

30  
30

UNIVERSITE NATIONALE DU RWANDA

FACULTE DES LETTRES

THE LANGUAGE OF WRITTEN INSTRUCTIONS:  
A LINGUISTIC ANALYSIS

Par

Théogène TWAGIRIMANA

Mémoire présenté en vue de l'obtention  
du grade de Licencié ès Lettres .

Département : Anglais

Directeur : Joseph GAFARANGA

RUHENGARI , Septembre 1988

UNIVERSITE NATIONALE DU RWANDA

FACULTE DES LETTRES

THE LANGUAGE OF WRITTEN INSTRUCTIONS:  
A LINGUISTIC ANALYSIS

Par

Théogène TWAGIRIMANA

Mémoire présenté en vue de l'obtention  
du grade de Licencié ès Lettres ,  
Département : Anglais

Directeur : Joseph GAFARANGA

RUHENGARI , Septembre 1988



ACKNOWLEDGEMENT.

My heart-felt gratitude goes to Mr Joseph Gafaranga who readily accepted to supervise this memoir. His patience, his suggestions have been to me indispensable assets.

To you all who helped me to keep my chin up, "Merci".

T.T.

TABLE OF CONTENTS.

ACKNOWLEDGEMENT .....	i
TABLE OF CONTENTS .....	ii
0. Introduction .....	3
Chapter One: The Pragmatic Analysis of Written Instructions: Instructions in the System of Speech Acts.	
1.0. Introduction .....	5
1.1. Instructions as a speech act .....	10
1.1.1. Preparatory conditions .....	11
1.1.2. Sincerity conditions .....	13
1.1.3. Essential conditions .....	16
1.2. Instructions compared to orders, advice, suggestions, recommendations and warnings.....	20
1.2.1. Instructions vs orders .....	20
1.2.2. Instructions vs advice, suggestions, recommendations and warnings .....	24
1.3. Summary .....	26
Chapter Two: The Stylistic Analysis of Written Instructions: Written Instructions as a Register.	
2.0. Introduction .....	28
2.1. The notion of register .....	29
2.2. The register of Written Instructions .....	31
2.2.1. The field of discourse .....	31
2.2.2. The tenor of discourse .....	33
2.2.2.1. The styles of Written Instructions .....	33
2.2.2.2. The social function of Written Instructions .....	43
2.2.3. The mode of discourse .....	44
2.3. Summary .....	49



Chapter Three: The Syntactic Analysis of Written Instructions.	
3.1. The Sentence unit .....	52
3.1.1. Sentence connection .....	54
3.1.1.1 Reference .....	54
3.1.1.2 Ellipsis .....	57
3.1.1.2.1 Ellipsis of objects .....	57
3.1.1.2.2 Ellipsis of subjects .....	59
3.1.1.2.3 Ellipsis of verbs .....	61
3.1.1.2.4 Ellipsis of the definite article .....	61
3.1.1.3 Conjunction .....	64
3.2. The clause unit .....	67
3.2.1. The system of mood .....	69
3.2.1.1. The imperative clause .....	69
3.2.2. The system of dependence .....	72
3.2.2.1. The clauses of condition .....	73
3.2.2.2. The clauses of time .....	75
3.2.2.3. The clauses of purpose .....	77
3.3. The phrase unit .....	78
3.3.1. The noun phrase .....	79
3.3.2. The verb phrase .....	81
3.4. Summary .....	84
4. Conclusion .....	85
Bibliography .....	87
Appendix .....	88



O. INTRODUCTION.

A considerable part of our linguistic communication is devoted to asking or giving instructions. There is no domain of life that is beyond their influence. This is because everytime and everywhere, the "homo sapiens" has always manifested a thirst for knowledge, and instructions are one of the ways to satisfy that thirst. Nonetheless, instructing is not a simple matter of satisfying some intellectual curiosity; instead, it essentially is a matter of providing guidelines concerning a certain form of behaviour to adopt in appropriate circumstances.

Instructions have been integrated in our everyday activities to such a degree that most of the time, we obey them without realizing it. It seems that a large amount of our habits, our reflexes, come from past instructions to which we have been exposed since early childhood. The way we greet people, the way we prepare a dish, etc, can be accounted for, at least partially, in terms of internalized instructions which have grown into habits. By dint of being subjected to the same instructions, we progressively integrate them in our global way of living.

There are two ways to observe instructions: one way is to listen to people asking or giving instruction orally. The other way is to look at instructions in their written version. Written Instructions are much easier to approach: they can be found everywhere. That is why I preferred them to their spoken counterparts.



Written Instructions are a specific manifestation of language use: they form an autonomous linguistic system having its own rules governing their use. The purpose of this study is to examine those rules, at least the most outstanding ones. To this end, the work has been divided into three chapters:

The first chapter looks at the pragmatic conditions by which instructions can be defined. It attempts to see what are the necessary and sufficient conditions that an utterance such "Keep out of reach of children" has to fulfill in order to count as an instruction and not, for instance, as an order or as a request. The discussions will be based on the speech-acts theory as it has been initiated by Austin (1970) and developed by Searle (1982). The central tenet of the theory is that language is more than a tool to report on states of affairs: language is also a tool of action. Since the primary concern of the chapter is to examine those conditions that distinguish instructions from other speech-acts, only conditions of success and felicity will be the pivot of the discussions.

The second chapter approaches Written Instructions as a variety of English. When one is writing instruction, one has at one's disposal a large basket that one can call "the English Language", from which one takes the material one needs. According to a certain number of factors namely the audience, the medium of communication, etc, some materials are more frequently chosen than others. Other are completely avoided. For instance, the imperative form is very recurrent in instructional writings whereas forms such as "would you ...?" are highly improbable. The aim of the chapter is to point out some of those features that characterize Written Instructions, by relating them to the contextual factors that condition their use.



The third chapter focuses on the form of Written Instructions. It describes and explains some of the grammatical choices made when writing instructions. One of the questions the chapter has to answer is, for instance, "why the imperative form is more preponderant in Written Instructions, whereas there are other rival forms that can perform the same function as well"?

The study is based on a corpus of more than two hundreds texts. The terms "instructions" and "directions" are used synonymously. The texts come from various sources, especially from (a) books: Structure, Style and Usage (2<sup>nd</sup> ed.) by Hullon Willis, Grammar in Practice by Seidle, A Comprehensive Grammar of English by Quirk et al, Using English by Pauline Robinson, Writing Tasks by Jolly, Longman Advanced English by Kingsbury and Wellman, Writing Skills by Coe et al, Introduction to Functional Grammar by Halliday, Investigating English Style by Crystal and Davy; (b) magazines: Cook's; (c) manuals and leaflets of instructions: Radio National Model no RY-5155 F, Automaticpress, Radio Sharp GF-7500 Z, Radio Sound Solo RMA, Seiko Serving Machine, Casio fx-961 calculating machine, Insecticide Mobil, Insecticide Smash, TCB No Base Creme Hair relaxer, O'tentiko, Capirelax, Cacao Butter, Gentle-Treatment No-Lye Conditioning creme relaxer, Blanco Fluid, Applessence for curls, (d) medical directions (Ampicillin BP80, Fansidar, Priamiol- Janseen, Perdolan, Mosqin, Rhinathid prometazine, Neo-Medrol, Vansil); laundry instructions, plus other various untitled instructions such as those found on boxes (e.g: Handle with care.), on cans, etc.



CHAPTER ONE

THE PRAGMATIC ANALYSIS OF INSTRUCTIONS:

INSTRUCTIONS IN THE SYSTEM OF SPEECH - ACTS.

1.0. Introduction.

The theory of what has come to be known as "speech-acts" was an important event that revolutionized the philosophy of language. It came as a reaction against the traditional view that the fundamental function of language was to inform, and naturally, a piece of information could either be true, or false. Serious doubts concerning this conception of language were raised by Austin (1970) who remarked that language is not only and primarily used to report on things, but it is also used to do things.

When one says, "Thank you" one's primary intention is not only to inform you that one thanks you, but at the same time one is also posing an act: one is effectively thanking you. To try to interpret such a statement as "Thank you", in terms of its "trueness" or "falseness" would be somewhat a nonsense. An act is a success or a failure, good or bad, but never true or false.

Austin named "performatives" those utterances that are used to perform actions. They are opposed to "constatives" which make assertions, but not things. However, Austin himself remarked that it is not always easy to draw a neat distinction between performatives and constatives. There are verbs that are commonly associated with performative utterances; they are called "performative verbs" because they are meant to make explicit the action to be performed by the speaker.



A performative verb is always in the simple positive present, with a first person singular.

In the three sentences below:

"I order you to stop."

"I ordered you to stop."

"You order me to stop."

Only the verb "order" in the first sentence is used performatively, the rest are constative. Contrary to the meaning of the first sentence, the meaning of the remaining two sentences can be proven true or false. It seems that even in the utterance of a simple "STOP", a performative verb is understood; that is, the deep structure of "STOP" contains a performative verb:

I ask / order, etc you to stop.

Austin goes on in his analysis and distinguishes three aspects of a speech-act; a speech<sup>act</sup> being the act performed by means of speech.

1. A locutionary act . . . is the physical production of sounds. Those sounds must generally be organised in a meaningful way.

But in my sense, even a baby which is producing unintelligible sounds is performing a locutionary act. Illocutionary and performative acts are consequences of education.

2. An illocutionary act or illocution is the act performed in saying something. When one utters a string of words like, "I order you to stop", he performs a locutionary act which consists in producing sounds in a certain order and, at the same time, he performs the act of ordering someone to stop.



3. A perlocutionary act or perlocution is the act of producing a certain reaction on the addressee. If the illocutionary act is ordering, the perlocution may be getting the addressee angry, or whatnot, according to the context. Whereas (2) is always intentional, (3) is sometimes unpredictable. (pp 153-163, 180-2).

Austin focused his attention on illocutionary acts and proposed to group them into five classes, according to their illocutionary force. (The illocutionary force of an utterance is the feature(s) that characterize the utterance as an order, a request, advice, etc.)

1. Verdictives are utterances which express that some thing has been established or decided (officially or not)... It is rather a judicial than a legislative or executive act. Ex: condemn, diagnose, etc.
2. Exercitives are utterances that refer to the exertion of power, right, or influence. They are about what is to be or should be, rather than a judgement about what is presently. Ex: Claim, recommend, etc.
3. Commissives oblige the speaker to adopt a certain form of doing; to commit himself. Ex: Promise, undertake, etc.
4. Behabitives express a reaction to the attitude or conditions of others. They have to do with attitudes and social behaviour. Ex: Congratulations, recommendations, etc.

5. Expositives are meant to expose an outlook on things, to develop an argument, to clarify the use of words, or what they refer to.

Ex: affirm, identify, etc. (pp 153-163, 180-2)

Searle (1982:51) was unsatisfied with this typology. He summarizes its weaknesses as follows:

... la taxonomie d'Austin soulève six problèmes apparentés; par ordre croissant d'importance: il ya une confusion persistante entre verbes et actes; tous les verbes ne sont pas des verbes illocutoires, les catégories se recouvrent trop largement; il ya trop d'hétérogénéité intracatégorielle, beaucoup de verbes recensés dans une catégorie ne satisfait pas la définition donnée pour cette catégorie; enfin, ce qui est le plus grave, il n'y a pas de principe cohérent de classification.

After these criticisms, Searle proposes his own classification. It also comprises five groups:

- (i) representatives which commit the speaker to the truth of the expressed proposition.  
Ex: asserting, concluding etc...
- (ii) directives which are attempts by the speaker to get the addressee do something.  
Ex: requesting, questioning, etc...
- (iii) commissives which commit the speaker to some future course of action.  
Ex: promising, threatning, etc...
- (iv) expressives which express a psychological state. Ex: thanking, apologizing, etc...



(v) declarations which effect immediate changes in the institutional state of affairs, and which tend to rely on elaborate extra linguistic institutions. Ex: excommunicating, christening, etc...

( cited by Levinson 1983:240 ).

Searle explains that his classification is based primarily on the conditions that characterize illocutionary acts (we shall see those conditions in detail a little later on), nonetheless that does not satisfy Levinson who in the following lines does not conceal his disappointment:

The typology (by Searle), though perhaps an improvement on Austin's, is a disappointment in that it lacks a principled basis; contrary to Searle's claim, it is not even built in any systematic way on felicity conditions [this expression is going to be introduced in a while]. There is no reason then, to think that it is definitive or exhaustive. (p240)

Levinson goes on saying that other typologies have been proposed; but it seems to me that Searle's remains the most referred to, and for this reason, it is the one will refer<sup>to</sup> in my discussions.

There are conditions that must be fulfilled for an illocutionary act to be carried out successfully. Austin called them "felicity conditions"; and Searle grouped them under three main headings: preparatory (or prerequisite) conditions, sincerity conditions, and essential conditions. Fraser (1983:41) went further and indicated that a distinction must be drawn between those conditions which are necessary and sufficient for an act to be performed successfully, and those conditions which are required for there to be no defect in the performance of the act.



The first type of conditions, he called it "success conditions", and the second type "felicity conditions". For giving an order, for instance, the conditions of success have to be that the speaker has some authority over the hearer. If a student orders his<sup>her</sup> teacher, "shut up", the student's act can be regarded as a failure because the student has no right to address his<sup>her</sup> teacher in such a way. But if the teacher tells his<sup>her</sup> student to "shut it up", the act is a success in virtue of the teacher's authority over the student. Even if the order is addressed to a calm student, the order remains no less an order, but an infelicitous order, because it will surely get the student wonder about what is going on in the teacher's head. Perhaps it is worth pointing out that Fraser's distinction is not another category of conditions in addition to Searle's; instead, Fraser's distinction is meant to explicate Austin and Searle's conditions. We shall see in the subsequent discussions what are the conditions of success and of felicity for instructions.

### I.I. Instructions as a speech-act.

Instructions are commonly taken for similar to orders and are thus classified in the group of illocutionary acts known as directives. As the verbs "bid", "charge", "command", "direct", and so on, the verb "instruct" makes the addressee perform a certain action in virtue of the speaker addressee's authority over the former (Fraser, 39). This implies that, instructions obey to the conditions directives are definal by, namely,

1. The addresser believes that the addressee can perform the intended act.
2. The addresser desires the addressee to do the intended act.
3. The intention of the addresser counts as an attempt to get the addressee do the intended act.



The underlying psychological state for directive illocutionary acts is desire; but this desire is felt differently according to the nature of the act or according to the addresser.

One of the differences between giving an order and suggesting for instance, is that in the first case the desire to get something done is stronger than in the second. Where the desire is felt in rather a mitigated way. In ordering, the addresser does not generally take into account the desire of the addressee to carry out the act, whereas in suggesting he/she does. Also, when two people are giving a same order, or making a same suggestion, it is difficult to affirm that they feel the same thing even if the circumstances are identical.

Concerning instructions, it is supposed that, in virtue of the sincerity condition, the person who issues them wants them to be performed. Otherwise, he<sup>she</sup> will be guilty of an "abuse". If a doctor hands to his<sup>her</sup> patient a bottle of a medicine and says "shake well before use", and if the doctor knows well that the medicine needs no shaking before use, he/she has given a wrong direction. Still, he<sup>she</sup> has given a direction, though insincerely. He<sup>she</sup> is guilty of having given a direction of which performance he/she does not care at all.

The problem here remains of determining with more or less precision the "intensity" of desire that a person feels towards his/her instructions. In other words, to what extent does one "instructions-giver" desires his/her instructions to be carried out? This is not a question easy to answer. Because, first, instructions present a large diversity and each diversity has its own particularities; second, we have seen that desire is, to some extent, related to the "instructions-giver's" personality.



There are strong and weak instructions, but it is not easy to find a clear line between the two. Strong instructions resemble orders, and the person who issues them desires to see them carried out. When a department concerned with traffic issues directions to road users, it expects to see those directions followed to the letter. If they are not, trespassers are prosecuted. But when a doctor tells a patient "I advise you to shake the medicine before use", the desire of seeing the advice taken into account is expressed in a rather mitigated way.

It is important to observe that, in order to be sincere, the addressers should not only "have some desire", they should also "have some belief". Instructing is not just attempting to get something done, it is also informing (that something is true or false). The doctor who tells a patient, "shake well before use" should also believe with evidence that the medicine really needs shaking. (Just think of what might happen to people's health, did such persons as doctors never believe in what they said!). To explain more this double sincerity condition for instruction, let's consider the illocutionary verb "instruct". Depending on its syntactic construction, it may be used to express a desire or a belief. The doctor's utterance can be analysed as follows:

- Shake before use
- (a) I instruct you to shake the medicine before use.
  - (b) I instruct you that the medicine needs shaking before use.

In (a), "instruct" function as a directive verb and through it, the speaker expresses a desire. In (b) "instruct" is a representative verb and indicates that the speaker believes in what he/she says.



Therefore, whatever its grammatical form, an instruction is both a representative ( the speaker asserts that x is y ) and a directive ( the speaker wishes that x be (subjunctive) y ).

