| 4. <i>ventricular</i> | ven-TRIK'-yə-lər |
| 5. <i>auricular</i> | aw-RIK'-yə-lər |
| 6. <i>avuncular</i> | ə-VUNG'-kyə-lər |
| 7. <i>dorsal</i> | DAWR'-səl |
| 8. <i>endorse</i> | en-DAWRS' |
| 9. <i>endorsement</i> | en-DAWRS'-mənt |
| 10. <i>vociferousness</i> | vō-SIF'-ə-rəs-nəs |
| 11. <i>vociferate</i> | vō-SIF'-ə-rayt' |
| 12. <i>vociferation</i> | vō-sif'-ə-RAY'-shən |

Can you pronounce the words? (II)

- | | |
|---------------------------|-----------------------|
| 1. <i>somniferous</i> | som-NIF'-ər-əs |
| 2. <i>insomnia</i> | in-SOM'-nee-ə |
| 3. <i>insomniac</i> | in-SOM'-nee-ak' |
| 4. <i>insomnious</i> | in-SOM'-nee-əs |
| 5. <i>somnolent</i> | SOM'-nə-lənt |
| 6. <i>somnolence</i> | SOM'-nə-ləns |
| 7. <i>somnolency</i> | SOM'-nə-lən-see |
| 8. <i>somnambulism</i> | som-NAM'-byə-liz-əm |
| 9. <i>somnambulist</i> | som-NAM'-byə-list |
| 10. <i>somnambulistic</i> | som-nam'-byə-LIST'-ik |

Can you pronounce the words? (III)

- | | |
|-------------------------|-----------------------|
| 1. <i>ambulatory</i> | AM'-byə-lə-tawr'-ee |
| 2. <i>perambulator</i> | pə-RAM'-byə-lay'-tər |
| 3. <i>perambulate</i> | pə-RAM'-byə-layt' |
| 4. <i>perambulation</i> | pə-ram'-byə-LAY'-shən |
| 5. <i>amble</i> | AM'-bəl |
| 6. <i>preamble</i> | PREE'-am-bəl |

8. <i>inarticulateness</i>	in'-ahr-TIK'-yə-lət-nəs
9. <i>articulate</i>	ahr-TIK'-yə-lət
10. <i>banality</i>	bə-NAL'-ə-tee

Can you work with the words? (I)

- | | |
|---------------------------|---|
| 1. ventral | a. unable to fall asleep |
| 2. dorsal | b. pertaining to sleepwalking |
| 3. somniferous | c. drowsy |
| 4. insomniac | d. able to walk, after being bed-ridden |
| 5. somnolent | e. verbal, vocal |
| 6. somnambulistic | f. like an uncle; kindly; protective |
| 7. ambulatory | g. pertaining to one of the chambers of the heart |
| 8. articulate | h. referring to the front or belly side |
| 9. ventricular, auricular | i. sleep-inducing |
| 10. avuncular | j. referring to the back side |

KEY: 1-h, 2-j, 3-i, 4-a, 5-c, 6-b, 7-d, 8-e, 9-g, 10-f

Can you work with the words? (II)

- | | |
|-----------------------|---|
| 1. ventricle, auricle | a. inability to fall asleep |
| 2. endorsement | b. sleepwalking |
| 3. vociferousness | c. introduction; preliminary or introductory occurrence |
| 4. insomnia | d. incoherence; sputtering; inability to get words out |
| 5. somnolence | e. chamber of the heart |
| 6. somnambulism | f. sleeping pill |
| 7. perambulator | g. support; approval |
| 8. preamble | h. lack of originality; lack of imagination |
| 9. soporific | i. drowsiness |

10. inarticulateness

11. banality

j. baby buggy; stroller

k. loudness; clamorousness

KEY: 1-e, 2-g, 3-k, 4-a, 5-i, 6-b, 7-j, 8-c, 9-f, 10-d, 11-h

Can you work with the words? (III)

- | | |
|-----------------|---|
| 1. endorse | a. one who cannot fall asleep |
| 2. vociferate | b. sleepwalker |
| 3. insomniac | c. walk aimlessly |
| 4. somnolency | d. stroll through; walk around |
| 5. somnambulist | e. to sign on the back; support; approve of |
| 6. perambulate | f. drowsiness |
| 7. amble | g. say loudly and with great vehemence |
| 8. soporific | h. causing sleep |
| 9. insomniac | i. wakeful; unable to fall asleep |

KEY: 1-e, 2-g, 3-a, 4-f, 5-b, 6-d, 7-c, 8-h, 9-i

Do you understand the words?

