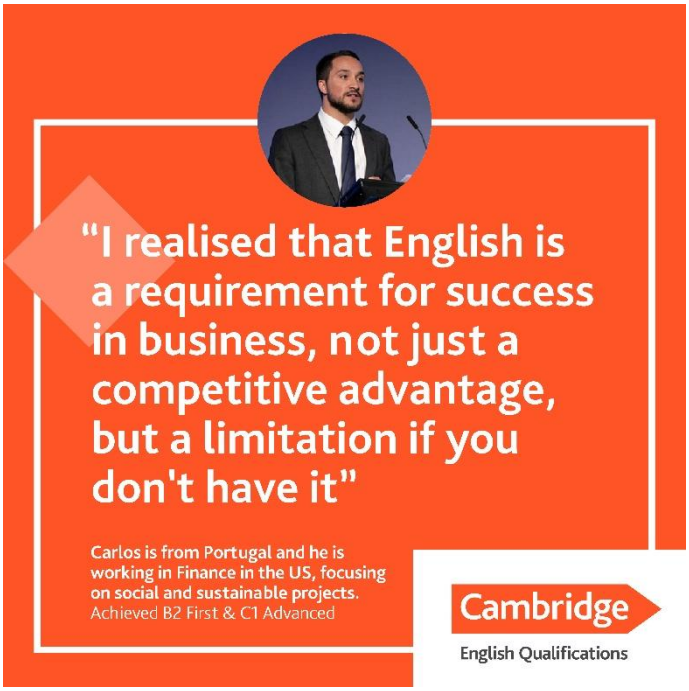
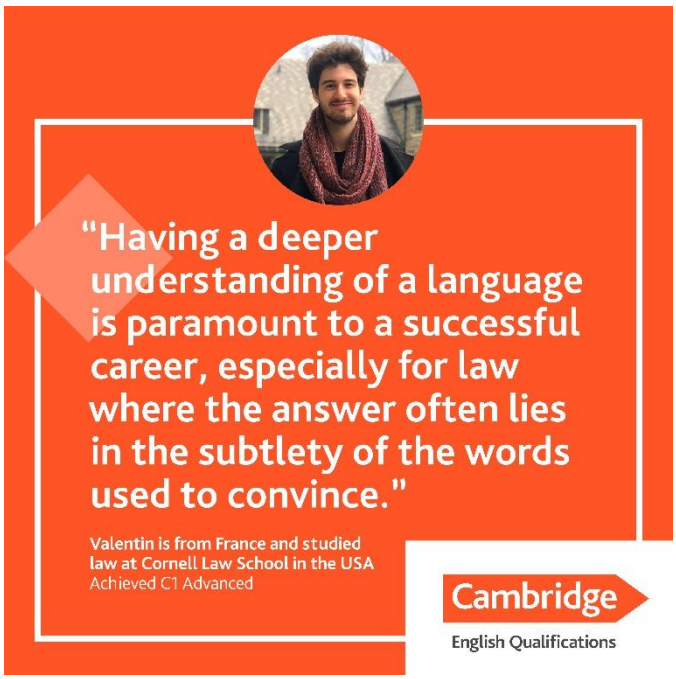
CLA Centro Linguistico d'Ateneo

https://www.youtube.com/watch?v=j8OdE4hSyUw









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APPENDIX 4: ‘LIKE’ OR ‘AS’ ?

Look at these examples: (A) Ben Hur worked **as** a slave; (B) My grandmother worked **like** a slave.
The preposition **as** in sentence A indicates that Ben Hur really was a slave. The preposition **like** in sentence B implies that my grandmother worked very hard, in a similar way to a slave, but she was not, literally, a slave.

Like can also be used to mean ‘for example’, as in “He enjoys martial arts, **like** Karate and Judo.”
Such as, too, can be used to mean ‘for example’, as in “She enjoys games, **such as** chess and draughts.”