When a person issuing instructions does not feel any "desire" and does not have any "belief", his/her instructions are insincere, infelicitous; sincerity conditions being a special case of felicity conditions (Hurford and Heasley, 1983:256).

#### 1.1.3. Essential Conditions:

Here, the focus shifts from the relationships between addresser and addressee, and the psychological state of the former, to the aim of instructions and the degree of commitment of the person performing the act of instructing to certain beliefs or intentions. The starting point is that there should be no contradiction between an illocutionary act and the speaker's subsequent behaviour. It would be illogical, for instance, to have in the same highway code the following instructions

1. When turning at a road function, give way to pedestrians who are crossing (45)
2. Never mind pedestrians.

As Austin (p.44) says, "notre parole, c'est notre engagement". That is why a person in full command of his/her senses cannot produce (1) and (2) in the same context: they are mutually exclusive. Even if he/she does not mean what he/she says, he/she must, for the sake of logic, behave as if he/she did. What matters here is not what one feels towards the propositional content of one's utterance, but how one behaves when and after producing the utterance.



Contradictions must not appear, either in utterances or in the general attitude of the speaker.

If in the political meeting a politician suggests to keep silence for five minutes in memory of Steve BIKO, and, if after the second minute he/she resumes his/her speech, he/she is guilty of a "breach of commitment" that would cost him /her political career.

Concerning instructions, the addresser must behave in such a way that he/she is committed to his/her instructions of getting things done and he/she must also be committed to the belief that it is in the readers interest to do those things.

Another aspect of the essential conditions can be formulated in a question: What is the point in giving instructions? i.e. What are the reasons or motivations that underlie the act of instructing? Answers can be numerous, however, one can attempt a gross generalization and say that the deep reasons for giving instructions are to be found much more in the addresser's than in the addressee's personality. Instructions originate from a need on the part of the addressee, a need that the addresser attempts to respond to. One will remember here that instructing is a special case of informing. Instructions are types of information that aims at bringing the addressee to behave in a particular way.

Instructions can be summed up in one formula: "in this or that context, act/ behave in this or that way".

Therefore, the point in giving instructions can be seen as an attempt, on the part of the addresser, to get the addressee adopt a certain behaviour in certain circumstances.



This is both true and false. It is true because when one issues directions, one expects to see them obeyed; when they are not, one feels the frustrating reality of a failure. It is false because contrary to what one might suppose, instructing is not actually a manner of getting someone do something. It is interesting here to compare, for instance, instructions and orders.

(The following section is about this comparison). We have just seen in the paragraph above that instructing is a kind of reacting positively to a need. Therefore, giving instructions amounts to fulfilling a duty (cfr the relationship doctor vs (creditor)). It amounts to telling the addressee: "do this/ behave like that, because it is the best way for you to satisfy your need(s)".

It would be too gross and simplistic a generalisation to explain essential conditions for instructions only in terms of altruistic motivations on the part of the addresser.

Sometimes, giving instructions is one of the strategies of doing business. Let's consider, for instance instructions about the use of commercial products.

On the one hand, showing how a product is used is one of the services that the seller owes to the buyer. But this apparent considerateness of the seller towards his/her customer hides less altruistic motivations. Instructions are being used for personal interests, to advertizing ends: explaining to the buyer how an item is used involves, in a subtler way, vaunting how the same item is useful, worth buying. Therefore, the air of sincerity and objectivity that characterizes instructions has also advertizing effects.

If we consider, as another instance, those instructions meant to regulate the behaviour of groups of people, e.g. instructions for road users, we can see that the interests of both the sender and the receiver of instructions are involved.

Those instructions rise from a need of a group of people to have a certain number of instructions that would regulate the welfare of the group. Generally, those instructions have the force of law.

In any case, the act of giving instructions amounts generally and essentially, to attempting to get someone adopt a certain form of **behaviour**, in virtue of the addresser's belief that, considering the circumstances, it is the suitable form of **behaviour** that the addressee should adopt.

We can summarize the conditions of success and **felicity** for instructions as follows:

- 1.-The "instructions-given" must be competent enough, and preferably, he/she should be accepted as such by the "instructions-receiver".  
-Instructions should be issued when and where required.
- 2.The "instructions-given" must not only desire that his/her instructions are carried out; but, he she must also believe with evidence that those instructions are the required ones.
- 3.The attempt to get the addresser to adopt a certain form of conduct must be done in virtue of the belief that it is profitable for the addressee to behave as shown or required.



1.2. Instructions Compared to orders, advice, suggestions, recommendations, and warnings.

The reason for this comparison is double: (a) there exist similarities between instructions and the elements I want to compare them to, (b) those elements appear regularly within sets of instructions so that it is important to determine their role there. The design of a diagram has been borrowed from Tasmowski-de Ryck (1980:592). In a first time, I am going to compare, or rather, I am going to show how Tasmowski-de Ryck compares instructions to orders, and, of course, I shall react to that comparison.

Another reason for comparing first of all instructions and orders is that they have sometimes been used synonymously (cfr dictionaries) and this comparison is an attempt to clear up the distinction between the two. In a second time, I am going to compare instructions to advice, suggestions, recommendations, and warnings because the latter present great similarities with instructions.

1.2.1. Instructions vs orders.

(...)	!	Instructions!	Orders!
a. !Submission of 2 to 1!	+	!	+ !
b. !1 wants/desires X !	+	!	+ !
c. !2 wants/desires X !		!	!
d. !X is in the interest!		!	!
! of 2	!	!	!
e. !2 is the performer !		!	!
! of X	!	!	!

(1) is the addresser

(2) is the addressee

(x) is the action x

( adapted from Tasmowski-de Ryck 1980:592 ).



Comments on the diagram will bear principally on points (b), (c) and (d). Point (b) has to do with the sincerity condition. It is about the addresser's desire to see some action performed, some behaviour adopted. Looking at the diagram, one would conclude immediately that instructions and orders obey the same sincerity conditions. We shall see that this is not totally the case.

First of all, we have seen that, in order to be "sincere", the act of giving instructions has to be accompanied with "some desire" and "some belief" on the part of the addresser. The desire to see the instructions carried out; the belief that these instructions are true. (Instructions are true when the information they convey is true). The addresser's belief in his/her instructions comes from a fact earlier seen: instructions are a response to the addresser's need of some information. If our society attained such a degree of education that every body would know everything about everything i.e. how to act and react appropriately according to circumstances, instructions would become pointless. This being not the case, we still need instructions the person who issues them must believe in what he/she says, lest he/she would be taxed with insincerity. It does not suffice for a doctor to desire that a given medicine be shaken before use, it is more sincere for him/her to believe that the medicine really needs shaking before use;

One would wonder whether the "orders-giver" is not also committed to some belief. Belief supposes some information that can be analyzed in terms of truth and falsity. If when hanging a bottle to his/her patient, a doctor says, "shake well before use", this amounts to stating on a subtle level something like, "the best way to use the medicine in the bottle is to shake it before use, and I believe it". As for orders, be they direct as in "shut up!" or indirect as in, "you're making too much noise", the underlying utterance remains, "I WANT you to stop talking".



Let's now consider the antithetical relationship: addresser "desires", (point b), or addressee "desires", (point c). According to the diagram, the suggestion seems to be, "if (b) is true, then (c) cannot be true. Such a reasoning is only appropriate to orders; it is not applicable to instructions. In Tasmowski's view, the receivers of instructions cannot "desire". Considered superficially, this seems true, but looked at closely, one remarks that the persons to whom instructions are addressed "desire" too. They desire to know how their newly bought cassette recorder works, they desire to know how to apply the new cosmetic "à la mode" etc. One cannot help desiring to learn how to... Giving instructions is a kind of response to a person's cry of anguish, "I desire/want/ am willing to do x, but I do not know how to proceed". The reason for this "desire" is simply because the "desirer's" interests are at stake (point d).

Commenting on point (d), Tasmowski-de Ryck writes,

"Le trait (d) distingue fondamentalement les instructions et les ordres... En réalité, croyant avec L. Wainstein (1949:82) que le propre de l'instruction réside en ce qu'elle est donnée et reçue en vue d'un but aussi important pour (2) que pour (1), nous pensons que "avec précision" est déterminé par la nécessité d'atteindre le but poursuivi."(sic) (p 593).

The passage I have underlined deserves special focus. It contradicts point (c). Is it not, in fact, contradictory to say that instructions benefit the performer (point d), and maintain, at the same time, that the latter does not want /desire their performing?



How can one pretend to benefit from an action, whereas deep in one's heart, one cannot desire its performing? Can our desires and interests be dissociated? Our desires entail some interest in /benefit from the desired object; and conversely, our interests in something, i.e. the benefit we expect from it, makes us desire it. Therefore, for the sake of logic, if point (d) is positive (+), point (e) must necessarily be positive too.

The reflexions above lead me to suggest a revision of Tasmowski-de Ryck's diagram as follows:

a!	submission of 2 to 1	!	Instructions!	Orders	!
b!	1 wants/desires x	!	+	!	+
c!	2 wants/desires x	!	+	!	+
d!	x is in the interest	!	+	!	+
	! of 1 *	!		!	!
e!	x is in the interest	!	+	!	!
	! of 2	!		!	!
f!	2 is the performer	!	+	!	+
	of x	!		!	!

\* That parameter had been overlooked in Tasmowski-de Ryck's diagram.

The diagram above summarizes the major differences and similarities between instructions and orders. As for as similarities are concerned, the parameter of authority (submission) needs precisising. In instructions, the addressee is submitted to the addresser because the latter gives his/her knowledge; and of course, the giver is always superior to the receiver. The authority of the "instructions-giver" comes from a personal achievement whereas the authority of the person who gives an order can be determined by such arbitrary factors as age, sexe, and so on.



Concerning the differences, the parameter of interests (points (d) and (e)) seems, as Tasmowski had remarked it, the most fundamental to the distinction between instructions and orders. Orders respond to the interests of the addresser while instructions respond to the interests of both the addresser and the addressee.

1.2.2. Instructions vs advice, suggestions, recommendations, and warnings.

	!Instructions!	!Advice!	!Suggestions!	!Recommendations!	!Warnings!
a! submission	!	!	!	!	!
!of 2 to 1	!	+	!	!	!
b! 1 wants/	!	!	!	!	!
!desires x	!	+	!	+	!
c! 2 wants/	!	!	!	!	!
!desires x	!	+	!	+	!
d! x is in the	!	!	!	!	!
!interest of 1*	!	+	!	+	!
e! x is in the	!	!	!	!	!
!interest of 2!	!	+	!	+	!
f! 2 is the per-	!	!	!	!	!
!former	!	+	!	+	!

\*The interest of 1 is real ("pas d'action sans intérêt"); but it cannot always be clearly defined.

As it appears on the diagram, the point (e) which is the main feature ~~instructions from orders~~ and instructions is here the main common denominator between the latter and the acts under consideration. It is to be noted at the start that the acts of advising, suggesting overlap. There is no clear dividing line among them. Even a warning can be regarded as a kind of negative of advice. The difference between "I advice/I suggest/I recommend" is not very perceptible. In each case, the speaker is behaving friendly, and he/she is leaving to the hearer the freedom of choice.



When one is advising, suggesting, recommending, or warning one has reasons to believe that the action x is in the interest of the addresser, but for the act of warning, the same condition is expressed in negative forms: the addresser thinks that action x will occur and that x is not in the addresser's interest (Levinson p240). However, contrary to instructing, advising and the like do not require the addresser to be an "authority" on the matter. The "advisor", the "suggestor",... are also knowers who are supposed to know what they are talking about, but they must not necessarily be recognized as such in order to advise or to suggest. As a consequence, "advisers", "suggestors" are not sure that their advice or suggestions will be heeded. That is why advice or suggestions can be regarded as propositions that addressees can treat as they please. In instructions proper, the addresser is at least sure that his/her instructions will be followed.

Another question concerning the difference of "sincerity" between instructions and advice, suggestions is that one may wonder whether the acts of advising, suggesting,... must not, in order to be sincere, be accompanied by some "desire" on the part of the addresser. In my sense, they must. When one is advising, suggesting..., if one is sincere, one feels a certain form of subtle desire to see one's advice, suggestion: ... to be followed. If one leaves to the addressee the right to decide, it is may be a matter of tactic; but within one's mind one has already decided which course the action proposed should take. The proof is that we do not feel the same thing when our piece of advice has been heeded and when it has not. Were all our suggestions never considered, we would simply give up making new ones.



The common denominator between instructions, advice, suggestions and recommendations, is that all of them are primarily concerned with the addresser's interests. This makes it possible that advice and the like are easily integrated within sets of instructions. The presence of advice, suggestions, ... depends on how the addresser wants to manifest his/her position towards some part of the message and towards his/her interlocutor. When one is advising, suggesting, ... one is less anonymous, less impersonal. This can be seen as another tactic of persuasions: the addressee is talked into complying with the instructions (under the form of advice, suggestions, ...) because it is in his/her benefit to act, as suggested or recommended. When advice, suggestions and recommendations are part of instructions, the possibility of responding negatively to a proposition conveyed through the advice or suggestion gets substantially reduced: the advice the suggestions have taken up the proprieties of instructions. In the context of instructions, advice and the like have to be complied with as they are.

### 1.3. Summary.

The aim of the chapter was to analyze instructions within the framework of the speech-acts theory. The analysis has revealed one important issue, i.e. the difficulty that one faces when one attempts to classify illocutionary acts. In fact, it has been <sup>seen</sup> that instructions which are normally ranked among directives can also belong to the group of representatives. The underlying structure of an instruction is a statement that can be proved true or false. Thus, the essential condition for instructions is no longer only an attempt on the addresser's part to get the addressee do something, it is also an undertaking on the addresser's part that the action to be performed is in the performer's interest.



The chapter has also helped to attempt some clarification concerning instructions and orders, two terms that have been sometimes taken one for another. It is has been seen among other things, that orders typically respond to the addresser's needs and interests, while instructions respond to the interests of both the addresser and the addressee. Also, unlike the "orders-receiver", the person to whom instruction are addressed feel a desire for the accomplishment of the intended action, because it is profitable for him that that action carried out.

At last, we saw that, because of their affinity to instructions, advice, suggestions and recommendations (warnings are a negative form of advice) are sometimes used within sets of instructions.



CHAPTER TWO

THE STYLISTIC ANALYSIS OF WRITTEN INSTRUCTIONS:  
WRITTEN INSTRUCTIONS AS A REGISTER.

2.0. Introduction.

" The label "the English language" is only a shorthand way of referring to something which is not, as the name may seem to imply, a single homogeneous phenomenon at all, but rather a complex of many parts of the world. Naturally, all these varieties have much more in common than differentiates them-they are all clearly of one language-English. But at the same time, each variety is definitely distinct from all others." (Crystal and Davy 1965:3)

According to Halliday et al (1964:87), two types of varieties are to be distinguished: dialects, or varieties according to "user", and registers, or varieties according to "use". Here after is a ~~short~~ account of the differences between the two types of varieties as proposed by Halliday (1978:85)

Varieties in language

Dialect (dialectal variety)	!Register (diatypic variety)
=variety "according to the user"	=variety "according to the use"
A dialect is:	!A register is:
What you speak (habitually)	!What you are speaking (at the time)
determined by who you are	!determined by what you are
(socio-region of origin	!doing (nature of social acti-
and/or adoption), and expres-	!vity being engaged in), and
sing diversity of social	!expressing diversity of social
structure (patterns of social	!process (social division of
hierarchy)	!labour)



So in principle dialects are:

different ways of saying the same

thing and tend to differ in:

phonetics, phonology, lexicogrammar

(but not in semantics)

!So in principle registers are

!ways of saying different things

!and tend to differ in:

!semantics (and hence in lexicogrammar,

!and sometimes phonology,

!as realization of this)

Dialects and registers are not as distant one from another as these relatively considerable differences might suggest, instead,

"... they overlap considerably-one man's dialect is another man's register. For example, the items which one person uses under all circumstances, however informal, may be used by someone else on the most formal occasion, where he feels he needs to sound as much like the first person as he can. This is the relation between "nature" speakers of standard and non-standard dialects. Forms which are part of the standard speaker's "dialect" are part of a special "register" for the non-standard speaker."(Hudson 1980:51)

So much for this quick and rough look at dialects and registers. As the present study is concerned with language use rather than with language user, there is no need to push further the discussions about language varieties. Instead, the focus of attention is now going to be directed to how "use" influences the language behaviour in general, and how it bears upon instructional writing in particular

2.1. The Notion of Register.

The notion of register has been applied in different ways and in an almost indiscriminate manner(Crystal and Davy 1969:61). Sometimes, it refers to those language variations according to the subject-matter in discourse (Quirk et al 1985:25), othertimes, it can apply to any difference of language use, e.g. the difference between spoken and written language, and so on (Leech and Short 1984:80).



