

Oral Speech and Written Speech

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Human beings use languages to communicate with one another. Human beings have two main means of language communication: oral speech and written speech. In any language history oral speech comes first and then written speech next.

English which originated from Germanic of Indo-European family has a long history. Today English has become one of the official languages of the United Nations. In the world there are many English speaking people: the English, the American, the Canadian, the Australian, etc. In addition to native speakers of English, a great many people in the world learn English as the first foreign language and can speak it without much difficulty if they try to. At present people in the international business world are said to use English as a common language to communicate with one another.

In 1877 Henry Sweet could not predict the present condition one hundred later that English would advance to the standardization. He thought that even England, America, and Australia would be speaking mutually unintelligible languages. It can be assumed that at that time he could not foresee the advent of fast transportation, radios, and

satellite televisions. Also, mass literacy, mass education, and mass publication are popular nowadays. The conservatism of written speech by mass education effects oral speech considerably. In the developed countries the movement of people, government, and industry are tending to normalize not only language but experience.⁽²⁾ In the US, except in isolated rural areas, this normalization of social-regional groups is a fact of life, not merely of language.⁽³⁾ America and Canada are heterogeneous countries which consist of different peoples. In heterogeneous societies we will have to speak the standard language to communicate with one another. When a chairman of an association of parents, teachers, and children, a congressman, and a President of the US speak before heterogeneous audience which consists of children, men, women and different peoples, they would have to employ the most normative lexical and grammatical of his language to fill the differences of capacity, temperament, etc. or to avoid ambiguities. As language community enlarges from social groups to national, ethnic groups, we'll have to use the standard language, not dialects, to communicate best. Hirsch says that in contemporary circumstances, normalized speech reduces anomie, rather than cause it, by lending people a means of communication with each other.⁽⁴⁾ According to Hirsch, we can also find the normalizing process of the language in Germany. It is said that dialects were receding at a surprising speed before the standard language.⁽⁵⁾ Children are said to be ahead of their elders in the switch to the standard language and prefer the language of their peer group to their parents'.⁽⁶⁾

Hirsch admits that this same process is likely to be going on among the so-called black dialects of the United States.⁽⁷⁾ Jespersen put a stress on the standard language as follows:

If we think out logically and bravely what is for the good of society, ... toward the diffusion of the common language at the cost of local dialects.⁽⁸⁾

Language is assuredly changing whether it is English or Japanese. Especially the changing speed of language seems to be faster in oral speech than in written speech. Today no one speaks in the language of Chaucer or Shakespeare. It is said that to denote simple past tense or the plural, English was moving towards the universal *d* or the universal *s*.⁽⁹⁾ In nonliterate oral English dialect in use today this process of simplification still continue, for human beings are said to tend to do anything on “The principle of Least Efforts.”⁽¹⁰⁾ The historical change of the language advances towards ever greater communicative functionality and in the direction of greater communicative efficiency.⁽¹¹⁾

On the other hand, Hirsch admits the effect of a dialect and Lindemann deals leniently with it. Hirsch says that a dialect has an aesthetic or sentimental appeal, represents a group solidarity, and fills important psychological needs.⁽¹²⁾

From the educational point of view, Lindemann advises us to admit both *dived* and *dove* as the past tense of *dive* and says that on matters of divided or disputed usage, it's best to give student writers options. Correcting *dove* amounts to insisting on an ungrammatical past tense if the student's dialect permits only *dove*, not *dived*.⁽¹³⁾ From Linguistic Atlas Map, we can see that both *dove* and *dived* are used virtually.