- | | | |
|---|-----|----|
| 1. Does an <i>insomniac</i> often need a <i>soporific</i> ? | YES | NO |
| 2. Does a <i>somnambulist</i> always stay in bed when asleep? | YES | NO |
| 3. Are <i>ambulatory</i> patients bedridden? | YES | NO |
| 4. Does a <i>preamble</i> come after another event? | YES | NO |
| 5. Are <i>articulate</i> people verbal? | YES | NO |
| 6. Does <i>banality</i> show creativeness? | YES | NO |
| 7. Does an <i>avuncular</i> attitude indicate affection and protectiveness? | YES | NO |
| 8. Is <i>vociferation</i> habitual with quiet, shy people? | YES | NO |
| 9. Is a <i>somnolent</i> person wide awake? | YES | NO |

and exciting?

KEY: 1—yes, 2—no, 3—no, 4—no, 5—yes, 6—no, 7—yes, 8—no, 9—no,
10—no

Can you recall the words?

- | | |
|--|--------------------------|
| 1. lack of imagination or originality in speech, actions, or style of life; hackneyed or trite phraseology | 1. B _____ |
| 2. sleep-inducing | 2. S _____
or S _____ |
| 3. unable to fall asleep (<i>adj.</i>) | 3. I _____ |
| 4. verbal, vocal, speaking fluently | 4. A _____ |
| 5. acting like an uncle | 5. A _____ |
| 6. referring to the front; anterior | 6. V _____ |
| 7. referring to the back; posterior | 7. D _____ |
| 8. approve of; support; sign on the back of | 8. E _____ |
| 9. shout vehemently | 9. V _____ |
| 10. one who cannot fall asleep | 10. I _____ |
| 11. drowsy; sleepy | 11. S _____ |
| 12. sleepwalker | 12. S _____ |
| 13. now able to walk, though previously bedridden | 13. A _____ |
| 14. walk aimlessly | 14. A _____ |
| 15. introduction; introductory event | 15. P _____ |
| 16. incoherence | 16. I _____ |

KEY: 1—banality, 2—somniferous *or* soporific, 3—insomniac, 4—articulate, 5—avuncular, 6—ventral, 7—dorsal, 8—endorse, 9—vociferate, 10—insomniac, 11—somnolent, 12—somnia-
nambulist, 13—ambulatory, 14—amble, 15—preamble,
16—inarticulateness

CHAPTER REVIEW

A. Do you recognize the words?

1. Disinclined to conversation:
(a) loquacious, (b) laconic, (c) taciturn
2. Trite:
(a) inarticulate, (b) banal, (c) verbose
3. Rapid and fluent:
(a) voluble, (b) verbose, (c) garrulous
4. Forceful and compelling:
(a) vociferous, (b) cogent, (c) laconic
5. Unspoken:
(a) verbatim, (b) eloquent, (c) tacit
6. Using elegant and impressive words:
(a) verbose, (b) grandiloquent, (c) colloquial
7. Back:
(a) dorsal, (b) ventral, (c) somniferous
8. Sleep-inducing:
(a) soporific, (b) somnolent, (c) ventral
9. Inability to fall asleep:
(a) somnambulism, (b) ambulatory, (c) insomnia
10. Talkativeness:
(a) reticence, (b) ventriloquism, (c) loquacity
11. Expressing indirectly or in a roundabout way:
(a) circumlocutory, (b) colloquial, (c) laconic
12. Elegance in expression:
(a) magniloquence, (b) grandiloquence, (c) verbiage
13. Wordiness:
(a) laconism, (b) cogency, (c) verbosity
14. Big-hearted, generous, unselfish:
(a) grandiloquent, (b) magnanimous, (c) garrulous
15. Causing radical changes:
(a) evolutionary, (b) revolutionary, (c) ventricular
16. To shout vehemently:
(a) endorse, (b) perambulate, (c) vociferate

17. Like an uncle:
 (a) ventricular, (b) auricular, (c) avuncular
18. Drowsy:
 (a) somniferous, (b) somnolent, (c) soporific
19. Sleepwalking:
 (a) insomnia, (b) somnolency, (c) somnambulism
20. Introduction:
 (a) preamble, (b) perambulator, (c) evolution

KEY: 1-c, 2-b, 3-a, 4-b, 5-c, 6-b, 7-a, 8-a, 9-c, 10-c, 11-a, 12-a and b, 13-c, 14-b, 15-b, 16-c, 17-c, 18-b, 19-c, 20-a

B. Can you recognize roots?

ROOT	MEANING	EXAMPLE
1. <i>taceo</i>	_____	taciturn
2. <i>loquor</i>	_____	loquacity
3. <i>solus</i>	_____	soliloquize
4. <i>venter, ventris</i>	_____	ventral
5. <i>magnus</i>	_____	magniloquent
6. <i>grandis</i>	_____	grandiloquent
7. <i>verbum</i>	_____	verbatim
8. <i>volvo, volutus</i>	_____	revolution
9. <i>garrio</i>	_____	garrulous
10. <i>animus</i>	_____	magnanimous
11. <i>opus</i>	_____	magnum opus
12. <i>opero</i>	_____	operator
13. <i>auris</i>	_____	auricle
14. <i>avunculus</i>	_____	avuncular
15. <i>dorsum</i>	_____	dorsal
16. <i>vox, vocis</i>	_____	vociferate
17. <i>fero</i>	_____	somniferous
18. <i>ambulo</i>	_____	preamble