In any case, whatever other notions the notion of register may refer to, it is primarily linked to the notion of context. Context is the interlevel between form and situation (setting, participants, etc) and "serves to itemise those aspects of the situation which have a bearing on the form used." (Merley 1985:4). Language must constantly be adjusted to situational factors; if it is not, this may constitute a hindrance to successful communication. Suppose one meets a person with whom one is not familiar, and one starts addressing that person, "How is it, pal?"; Whatever friendly one's intention may be one should expect a surprised response from the addressee who might even feel offended by such sudden familiarity. One would understand immediately that the language used was not appropriate to the circumstances. To put it another way, one would understand that circumstances should determine one's language behaviour; and that is what the notion of register is all about: to adapt our language to circumstances, to the situation.

In order to describe a language behaviour (i.e. language variation in a given situation), one has to describe that situation first. The situation involves the description of four major factors: the participants, the objects relevant to the communication, and the purpose of communication, and the medium of communication (Leech 1966:32). Halliday summarises these factors under three headings: the field of discourse, the tenor of discourse, and the mode of discourse (1978:33). These are the three major aspects of any situational context, they constitute the parameters by which a given register is defined and analyzed.



In other terms, a register represents how language has been influenced by the situational factors earlier mentioned; the subject matter, participants and their relationships, and the medium of communication. In the following discussions, I am going to examine how those factors affect the English of Written Instructions.

## 2.2. The Register of Written Instructions.

### 2.2.1. Field of discourse:

Here we are concerned with what Written Instructions are about and the extent to which the act of instructing conditions the choice of language.

Written Instructions cover a wide range of human activity. They are part of our daily life. Considering the data at my disposal, Written Instructions—and I suppose instructions in general—are essentially about imparting some "savoir", precisely a kind of "savoir-faire". In general, they are about the transmission of certain skills which are required for the performance of certain actions. The syntactic form associated with the act of giving instructions is the imperative.

e.g. "Shake well before use." (35)

However, the imperative form is sometimes replaced by the use of a modal or a performative verb.

e.g. "The wall bracket has to be fixed to the wall by means of two screws." (38)

"We suggest to store food in the position indicated here after." (22)

There are forms that the "instructions-given" is unlikely to use

e.g. Could you ... ?

You might care to ...

Would you mind... ?

etc.



Such constructions convey "begging" overtones and are not therefore appropriate to the act of instructing. When one is instructing, he/she assumes the role of a "giver": he/she is giving directions and information. The commanding tone of the imperative seems the best appropriate to the act of instructions. The following labels are also frequent in texts of instructions and reflect the purpose of the act of instructing: "Danger," "Warning," "Caution," "Note," "Important," etc. They are used to give special emphasis on some parts of the act.

Certain types of instructions tend to prefer certain types of vocabulary. In a text of a recipe, for instance, one expects to find a good deal of terms and expressions related to food and cookery, whereas if one looks at instructions about how to dig anti-erosion trenches, one will probably encounter more terms having to do with soil and agriculture. Also, according as instructions belong in this or that category they will tend to limit their lexical choices to a class of terms or expressions. Laster and Pickett (1985) distinguish two categories of instructions: locational and operational instructions. The first category, as the name indicates is used to locate a person, a place, or thing.

e.g. "Get off the bus in Park Road by Post office  
Cross the first road you come to (Havelock Rd)  
and then cross on to the right hand side of  
Western Road. No 5 is the third house." (19)

The second category show how procedures, operations, etc are carried out.

e.g. "Apply sparingly to scalp, massage gently into  
hair, and scalp then brush thoroughly." (6)



As one can see, the differences between the two categories are on the lexical level. The former is likely to display more items having to do with location and movement, whereas the latter will tend to prefer items having to do with manipulating things.

#### 2.2.2. Tenor of Discourse:

Our language behaviour does not depend only upon what are doing or talking about, it depends also, to a considerable extent, on the participants (their social roles, their status relationship etc) and on the social function language is being used to fulfill. In the following discussions, I shall look at the importance of such interpersonal variables as formality, familiarity, "personality"; I shall see also how the language of Written Instructions reflects the social role of instructions.

##### 2.2.2.1. The style(s) of Written Instructions.

To identify the styles of a given text, one has, first of all, to identify the participants, their statuses and the kind of relationships they maintain between one another. Therefore the first question to ask is, "what are the participants in Written Instructions?"

Anyone <sup>who</sup> can write and in good control of his <sup>her</sup> five senses can, in principle, write instructions. It suffices for him <sup>her</sup> to have something to write about, some knowledge to impart. The writer of instructions can be a single individual (e.g. a doctor writing medical prescriptions to a patient) or a group of individuals (e.g. a business association sending to its clients directions concerning the use of a new product).



The readers of instructions can be grouped into three categories: a general audience, a specialized audience, and a private audience. The first group embraces "Monsieur Tout le Monde". No specific reader is addressed. Instructions for use of an appliance, for instance, are written for any buyer potential. The second group is more selective. It includes people sharing some qualities. It is the group of "specialists". The readers of recipes for instance are generally those people that are interest in cookery. The last group can be associated with the category of instructions that we can call "private" instructions. This category of instructions is for private purpose and has to do essentially with private relationships between addressers and addressees.

Brown and Gilman (1960) have distinguished two major dimensions whereby the relationships between participants in discourse can be analyzed: it is the dimension of power and the dimension of solidarity. The first dimension is vertical and covers the relations between a superior and an inferior (e.g. teacher vs student, parent vs child, etc). Halliday(1978:144) calls such institutionalized roles, "social roles of the first order". He opposes them to "social roles of the second order which are less parmanent and come into being only in and through language, the discourse roles of questioner, informer, responder, doubter, contradicter, and the like". The roles of giving or receiving instructions can belong into this second category.

The dimension of solidarity is horizontal and concerns persons of relatively equal status. Solidarity is determined by such factors as same age, same profession, etc. It depends on how participants perceive one another's status.



In English, some of the markers of these relations of power and solidarity between participants are personal names. The first name is generally used when there is high solidarity between the addresser and the addressee. This supposes that the former is, or feels that he/she is, socially equal or socially close to the latter. On the other hand, one decides to address one's interlocutor by the first name when one feels there is low solidarity between one and the addressee. The latter is then regarded as socially more powerful than or as socially distant from the addresser. The following text can be illustrative.

Mr Toulson,

Please do the following things:

1. Loosen air lock in top landing radiator
2. Check top washers in kitchen
3. Remove old pipes in small room
4. N.B. Leave a bill please

Mrs Randall (28)

As it appears in this letter of instructions, there is low solidarity between the addresser (Mrs Randall) and the addressee (Mr Toulson). It may be possible that Mrs Randall and Mr Toulson are neighbours and/or are acquainted with each other quite well; but the fact that Mrs Randall addresses Mr Toulson by his family name suggests that she feels that she and Mr Toulson are not psychologically (or socially) close enough so that she can afford to address him by his Christian name. On the contrary, the instructions below reflect high solidarity between the addresser and the addressee.



" Mick, I won't be back till 5 so  
please could you do the following:  
patatoes  
collect bread  
hang washing out  
pop in next door to see if everything  
is Ok.

Molly." (7)

The use of short names suggests that the participants are psychologically and socially close enough.

Unlike instructions addressed to a private audience, instructions written for the public are indifferent or neutral as regards power and solidarity. Participants are generally strangers one to another, besides what is most important is not the relationships between participants but an objective, accurate and complete information.

Power and solidarity involve one important notion that constitutes almost the leitmotiv of any stylistic study. It is the notion of formality. However, the use of this notion needs precisising, as Halliday (1978:224-5) points it out:

"... the term formality (or "level of formality") is the source of some confusion in discussions of language, because it is used in two different senses. On the one hand, it refers to the use of forms of language-words, grammatical structures- that are conventionally associated with certain modes: with impersonal letters or memoranda, various types of interview and the like. On the other hand, it is used to refer to the degree of respect that is shown linguistically to the person who is being addressed:



language differs rather widely as regards how (and as regards how much) they incorporate the expressions of respect, but there are ways of addressing parents and elders, social and occupational superiors, and so on, that are recognized as the marks of the social relationship involved."

In the following discussions, the term formality will refer essentially to its second sense. It shall be used to refer to the kind of language the "instructions-giver" adopts towards the addressees.

There is no dividing line between "formality" and "informality". Instead, there is

" a gradation that extends through several degrees of familiarity within home (sister to sister, mother to mother, etc) up a ladder with rungs for friend to friend, adult to child, boss to assistant, parishioner to priest, and ends in the frigid and rigid formality of envoy to monarch."  
(.cited by Uwins-Chapman, (1986-7)

According to the degrees of formality, Joos (1962) has postulated five "styles" of discourse namely, "frozen", "deliberative", "consultative", "casual", and "intimate". The top two levels are characteristic of professional settings, the remaining three are frequent respectively, in business transactions, social communication and intimate dealings. The five "styles" overlap and it would not be easy to draw a sharp distinction between one style and its neighbours. Different levels of style have been proposed. Quirk and Greenbaum distinguish: (Rigid)-Formal-(Neutral)-Informal-(Familiar) Mc Grimmon (1984) proposes only three levels: Formal-Moderate-Colloquial. Other classifications might have been proposed, however, as Halliday (1964) remarks, such categories are arbitrary and provisional, until we know more about how formal properties vary with style.



It is not easy to give precise limits to the style of Written Instructions. However, if one is to attempt a gross generalisation, one would characterize Written Instructions as formal. In general, Written Instructions draw their material from standard lexicon and standard grammar. Since Written Instructions aim at a large audience, the words and the structures must be understood by everyreader. The language used belong to the "common core": the words and constructions of Written Instructions can be found in all, or nearly, all varieties of English. Public Written Instructions use a language that can be understood by the common man. However, the "instructions giver" does not need to sound friendly, nor does he<sub>she</sub> need to be too distant from his<sub>her</sub> audience. He<sub>she</sub> must "keep the middle of the road". The use of the imperative form fulfills this purpose perfectly. In fact, imperative is somewhat at the border line between colloquial and formal English. It can be found in a formal as in a colloquial language (Leech 1966:76). However, in Written Instructions, the imperative form is not a mark of colloquial but of formal style.

The "formality" of Written Instructions can be divided into three levels. The lowest level is characterized by an abundant use of imperatives.

e.g: (a) "Shake well before use." (35)

Most of Written Instructions use this form. It is the most direct and the simplest. The second level, more formal, is characterized by such structures as

(b) "You should shake well before use."

"We advise you to shake well before use."

The third level, the less frequent but the most formal, includes such features as the passive form of verbs and impersonal structures with "it".



e.g. (6d) It is recommended to shake well before use

-The product should be shaken before use.

What is common to all these three levels is the absence of the participants, and, indeed, formal language is typically impersonal. These levels do not exclude one another; they can be found in one text. When the writer uses (b) or (d), one of the reasons may be that he/she wants to direct the reader's special attention to some part of the message. (see 3.2.1.1. and 3.3.2.).

All texts of instructions do not present the same degree of formality. Some are more, or less, formal than others. Official instructions tend to be the most formal. Less formal instructions are especially characterized by abbreviated structures, as we shall see under 3.2.3.

The "qualifications" of the audience influences also the language of instructions. When instructions are addressed to a specialized audience, they are generally written in a specialized, technical style. The commonest examples are found in recipes. Most of the terms used are generally limited to cookery settings. It is not sure that the "non-initiate" would understand easily such instructions.

Unlike public instructions, private ones abundantly use colloquialisms. The language used is generally the "language of the home". Addressers and addressees are generally socially and psychologically close; consider the extract below:

" As requested, here are the instructions for what to do when you arrive. You can pick up the keys from the Scheme Office when you get to London. There will be three of them. Don't forget, please, to lock all doors when you leave.



Burglars, you know. The Thornes on the 3rd Floor-or is the 4th? I can never remember-had their flat broken into recently. Oh, yes, some of the plants are on the balcony.' (31)

The passage is rich in colloquial words and structures that are characteristic of informal language. The contracted form ("don't"), the temporizers ("you know", "oh, yes"), elliptical constructions ("Burglars"), etc.

All private instructions do not use informal language. If, for instance, one wants a Bank Manager to transfer one's account to another bank, whatever intimate one may be to the Bank Manager in everyday life, one is required in these particular circumstances to ignore those relations and start one's letter of instructions by a "Dear Mr X" and end it by a "Yours Sincerely". Here roles have changed. The roles of client vs Bank Manager have replaced the more permanent roles of friend vs friend.

The use of personal reference can also be a signal of the relationships between participants. Written Instructions display a good deal of personal references. In private instructions, where addressers and addressees are supposed to know one another, personal references, by means of personal pronouns and nouns, is very common, if not imperative. This makes the message more personal.

In public instructions, as in any other form of language for public consumption, addressers never, or almost, refer to themselves. This "absence" of the addresser in a piece language is also regarded as a mark of formality. What matters here is not who send the message; what the addressees need the most is a complete and accurate information; and the information must be its own defender.



The addresser needs not intrude into it. "Impersonality" can be marked in various ways, among which;

a- The use of the imperative form in a sentence such as "shake well before use". There is no element that can inform about the addresser.

b- The use of passive forms of verbs

e.g.: "The medicine should be shaken before use."

c- By "it-constructions

e.g.: "It is recommended to shake the medicine before use."

d- The use of the impersonal "we"

"we suggest to shake the medicine before use."

All these forms are impersonal as regards reference to the addresser, but (a) is the most commonly used. The use of (b), (c), (d) marks generally a kind of special emphasis on some part of the message. That emphasis is generally conveyed through modals (as in (b)), performative verbs (as in (c) and (d)).

Unlike addressers, addressees are frequently referred to by means of the personal pronoun "you" and or the possessive adjective "your".

e.g.: "If you want to record an a track whose tab has already been broken off, use adhesive tape to cover the hole and record." (32)

"Transit damages must be reported to your dealer within 24 hours of receipt of the appliance." (14)

In imperative constructions, the pronoun "you" is lexically absent but semantically present.

e.g.: "you Shake well before use."



Who is the "you" of the instructions? At first sight, it would seem that "you" in instructions refers to any reader. But, actually it does not. It particularly refers to a specific audience. The "you" of medical directions, for instance, refer principally to those persons who, directly or indirectly, need medical help. The "you" in a recipe refers primarily to cooks. Here the reader and the addressee of instructions are two distinct persons. The "you" of instructions refers to any person who feels he is concerned somehow or other by those instructions. The use of "you" in Written Instructions personalizes the message and gives it a conversational tone. The addressees are called on, "pointed at", as if they were actually present, and to some extent they are. They are present in the addressers mind. Direct reference to the addressees may have the force of a spell that predisposes the latter to act or react as required.

Sometimes, addressees may be referred to in the third person.

e.g: "Patients who suffer from bronchial asthma should consult the doctor before taking such drugs". (40)

In the imperative form, the same text would read,

"If you suffer from bronchial...  
consult your / the doctor."

As one can see, the third person here is also used to impersonalize the message. In instances like these, the addressers have adopted a more distant attitude vis-à-vis their interlocutors.

After this analysis of how the relationships between participants affect the language of Written Instructions, one can say that the English of Written Instructions, is generally formal, impersonal as regards the addressers and personal as regards the addressees.



2.2.2.2. The social function of  
Written Instructions .

The purpose of Written Instructions is to direct and to teach (details have been discussed in Chapter one). The directive function is reflected through the use of imperatives forms, of some modals (ex: must, should), and of performatives verbs (recommend, suggest, advise). The use of these devices are very important in distinguishing instructions from a simple description of a process. The description of a process is written like a narrative. Instructions are written like commands because the audience is expected to act. Here below is a succinct comparison between instructions and a description of a process. It illustrates the role of imperative in Written Instructions.

<u>Giving instructions</u>	<u>a process</u>
"(you) Fasten the left strand."	"The left strand is fastend..."
1. Imperative mood (orders or commands)	1. Indicative mood (statement of facts)
2. Active voice (subject does the action)	2. Passive (subject is acted upon)
3. Second person (person spoken to is subject. Subject is understood, "you").	3. Third person (thing spoken about is subject)

(Laster and Pickett 1985:37)

Generally, the informative, didactic role of is understood, but sometimes, it is more explicit in borrowed forms such as descriptions, and explanations.



Example of a description:

"The automatic emergency lighting consists of the type of W.270.1 search light and the Z.245.1 charger."

(38)

Example of an explanation:

"Bring the correct stylus to the playing position by means of the stylus selector. Failure to do this may result in serious damages to the records and stylus." (29)

The underlining is mine and shows which part of the text is an explanation. The role of a description or an explanation in a text of instructions is to provide the reader with extra information that cannot be easily inferred from the habitual imperative form.

### 3.2.3. Mode of discourse.

When one considers language variation according to the medium of communication, one is generally led to distinguish two modes of transmission: speech and writing. Differences between the two modes can be subsumed under three major headings: the social status of each, its context of production and its form or structure.

Nowadays, writing is regarded as a prestigious achievement, an index of progress. To live in modern society, to keep up with scientific and technological advances, writing has become a vital instrument. Writing owes much of its importance to the fact that it allows communication over time and space. Its relative durability counter balances the transiency of speech. Speech and writing differ also as regards their respective role in communication.