Now study the press release about Caccamo Comicon and fill in the gaps in the paragraphs below with **like** or **as**.



WELCOME TO CACCAMO COMICON

(1)…… Chair of the Caccamo Comicon committee, let me welcome you to Caccamo in the heart of the Marche, a mysterious lake fringed by vibrant villages (2)…… Caldarola and Belforte del Chienti.

After several sensational Comicon conventions, such (3)…… ‘Manga Mania’ and ‘Warhammer Weekend’, Caccamo is delighted to welcome the award-winning writer Alan Moorcock to host a series of readings, lectures, presentations and discussions about his most famous works, (4)…… ‘V for reVenge’, ‘Botchmen’, ‘From Hull’, ‘Propania’, ‘Last Girls’, ‘Batman: the Feeble Joke’, ‘The League of Extraordinary Footballers’ and ‘Elric of Auchtermuchty’, which has now found a new lease of life (5)……... a videogame.

Attendees are encouraged to dress (6)……. their favourite characters, from all-time classics, such (7)……. Naruto and V to 21st century heroes and heroines (8)…… Angela Dellamorte or Negatron, the cat-headed Egyptian goddess — (9)……. the Bast or Bastet of legend but more beautiful, beguiling and bad-tempered.

The winner of the Caccamo Comicon Cosplay Competition will be crowned king or queen of the event (10)…… a sincere celebration of our comic-loving comrades’ incorrigible cascading creativity.

A timely tribute, some might say, and full-on fun for all the family !

ACADEMIC WRITING: CAPITAL LETTERS

In English, you should always use a capital letter:

i) to begin the first word of each new sentence.

ii) in salutations, *Dear Sir / Dear Madam / Dear Sir or Madam / Dear Sirs / Dear Mr Dee / Dear Ms Ash*, and to begin the first word which follows them, *Dear Mrs Smith, Thank you so much for your letter of….*

iii) for the pronoun *I*.

iv) at the beginning of proper nouns, i.e.:

- Trade names and other unique entities: *the Internet, the Web, the Net, Wikipedia, Windows 10.*
- First names and surnames: *Nelson Mandela, Margaret Thatcher.*
- Titles: *President Biden, Dr Dre, Captain Kirk, General Lee, Professor Moriarty*.
- Planets: *Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto.*
- Nations, nationalities and races: *The UK, British, Anglo-Saxon, India, Indian, Tamil*.
- Languages: *French, German, Latin, Swahili, Sanskrit, Thai, Bahasa Indonesia*.
- States, continents, islands: *Texas, North America, Hawaii, Italy, Europe, Sicily.*
- Regions: *Tuscany, Lombardy, the Marche, Yorkshire, Kent, Essex.*
- Villages, towns, cities: *Gradara, Florence, Venice, Genoa, Milan, Turin, Naples, Rome*.
- Streets, roads etc.: *Oxford Street, Tottenham Court Road, Park Avenue, Times Square*.
- Names of houses: *The White House, Buckingham Palace, Baskerville Hall*.
- Mountains, lakes, rivers: *Mount Fuji, Lake Victoria, the Amazon*.
- Oceans, seas: *the Pacific Ocean, the Atlantic Ocean, the Red Sea, the Mediterranean Sea.*
- Days of the week: *Monday, Tuesday...*
- Months of the year: *January February...*
- Festivals: *Christmas, Christmas Eve, Easter, New Year's Day, New Year's Eve*.
- Historical periods: *the Middle Ages, the Renaissance, the French Revolution, World War I.*
- Political parties: *Labour, Conservative, Republican, Democrat*.
- Organizations: *the United Nations, the International Monetary Fund.*
- Companies: *Apple, Microsoft, Google, Toyota*.
- Individual ships, aircraft, spacecraft etc.: *the Titanic, the Enterprise, Enola Gay, Apollo 13.*

v) to refer to academic subjects: *Politics, Economics, Law, Medicine, Information Technology, Engineering.*

vi) to refer to deities and spiritual figures *God, Christ, the Holy Spirit, the Virgin Mary, St. Paul, Buddha, Vishnu, Allah* and to their followers, *Christians, Muslims, Jews, Hindus, Buddhists.*

vii) to begin the first word and the main words (but not articles, conjunctions or prepositions) of the title of a book, film, newspaper etc. *'Alice in Wonderland', 'War and Peace', 'The Man in the Iron Mask', 'The Guinness Book of Records', 'The European', 'The News of the World'.*

