

## *References*

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answer or continuation to the problem raised or it rather works as a logical subject to which a predicate should be provided. It is by this very fact that reporting verbs are one of the pillars of composition writing.

A match of both thinking and reporting verbs seems, then, a plausible vehicle to achieve a semantically safe and grammatically adequate composition for both undergraduate and postgraduate students.

### ***Conclusion:***

Regardless of their pervasiveness and ubiquitousness, it emerges from the discussion so far detail that reporting and thinking verbs are singled out by specific characteristics such as their affinities to certain dramatic, descriptive, and narrative modes of expression. They, therefore, do powerfully enter and, more or less, compose the compositional structuring of a large number of English text types. The relevance of thinking verbs to the cognitive structure of the mind and the phenomenal world gives the thinking verb category a wider blanket coverage composition to the reporting verbs which are limited in number. However, this limitation does not restrict the high flexibility of reporting verbs or their manageability and pliability in compositional structuring of English sentences and incorporating them into intelligible composition.

would be seeing Sylvia again” which in the final analysis hides a tell-addressing reporting verb. He said to himself ... that evening he would be seeing Sylvia. This discussion clearly counteracts the generally held-assumption that the reported speech pattern is more rigid since the normal item-order prevails and the utterance is usually phrased a nominal clause commonly (though not invariably) introduced by “that”. It is my opinion that the contrary holds true as far as word-order flexibility is concerned. For instance, we can have the following manipulation of a single statement.

The referee said, The pitch is unfit for play’.

‘The pitch is unfit for play’, the referee said.

‘The pitch is unfit for play’ said the referee.

The pitch,’ said the referee’ is unfit for play’.

‘The pitch,’ the referee told the two captains,

‘Is unfit for play’.

The referee.Said that the pitch is unfit for play.

To these forms one is tempted to add up other statements in a composition writing such as the match will be postponed or a new pitch must be settled on to hold the match. Then a dispute on the choice of one of those alternatives followed. The coach told the organizing committee to cancel the match altogether etc.

A reporting verb, it seems from the above-mentioned student’s composition, work as a prompt for another statement to be added in

Once or twice on the way to the station, once or twice as the train stepped on the route to Paddington William was tempted to give up the expedition in despair. Why should he commit? He to this abominable city merely to be railed at and, for all he knew of Lord Copper's temperament physically assaulted? But sterner counsels prevailed.

He might bluff it out. Lord Copper was a townsman, a provincial townsman at that, and certainly did not know the difference between a badger and a great crested grebe.

The self-interrogation "why should he commit ..." and the rest of the paragraph was originally a reported statement with a reporting verb that is "He said to himself" which in FIS turned into a monologous statement. The underlined past tense verbs in this text are in indirect speech as they narrate the train of thought in William's mind and represent a *sohtogay* that can be otherwise represented in direct speech as "why should I commit myself to this abominable city ... etc". Leech (1972); in his commentary on the effect of FIS compares this special use of "would" to its other meanings. He says:

... Would in main clauses often invites construal as the back-shifted equivalent of future will.

None of the other senses of will (volitional, conditional, a direct future-in-the-spot) being suitable to the context: "That evening he

can use the verbs "he thought" or "he reflected". In fact, the dramatic point of view appeals to many readers because of the objective way it presents experience and because of the vivid sense of the actual it creates. Reporting verbs are the main tool in bringing out this sense. This is why, in fact, we encounter their use abundantly in modern short stories, particularly those written by Munro and Hemingway.

"What should we drink?" "The girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said

"Let's drink beer"

"Dos Cerezas" the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes, two big ones"

..... The girl was looking off at the line of hills.

They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one" the man drank his beer.

"Now, you wouldn't have." (James Pickering: Hills Like White Elephants)

The dialogue in this short story by Hemingway goes on like this. The use of the reporting verbs can be incorporated into the text:

It is a well-known narrative axiom that the free indirect speech is a much more flexible medium for reporting and describing than the normal indirect speech. The semantic absent agent in this respect is the reporting verb which is normally indicated by the intrusive phrase placed between brackets. The insertion of this phrase or placing it at the end gives prominence to the subject of the reported speech. This form of use of the reporting verbs adds both dramatic effect and narrative structure in the same time e.g.

