

**Adios, Strunk, and White****1 Style**

11/16/2016 6:49 PM

Adam Bein

**1. Style.** Style before organization. Style is the soul of an essay. Style creates the Writer's voice. Writing style depends on 5 major writing activities: Flow, Pause, Fusion, Opt, and Scrub. Combine the 5 to make the unique voice of the particular writer.

**A. Flow: Ways to Speed & Smooth**

1. Freighting
2. Telescoping
3. Netting

**B. Pause Ways to Slow and Emphasize**

1. Very short sentences
2. Melted together words
3. Hieroglyphics
4. Super literalism

**C. Fusion: Ways to Spark & Compress**

1. Recyclables
2. Line ups
3. Break ups
4. Mix masters

**D. Opt: Ways to Wield POV**

1. Personalizing lens.
2. Humbling lens
3. Distancing lens

**E. Scrub: Ways to Purge Pretense**

1. Facial packs
2. Metal mask
3. War paint

## A. Flow: Ways to Speed & Smooth

1. Freighting
2. Telescoping
3. Netting

**Freighting, Telescoping, Netting** These three speed, smooth the flow, & create different voices. One must look at the reality of the sentence & decide what other details belong in the sentence's flow.

**1. Freighting** Think of each element of the sentence as a flat-bed freight car. Then, pile material similar on top of each flat-bed.

ie: Bill chewed a red apple. Bill is one, chewed is 2, red is 3, apple is 4.

Choice 1. Bill gets added by: Gina, Timmy, and Rover.

Bonus freighting: Additionally you can add a phrase for ea. person. ie: Bill, Gina the Firefighter, Timmy the one-eyed helium Salesman.

Choice 2: Chewed is supplemented with: Sucked, gobbled, and ripped into.

Bonus: Add a phrase. ie: Bill chewed, sucked the life out of and gobbled like a starved dog, a red apple.

Choice 3: Red is loaded with: Hard, juicy, tangy.

Bonus: Add a phrase not just a word.

Choice 4: Apple is supplemented with: Cookie, peach, and Kit-Kat.

Bonus: Add a phrase, not just a word.

Problem:

Forgetting which freight car you're stacking onto.

**Bonus:** Move the entire freight car to another track and bolted to/ hooked up to the train on THAT track by utilizing:

where, when, why (relative adverb clause)

who, whose, whom that, which (relative pronoun clause)

eating \_\_\_\_\_ (particle phrase)

in, under, above (prepositional phrase)

after (adverbial clause)

where, when, because (a subordinating conjunction [adverbial in this case] )

And, but, so (coordinating conjunction)

or, besides

Problem: Long, complicated, and dazzling.

**2. Telescoping.** A flow technique. Good for examining a visual scene. Unlike Freighting there is no vertical piling up. Instead, the period at the end of the sentence is changed to a comma. Then, any of the items in what was the initial sentence are zoomed in on/detailed.

Bonus: Remove the period on the 1st zoom and put in a comma and then zoom into something in that 1st zoom.

Problem: Don't use this more than 1 or 2x.

**Bonus:** Panning. Pan over/pull back and go over to another detail and make a compound sentence.

Problem: Comma splices.

**3. Netting Lists.** Occurs inside a Freighting or Telescoping sentence or on its own. Basically a grouped lists inside a paragraph.

Problem: Sizing. Don't just list, swap sizes of ea. sub-list.

Bonus: Juxtaposing.

## **B. Pause Ways to Slow and Emphasize**

1. Very short sentences
2. Melted together words
3. Hieroglyphics
4. Super literalism

### **1. Very short sentences**

Makes the Reader stop, it stops the flow, it creates pause in order to emphasize or dramatize special thoughts. Occurs during or after the middle of flow. It can be climactic, create finality, or give emphasis to a previously mentioned item, create expectation, sarcasm, certitude, hopefulness, reversals, edginess, shock, sting, underscore material that is fast, terse, or tense.

### **2. Melted together words**

ie: Blue, Green. Blue-Green is different. Join words never before joined together. The Reader enjoys the wit, so this may be good when used in dialog between characters. Use a dash, don't use quotes.

### **3. Hieroglyphics**

Commas slow down the Reader. Periods stop the Reader. Colon, semi-colon, single dash, multiple dashes. Semi-colon use: Use them to replace connecting words (but, or, yet, so, for, and, nor 'BOYS FAN'). Adds a specific tone, voice, or attitude. Also use them when freighting & u have a long list loaded w/modifying info set apart by commas. You need a complete sentence on the other side of the semi-colon.

Colon and single dash: Used to indicate an example, restatement, summation, elaboration. Goes where a period would go & then a list of examples or a restatement follows. Gives a fresh emphasis. Replaces "such as" & "for example". Things after them can be read like you're doing a roll call. Colons are more formal and give polish, dashes are more casual and make writing more conversational.

### **4. Super literalism**

This is a powerful stunning tool. Reduce the item to characteristics we all take for granted. Change this: Grapes, oranges, and apples. into Grapes, oranges, shiny red seed pods. This is NOT a metaphor, it's a reduction. It shakes complacency and thus is conscious raising. Always a shock. Reminds ppl we are vulnerable, animalistic, manufactured, reality orienting. A good response to abstract, intellectual, sophisticated. How Indians spoke in old Westerns. Allows playful scrutiny, honesty, clarity, irony.