PUNCTUATION

What are these punctuation marks called in English?

. , ; : / ? ! - — (…) ‘...’ “...”

How are they used? Here are some examples:

i) Come in. Follow me. Sit down. Wait here. Mr Smith will see you in a minute.

ii) Personally, I always found her kind, polite and helpful but slow, if you know what I mean.

iii) I came; I saw; I conquered.

iv) You can only take three things into the exam room: a pencil, a pen and a rubber.

v) He/she should bring his/her passport and/or identity card with him/her.

vi) Are you ready? Are you sure?

vii) Oh my God! This hotel is terrible! Let’s get out of here!

viii) Anna-Maria Rodriguez-Mendoza is a twenty-three-year-old South-American volleyball-player.

ix) They think it’s all over — it is now!

x) The Dow Jones Average (devised by Charles Dow and Edward Jones) was created in 1896.

xi) I usually buy ‘The Economist’, ‘The Financial Times’ and ‘National Geographic’.

xii) ‘The term “Brexit” refers to the UK leaving the European Union’ (Smith & Wesson, 2020: 88).

6c) Apostrophes are used,

1) TO INDICATE POSSESSION

e.g. Peter’s friends — Mr Andrews’ daughter
The children’s bedroom — The ladies’ toilet
A day’s work — Two weeks’ holiday

2) TO INDICATE MISSING LETTERS OR NUMBERS

e.g. There’s — I’d — I’ve
They’re — it’s — o’clock
’68 — ’99

3) WITH PLURALS COMPOSED OF NUMBERS AND/OR LETTERS

e.g. the 90’s — the 70’s — CD’s — PC’s — CD-ROM’s — DVD’s — Four Airbus A380’s
DJ’s — VIP’s — “Remember, there are four S’s, four I’s and two P’s in Mississippi.”



ETHNIC GROUPS IN INDONESIA

SOURCE: BASED ON "PETA SUKU BANGSA DI INDONESIA" (ETHNIC GROUP MAP) IN ETHNOGRAPHY ROOM, NATIONAL MUSEUM OF INDONESIA, JAKARTA







1) Look at how paragraphing, punctuation, capitalization and italics are used in the academic prose shown below.

The Present and the Future

Now that the authoritarian New Order period has passed, Bahasa Indonesia finds itself at a major turning point. It is currently the mother tongue of at least one fifth of the total population (Quinn, 2001), successfully promulgated throughout the archipelago via the education system, television, film, radio, the press and the Internet.

But which Bahasa Indonesia do we mean? The formal Indonesian typical of the school system, state television, government pronouncements, serious newspapers and literary novels or *Bahasa Sehari-Hari* (Sneddon, 2003: 215-216), the low variety more typical of informal social interaction, the home and family life? The Indonesian described by the '*Tata Bahasa Baku Bahasa Indonesia*' (Standard Grammar of the Indonesian Language) and the '*Kamus Besar Bahasa Indonesia*' (Comprehensive Dictionary of the Indonesian Language) is clearly the formal variety and opinions differ as to its effectiveness as a national language.

Although it has now have achieved 'a level of functional equality with other languages which may be called fully developed languages (Moeliono, 1986: 69), Sneddon is of the opinion that 'The intellectualization of formal language, in the mass media and other areas of formal discourse, has led to much of it being unintelligible to a considerable extent to less well-educated people' (Sneddon, 2003: 215) and that '…although the formal variety has greater prestige, many people feel alienated from it' (ibid.:10), associating it with school, central government and authority-figures in general.