19. *sopor*
20. *somnus*

_____ soporific
_____ somnolency

KEY: 1—to be silent, 2—to speak, 3—alone, 4—belly, 5—big, large, great, 6—grand, 7—word, 8—to roll, 9—to chatter, 10—mind, 11—work, 12—to work, 13—ear, 14—uncle, 15—back, 16—voice, 17—to carry or bear, 18—to walk, 19—sleep, 20—sleep

TEASER QUESTIONS FOR THE AMATEUR ETYMOLOGIST

1. The present participle (or *-ing* form) of the Latin verb *opero*, to work, is *operans*, working. The form *operandi* means *of working*. Can you figure out the literal meaning of the phrase *modus operandi*, sometimes used to signify the characteristic methods or procedures used by certain criminals? _____

2. *Circum-*, we have learned, is a prefix meaning *around*, as in *circumlocution*, *circumference*, *circumcision*, *circumnavigation*, etc. Thinking of the root *scribo*, *scriptus*, to write, can you figure out the word meaning *writing*, or *written material*, *around* (the edge of something)? _____

3. You know the roots *somnus* and *loquor*. Can you combine these two roots to form an adjective meaning *talking in one's sleep*? _____. Can you write the noun form of this adjective? _____

4. We have discovered *auris*, ear, as in *auricle*. Can you figure out the specialty of the physician called an *aurist*? _____

5. *Verbal*, from *verbum*, refers to words; *oral*, from *os, oris*, the mouth, refers to spoken words or sounds. Can you analyze *aural* and decide on its meaning? _____

6. A *somnambulist* walks in his sleep. What does a *noctambulist* do? _____

7. *Soporific*, combining *sopor*, sleep, with *fic-* (from *facio*), to make, means *inducing or causing sleep*. Use *somnus*, another root for sleep, to construct a word that has the same form and meaning as *soporific*: _____

8. *Perambulate* is to walk through. Use another Latin prefix to construct a verb meaning *to walk around*. _____

(Answers in Chapter 18)

BECOMING ALERT TO NEW IDEAS

Some chapters back I suggested that since words are symbols of ideas, one of the most effective means of building your vocabulary is to read books that deal with new ideas. Along that line, I further suggested that the fields of psychology, psychiatry, and psychoanalysis would be good starting points, and I mentioned a number of exciting books to work with.

Needless to say, you will not wish to neglect other fields, and so I want to recommend, at this point, highly readable books in additional subjects. All these books will increase your familiarity with the world of ideas—all of them, therefore, will help you build a superior vocabulary.

SEMANTICS

Language in Thought and Action, by S. I. Hayakawa
People in Quandaries, by Wendell Johnson

EDUCATION AND LEARNING

- How to Survive in Your Native Land*, by James Herndon
Education and the Endangered Individual, by Brian V. Hill
How Children Fail and *What Do I Do Monday?*, by John Holt
Teaching Human Beings, by Jeffrey Schrank
Education and Ecstasy, by George B. Leonard
Human Teaching for Human Learning, by George Isaac Brown

SEX, LOVE, MARRIAGE

- Couple Therapy*, by Gerald Walker Smith and Alice I. Phillips
Your Fear of Love, by Marshall Bryant Hodge
Sexual Suicide, by George F. Gilder
Intimacy, by Gina Allen and Clement G. Martin, M.D.
How to Live with Another Person, by David Viscott, M.D.
Pairing, by George R. Bach and Ronald M. Deutsch
The Intimate Enemy, by George R. Bach and Peter Wyden
The Rape of the Ape, by Allan Sherman (Humor)
The Hite Report, by Shere Hite
Sex in Human Loving, by Eric Berne, M.D.

WOMEN, FEMINISM, ETC.

- Rebirth of Feminism*, by Judith Hole and Ellen Levine
The Way of All Women, by M. Esther Harding
Knowing Woman, by Irene Claremont de Castillejo
Sexist Justice, by Karen De Crow
Our Bodies, Our Selves, by The Boston Women's Health Book Collective

CHILDREN, CHILD-RAISING, ETC.

- Between Parent and Child* and *Between Parent and Teenager*, by Dr. Haim Ginott
Children Who Hate, by Fritz Redl and David Wineman
Parent Effectiveness Training, by Dr. Thomas Gordon
How to Parent, by Dr. Fitzhugh Dodson
Escape from Childhood, by John Holt
One Little Boy, by Dorothy W. Baruch

HEALTH

Save Your Life Diet Book, by David Reuben, M.D.