## C. Fusion: Ways to Spark & Compress

1. Recyclables
2. Line ups
3. Break ups
4. Mix masters

How to make metaphors. There are 2 types of language systems we all use: Literal & metaphoric. Metaphors have the ability to depict complexities and subtleties of reality. They excite the reader's interest, they capture the writer's attitude towards the subject, compresses attitudes/descriptions. You can define the nature of something, they work quickly, the reader has an emotional & intellectual reaction. Writers need to know how to generate metaphors.

### 1. Recyclables Use slang.

1. Simile reforming. Substituting a part of an object for the entire object is called 'synecdoche'. Basically, write a simile and get rid of the 'like' or 'as'.
2. Antiquing. Combine Greek or Latin prefixes, suffixes, stems, French, Spanish, ect with something existing. Spanglish. Verbalrrhea.
3. Soldering. Make sniglets. Combine a synonyms. Melt 2 words together (portmanteau). Java-junky.
4. Culturing. Use a cultural reference point & add an ending like 'esque', 'ism', 'ian' (metonymy).

How to make metaphors. Line ups & break ups.

### 2. Line ups. Assign an adjective that would be use to describe an animate object with an inanimate one.

A jealous coffee. The coffee is jealous. U can also turn nouns in adjectives. "Sergio is tangy".

### 3. Break ups. Assign an animate object an adjective that'd describe an inanimate object. "An icy woman".

Take an item you already know (usually a noun) and break it up into its smaller parts and associations (also nouns). Then all the nouns get turned into metaphoric verbs & nouns using Object Force of Verb Force.

1. Object force: Ask yourself "What image captures the mood of my subject but seems very unlike my subject?".

### 4. Mix Masters. This is a game-like way to create inventive metaphors. Get 30 interesting words (nouns). Pick 3 words and write a sentence with them making sense metaphorically (it can't be make literal sense).

Rules:

1. You can change the forms of the words.
2. You can use as many a, an, & the's that u need.
3. U can use 1 preposition.
4. U can andd 1 other word.

This game forces u to turns nouns into verbs, create unusual adjectives, invent unheard of similies,.

Unraveling these sentences is a 3 part process.

1. Write out the sentence.
2. Decide which words are the metaphors.
3. Take the metaphors and write down all the universal associations most ppl have hen they hear or read that word when it's used literally.

### **D. Opt: Ways to Wield POV**

1. Personalizing lens. (1st person)
2. Humbling lens (2nd person)
3. Distancing lens (3rd person)

#### **1. Personalizing lens.**

Write in 1st person singular (' I ').

Write in 1st person singular as a fly on the wall as if you were going back in time in history.

Write in 1st person as an object. Write from the POV of other objects in the same scene.

Writing in 1st person plural gives a piece sincere clout when backed by real people.

Let the reader know immed. if you are one of the characters. Include details you would actually encounter if you were a witness. Writing in 1st person new realities get emphasis and the scene comes alive.

2. **Humbling lens.** 2nd person. Use 'you'. This allows the reader & writer to look in from the outside & to plea & to figuratively finger-point. This pulls the Reader into the writing. It also forces the Reader to take responsibility for their actions, or even to have compassion, or to try on the character's clothes, making the Reader feel sympathetic.

Prophets and preachers make more philosophical commands w/implied 2nd person pov.

Bonus: Switch back & forth from 1st person to 2nd person to yank the reader in by the collar.

#### **3. Distancing lens.** 3rd person.

Don't let the reader know who 'he' is at first.

3rd person allows the Reader & Writer to look in from outside.

You can net & build a cartoon version of the person.

## E. Scrub: Ways to Purge Pretense

1. Facial packs
2. Metal mask
3. War paint

This is about using euphemisms.

1. **Facial packs.** Harmless attempts to make unimportant, normal-but-unappetizing realities pleasing or more important or more pleasing than they really are. It makes the fault seem to be a virtue. ie: Instead of 'toilet', 'bathroom'. Then instead of 'bathroom', 'little boys room' or 'the john'. 'Used' car becomes 'pre-owned' car. This distorts reality.

2. **Metal mask.** Same thing as a 'Facial Pack' but with official biz, academic, gov't, social, professional truths & experiences. Jargon, buzzwords, official labels. The purpose is to sterilize & protect the reader from something more complex requiring more thought or explanation. 'Poor' becomes 'underprivileged'. An animal is not 'captured', it is 'acquired'. Numb the reader/listener, replaces the details, political correctness, mitigate the stigma, soften.

3. **War paint.** Flat-out distortion. Metal mask with more confusion, impressive, or intimidating. Use multiple syllables to avoid responsibility. Car recalls use 'deficiency' and 'adversely affect vehicle ctrl' in lieu of 'poorly manufactured' & 'the car could crash & kill you'. How to do it: Change all the simple words to more complicated ones. Take simple actions and break them into smaller unnecessary to talk about parts & use more words to describe these.