Whereas speech is primarily for interactional communication, i.e. to establish and maintain human relationships, writing is generally for transactional use, that is to say, "the working out and transference of information". No less important, language, thanks to writing has become "concrete", more observable and analyzable (Brown and Yule 1983:4-7).

The situational context accounts also for the differences between speech and writing. The physical absence of the addressee makes the message of instructions unidirectional. The writer receives no direct feedback from his/her correspondent. But, contrary to speakers who generally work under time pressure, writers have the advantage of shaping and re-shaping their texts: consequently, writing reflects a more rigorous choice of words and structures than speech. Nonetheless writers have to work much harder in order to be clear and explicit whereas speakers have the advantage of adjusting their language to the reactions of their interlocutor(s).

The contextual constraints imposed upon writers or speakers have a great bearing on the form of the texts. Speakers, unlike writers, have no time to "hunt for" the right word. Spoken texts are made of words that have undergone no rigorous scrutiny as in written texts. Also, spoken texts display frequent pauses, incomplete sentences, etc. On the whole spoken texts are looser, with less "lexical information per unit of grammar". (Halliday 1978:224)

Each mode presents inherent features that are not easily translatable by the other one, such features as stress, and intonation of speech have no exact equivalent in writing.



However writing can try translate them by various means of typography such as bold types, italicizations, etc. On the other hand, writing has paragraphs, quotations marks, and other such devices which have no parallel in speech.

After this quick and rough survey of the dichotomy speech-writing, we are now going to see how the written mode of discourse affects instructions. In other words I shall be examining what characteristics of writing makes Written Instructions a distinctive variety of English.

It has been suggested that contextual constraints tend to lengthen spoken texts with pauses, broken constructions, etc. In Written Instructions, contextual constraints have opposite effects. On account of pressure of time and space, texts of instructions tend to get shorter: the message tends to be packed into few words, on a small space, in a short time. This is due, perhaps to the fact that a good management of all available means is a factor of efficiency, and consequently, if writers can convey their message in few words, in a short time, on a reduced space, so much the better.

When texts of instructions are shortened, some elements are left out. The most omitted are articles, objects, subjects, verbs. (For details see Chapter three, 3.1.1.2)

All kinds of instructions are not abbreviated. Abbreviated instructions are found generally on

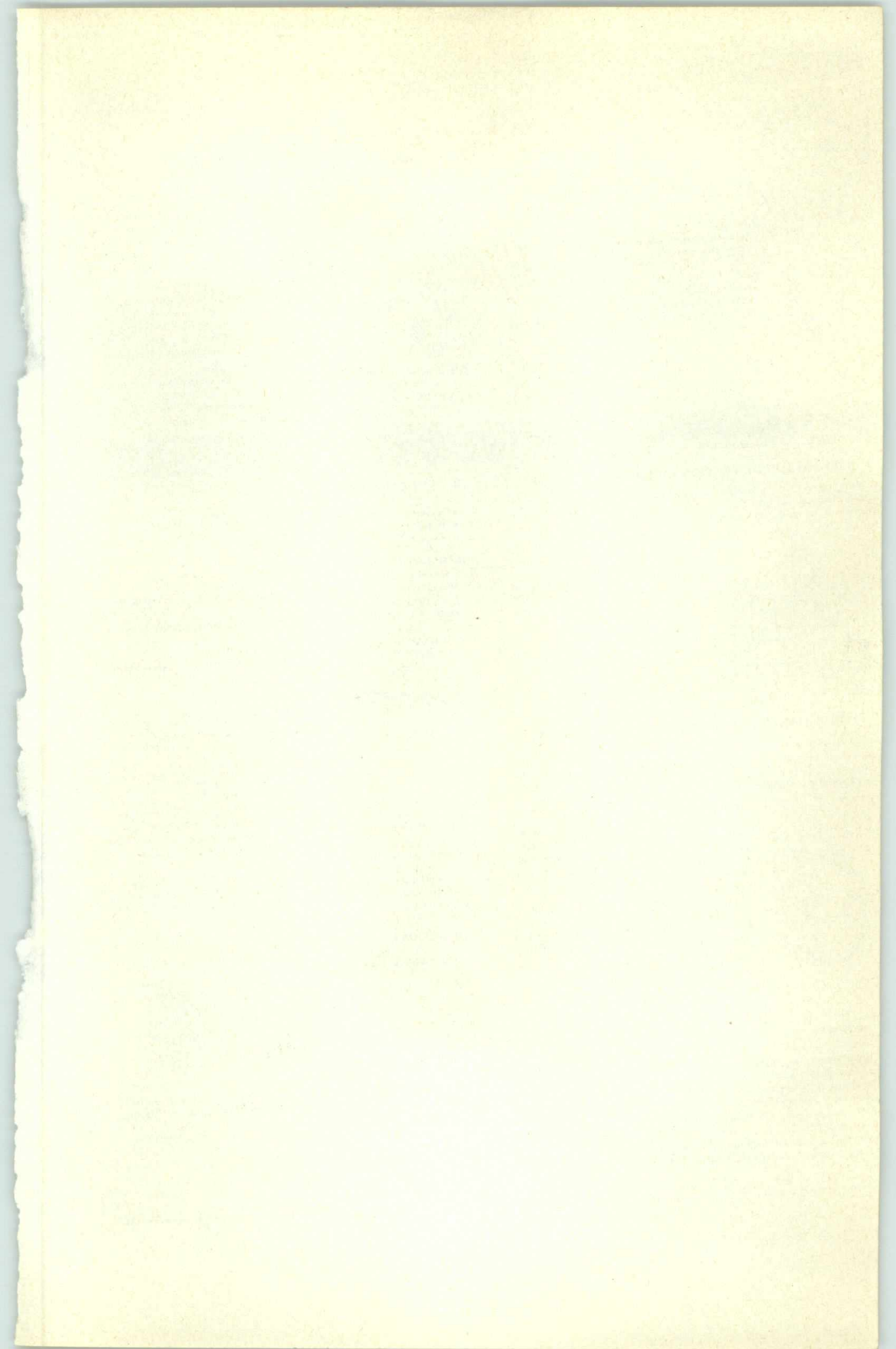
-clothes, e.g. "Hand Wash Cold Water

Do Not Bleach

Lay Flat To Dry

Cool Iron " (7)







-packets, e.g.: "Fragile

Do Not Drop" (3)

-appliances, e.g.: "Always Remove Mains Plug

From Wall Socket When Not

In Use Or Before Service

Operation Never Remove Covers

Unless Qualified To Do So " (42)

-etc.

Another point related to instructional writing and which deserves mentioning here is the role of the layout. The layout in texts of instructions is devised in such a way that it must allow easy and quick reading. That is why texts are, either short, or, when they are relatively long, they are chunked into smaller units, or paragraphs (see opposite page).

Sometimes, those paragraphs are also titled. The smaller the paragraphs, the more easily and quickly the message passes. Most of the time, instructions are organized into steps, and each step can correspond to a paragraph. Those steps may be set off by boxes (see opposite page). Besides, numbering and boxing some other devices that are used to mark emphasis in Written Instructions are, the bullet (●), the square (■), the dash (—), the asterisk (\*), and uppercase letters.

The opposite page shows some of the emphasis markers just mentioned: boxing, the bullet, numbering, and uppercase letters.



Sometimes, the text of instructions may require visual support, in order to convey the maximum of information. Thanks to the image, the information becomes less abstract and easier to assimilate. The photocopied page shows an instance of the relationship between image and text. If we consider point 3, for instance, it is much easier to locate the battery compartment, or to install new batteries when looking at the picture, than to rely on the text only. To a certain extent, the image stands for the addresser who, were he/she present, he/she would execute the demonstrations himself.

### 2.3. Summary:

The purpose of this chapter was to analyze Written Instructions as "a variety of English distinguished according to use". To this end, three parameters were considered: the field, the tenor, the mode of discourse. The objective was to examine how such factors as the subject matter, the participants and their relationships, the purpose, and the written medium, influenced the language of Written Instructions. All the level of field, the distinctive feature common to most of instructions is the imperative form. This form seems the most appropriate to the act of instructing. Minor significant features are encountered when one looks at a particular type of instructions whose level will reflect their "referential content". The analysis of the parameter of tenor has revealed that written are formal, impersonal in terms of reference to the addressee and personal in terms of reference to the addresser. The social purpose of instructions is generally expressed through the imperative form. The parameter of mode has revealed that Written Instructions is characterized by its lay-out, its organization of the information into small units.



CHAPTER THREE.

THE SYNTACTIC ANALYSIS OF WRITTEN  
INSTRUCTIONS.

In the preceding two chapters, the focus was on the communicative content of **Written Instructions**. It was a kind of answer to the **WHAT** and the **WHY** of (**Written**) **Instructions**. The present chapter will attempt to answer to the **how** of some instructions. How is this or that type of structure used to perform or fulfill a particular function within the framework of **Written Instructions**? How is the meaning of a given structure relevant in respect to the general meaning of **Written Instructions**?

This analysis will be a formal one, but it will not deal with the total form of **Written Instructions**. Nor will it be a fishing for peculiarities (e.g. deviations from the norm). Instead, the analysis will principally be interested in those formal elements that present a certain stylistic significance potential, because of their relative frequency in instructional texts. For instance, the imperative form is widely used in written instructions. This study will then try to answer why this form is preferred to others (e.g. declarative). In brief, this chapter intends to look at the major "techniques" used in instructional **writing** and at the stylistic effects achieved through these techniques.

Three grammatical units will be the focus of the analysis: the sentence, the clause, and the phrase. These three units coexist in a kind of hierarchical relationship that can be schematized as follows:

"Sentence > clause > phrase"



Literally translated, the relationships would read: a sentence is more than equal to a clause which, in turn, is more than a phrase. The boundaries between the three units cannot always be drawn, especially between a sentence and a clause. The difficulty of not clearly distinguishing a sentence <sup>from a</sup> clause lies, perhaps, in the grammatical <sup>status</sup> accorded to the notion of sentence. "Sentence" tends to be regarded more as an orthographic unit that is enclosed between full stops than as a grammatical constituent (cfr, for instance Halliday 1985). However, it seems almost impossible to talk of one of the two terms without making reference to the other, as it can be seen in the following definitions:

- (a) "Whenever a SPCA-type structure is overtly linked with another SPCA-type structure to form a single sentence, therefore [sic], we refer to the cooccurring structures as clauses. The term "clause" is only used by us in the description of combinations of SPCA-type structures within a single sentence" (Crystal and Davy 1969:47).
- (b) A clause, like a sentence, has both a subject and a verb. Unlike the sentence, it cannot stand by itself. It is a minor pattern that must be attached to a major pattern (Blumenthal and Zahner 1963:359)
- (c) The fixed relation among units means that every sentence consists of one or more than one complete clause (Halliday et al: 1963:359)
- (d) Elsewhere, Halliday defines the clause as "a simple sentence" (in Makkai and Makkai (ed.) 1974:28).



(e) Quirk and Greenbaum (1973) define simple sentences as sentences of one clause, that is to say that they equate a simple sentence and a clause.

((a),(b),(c),(d), and (e) are cited by Rutayisire 1982:81)

As one can notice, these definitions are of little help as regards a clear distinction between a clause and a sentence. For practical purpose, however, I must precise how I intend to use the two terms. The term "sentence" will be taken in its loosest sense, that is to say, as something between graphology and grammar, i.e as a unit of writing and as a unit of grammar, more than or equal to a clause. As for the clause, I as Rutayire, will adopt the definition which takes the clause as a simple sentence. (ibidem), 'see also (c), (d) and (e))

### 3.1. The Sentences Unit.

A sentence is made of one or more clauses. According to the number and the kinds of combinations of clauses, we have three categories of sentences:

a. The simple sentence which is made of one clause.

e.i: "The cuping lever must be in the lowered position". ((29))

b. The compound sentence which contains two or more independent clauses which are joined by co-ordination. e.g: "Pour a little water in the bottle and shake well". (43)

c. The complex sentence which contains one or more dependent clauses in addition to the independent clause. e.g: "If irritation persists, or if hair loss occurs, consult physician" (13)



Written instructions do not seem to be fond of any particular type of sentences. But one of the factors that can influence sentence-building in instructional writing is the constraints of space time. Simple sentences are principally (not exclusively) found on relatively small spaces such as on boxes, cans etc; whereas more elaborate sentences are generally found on larger spaces, e.g: in booklets of instruction. (The influence of space and time will be illustrated in more details in the coming discussions).

Every sentence structure can be analyzed into five grammatical elements: subject (S), verb (V), complement (C), object (O) and adverbial (A). They are also called elements of the clause structure. The combination of these elements gives seven structural patterns of grammatical sentences.

SV : The baby is crying

SVO : I have lost my watch

SVC : The sky is red

SVA : The book is under the bed

SVOO: Mary gave me a rose

SVOC: My mother called that gesture a provocation.

SVOA: She has thrown flower out.

Sentences are used to perform four discourse functions: statements, directives, questions, and exclamations. These functions are typically realized through four syntactic types of sentences: the declarative, the imperative, the interrogative, and the exclamative, respectively. There is no need to insist that there is no one to one correspondence between form and function: declarative sentence does not always state, an interrogative does not always ask, etc.



Written instructions, as instructions in general, are meant to inform and to direct. This double function is generally expressed in three ways:

-Through an imperative sentence,  
e.g: "Close after use"; (1)

Here, the addressees are not only asked to adopt a certain attitude or to perform a certain action, they are also implicitly informed about something that would read like, "I tell you that the bottle must be closed after use".

-Through a declarative sentence:

e.g: "This is poison". Here, the readers are not just informed that the substance referred to is poison, but, they are also asked implicitly not to swallow or even not touch that substance.

-Through both an imperative and a declarative: e.g: "The powder may cause skin or nasal irritation. Avoid inhaling and wash hand after using." (16)

These two sentences are perfectly explicit as regards the double purpose of instructions. The informative part of the message is realized through the declarative sentence, and the directive part is realized through the imperative.

All instructions have these two structures; what one may ask then, is why the imperative form seems the most favoured in instructional writing, while the declarative is generally left in the background. (For more details, see 3.2.1.1)

After this brief look at the types and the functions of sentences in Written Instructions, let's now have a look at how sentences connect to one another in units of meaning.



### 3.1.1. Sentence Connection.

The purpose of this section is to examine what types of cohesion are more recurrent in Written Instructions and how they contribute to the general meaning of instructions. In other words, I shall be looking at how meanings in sentences are put together and presented in Written Instructions. I shall focus on the role and the importance of each of these: reference, ellipsis, and conjunction.

#### 3.1.1.1. Reference.

Halliday and Hasan' (1976) define reference as

"The relation between an element of the text and something else by reference to which it is interpreted in the given instance. [It] is a potentially cohesive relation because the thing that serves as the source of interpretation may itself be an element of text".(pp 308-9)

There exist two kinds of reference; the endophonic reference which occurs within the text, and the exophoric reference <sup>which</sup> is not a textual relation but a situational one; the missing piece of information is derivable solely from the situation. Both types of reference can be found in Written Instructions, but the focus of interest will be on the exophoric reference because it is one of the illustrations of how some uses of language, among which, Written Instructions, are context-bound; without the context, it would be almost impossible to interpret those uses.

One of the features that characterize texts of Written Instructions is the relative large amount of exophoric references they display.



One of the most recurring elements that link a text of instruction to the context is the definite article. It generally refers to items which can be easily identified in the context. The number of definite articles in the text below shows the degree to which they can be important.

#### Radio Operation

1. Set the power / function switch to the "on/radio line", position. The power will illuminate.
2. Slide the band selector to the "FM", "AM", "SW", or "SW2" position.
3. With the band selector in the FM position, set the FM mode selector to the "stereo" position. The FM stereo indicator will illuminate when an FM stereo broadcast is received. Even with the FM mode selector in "stereo" position, mono broadcasts can be received if the broadcasting station is not transmitting a stereo programme at that time. If stereo reception is unsatisfactory, set the FM mode selector to the "mono" position.
4. Rotate the tuning control in the appropriate direction until the desired broadcast is received...
5. Adjust the aerial appropriately to obtain best reception on the band selected...
6. Adjust the volume and tone control for a comfortable sound. Adjust the balance control for relative speaker output balance dependent on listener's position.
7. Etc. (37)



These are some of the instructions about how to operate a radio. Most of the items referred to are "definite", not because they have been earlier mentioned in the text, but because they can be seen, touched and identified. It would be almost impossible to interpret the passage correctly, especially to see clearly what the objects look like, did not one have some concrete material (an image or a real object). Thus one can imagine the movements of the eyes of the reader: they are constantly moving from the text to the material support, and vice versa, in order to match one to the other.

Another category of exophoric reference which is recurrent in written instructions is the personal reference. Sometimes, the addressees are referred to by means of "you" or "your". As to the personal pronoun "we" or the possessive adjective "our", it has been observed that they are not marks of "personality" but of "impersonality".