Folk Medicine, by D. C. Jarvis, M.D.

Get Well Naturally, by Linda Clark

Let's Eat Right to Keep Fit, by Adelle Davis

PHILOSOPHY

The Way of Zen and What Does It Matter?, by Alan W. Watts

Love's Body, by Norman O. Brown

BUSINESS, ECONOMICS, FINANCE

The Affluent Society, by John Kenneth Galbraith

Parkinson's Law, by C. Northcote Parkinson

The Peter Principle, by Laurence J. Peter

Up the Organization, by Robert Townsend

SOCIOLOGY

Passages, by Gail Sheehy

Future Shock, by Alvin Toffler

Hard Times, by Studs Terkel

Roots, by Alex Haley

DEATH AND DYING

Life After Life, by Raymond A. Moody, Jr., M.D.

On Death and Dying, by Elizabeth Kubler Ross

All but one or two of these stimulating and informative books are available in inexpensive paperback editions—most of them can be found in any large public library. Any one of them will provide an evening of entertainment and excitement far more rewarding than watching TV, will possibly open for you new areas of knowledge and understanding, and will undoubtedly contain so many of the words you have learned in this book that you will again and again experience the delicious shock of recognition that I spoke of in an earlier chapter.

Additionally, you may encounter words you have never seen before that are built on roots you are familiar with—and you will then realize how simple it is to figure out the probable meaning of even the most esoteric term once you have become an expert in roots, prefixes, and suffixes.

(End of Session 27)

Brief Intermission Six

DO YOU ALWAYS USE THE PROPER WORD?

The fact is that grammar is getting more liberal every day. Common usage has put a stamp of approval on many expressions which your grandmother would not have dared utter in her most intimate conversation—not if she believed she was in the habit of using good English. *It is me; have you got a cold?; it's a nice day; can I have another piece of cake?; she is a most aggravating child; will everybody please remove their hats*—all these today represent perfectly correct grammar for everyday conversation. Modern grammar research reports that these expressions have become universal in educated speech.

However, such a liberal policy does not mean that all bars are down. Only a person whose speech borders on the illiterate would make such statements as: *can you learn me to swim?; he don't live here no more; we ain't working so good; me and my husband are glad to see you*. There are still certain minimum essentials of good English that the cultivated speaker carefully observes.

Is your grammar as good as the next person's? Here's a quick test by which you can measure your ability.

Check the preferable choice in each sentence, then compare your results with the key at the end. Allowing 4 per cent for each correct answer, consider 92–100 excellent, 76–88 good, 68–72 average.

1. What (a-effect, b-affect) does Farrah Fawcett-Majors have on you?
2. What's the sense (a-in, b-of) looking for a needle in a haystack?
3. She won't (a-leave, b-let) us meet her new boy friend.
4. What (a-kind of, b-kind of a) dress do you want?
5. Her (a-principle, b-principal) objection to neurotics is that they are difficult to live with.
6. The murderer was (a-hanged, b-hung) two hours before the governor's pardon arrived.
7. Many men feel great affection for their (a-mother-in-laws, b-mothers-in-law).
8. For a light cake, use two (a-spoonfuls, b-spoonsful) of baking powder.
9. Everyone likes you but (a-she, b-her).
10. Sally sent a gift for (a-him and me, b-he and I).
11. The criteria you are using (a-is, b-are) not valid.
12. The cost of new houses (a-is, b-are) finally stabilizing.
13. Irene as well as her husband (a-has, b-have) come to see you.
14. (a-Is, b-Are) either of your sisters working?
15. As soon as the editor or her secretary (a-comes, b-come) in, let me know.
16. One or two of her features (a-is, b-are) very attractive.
17. Can you visit Mary and (a-I, b-me) tonight?
18. He is totally (a-uninterested, b-disinterested) in your personal affairs.
19. She (a-laid, b-lay) on the beach while her son splashed at the water's edge.
20. (a-Who, b-Whom) would you rather be if you weren't yourself?
21. You should not (a-have, b-of) spoken so harshly.
22. She is one of those women who (a-believes, b-believe) that husbands should share in doing housework and taking care of the children.
23. Was it you who (a-was, b-were) here yesterday?

24. What we need in this country (a-is, b-are) honest politicians.
25. I'm smarter than Gladys, but she's richer than (a-I, b-me).
-

KEY: 1-a, 2-a, 3-b, 4-a, 5-b, 6-a, 7-b, 8-a, 9-b, 10-a, 11-b,
12-a, 13-a, 14-a, 15-a, 16-b, 17-b, 18-a, 19-b, 20-a,
21-a, 22-b, 23-b, 24-a, 25-a