Could he be imagining things? Wondered Harry! Adds up an exclamation element to the interrogated one and serves to heighten the dramatic effect.

This becomes clear in a forward-shifting of the same sentence.

Thus:

Harry wondered if he could be imagining things.

Where neither interrogation nor exclamation or drama is maintained.

The dramatic effect of the FIS is even more highlighted through its capacity to maintain words such as "here" and "this" which are normally replaced by "there" and "that" in the indirect speech. This, of course, fixes the scene closer and makes it more direct regardless of the fact it is still semantically reported.

Reporting verbs are also effectively used in the internal monologues usually used in drama. Instead of the verb "he said" we

| A   | B   | C   |
|---|---|---|
| 1-He said that he was going                             | He said he was going.                         | He was going, he said.                        |
| 2- I imagine that he'll come before long.               | I imagine he'll come before long.             | He'll come before long, I imagine.            |
| 3-The guard reported that alight was on in the station. | The guard reported a light was on in station. | Alight was on in station, the guard reported. |

Comparing column A with C will shows us the possibility of inversion which provides a structural flexibility, highly dramatic for compositional purposes (Sinclair 1972; 30-31).

However, it is in the use of reporting verbs in the free indirect speech that the dramatic and narrative significance of these verbs is realized. And it is in this use that students of composition find a much more elastic device in formulating and reformulating their sentences. This device consists in reporting an utterance indirectly by back shifting the verb while dropping out the reporting that-clause for example:

DS Layla: "why do you always blame me?"

IS Layla enquired why you always had to blame her.

The IS can in free IS be changed into "why did you always (complained Layla) have to blame her." or alternatively "why did you always have to blame her." we notice that in the FIS the question mark is being preserved while it disappears in the IS version.

reporting verbs since “that” also occur in reported speech and can be in several cases omitted as well.

## *2-The reporting verbs*

Unlike thinking verbs, reporting verbs such as say, imagine, report, tell, yell, insist and hear constitute a very small class of verbs. Functionally, these verbs are very significant as they serve to shift the narrative-point-of-view- create alternative stylistic and grammatical changes such as back-shift and provides a higher flexibility in sentences structuring. And pragmatically, they affect a performative functional politeness in the indirect question since:

I asked if that was your sister.

Sounds more polite than.

I asked:” Is that your sister?”

The former sentences affect such a sense by shifting the present of “to be” into the past and, by so doing, it makes the question indirect and hence more polite.

A flexibility effect can also be discernable in reported speech and this offers students of English both latitude and scope in the management of composition writing in English. Compare the following columns:



the descriptive style is being confined to subordinated and compound sentences. The verbs are: like, think, love, suppose, believe, prefer, deserve and understand. The following composition is the end product.

### *Dear*

My father dose not like his job so he thinks about moving to a new job. I think he loves driving cars but as he is growing old I suppose driving cars does not suit him. My mother believes that he prefers a go-as-you-wish job. Nevertheless, it is my conviction that he is working very hard at the moment and he deserves some rest. I imagine you understand my point.

The recurrence of thinking verbs ten times in this short piece of writing shows their significance in bringing out a satisfactory piece of composition with only three conjuncts. These verbs can also be used as a cultural cue since they are tone and personality indicators and, whether they occur in the negative or in the positive sense, they do inject into the text both unity and coherence. In other words, they create the text and any deletion of them would obliterate, in the same time, the value system and tone from the text.

In a formal style, thinking verbs occur in that-clauses. This gives thinking verbs a wider range of application .

However, "that" here is optional since it can be omitted. In this use, It is important to notice an affinity between thinking verbs and

aspect powerfully enters in to the texture of both descriptive and declarative categories.