Sentences or phrases can also be used to refer explicitly to something outside the text.

e.g.: "Open the battery compartment cover as shown in the figure". (36)

"Close cover plate but leave sufficient ;  
place for passage of thread. (see Fig. 2)" (10)

"The hook mechanism, figure 3, should  
receive careful attention when lubrica-  
ting the machine". (15)

These three examples show how the context (an image or "figure" is an imitation of the real context), can be used to "fill in the gaps" in a text.



All the instances of exophoric references illustrate how the context can influence the shape of a text. They do not contribute directly to the cohesion of the text of instructions, but they serve as a bridge between the text and the outside world.

### 3.1.1.2. Ellipsis.

Ellipsis is an omission of a grammatical item which is, nevertheless, understood and recoverable. The left out element can be recovered from two ways:

a. The linguistic context, e.g: -will you come with me?  
-yes, I will /come with you/.

b. The situational context, e.g: seeing his mama with a packet of sweets, a little boy can come running and shouting "Mum, give /me some sweets/"

Ellipsis in written instructions, like reference, can also be textual or situational. It generally affects such important elements of the sentence structure as objects, verbs and subjects; it affects also such less important ones as articles (the definite article notably).

#### 3.1.1.2.1. The ellipsis of objects.

The object is usually seen as one of the most obligatory elements of the sentence structure. It is required for the completion of the meaning of a sentence. Objects are either direct as in "I'm writing a letter, or indirect, as in, "I'm writing a letter to John".

In informal spoken language, it is common to omit objects, because the speaker and the hearer are generally in the same situation. Their discourse is full of "blank spaces" that are filled in by inference and presupposition. The little boy above does not need to express his request in more words.



It suffices for him to extend his arm, or point to the object(s) of his desires and simply says "give"! Even if the child does not make any movement towards the sweets he, nevertheless, presupposes that his mama will understand the request by inferring from the direct environing situation.

Written instructions behave in this respect like spoken language. Objects are frequently omitted, the information they convey being recoverable from either the text or the situation, or from both. Here is an example:

" Protect<sup>^</sup>from sunlight  
Do not expose<sup>^</sup>to temperature exceeding 50°c  
Do not pierce or burn<sup>^</sup>even after use...."(5)

The verbs in the text above (i.e. protect, expose, pierce) are transitive, and each, in normal conditions, would require an object. It can be recovered from the text, or from the context (the instructions are written on the "Pressurised Container" referred to and the reader can see it :

There are other instances of ellipsis where one cannot tell exactly what the left out element is.

e.g: "Wet hair. Work up rich lather

Rinse [what?]. Repeat [what?]" (6)

There are various ways to complete the verbs "rinse" or "repeat"

Example (1a) "Rinse the shampoo out of hair."

(1b) "Rinse the lather out of hair."

(1c) "Rinse the hair."

(2a) "Repeat the action."

(2b) "Repeat what you've just done."

Any of the suggested objects of "rinse" or "repeat" fits well in the context.



Moreover, those objects, as one can see, are so contextually close that the choice of one involves necessarily, or to a certain degree at least, the others. A correct interpretation of the readers in order to complete their information are limited by the context.

Here, what matters is not the exact "word" or phrase to fill in the gap, but the exact "idea". Whether you say (1a), (1b) or (1c), for instance the underlying idea remains the same, because when you do 1a, you are doing also (1b), and (1c).

### 3.1.1.2.2. The ellipsis of subjects.

Like objects, subjects are also regarded as important elements in the structure of a sentence. With verbs, objects are the backbone of the typical English sentence. When one encounters a subjectless sentence, the subject can easily be understood from the preceding text or from the context.

e.g: "TCB NO BASE RELAXER  
Avoid all contact with eyes  
^Can cause blindness  
^Contains sodium hydroxide." (8)

For the two verbs "can" and "contain", the subject is obviously "TCB NO BASE RELAXER". But even if the subject were not mentioned somewhere in the text, the reader would still understand, that the missing element referred to is the product contained in the jar on which the instructions are written. With the omission of the subject, the instructions, look like informal writing. The text seems more "lively". Had not the subject been omitted, the text would look less elegant, somewhat burdened by the repetition of the subject.

3.1.1.2.3. The ellipsis of verbs.

Verbs are also indispensable elements in the sentence structure. But it may happen that they are omitted, and still, the message passes. Consider the sentences,

a. "For" New-Growth "Application: same as above but confine relaxer application to new growth only." (8)

b. "With care." (2)

In the two sentences above, the omitted verbs cannot be formally found any where, whether in the text or in the context. Here also, what matters is not so much the exact word, but the exact "idea" that that word would stand for. The importance of the context here is to limit the semantic field of the words to be chosen. For (a), were there no ellipsis, the full sentence would read:

- "apply as above "

- "use as above "

- "do as above."

Normally, "apply", "use", "do" are not synonymous verbs, but here the context has made them so. Here one can replace the other perfectly.

3.1.1.2.4. The ellipsis of the definite articles.

The definite article is taken here as a representative example of other minor elements that can be ellipited in written instructions. The omission of the definite article seems the most frequent. Like for the omission of objects, verbs and subjects, there seems to be no fixed rule governing the omission of definite articles. They tend to occur rather disorderly, capriciously. How else to explain in the text below the absence of "the" in the second sentence and its presence in the first?



"From the thread stand, lead the thread...  
to front ... pass thread in weaving fashion...  
now pull thread down ward". (10)

Had this piece of instructions been written by a different person, it is almost certain that that person would have arranged the same articles in a different way. Amongst some of the possibilities of different arrangements one can think of, there are; (a) having an articleless text, (b) putting a definite article everywhere grammar requires it, (c) putting articles where they have been left out and omit those that are now present in the text. All these "upside down" arrangements would not affect to any degree the essential of the message; and I think it is for this reason that in some texts of instructions articles and other determiners (e.g. his, your, etc.) are sometimes left out. Such omissions give to the text a telegraphic and compact style that may be resorted to when one wants to save space and time.

As I have suggested, the pressure of time and space seems to be one of the major reasons underlying the use of ellipsis in written instructions. Ellipsis tends to be more found on small spaces. However the desire to save time may push the writer to abbreviate his texts even on larger spaces. As it is the case with reference, ellipsis can also be regarded as another instance of how a situation can contribute to the making of a text.

There is also a stylistic reason behind the use of ellipsis. Whenever an element can be clearly understood without necessarily repeating it, one of the possibilities offered to the speaker or the writer is to leave it out.



Consider the text below,

Protect<sup>^</sup> from sunlight  
Do not expose<sup>^</sup> to temperatures exceeding 50°c  
Do not pierce or burn<sup>^</sup> even after use.  
Keep<sup>^</sup> out of reach of children.  
Keep<sup>^</sup> away from food, drink and animal  
feeding stuffs.  
Keep<sup>^</sup> away from kitchen utensils.  
Keep<sup>^</sup> away from combustible materials... (5)

All the verbs in this text (protect, expose, pierce, burn, keep) have the same object that has been omitted:

(The pressurized contained and/or the product in container). If the object had not been omitted, the repetition (6 times!) of one element would have rendered the whole text unnecessarily heavy even tiresome.

The stylistic reason correlates with a pragmatic one: it is not advised to bother one's interlocutor by giving them the information they can themselves get. These two reasons are actually linked to the first one: to economize on time and space. -In fact,

"If one can shorten the text while keeping the message unimpaired, this reduces the amount of time and effort involved both in encoding and decoding. (Leech 1983: 67)

By virtue of this principle of economy, some texts of instructions are reduced to single phrases, e.g.: "flammable", "no smoking", etc, texts that are easier and quicker to read and interpret. Commenting on such reductions of texts, Shopen (1974) writes,



... There is something about the interplay of thought and language that makes it preferable sometimes to leave thought as integrated wholes only to be named or referred to as one piece rather than to be analyzed and broken down to the level of word meaning... what is significant about utterances such as "[Flammable]" "[No Smoking]" is that we can tell just from the language quoted that there is more to the message than has been expressed in words (p 783)

Developing the same idea, Holliday (1985) remarks,

What is striking about such nominals is the amount of information, including of course interpersonal information such as [...], [suggestion], [advice], [warning], etc., that gets packed into them. It is here perhaps that little texts display the greatest grammatical ingenuity p.36.

We can conclude this discussions on ellipsis in Written Instructions by quoting an interesting observation by Perrin (1938:229).

He remarks that ellipsis

"... is a matter of style rather than of grammar. Formal English uses relatively few ellipsis, tends to fill out all constructions. At the other extreme, colloquial English uses the shorter constructions freely".

We can say that the more ellipsis is Written Instructions the more colloquial the latter tend to be.

### 3.1.1.3. Conjunction.

Here we shall be looking at how sentences cohere into texts of written instructions, by means of some forms of conjunction.

Conjunctions are words that connect two words,



The conjunctive relation between sentences can occur in two ways, (a) either, it is formally expressed through a conjunctive element as in

"-We came, and conquered."

or, it is not formally expressed, but understood, as in,

"-We came, we conquered."

In Written Instructions, conjunction can be expressed in either way, but most of our attention will bear on "formal conjunction", especially on those conjunctive elements used to express time in a set of instructions.

There exist many devices such as prepositions, adverbs, etc that are used to show how different stages of an action are (to be) sequenced in time. They also, at the same time assign a particular structure to the list of activities in sequence, "connote priority and endow the list with precise, integrated structure, having a beginning and an end. (Quirk et al 1985:636). Let's consider, for instance, the following text,

"First make sure you know the number then consult your signalling code list if you have one " (44)

The words "first" and "then" play an important role in the passage above. They define a relation between two experiences, "to know the number" and "to consult the signalling code list", they somewhat impose an order of accuracy: one experience must come before the other. They must succeed each other in time.

In many cases, numerals are also used to mark a temporal relation.

e.g: Instructions For Recording Your Voice

1. First make sure that the set is plugged in the mains (220 volts).
2. Then plug the microphone into the hole marked microphone at the back of set.
3. Open the cassette lid by pressing the button marked Eject." (30)



However, numerals can so be used, not to mark any sequence of activities, but just to enumerate.

- e.g: <sup>1</sup>1. Do not wash hair  
2. Do not use on irritated scalp  
3. If an irritation occurs, rinse immediately  
4. For colour treated hair, use mild only. <sup>11</sup>(.8)

Here, numerals are being used to show that pieces of advice are being added up one to another. Each warning above can be seen as somewhat independent from the others. The order is practically meaningless. But, whether numerals are used to mark a sequence of events or are used for a simple listing, their use suggests a certain tendency towards informal language. More formal written instructions would prefer their adverbial equivalents: first (ly), second(ly), etc. A temporal relation can also be understood even if it is not explicitly expressed.

- <sup>11</sup>  
e.g: Press evenly into ungreased 9-inch pan .  
Bake at 300°C for 15 to 20 minutes. Cool. <sup>11</sup>(26)

The example shows that the cohesive power of conjunctive elements is sometimes skin-deep. Here, it is the underlying semantic relation of succession in time that has the actual cohesive power.

This explains why we often recognize the presence of a relation of this kind (as in the example above) even where it is not plainly expressed. We are prepared to supply it for ourselves, and thus, to assume that there is cohesion even though it has not been formally realized. Recipes do not generally use time relators still, the reader understands that the activities to be performed must follow a certain order.



As Halliday and Hasan (1976:228) would say, it is this understood time sequence that is the actual cohesive agent, and it is this semantic relation in its cohesive function that must be referred to as conjunction.

Another important time relator to look at is "and".

As a conjunctive element, "and" works as a kind of "passe-partout". It is a general purpose linking word which can adopt its meaning according to the context. (Leech and Starvik 1975:160). Any positive link between two ideas can be expressed by "and". In written instructions, one of the major roles of "and" is to function as a temporal signal. In many cases, it can collocate with, or be replaced by, "then".

e.g: "Give the proper signal before moving out,  
and only move off when you can do so softly  
and without inconvenience. (346.)

If the temporal "and" is accompanied by "then", then we can have: Give the proper signal before moving out and then,... or,  
Give then proper signal before moving out, then...

The passage offers also an opportunity to compare two different uses of "and": the first is temporal and indicates a succession in time of two activities, the second is additive and is used just to put together two similar elements (two similar attitudes actually). "And" can also occur at the end of a sequence as in,

e.g: "Empty the appliance, disconnect from mains supply,  
defrost, and clean the inside (21).

"Close doors and windows, hold can upright and spray  
for 4-6 seconds".(5)

In such instances, "and" conveys a sense of termination of a sequence. The reader understands that the sequence or the listing is over.



In some places , "and" functions not only as a temporal signal, but also as a mark of positive condition.

e.g: "Close the lid and the spinner will start automatically". (12)

One will note first of all that here also "and" can be replaced by "then", but this "then" does not involve the idea of sequence, but it involves an idea of consequence. Here, "and" fulfill two functions: it is both a mark of a sequence and a mark of condition. To express more plainly the idea of condition, the sentence can be rewritten with an "if-construction".

e.g: If you close the lid, (then) the spinner will start automatically". (3)

This second construction, because of the "if-clause", looks more formal - and more suggestive than the first one which sounds rather "impositive" and direct.

On the whole, connectives in written instructions belong to a neutral language, neither too formal, not too informal. Such heavy connectives as therefore, consequently, and so on, are rather rare. Written instructions tend to favour shorter connectives that contribute to the "directives" and "liveliness" of style.

### 3.2. The Clause Unit.

Some of the definitions of the term clause have been considered under 3.0. The common denominator for all those definitions is that a clause, be it dependent on independent, is made of two basic elements: a subject and a verb. The following analysis will attempt to examine the clause unit in Written Instructions in terms of systems; a system being defined as "a set of classes in contrast" (Leech 1966:12).



Some of the clause systems pointed out by Leech (ibidem) are: the system of dependence; major/minor systems; finite/ non-finite systems, and the system of mood. Two systems will hold my attention: the first<sup>me</sup> and the last one.

### 3.2.1. The system of mood.

Young (1985:45) defines mood as

the name given to those grammatical systems that express the speaker's relation to a proposition, but this kind of meaning does not concern only the speaker and the proposition. *Speakers take up attitudes towards what they are saying; for the sake of communicating with other people, addressees are necessarily involved....*

The speaker in fact assigns roles in the process of communication to himself and the addressee.

Mood is the propriety of independent clause only. Every independent clause is either imperative or indicative, the indicative being subdivided in two branches: the declarative clause and the interrogative clause.

#### 3.2.1.1. The imperative clause.

It is characterized by the absence of no overt grammatical subject.

e.g: <sup>"</sup>Protect from sunlight (5):)

The absent but no less real and understood subject of the imperative clause is always "you". The discourse function associated with the imperative form is "directive" but in instructions, this function becomes also "informative."



Sometimes the "information" is explicitly expressed,

e.g: "The powder may cause skin or nasal irritation. Avoid inhaling and wash hands after using" (16).

These two sentences are perfectly explicit about the double purpose of instructions. The informative part is realized through the declarative form and the directive part of the message is realized through the imperative. All instructions possess these two structures, but one may ask why the imperative form seems the most favoured in instructional writing whereas the declarative, no less essential, is generally left in the background.

I think that the imperative form is more used for pragmatic reasons. Before looking at those reasons, let's note first that the message remains almost invariant whether you write the instructions in the declarative form only, or in the imperative form only. If for instance the addressers decide to write instruction above in a declarative form, "The powder may cause skin or nasal irritation" the addressers will understand that they must not touch or inhale that powder. If on the other hand they decide to use the imperative form only, "Avoid inhaling and wash hand after using," the readers will still understand that the information behind this prohibition is that the product may cause some danger if it is not carefully handled.

The preference of the imperative clause in instructional writing can be explained by Grice's <sup>Maxim</sup> of Manner that says, among other things, that whenever possible, participant's contribution should be brief (Levinson 1983). In this connection it turns out, that the imperative is the simplest way to give instructions. An imperative form is generally more direct, simpler than a declarative one. The imperative is also used because the addressee is expected to act. Thus, it becomes more practical to use a commanding voice instead of an "assertive" one.



The commanding voice of instructions conveys a tinge of impoliteness. But since the imperative in instructions is not only "impositive" but also informative, this "colour" of impoliteness becomes considerably mitigated. Actually instructions are neutral as regards politeness because they benefit both the addresser and the addressee (see Leech's Cost-Benefit Scale, 1983:107). For such illocutions as instructing, suggesting, stating, and so on, politeness is simply irrelevant; besides, most of the written discourse among which written instructions rank tend to be indifferent as regards politeness (Leech, 105).

Sometimes, but not very often, the imperative clause in written instructions is accompanied by "please" and this makes the instructions look like polite requests.

e.g: "(While putting the searchlight into the charger, please pay attention to the following!)" (38)

"Pay attention, please, to warranty terms" (9.)

"If your receiver is operated in the near field of VHF stations, please, push-in the telescopic aerial." (9).

"If more than one switching per 24 hours is required, please, take the other switch rider from the magazine in the transparent cover" (23).