It must be admitted that government officials and bureaucrats set a poor example during the New Order period. Their bland and impersonal pronouncements, at times deliberately obscure, were reported verbatim in the national newspapers and had a deleterious effect on journalistic prose (Kleden, 1997), leading the American anthropologist, James Peacock (cited in Paauw, 2009: 7) to describe Bahasa Indonesia as 'a language, peculiarly turgid, humorless, awkward, mechanical, and bereft of emotion or sensuality.'

Dede Oetomo, Professor of Linguistics at Airlangga University, Surabaya, was clearly exaggerating when he asserted that, 'It was the last regime who spoiled the language. You can see how our government people spoke poor and very indirect language' but may have a point when he claims that, 'Language is very much related to politics, and also the economy... Everything was given and arranged by the government (during the New Order) without any desire to know what was going on in society, what people wanted, and without making the language closer to the people. That makes Bahasa Indonesia nobody's language. That's why people don't feel that they own the language' (Hera Diani, 2001).

Certainly, many young adults have an ambivalent attitude to the standard Indonesian they used to use in the classroom, making formal Indonesian an uncomfortable medium for down to earth self-expression. As twenty-five-year-old graphic designer Indra Herlambang, one of Hera Diani's interviewees, put it, '…it just feels funny to speak the same language as in school, I don't know why' (ibid.).

So, perhaps a more lively, emotional, full-blooded form of Indonesian lies elsewhere. Maybe Alisjahbana's pre-independence prophecy that Bahasa Indonesia would change with the times, owing less to the literary language and more to modernity by absorbing Javanese, Jakartan/Batavian and European features (Teeuw, 1967: 33), has come to pass. Maybe the PPPB's greatest fear, the contamination of the national language by foreign elements, will prove to be a vital catalyst for its future development just as the influx of Latin, Greek, French and Italianate terms was for the English of Shakespeare's day.

Bahasa Sehari-Hari

In fact, with the rapid expansion and proliferation of the mass media in the 1990's and 2000's, a new variety seems to have emerged alongside the carefully nurtured standard form. As Sneddon reports, 'In recent decades, a prestige variety of informal Indonesian has emerged in the speech of Jakarta's middle class, which is developing into a standard colloquial variety of the language' (2003: 11).

This vernacular form blends standard Indonesian with Jakarta-isms like the *-in* suffix, the particles *dong*, *deh* and *sih*, slang terms such as *duit* (money), the Javanese agent pronoun *tak* and negative particle *nga* along with numerous borrowings from local and foreign tongues. It is the language of popular songs, popular novels and popular culture, DJ's and comedians, chat shows and soap operas, comics and cartoons, celebrities from Jakarta or those wishing to flaunt their association with the centre of power.

There are similarities, here, with the rise of Estuary English in the UK, a way of speaking typical of the Greater London area (Coggle, 1993), which spread like wildfire in the 1980's and 90's until it became the established idiom of communities throughout the South East of England and up into the Midlands (Arthur, 1998). Nowadays, it seems, Estuary English has become the prestige accent in popular culture, characteristic of dynamic individuals in sport, drama and popular music, challenging the pre-eminence of Received Pronunciation, the standard variety promoted by the BBC since its inception (Gimson & Cruttenden, 1994: 78-83).