In other words, they play a significant part in fastening textual patches together and they, in doing so, create writing (Scholes1987:53). A syndrome consequence to this use in composition is their accompaniment by specific logical link words such as those used for apposition, consequence, contradiction, corroboration and clarification such as: thus, namely, that is, accordingly, therefore, hence, I mean, as a matter of fact, actually, in fact, etc.

Any reference of textual evidence will reveal that all these are grouped within the same logical concepts where thinking verbs usually occur (Ball 1988: 127-152).

It should be borne in mind, however, that the order of words in general is not intended as a guide to all the patterns in which the verbs, nouns, adjectives or adverbials occurring in it can be used (Hornby 1980: 6). But it is, rather, by following up patterns of grammatical correctness and points where grammatical correctness and semantic adequacy coincide that we can match certain verbs to certain sentence patterns and subsequently measure the recurrence and efficacy of these verbs and patterns in building up composition.

In the following passage, a student is asked to put thinking and other relevant verbs in to a letter. It seems that she succeeds as far as

usually deals with events. Nevertheless, they both combine to form the cognitive category of objectivity balance, descriptive composition and declarativeness and assertiveness (Lakoff 1987).

### ***1- The Thinking verbs:***

This category of verbs tends to occur with the present simple. It is expected, therefore, that they have their mates in similar numbers within their category such as state verbs "be, live, belong, last, like, stand, contain, have etc; verbs of inert perception such as feel, hear, see, smell, and taste (Leech 1971: 20 - 21) which themselves are named verbs of cognition since they are connected with knowledge, belief and phenomenal world. Outstanding among these are: understand, think, believe, consider, expect, intend, mind, notice, mean, know, prefer, regret, resemble, seem and suppose. In use, these verbs normally accompany distinctive grammatical pattern but this pattern normally engenders two meanings that are mutually complementary. "I think", on the one hand, establishes a fact but this fact is strongly tied up with the subject while the predicate, to ensure that "it will rain", establishes another fact that is tied up to the phenomenal world. So it seems that thinking verbs are essential in bringing both believed system and phenomenal world together and as such they do cover the largest area in the cognitive map of the world in that they establish a relational aspect and this

In what follows, I am going to explain the reporting and thinking verbs as grammatical categories. Then, I shall tackle their uses from a functional and semantic vantage point.

Later on, I shall round my paper off with examples of compositions where thinking and reporting verbs are effectively used in students' composition writing. A conclusion and a List of references are provided too.

It is a commonplace fact that thinking and reporting verbs occupy a wide area in both written and spoken English. However; a purpose motivated survey will point out that the use of thinking and reporting verbs is prevalent in non – fiction literature which includes popular and quality newspaper, periodicals and magazines; leaflets and official forms as well as in routine expressions dealing with both cool facts and heated arguments. These verbs normally give an authoritative tone to the writer who frequently uses them. They usually tend to deal with facts and objective realities and their pattern is almost grammatically and semantically fixed. However, a distinction should be made between thinking and reporting verbs forms, a. s the former normally deals with the logical or propositional structure of the sentences, the latter tends to express the objective facts.

They report and as such they occupy a structure grammatical category. Also, while the former usually deal with states, the latter

## *The Role of Cognitive and Reporting – Verbs in the Organization and Event Mapping of English – Text.*

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Semantically, Cognitive and reporting verbs occupy a central position in the thematic structure of Sentences.

They are generally defined as the first major constituents of sentences as they cognitively combine the structural and the thematic elements of the Sentences. This becomes salient as theme and subject usually coincide and the that – clause which often introduces both categories of verbs ( reporting and thinking ) occupies a fundamental region in most Languages, namely: the declarative clause ( Crystal 1985; 355, Lyons1977 ch.12 ).

Semantically too, thinking and reporting verbs relate to an objective level of interpretation as they directly relate to the prepositional element of the Sentences ( Crystal 1985: 67 ).

On the other hand, rarity or absence of the progressive aspect in the reporting and thinking verbs, in particular, testifies to this fact so that we expect to come across those verbs in several grammatical and contextual categories.