Fraser (p.53) explains the use of "please" as follows,

"... "please", rather than conveying an emotional state of the speaker, communicates an aspect of the speaker's belief about the relationship between himself and the hearer.



In using "please", the speaker is intending to communicate some aspect of the relationship between himself and the hearer, and this communication takes the form of representative, an assertion. The utterance "please sit down", is literally and directly (probably a request but perhaps a polite order). But also, literally and directly, the assertion that the speaker owes the hearer some signal of deference."

In connection with Fraser's opinion, one would conclude that the four sentences above "assert" that the addressers owe to the addressees some deference. In my sense "please" in the sentences above is less a mark of deference than of a subtle emphasis. It is an emphatic device meant to signal to the readers that the piece of instruction they are reading needs special attention. Were "please" a signal of deference, it would appear in all instructions and not in some sentences only. If my reasoning is correct, then, "please" does not communicate some aspect of the relationship between addresser and addressee, but, it marks how the writer can accord special importance to some part of the message. Therefore, "please" in written instructions can be regarded less as a "softening" device than as a "compelling one". Moreover its rare use suggests, as we remarked, that deference is not necessary in this particular area of linguistic communication.

### 3.2.2. The system of dependence.

Dependent clauses, especially adverbial clauses are very recurrent. They are introduced by such well known conjunctions as "if", "when", etc... I shall not examine all of them, instead, I shall focus on clauses of condition, clauses of time, and clauses of purpose.



- 3.2.2.1. Clauses of condition.

"If" is the commonest conjunction introducing a condition. In Written Instructions; "if-clauses" are about real or possible conditions.

e.g: (a) "If you depress the forward button while the tape is playing, the tape will advance to the beginning of the next programme". (25)

(b) "Do not use if scalps is irritated". (13)

Unreal conditions such as those introduced by "if+ v (past)" are very improbable. Dependent clauses are about occurrences, either promoted by the reader as in (a), or, are independent of his/her will, as in (b). In either case, the writers prove considerate enough towards the reader: they go ahead and try to prepare the reader to what may happen if this or that event occurs while performing the instructions. The writers of instructions do not want their readers to be taken unawares.

Generally, independent clauses are in the imperative form (see (a), but sometimes, the imperative can be replaced by a declarative form.

e.g: a. "If the device remains uncontrolled for a longer period, it is recommended to pull out the mains cable". (9)

b. "If any adverse reaction occurs, particularly skin or mucosal reaction, treatment must be immediately discontinued and not to be repeated at any time" (20)



In both sentences, it is possible to rewrite the main clause in the imperative form, but the use of a performative verb or a modal instead of an imperative suggests that the writer wants to adopt a particular attitude in that particular instance of discourse. (see also 3.3.2).

The full meaning of the verbs "recommend" and "must" cannot be fully rendered through the imperative form. Therefore, the choice of the form of the main clause depends on the attitude the addressers wish to adopt towards **their message** and the audience, and also, on the particular force they want to infuse in their utterances. To write the main clause of sentence (a) for instance, the writer has to choose from many possibilities:

"It is recommended to pull out the mains cable."

"We/I recommend you pull out...."

"Pull out the mains cable."

"Do pull out the mains cable."

-etc...

All these sentences mean basically the same thing. But each one carries a particular force, a particular attitude on the part of the addresser that the reader must take into account.

All clauses of condition are not introduced by "if". We saw an instance of this under (3.1.1.3) where one of two independent clauses coordinated by "and" functioned as a subordinate.

e.g: "Work hard and you will succeed."

Despite appearances, the clause "work hard" which looks like an independent one is subordinated to "you will succeed".

"if", and

s: ... the ...



This is the more true as subordination is a semantic notion, representing the relation between "ideas", and

"not between words and phrases.

The connectives used and the form of the clause or phrase used are the marks of the way the writer regards his **various** statements, of the relative importance they have for him". (Perrin 1939:591)

One can say also that, whether a writer introduces a conditional clause by "if" or not, it depends on the degree of formality he/she wants to assign to his/her language. Sometimes, a writer of instructions may decide to adopt a more **formal** language, as in:

"Should the mains fail, the search light is automatically cut in" (38)

"Should-constructions" are more used in, or are more appropriate to, literary or official works. They suggest a tentative condition and can be replaced by "if-constructions".

The "should-structure" is rather rare in Written Instructions. I have encountered it only twice in my corpus and in one text, but its presence suggests that, though Written Instructions are generally **formal** as regards style, all texts of instructions cannot be placed on the same stylistic level.

#### 3.2.2.2. Clauses of time.

Written Instructions use extensively clauses of time. Some of the conjunctions that introduce those clauses are "when", "before", and so on. In the following line, we shall look at the clauses introduced by "when" because, (a) they are among the most frequent, and (b) sometimes, they are more than temporal clauses.



Sometimes, "when-clauses" are temporal clauses, but other times, they mean almost the same thing as "if-clauses".

Let's consider the following sentences:

(a) "When you get off the bus, walk past the post office and take the first road left." (19)

(b) "When travelling to areas where chloroquine-resistant malaria has been observed, the above should be taken on the day of departure and repeated every two weeks through the stay and for 6 weeks following return from the malaria area." (20)

In the first sentence, the subordinate clause is unambiguously temporal. The writer of the directions knows well that the reader is travelling by bus, that at a certain moment the reader will get down. The writer knows where the bus station is and he/she can tell approximatively how long it takes to arrive there.

In the second sentence, the subordinate clause can have two interpretations:

a. "If you happen to be travelling to areas...."

b. "Whenever travelling to areas...."

These two meanings cannot actually be dissociated. Contrary to the fact that, in the first sentence the writer is certain that some event (travelling) will take place, the writer in the second sentence is not sure of anything. But in general terms, the role of "when-clauses" is similar to that of "if-clauses". Both reflect a certain considerateness on the part of the writer. The reader is informed beforehand about what will or might happen while performing this or that activity; so that if some event takes place he/she can react appropriately.



3.2.2.3: Clauses of purpose.

There is one recurring type of purpose-clauses in Written Instructions: the "to-clauses".

- e.g: a. "To preserve a valuable recording, the tabs should be broken off with a small screwdriver." (32)  
b. "To enter numerical values into the calculator, press these keys in their logical sequence." (34)

Clauses of purpose present some similarities with clauses of condition and clauses of time. On the formal level, "to clauses", as well as "if-clauses" and "when-clauses" appear generally in the initial position; and sometimes, if not often times, they are followed by an imperative form. On the semantic level however, the similarity is not always evident. "If-clauses" and "when-clauses" generally focus on occurrences which are sometimes independent of man's (i.e. addressee's) control and, in the main clause the addressee is told what will, or should, follow those occurrences. "To-clauses" focus on some event that is always advantageous to the addressee. They can be reformulated with "if-constructions": "if you want or desire some event to happen, then do x or behave in this or that way. "Purpose-clauses" are also another mark of "thoughtfulness" on the part of the addresser. The latter anticipates the possible needs of the addressees and suggests ways to satisfy those needs.



### 3.3. The phrase unit.

Richards et al (1985:39) define a phrase as

"a group of words which form a grammatical unit. A phrase does not contain a finite verb and does not have a subject-predicate structure".

The term "phrase" has a rival. Some linguists use "phrase" where others use "group". According to Richards et al's definition, the term "phrase" refers to any grouping of words that can be analyzed as a grammatical unit. In other definitions and uses, the term "phrase" must be restricted to only a certain kind of group of words. In Halliday's (1985:189) view, for instance, the term "phrase" is only applicable to constructions such as "on the burning deck"; and the term "group" refers to constructions like "the burning deck". The latter is regarded as a "group" because it is an "expansion of the word "deck": "the burning deck" and "deck" fulfill the same syntactic functions. As for "on the burning deck", it is not "headed"; it is simply made of two elements, the preposition "on" and the group "the burning deck", and they fulfill different syntactic functions.

With Quirk et al (1985), things become much simpler: both constructions "on the burning deck" and "the burning deck" can be regarded as phrases, with this only difference that the first contains two obligatory elements, a preposition and a noun, and the second, one, a noun.

This short digression about "phrase" and "group" was especially meant to point out an instance of the difficulties, namely terminological, that one may encounter in a study like the one underway.

Even authorities on this subject do not always speak the same language. As for me, I adopt the term "phrase" as it is defined by Richards et al (op cit) and Quirk et al (op cit), simply because it seems easier to understand than "group". Yet, I remain conscious that other people would put "group" where I have used "phrase". My hope is that such quarrels cannot affect substantially this work.

Phrases must not be regarded as grammatical units only, but also and especially as semantic ones. They contribute to meaning and its interpretation. The sentences of which they are constituents will achieve communication only if they are natural and accurate (Perrin p.461).

"In fact", Perrin goes on, "a good case could be made for regarding phrases as the central feature of writing and speaking, more fundamental than sentences, rivaled only by paragraphs in importance for study and practice.

Phrases are not only units of meaning, since we read by meaning full groups of words than single words. Most phrases fall within the limits of the typical eye span (what an eye groups at one fixation); Phrases that are easy to group with the eye and easy to comprehend with the mind are fundamental to good writing."

Two major phrasal categories are going to be examined: the noun phrase and verb phrase. (These appellations are borrowed from Quirk et al (1985). We shall see how and to what extent they contribute to the comprehension of Written Instructions.



### 3.3.2. The verb phrase.

In generative transformational grammar, the expression "verb phrase" refers to the main verb, and also the object, the complement, and the adverbial. In the sentence below, the whole underlined passage is regarded as a VP (short form for verbal phrase).

"Very recently, John has built a beautiful house near the old campus".

In this paper, the expression "verb phrase" will correspond to what some people would call "verbal group".

Richards et al (p.306) define "verb group" as

"A verb, together with any associated modal verb or auxiliary verb(s)  
for example:

He didn't come.

She can't have been there."

The verb in Written Instructions is generally simple, specific, conjugated in the present tense. (This last point may be related to the use of the imperative). It generally appears in the active voice. Verbs in the passive voice occur in such uses as

"it is recommended/suggested/ advised to...."

"x should/must/can + past participle...."

One of the effects of passivisation is to render the message more impersonal, ~~more~~ objective. Here, such verbs as "recommend", "suggest", "advise", etc are also worth looking at despite their limited use. They are ranked among performative verbs; performative verbs being verbs used to perform an action by explicitly saying it. When one writes,

"We suggest to store food in the position indicated".

One is effectively making a suggestion; one wants to make it clear that the utterance is nothing else but a suggestion and should be interpreted as such. In Written Instructions performative verbs can be regarded as a more tactiful way of giving instructions. Instructions sound much milder, less commanding. What may be surprising is that the verb "instruct" never appears in the whole mass of instructions I have collected. Normally, one would expect to see, now and then, that verb used performatively. My opinion about this is that if ever constructions such as

"We instruct you to ..."

"You are instructed that ..."

occur in a set of instructions, the instructions would sound more as orders than as instructions. Even for orders, the imperative is most of the time preferred to forms such as

"I order you to..."

"You are ordered to ..."

In my sense, Written Instructions use relatively few performative verbs for practical reasons. It seems much easier, much simpler, and perhaps, much common to utter a sentence like

"Shake well before use"

than to say,

"We advise/recommend you to shake well before use".

Constructions with performative verbs are resorted to only when addressers want to give a particular emphasis to their utterances.

Modal verbs play to some extent the same role as performative verbs. They are also used to convey a particular force. According to their use, modals can be ranked in two distinct groups: the group of "subject-orientated" modals and the group of "discourse orientated" modals (Palmer 1974).



The first kind of modals inform about the subject in the sentence, about his/her activity, his/her quality, his/her status, etc. The second kind expresses the participants attitude and judgement. Consider the two sentences below.

- a. "Jane can kill a lion"
- b. "Jane must kill a lion"

In (a), Jane possesses the quality that allows her to kill a lion, whereas in (b), whether she possesses the quality or not, the speaker obliges her to ~~to~~ act as if she did.

In Written Instructions, most of the modals express the writer/s/ addresser's judgement or attitudes towards some action or event. Two attitudes are generally expressed: "advisability" and "necessity". Modals that express "advisability" in Written Instructions generally are "Can" and "Should".

- Examples: a. "The tape can be recorded or ~~erased~~ by covering the tab holes with plastic ~~tape~~!! (39) .
- b. "For administration to children, the drops should be mixed preferably with milk or water!!(41)

With "can" and "should", "the sentences sound less "impositive" than with the habitual imperative form. In (a) the addressee is not obliged to cover the tab holes with plastic tape when recording or ~~erasing~~. The sentence is but a suggestion that the addresser is free to comply with or not. (b) sounds also as a piece of advice. The same advice can be expressed with a performative verb .

~~For administration to children, it is advised/suggested to mix preferably with milk or water".~~

As "suggest", "recommend", and "advise", the modals "can" and "should" are used to avoid the commanding voice of instructions.

"can" and "should" are used in instructions.

Their use is an other "tactifful" way of giving instructions. The modals that are used to express a necessity are Must and "have to."

e.g: a. "If any adverse reaction occurs,.... treatment must be discontinued...."(28)

b. "The bottom holding device of the wall bracket has to be bent inwards."(38)

In these instructions, the addressers are offered no other choice but to obey the instructions as they are stated: Note that (a) and (b) sound more compelling than usual instructions written in the imperative form. If addressers, by times, adopt a more commanding attitude, it is because they judge that those instructions are very important and that it is in the "vital": interest of the addressees to pay special attention to them and to follow them scrupulously. Since all instructions do not present equal importance, modals are some of the means used to signalize those differences.

#### 3.4. Summary.

All Written Instructions do not present the same formal basic pattern or a kind of archetypal structure that would characterize them. They present noticeable variations in terms of form-as in terms of content.

The analysis of the form of Written Instructions has borne on three syntactic levels; the sentence, the clause, and the phrase. On the sentence level, much of the interest has been directed on the use of and importance of connectives. It was noticed that in this respect, Written Instructions owe much of their form to the context. On the clause level, three types of clauses attracted our attention. The clauses of condition, of time and of purpose.



The common denominator to all these three was that they reflected a certain thoughtfulness on the part of the addresser who, through suggestions, observations, help the addressee to react as circumstances require it. On the phrase level, the phrase in Written Instructions is simple and allows easy comprehension of the message. The survey is not exhaustive; only the most + outstanding features have been the target of the analysis.

CONCLUSION.

In this memoir I have tried to examine the phenomenon of Written Instructions within the system of the English language. The first chapter attempted to analyze the pragmatic conditions that govern the use of instructions. One major issue that came out of the discussions was that instructions fulfill a double function, they both direct people's behaviour and inform about states of affairs. In connection to this, a distinction between instructions and orders was drawn. This reduced the semantic mist that veiled the two acts.

The second chapter looked at the situational variables that determine the language of Written Instructions. It was found that the imperative form was the most favoured structure, that it reflected both the act of instructing and its social purpose. The imperative directs and, implicitly informs. It has been seen also that Written Instructions were characterized by a formal style even if all instructions cannot be put on the same stylistic level. Some were more formal than others. With respect to personal reference, it has been pointed out that instructions were essentially impersonal as regards reference to the addresser and rather personal as regards reference to the addressee. It was also remarked that the layout was an important feature of Written Instructions, that it was devised to facilitate easy reading and comprehension.

The analysis of the form of Written Instructions was conducted on three levels: the sentence, the clause, and the phrase. At the sentence level, the analysis of connectives revealed, among other things, that one of the major roles of the latter was to "connect" the text to the situation.



The clause level considered the importance of the imperative in Written Instructions and the role of clauses conditions, of time, and of purpose. Concerning the use of the imperative clause, I argued that the imperatvie form was the most fond of in instructional writing essentially because, it was the simplest and the most direct form available. As for the importance of the types of clauses mentioned above, my opinion was that, on the whole, those clauses reflected a certain thoughtfulness on the part of the write who tries to provide the reader <sup>with</sup> all the information that the latter would need. The analysis of the phrase showed that the Written Instructions favour simple phrases that allow easy reading and comprehension.

So much for this global view of the differents centers of focus of this work. I do not pretend to have answered all the questions related to the topic. Nor do I think that my approach of analysis is the sole appropriate to this kind of study. Therefore, may other studies bring light to those important dimensions of Written Instructions I have left in the shade.

BIBLIOGRAPHY.