2) Now use a similar style of paragraphing, punctuation, capitalization and italics to make the passage shown below look like academic prose.

centralized language planning in the 21st century

now in the 21st century centralized language planning continues apace under the auspices of the bppb badan pengembangan dan pembinaan bahasa so far indonesias language planners have been remarkably successful in matters of i language reform or deliberate change in specific aspects of language like orthography spelling or grammar in order to facilitate use nahir 2003 445 ii language standardization the attempt to garner prestige for a regional language or dialect transforming it into one that is accepted as a major language or standard language of a region ibid iii language spread the attempt to increase the number of speakers of one language at the expense of another ibid and iv lexical modernization or word creation or adaptation ibid the most daunting task it faces now would appear to be language purification or the prescription of usage in order to preserve the linguistic purity of language protect language from foreign influences and guard against language deviation from within ibid here it faces an uphill struggle and in all probability it is the innumerable contributions of unknown individuals that will change indonesian most radically from now on once upon a time trade and religion provided the impetus that carried the malay tongue to the four corners of the archipelago now it is entertainment and popular culture journalists and celebrities opinion formers and role models and most important of all the viewers, readers and listeners who imitate them as the english playwright ben jonson once put it custom is the most certain mistress of language as the public stamp makes the current money bolton 1972 39 for better or worse then the people will cast bahasa indonesia in their own image just as bahasa indonesia once forged a nation from hundreds of cultures thousands of islands and millions of disparate individuals

HEDGING

‘Hedging’, as a linguistic concept, was introduced by George Lakoff in 1972. He defined it as: “words whose job is to make things fuzzy or less fuzzy.”

Skelton (1988); Myers (1989); Salager-Myer (1994); Hyland (1994) and Crompton (1997) refined this definition until it came to mean the use of language items (words, phrases, expressions etc.) to express the speaker’s level of commitment to the truth of his or her proposition.

Hedging is a key aspect of academic discourse and mastery of it is vital for lecturers, professors and researchers. As Crompton (1997: 274) points out,

“Academics have to make a clear distinction between propositions already shared by the discourse community; which have the status of facts, and propositions to be evaluated by the discourse community, which only have the status of claims.” (ibid.).

“…as students, they may well have been expected to present and articulate items from the body of agreed knowledge without evaluation. Here, the use of a propositional, or text-book-like, style will be acceptable. If, however, they aspire to present their own research findings to their peers – other researchers in the same field – such a style would be considered inappropriate and immodest” (ibid.).

He duly proposed a ‘hedge test’ (ibid. 281): “Can the proposition be restated in such a way that it is not changed but that the author’s commitment to it is greater than at present ? If “yes”, then the proposition is hedged (the *hedges* are any language items in the original which would need to be changed to increase commitment).”

Nowadays, hedges fall into a number of distinct categories:

(i) SHIELDS: Modal verbs expressing possibility and/or probability (*could, may, might*) and for logical deduction and/or speculation (*would, should*); semi-auxiliaries (*to tend to, to seem, to appear*); probability adverbs and adverbials (*probably, in all probability, it is likely that, it is unlikely that, it is highly unlikely that*); epistemic verbs (*to suggest, to imply, to indicate*).

(ii) APPROXIMATORS: (*basically, roughly, mostly, somewhat, often, sometimes, occasionally, seldom, rarely, hardly ever*).

(iii) PASSIVE EXPRESSIONS: (*it is suggested that, it is reported that, it has commonly been assumed that, it has been shown that, it can be seen as, it can be viewed as, it is claimed that, it is generally agreed that, it is generally accepted that, it is generally understood that, it could be argued that*).

(iv) CLAUSE INITIAL ADVERBS OR ADVERBIALS: (*increasingly, arguably, certainly, possibly, maybe, perhaps*, *in a sense, in one sense, theoretically, technically, potentially, virtually*).

(v) QUANTIFIERS: (*most, many, some, certain*).

which may be combined: e.g. ‘These results *would seem to suggest* that…’, ‘A and B *appear to be linked*…’, ‘*many* experts in the field *have argued that* Italy’s population *should* level off by 2050’)

WARNING: In their most innocent form, hedges function as manifestations of proper caution and modesty. They can also constitute a subtle means of avoiding responsibility and evading the truth. In deceptive statements, they intentionally create a miasma of vagueness that obscures the facts.