- Austin, J.L. (1970). Quand dire, c'est faire ( translated by Gilles Lane ). Paris: Editions du Seuil.
- Brown, R and Gilman, A. (1960). "The Pronouns of Power and Solidarity" in Giglioli, P.P. (ed.) (1972). Language and Social Context. Harmondsworth: Penguin.
- Brown, G and Yule, G. (1983). Discourse Analysis. Cambridge: C.U.P.
- Crystal, D and Davy, D. (1969). Investigating English Style. London: Longman.
- Fraser, B. (1983). "The domain of pragmatics" in Richards, G. and Schmidt, R.W. ( eds.). Language and Communication. London and New York: Longman.
- Halliday, M.A.K. (1978). Language as A Social Semiotic London: Edouards Arnold.
- Halliday, M.A.K. (1985). An Introduction to Functional Grammar. London: Edouards Arnold.
- Halliday, et al. (1964). The Linguistic Sciences and Language Teaching, London: Longmans.
- Halliday, M.A.K. and Hasan, R. (1976). Cohesion in English. London and New York: Longman.
- Hudson, R.A. (1980). Sociolinguistics. Cambridge. C.U.P.
- Hurford, J.R and Heasley, B. (1983) Semantics: A Coursebook. Cambridge: C.U.P.
- Joos, M. (1961). The Five Clocks. New York: Brace and World, Inc.
- Laster, A.A. and Pickett, N.A. (1985). Occupational English(4<sup>th</sup> ed) New York: Harper and Row, Publishers.



- Leech, N.L. (1966). English in Advertizing. London: Longman
- Leech, N.L. (1983). Principles in Pragmatics. London and New York: Longman.
- Leech, N.L. and Short, M.A. (1986). Style in Fiction. London and New York: Longman.
- Leech, N.L. and Starvik, J. (1975). A Communicative Grammar of English. Longman.
- Levinson, S.L. (1983). Pragmatics. Cambridge: C.U.P.
- Lyons, J. (1977). Semantics. Cambridge: C.U.P.
- Morley, G.D. (1985). An Introduction to Systemic Grammar. London and Basingstoke: McMillan Publister's Ltd.
- Me Crimmon, J.M. (1984). (1984). Writing With A Purpose. (8<sup>th</sup> ed.) Boston: Houghton Mifflin Company.
- Palmer, T.R. (1974). The English Verb. Harlow: Longman.
- Perrin, P.G. (1939). An Index to English. New York: Scott, Foresman and Co.
- Quirk et al. (1985). A Comprehensive Grammar of English. London and New York: Longman.
- Quirk, R and Greenbaum, S. (1983). A University Grammar of English. Harlow: Longman.
- Richards, et al. (1985). Longman Dictionary of Applied Linguistics. London: Longman.
- Rutayisire, A. (1982). The English of Print Advertizing: A Linguistic Study (mémoire) -J.N.R. Ruhengeri.
- Searle, J.R. (1982). Sens et Expression: Etudes de la Théorie des Actes de Langage (translated by Joëlle Proust). Paris: Editions de Minuit.

Shopen, J. (1974). "Some Contribution from Grammar to the Theory of Style" in College English, 35, (April 1974), 783.

Tasmowski-de Ryck, L. (1980). "Impératifs et Actes de Langage" in Parret et al (ed.). Le Langage en Contexte. Amsterdam: John Benjamins B.V.

Young, D.J. The Structure of English and Clause. London: Hutchinson.

Other sources.

Uwimana, Charles. "Advanced Language and Style" (course notes -U.N.R. Ruhengeri 1986-87.



APPENDIX.

1. Hyperchrome O'Tentika.

Close after use.

2. Shampoo Concentrate.

Directions: Wet hair work up rich lather. Rinse. Repeat.

3. This side up

Fragile !! Glass !!

Do not drop or crush

Keep in cool place

Stow away from hot pipes and boilers

Fragile - with care!

(Instructions found on a box)

4. Warning: always remove mains plug from wall socket when not in use, or before any service operation. Never remove covers unless qualified to do so this unit contains danger voltage. (Instructions found on a radio set)

5. Mobil Insecticide

Directions for use:

For flying insects (enclosed areas)

Close doors and windows, hold can upright and spray for 4-6 seconds. Leave treated area for 15 minutes and ventilate upon return. For Crawling insects

Spray thoroughly into hiding places or directly into insects. Repeat as necessary.

For avoid staining, hold aerosol can 1 meter from all objects.

Cautions

Pressurized container.

Flammable.

Protect from sunlight.

Do not expose to temperature exceeding 50°C.

Do not pierce or burn even after use.

Do not spray on naked flame or any incandescent material.

Do not spray on plants and plastic.

Keep out of reach of children.

Keep away from food, drink and animal feeding stuffs.

Keep away from combustibile materials.

Do not breath spray.

Avoid contact with skin and eyes.

In case of contact with eyes, rinse immediately with plenty of water and seek medical advice.

6. Capirelax.

Directions: Apply sparingly to scalp, massage gently into hair and scalp then brush thoroughly.

7. Hand wash cold water

Do not bleach

Do not tumble dry

Cool iron

(Instructions found a pullover).



8. T C B.

Keep out of reach of children avoid all contact with eyes. Can cause blindness. Contains sodium hydroxide. Read carefully before using.

Warning .

1. Do not wash hair.
  2. Do not use on **irritated** scalp.
  3. If irritation occurs, rinse immediately, neutralize with (TCB) neutralizing shampoo. If irritation persists, consult a doctor.
  4. For colour treated hair, use mild only.
  5. Do not use on bleached or damaged hair...
- For "New-Growth" application: same as above but confine relaxer application to new growth only.

Particular hints:

- In mains operation the mains transformer is not disconnected from the mains if the on/off switch is in its OFF position.

Only use the microfuses T 50 mA specified. *check*

Pull out the mains plug before exchanging fuses.

- If the device remains uncontrolled for a longer period, it is recommended to pull out the mains cable.

- The microfuse T 50 mA is accessible from the battery housing by a tool.

- The mean operating time of the receiver is approximately 40 hours per battery set at medium volume of sound.

- If your receiver is operated in the near field of VHF stations, please, push-in the telescopic aerial. Thus, you prevent cross modulation and fading due to overdriving, which otherwise are inevitable due to the high transmission power.

- Pay attention, please, to the warranty terms.

### THREADING THE NEEDLE

→ From the thread stand lead the thread from back to front through the lower guide hole in pin "P" on top of the machine arm, then again from right to left through the upper guide hole in this pin. Pass thread in weaving fashion through the three holes in guide "B", and from right to left over and bet-

### 3 HEADPHONES

Connect headphones plug to the PHONES socket of the unit. Speaker output will be automatically disconnected. The volume level can be adjusted with the volume control.

Recommended SHARP stereo headphones: HP-30, HP-40, HP-200, HP-300 or HP-400H. Headphones with 8 ohms ~ 25 ohms impedance are also suitable for use.

#### I

- (1) Move the machine into position, remove the tabletop and wash tub lid.
- (2) Check that the telescopic outlet pipe is in the position shown in the illustration on p. 1 – with its end fitting into the rubber socket behind the glass panel. This is the "Suds Saving" position.
- (3) Check that all controls are OFF as shown in the illustration above.
- (4) Plug into the power point. The machine is "dead" until the Master Switch is turned to HEATER or MOTOR.
- (5) Turn the Master Switch to Heater.
- (6) Leave the Temperature Control in the OFF position. If, by mistake, you turn the temperature control on when there is no water in the tub then the heater element will get very hot – but no harm will be done because an automatic cut-out operates. Just switch off and let the element cool.
- (7) Turn the Master Switch to MOTOR. The motor will run but the agitator and spinner remain still.
- (8) Turn the Wash Time control – say to 5 minutes. This starts the agitator working. The dial ticks gradually back to the OFF position, switching off the agitator automatically after the time you have selected. You can turn the dial back to OFF any time you wish, to stop the agitator.
- (9) With the spinner lid closed turn the Spinner Control – say to 3 minutes. This starts the spinner and the control will switch off automatically after the time you have selected – but you can turn the control back to OFF at any time.

With the spinner running, open the spinner lid – note that the spinner is switched off automatically and is quickly brought to rest by an automatic brake.

Close the lid and the spinner will start again automatically. You can always stop and start the spinner by opening and closing the lid if you find this convenient.



**WARNING:** THIS PRODUCT CONTAINS CALCIUM HYDROXIDE. YOU MUST FOLLOW DIRECTIONS CAREFULLY TO AVOID SKIN AND SCALP BURNS, HAIR LOSS, AND EYE INJURY. DO NOT USE IF SCALP IS IRRITATED OR INJURED. DO NOT USE ON BLEACHED HAIR OR HAIR THAT'S BEEN PERMANENTLY CURLED OR RELAXED WITH AMMONIUM THIOLYCOLATE. DO NOT USE ON PERMANENTLY COLORED HAIR WHICH IS BREAKING, SPLITTING, OR OTHERWISE DAMAGED. IF HAIR HAS BEEN PREVIOUSLY RELAXED, APPLY ONLY TO NEW GROWTH AS DESCRIBED IN THE DIRECTIONS. IF RELAXER CAUSES SKIN OR SCALP IRRITATION, RINSE OUT IMMEDIATELY, AND WASH WITH THE SHAMPOO IN THE KIT. IF IRRITATION PERSISTS OR IF HAIR LOSS OCCURS, CONSULT A PHYSICIAN. KEEP AWAY FROM EYES. IF RELAXER GETS INTO EYES, RINSE IMMEDIATELY, AND CONSULT A PHYSICIAN.

KEEP OUT OF REACH OF CHILDREN.

KEEP HAIR AWAY FROM SPARKS AND OPEN FLAME.

13

- K  
If the refrigerator is where food stays crisp and fresh for a long time. If the low temperature compartment door has a (\*\*\*) rating, you will have the possibility to store frozen food and to make ice cubes. The rating plate with the technical data of the appliance, is situated inside the refrigerator, on the left hand side adjacent to the crisper. Transit damages must be reported to your dealer within 24 hours of receipt of the appliance.

14

15

- \* The hook mechanism, Figure 3, should receive careful attention when lubricating the machine. The oil well W surrounding the hook should be filled with oil and the felt pad P alongside the bobbin case should be soaked with oil. In the case of a new machine, oil pad P every time a new bobbin is inserted.

16

**DITHANE M 45**  
Dithane M 45 is a wettable powder fungicide with good dispersal and sticking properties. Applied mixed with water as a spray, it protects plants from a wide range of diseases. (Full information is available in the *Twiga Dithane M-45* leaflet) Dithane M 45 is compatible with all common insecticides and fungicides except Lime Sulphur.

#### RECOMMENDATIONS

**Timing:** Spray at 7-12 day intervals when disease is anticipated or immediately after the first signs of disease are noticed. Spray after, rather than before irrigation.

**Application Rate:** 1 1/2-2 1/2 kg. Dithane M-45 in 400-1,000 litres water per hectare (1 1/4-2 1/4 lb. in 36-90 gallons water per acre). For small areas 50gm. Dithane M 45 in 20 litres water is enough for 200 square metres.

**Diseases Controlled:** These include - Apples-Scab, Bonavist Beans-Scab, Leaf spot, French Beans-Rust, Anthracnose, Carrots-Leaf spot, Stem Blight, Carnations Rust, Leaf Rot, Leaf Spot, Ring Spot, Celery-Leaf and Stem Blight, Chillies Anthracnose, Cucumbers, Melons, Marrows, etc. Downy Mildew, Onions, Garlic, Leeks, etc. Purple Blotch, Blast, Potatoes and Tomatoes, Blight, Tobacco-Anthracnose, Leaf Spot.

**Seed Bed Damping Off:** In Pawpaw, Tobacco, Lettuce, Peppers and other crops. Drench seed-beds with a mixture of 1 kg Dithane M-45 in 500 litres water per hectare (1 lb. in 50 gallons water per acre) or mix 60 gms. Dithane M-45 in 100 litres water (1 lb. in 100 gallons water) and drench seed-bed.

**Precautions:** The powder may cause skin or nasal irritation. Avoid inhaling and wash hands after using. Store in a cool, dry place away from children, animals, food and water.

#### CONDITIONS FOR SALE

All goods supplied by us are of high grade and we believe them to be suitable but (as we cannot exercise control over their mixing or use) no condition is made as to the quality or fitness of our goods and no responsibility will be accepted for damage arising from their application or use.

17

Mick, I won't be back till 5 so please could you do the following:  
potatoes  
collect bread  
hang washing out  
pop in next door to see if everything is OK.

Molly



23

6) Set switching time  
Fit plug-in switch rider to required switching time with nose pointing outwards on the switch plate, and press downwards until it slides into position. If more than one switching per 24 hours is required, please take the other switch rider from the magazine in the transparent cover.

lander. Lightly beat eggs and add to mixture. In a separate bowl, mix together the cornmeal, flour, baking powder, cayenne, salt, and sugar. Add dry ingredients to the sour cream mixture and stir to combine.

Pour into prepared muffin tins and bake in preheated oven until golden brown, about 20 minutes. Cool for about 5 minutes in the tin.

SERVING: Serve warm, or cool the muffins to room temperature.

YIELD: 12 muffins

- Pesto*
- 1/2 cup fresh basil leaves
  - 1 tablespoon pine nuts
  - 1 tablespoon grated Parmesan
  - 1/2 clove garlic
  - 1/4 cup olive oil, approximately
- 4 boneless, skinless chicken breasts
  - 4 1/4-inch slices smoked mozzarella (about 3 ounces)
  - 2 tablespoons oil
  - 1 tablespoon butter
  - Flour for dredging

Pesto can be made several days ahead.

Make a pocket in each chicken breast by cutting horizontally into the side. Make each incision about 3/4 the length of the breast.

Fill pockets with the pesto and mozzarella and trim any cheese that is not totally enclosed.

Recipe can be made to this point 1 day ahead.

Continued on page 116

28

24

**FORWARD APSS OPERATION**

This operation searches the tape in a forward direction to locate the beginning of a programme.

- 1 If you depress the forward APSS button while the tape is playing, the tape will advance to the beginning of the next programme.
- 2 The tape moves rapidly forward until the GF-7500Z scanning sensor locates the next gap preceding a programme.
- 3 Play automatically resumes when the gap before the next programme is reached.

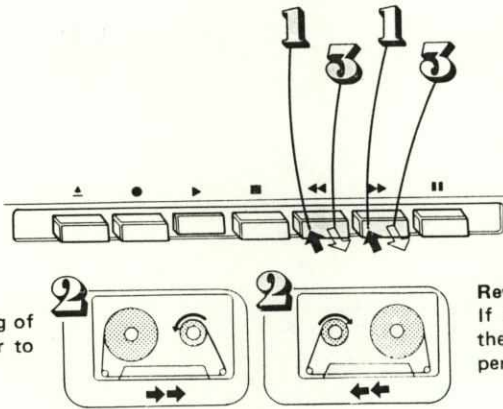
**Forward APSS Pause Control:**

If it is desired to stop the tape at the beginning of the selection, depress the pause button prior to performing the above operations.

**REVERSE APSS OPERATION**

This operation searches the tape in a reverse direction to locate the beginning of a programme.

- 1 If you depress the reverse APSS button while a programme is playing, the tape rewinds to the beginning of that programme.
- 2 The tape reverses rapidly and the GF-7500Z sensor searches for the gap preceding the programme.
- 3 Play automatically resumes when the gap preceding the programme is reached.



**Reverse APSS Pause Control:**

If it is desired to stop the tape at the beginning of the selection, depress the pause button prior to performing the above operations.

7

**Baker's & Bacardi present the Coconut Eggnog Pie**

- 4 cups BAKER'S ANGEL FLAKE Coconut
- 1/3 cup butter or margarine, melted
- 2 packages (4-serving size) JELL-O Vanilla Flavor Instant Pudding and Pie Filling
- 1 1/4 cups milk
- 1/2 cup BACARDI Amber Rum or Premium Black Rum for more pronounced flavor
- 1/8 teaspoon nutmeg
- 3 1/2 cups (8 oz.) thawed COOL WHIP Whipped Topping

Combine 2 2/3 cups of the coconut with butter. Press evenly into ungreased 9-inch pan. Bake at 300° for 15 to 20 minutes or until golden brown. Cool.

Combine pudding mix, milk, rum and nutmeg in bowl. Beat at lowest speed of electric mixer for 1 minute. Fold in whipped topping and 1/3 cup of the coconut. Spoon into crust. Sprinkle with remaining coconut. Chill 2 hours.

If bigger repairs are necessary, it is recommendable to return the charger to our works.

**Attention!**

The lamps of the preceding W 270 and W 271 series can be charged in the new charger. However, in case of a mains failure there is no automatic change-over to emergency light operation.

26

27

Mr Taulson,

Please do the following things:

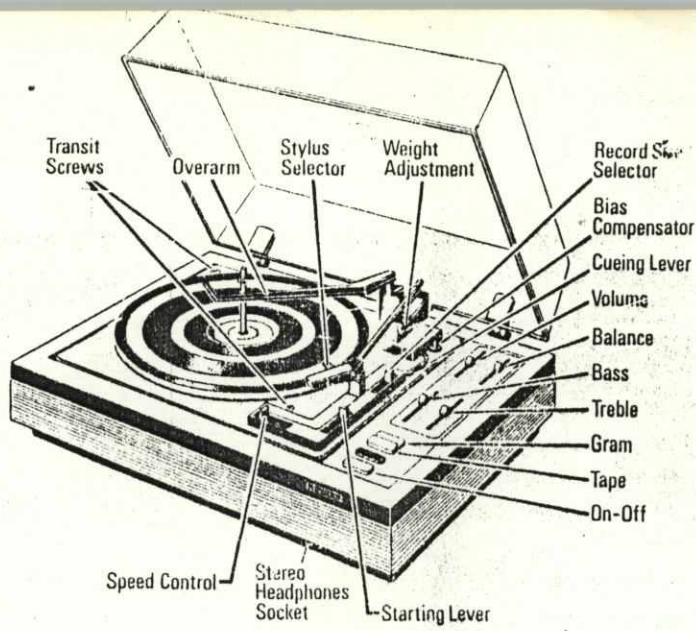
- 1) loosen air-lock in top landing radiator
- 2) check tap washers in kitchen
- 3) Remove old pipes in small room
- 4) N.B. leave a bill please!

Mrs. Randall

28



29



## Playing Records

### Stylus Selector

Bring the correct stylus to the playing position by means of the Stylus Selector. Failure to do this may result in serious damage to the records and stylus. For 78 rpm records the indicator should show '78' and for all microgroove records the LP-S marking must be uppermost.

### Automatic Operation

*Fit the long spindle*

1. Lift the Overarm and turn it to the right. The records to be played must all be of the same speed and size. Place the records on the centre spindle so that the lowest record rests on the step; lift the Overarm and place on top of records. Do not attempt to play badly worn or chipped records. The Cueing Lever must be in the lowered position.
2. Set the Speed Control and Record Size Selector to suit the records to be played.
3. Move the starting lever to AUTO and when the turntable revolves, allow the lever to return gently to the START position. The complete sequence of records will then be played automatically until the last record has been played when the pickup will return to its rest and the mechanism will stop.

Records may be rejected during playing: move the Starting Lever to AUTO and gently release.

4. Lift the Overarm and move it aside. Lift the records off the spindle. When lifting, do not grip the records but hold them loosely. If the same records are to be played again, lift clear of spindle before replacing on step.

### Manual Operation

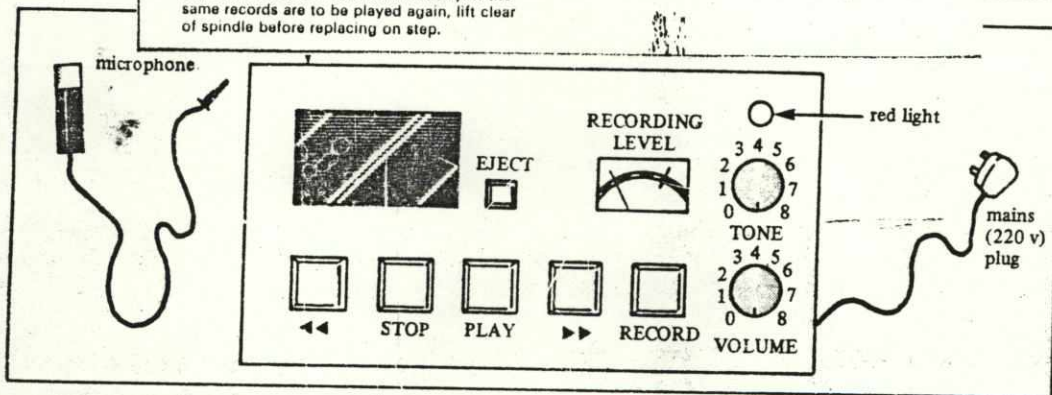
*Fit the short spindle*

1. Lift the Overarm and turn it to the right.
2. Place the record on the turntable and set the Speed Control as required.
3. Swing Overarm inwards to the operating position.
4. Move the Starting Lever to START.
5. Raise the Cueing Lever and move the pickup to a position above the run-in groove or the band required. Lower the pickup by moving the Cueing Lever gently to its rest position. The pickup can be raised or lowered while the record is playing by using the Cueing Lever.
6. At the end of the recording the pickup will return to its rest position and the motor will be switched off. If you wish to stop before the end of the record raise the Cueing Lever and move the pickup arm to above its rest position. Lower the Cueing Lever and set the Starting Lever to STOP.

### Pickup Adjustments

The Weight Adjustment and Bias Compensator have been factory adjusted for a stylus playing weight of 5 gm and should not be altered.

30



## Instructions for recording your voice

1. First make sure that the set is plugged in to the mains (220 volts).
2. Then plug the microphone cable into the hole marked MICROPHONE at the back of the set.
3. Open the cassette lid by pressing the button marked EJECT.
4. Holding the cassette with the tape towards you, and with the tape on the left-hand spool, place the cassette in the machine.
5. Close the cassette lid.
6. Turn the recorder on by turning the VOLUME switch clockwise, and set it at about 6; the TONE button should be set at about 5.
7. Now press down the RECORDING button and the PLAY button at the same time. The red light should now come on, and the tape should start moving.
8. Test the volume level by saying a few words into the microphone, paying attention to the reaction of the RECORDING LEVEL indicator. If the needle goes past the red line, lower the volume; if the needle moves very little, increase the volume.



Flat 5,  
St. Martins Court,  
London.  
N8

3 July 1982

Dear Mr & Mrs Levy,

Both my wife and I are happy to know that the documents are now all signed, and that you will definitely be coming to stay in our house next month as part of the International House Exchange Scheme. We are greatly looking forward to our stay in your home in New Jersey, and to seeing something of the USA. As requested, here are the instructions for what to do when you arrive.

(31)

You can pick up the keys from the Scheme office when you get to London. There will be three of them. Don't forget, please, to lock all the doors when you leave. Burglars, you know. The Thornes on the 3rd Floor - or is it the 4th? I can never remember - had their flat broken into recently. Oh, yes, and some of the plants are on the balcony. Anyway the main switch for turning on the water is in the kitchen. By the way, use any utensils you want. The central heating switch is also easy to find, too. Of course, if it's really hot, as it can be in London in August - like last year, for instance - then you won't want to bother. But it's there under the stairs if we have one of those Augusts like we had in 1976. When you leave, you can return the keys to the porter instead of to the Scheme office. That'll be easier for you, because he is in the block most of the time, except when he goes to see his sister, who lives in Maidenhead. He's a very nice man, though a bit deaf, so you might have to shout. (His wife died recently too, poor thing.) Please don't forget to water all the plants, especially the ones outside on the balcony, as I mentioned. As I say, the water system and the central heating should cause you no problem, and you'll have no trouble in finding clean bed linen. Incidentally, we usually water the plants in the morning, before the sun comes round. On the other hand, the washing machine can be a bit tricky if you're not used to it, and it's beside the fridge. You'll need to switch on the electricity, of course, as soon as you arrive, so you won't have to worry about that. The key for the garage will be with Arnold Gold on the first floor, and be careful with the garage door, because it sometimes sticks. He might also be the best person to ask if you have any difficulty with the washing machine. Well, I hope I've remembered everything, but if I haven't, please write again and ask any questions that you've got.

Yours  
Peter Rogers

P.S. Everything will be switched off when you get here because we're leaving England two weeks before you arrive.

**RECORD PREVENTION TABS  
(KNOCK-OUT TABS) (Fig. 2)**

Cassettes are provided with plastic tabs (as illustrated) to prevent accidental erasing of a recording.

Recordings can be made only when the tab is intact.

There is one tab for each side (track) of the tape. To preserve a valuable recording, the tab(s) should be broken off with a small screwdriver.

If you want to record on a track whose tab has already been broken off, use adhesive tape to cover the hole, and record.

(32)



Netz- oder Ladekreissicherung defekt:

keine Anzeige und Nötlicht bei geladenen Batterien

### Überprüfen der Notbeleuchtung

**Achtung!** Bei jedem Eingriff in das Ladegerät Profilstecker aus der Steckdose ziehen.

Die Überprüfung der Notlichtfunktion kann durch Ziehen des Netzsteckers erfolgen. Je nach Stellung des Schalters leuchtet die Haupt- bzw. Nebenlichtlampe.

### Wartung/Reparaturen

#### Auswechseln der Batterie

Nach Öffnen der Leuchte läßt sich die Batterie entnehmen. Beim Anschließen der Batterie bitte auf Polgleichheit achten:

**rote Leitung**

= an Pluspol des Ladekontaktes

**blaue Leitung**

= an Minuspol des Ladekontaktes

**-Auswechseln der Sicherungen am Ladegerät**

#### Netzstecker herausziehen!

Die Ladekreissicherung 0,8 AT ist von vorn zugänglich.

Die Netzsicherung 0,08 A befindet sich auf der Leiterkarte, die nach Abnehmen des linken Seitenteils zugänglich ist.

Sind größere Reparaturen notwendig, empfiehlt es sich, das Ladegerät an unser Werk einzusenden.

**Achtung!**

Leuchten der Vorgängerserie W 270 bzw. W 271 können im neuen Ladegerät geladen werden.

Es erfolgt ledigliche automatische Umschaltung auf Notlichtbetrieb bei Netzausfall.

Neue Leuchten W 270.1 bzw. W 270.2 bzw. W 271.1, eingesetzt im Ladegerät Z 345 (mit Schaltuhr), werden geladen und sind funktionsfähig bei Netzausfall, wenn der Schalter auf Haupt-, Neben- oder Blinklicht steht.

Technische Änderungen vorbehalten.

38

### Generalities

The automatic emergency lighting consists of the type W 270.1 searchlight and of the Z 345.1 charger. It is designed for stationary use.

For use primarily as a working light, lamp mode W 270.2, with its unbreakable polycarbonate housing, is to be recommended.

Lamps with the type designation W 271.1 are provided with a flashing device.

Should the mains fail, the function governed by the position of the light switch will automatically be switched on as emergency lighting (main auxiliary light or flashlight), i. e. it operates as non-sustained emergency lighting. The lamp can be taken from the charger and be used as work light. The searchlight is powered by a maintenance-free, hermetically sealed battery with sintered electrodes consisting of 4 nickel-cadmium cells of 4 and 7 Ah capacity resp. The cells are connected in series. The battery voltage is 4.8 V.

Duration with 4 Ah-capacity battery: approx. 3.5 h

Duration with 7 Ah-capacity battery: approx. 6.5 h

### Mounting and putting into service

The wall bracket has to be fixed to the wall by means of 2 screws (max. Ø 6 mm) in such a way that the long hole is on top. The charger is slipped on to the wall bracket with the aid of the slots on its rear wall and then engaged downward with light pressure. Shall the apparatus be secured against removal by unauthorized persons, the right side-wall has to be screwed off. The bottom holding device of the wall bracket has to be bent inward through 30° by means of pliers. Then the side-wall is again screwed down. Dismantling of the apparatus is done inversely.

The charger is designed for 230 V  $\pm$  10% 50/60 Hz or for 115 V  $\pm$  10%, 50/60 Hz mains supply and connected to the mains through the plug. The apparatus is ready for operation.

Only after putting the lamp into the charger the luminescent diode shows a red or a green light.

The searchlight shall be switched on while it is put into the charger.

Should the mains fail, the searchlight is automatically cut in.

### Charging process

(While putting the searchlight into the charger, please pay attention to the following!)

Switch on the lamp. The lamp is, however, charged independently of the switch position.

When the lamp has been put into the charger, fast charge starts (approx. 600 mA). After a period of about 10-12 h it is automatically switched over to trickle charge (approx. 150 mA).

Charging time for 3 hours emergency light approx. 8 h.

During fast charge the luminescent diode shows a red light and during trickle charge a green light.

### Function monitoring

While the lamp is in the charger, the luminescent diode indicates the following:

Mains available: red or green  
Fast charge: red  
Trickle charge: green  
Failure in the charging circuit: no indication  
Mains or charging circuit fuse and emergency light with defective: no indication  
charged batteries

### Checking of the emergency lighting

**Attention!** Before operating anything in the charger, pull the plug out of the socket!

Checking of the emergency light function can be made by pulling the mains plug. Depending on the switch position, the main or auxiliary light will be switched on.

### Repairs/Main tenance

#### Battery replacement

After opening the lamp, the battery can be removed. When connecting the battery, mind the polarity:

**Red line:**

= to positive pole of the charging contact

**Blue line:**

= to negative pole of the charging contact

#### Replacement of the fuses on the charger

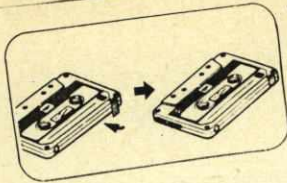
**Pull the mains plug!**

The charging circuit fuse 0.8 AT is accessible from the front.

The mains fuse 0.08 A is located on the printed circuit board which is accessible after removal of the left side piece.



39



The tape can be re-recorded or erased by covering the tab holes with plastic tape.

ma E.-fr./Novalgin (Tabl./Tropf./Suppos.)  
62804A8721

POEP - G 51 - 00 857

# Novalgin®

Tablets, drops, syrup, suppositories for adults and children

### Composition

Novalgin preparations contain the pyrazolone derivative metamizol sodium 1 H<sub>2</sub>O as active constituent in the following quantities:  
1 tablet contains 500 mg.  
1 ml drops contains 500 mg.  
1 ml syrup contains 50 mg. (The carbohydrate content of one measuring spoonful of 5 ml is equivalent to 3.6 g glucose.)  
1 suppository (for adults) contains 1000 mg.  
1 suppository for children contains 300 mg.

### Indications

Pain in rheumatic disorders, headaches and toothache. Pain after injuries and operations. Cramp in the gastrointestinal region, the biliary tract, kidneys and lower urinary tract. For lowering high temperature in febrile diseases.

### Contraindications

Novalgin must not be used in patients with pyrazolone allergy, hepatic porphyria or congenital glucose-6-phosphate dehydrogenase deficiency.

### Precautions

Patients who suffer from bronchial asthma or chronic respiratory infections (sometimes combined with symptoms resembling hay fever) and patients with hypersensitivity reactions also to substances other than drugs belong to a risk group which, on using analgesic or antirheumatic agents of all kinds, may develop shock (analgesic intolerance). They should consult the doctor before taking such drugs. The same applies to patients who react to alcohol, even to small amounts, with sneezing, running eyes and severe facial reddening.

During pregnancy, particularly the first three months and the last six weeks, in infants and small children, and in patients with haematopoietic disorders, Novalgin must only be used if prescribed by a doctor.

### Side effects

The more important but rare side effects of pyrazolone preparations, such as Novalgin, arise from hypersensitivity reactions. The most serious reaction is a reduction in the number of white blood cells (granulocytopenia) or their complete disappearance (agranulocytosis). Therefore, if there is an unexpected deterioration in the patient's general condition, if the fever fails to subside or recurs, if painful mucous membrane changes occur, especially in mouth and throat, it is essential to discontinue Novalgin immediately and consult a doctor.

Shock is the other serious hypersensitivity reaction. Its first signs are pruritus, cold sweat, dizziness, stupor, nausea, flushing or pallor of the skin, dyspnoea. If they occur, medical help must be called in without delay. Until the doctor arrives, ensure that the patient is kept flat with legs raised and airways patent.

Occasionally, hypersensitivity reactions of the skin or the membranes of eyes, nose and throat may occur.

**AMPICILLIN  
B.P. 80  
SUSPENSION  
125 mg/5 ml**

ORAL USE

FORMULA: 5 ml contain Ampicillin Trihydrate BP  
144 mg., equivalent to Ampicillin 125 mg.  
PREPARATION OF THE SUSPENSION

Pour a little water in the bottle and shake well. Once the suspension is made add some more water until reaching the level marked on the bottle. Suspension must be discarded two weeks after the preparation.

43

4

### Moving off

16. Before you move off, look round, even though you may have looked in your mirror, to see that no one is about to overtake you. Give the proper signal before moving out, and only move off when you can do so safely and without inconvenience to other road users. Give way to passing and overtaking vehicles

45

# Priamide-Janssen

TRADEMARK

### dosage

Average daily dose :

- adults : 1 tablet two or three times daily or 25 drops two or three times daily.
- Treatment of an ulcer should be continued for an average of five weeks, to promote healing and avoid recurrence.
- infants : 2 to 3 drops three times daily.
- children (over 1 year) : 1 drop per kg body weight, to be divided into three intakes.
- In case of nocturnal enuresis, the child should take either 15 or 25 drops or 1 tablet according to age, one hour before bedtime.

### directions for use

- The tablets are to be swallowed whole with a liquid, preferably one hour before meals.
- For administration to children the drops should be mixed preferably with milk or water.

F-E-S-025648

41

**WARNING! ALWAYS REMOVE MAINS PLUG FROM WALL SOCKET WHEN NOT IN USE, OR BEFORE ANY SERVICE OPERATION. NEVER REMOVE COVERS UNLESS QUALIFIED TO DO SO; THIS UNIT CONTAINS DANGEROUS VOLTAGES.**

42

## HOW TO MAKE A CALL

First make sure you know the number, then consult your dialling code list if you are not sure.

44

25. Watch for the pedestrian who comes out suddenly from behind stationary vehicles and other obstructions. Be specially careful of this near schools and bus and tram stops.

26. When turning at a road junction, give way to pedestrians who are crossing.

27. On country roads watch out for pedestrians and give them plenty of room, especially on left-hand bends.

45

43

4

45