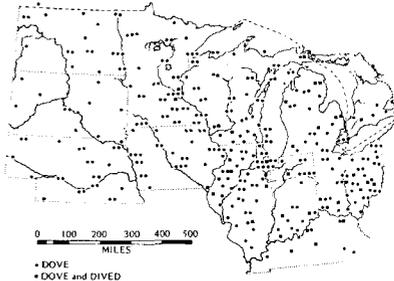


FIGURE 7.1 Linguistic Atlas Map of Upper Midwest and North Central States

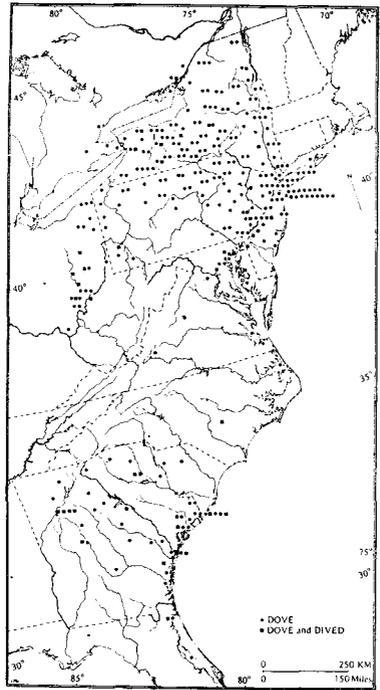


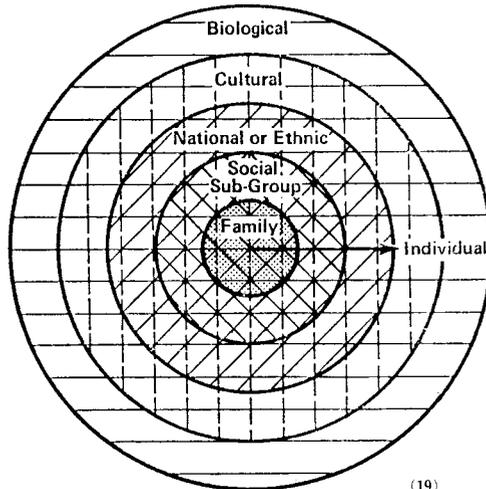
FIGURE 7.2 Linguistic Atlas Map of Middle and South Atlantic States

(14)

She also says that the sounds (phones) may vary from culture to culture and the Southern American drawl, for an example, isn't the result of hot weather or inherent laziness among Southerners. The Asahi says to express one's opinion through dialects in Japanese represents regional cultures. An announcer of NHK says dialects seem to have original experiences of our life. At first glance we can notice Faulkner uses two different dialects: the black dialect and that of the Compsons in *The Sound and the Fury*. In the international world I think it is important for us to keep our own languages besides the international languages even if they are powerful, compared with

our own languages.

Now I am going to survey the process from oral speech through written speech. If children of lower class group do not have the experiences to talk with middle class children, they are said to fail to think and talk middle class prose. The most advantaged children cannot escape the limitations of family, class, social role, etc., unless the school provides them a kind of discursive experience to internalize that is different from what he has internalized at home.⁽¹⁵⁾ The globe any child grows up in is always too small for later purpose, especially in the chameleon civilization we know and are increasingly going to know.⁽¹⁶⁾ As research in anthropology and cognitive style show, the abstractive structure may produce very different abstractions in different groups.⁽¹⁷⁾ It is from his group that the individual learns these particular ways of cognizing and verbalizing.⁽¹⁸⁾



And cognitive growth, according to Piaget, depends on expanding

perspective by incorporating initially alien points of view. This “decentering” is the principal corrective to egocentrism.⁽²⁰⁾ In real life, what is happening, a kindergarten child or an older illiterate can soliloquize and converse, verbalize to himself and vocalize to others.⁽²¹⁾ No written symbols are required.⁽²¹⁾ Since the speech components of a play are soliloquy, dialogue, and monologue, Moffett explains about the universe of discourse through making effective use of the nature of each of these, and the relations among them.

Moffett says soliloquizing is thinking and thought is inner speech. It is said that reflected in Hamlet’s soliloquies are various “voices” of his culture, society, class, and family-belief system, attitudes, points of view, and roles.⁽²²⁾ Most of our thinking, verbal part, is a kind of unvoiced conversation within oneself.⁽²³⁾ Biologically each of us is a whole; only cognitively and culturally can we be split into speaker and listener.⁽²⁴⁾ By oral speech we could lead everyday life without much trouble. As an evidence of it, we can mention the considerable percentage of illiteracy in America. According to the US Department of Education estimates, 27 million Americans (and 1.5 million Virginians) are classified as functionally illiterate (Daily Progress 2/9/86). Speaking ability is thought to be an innate one of ours whether it is good or not.⁽²⁵⁾ Because of language universals, logical structures, human beings are said to gain a native ability to create and comprehend English utterances by about age five. In oral speech we have always more than one listener in front of us. Intonation, gesture, facial expression, situation, etc. help communication. Real-life conversation is spontaneous, ongoing, unpondered and uncomposed.⁽²⁶⁾ Dialogue is extemporized.⁽²⁷⁾ It is generated of the moment and moves in time, governed by setting and circumstances as well as by the wills of the speakers.⁽²⁸⁾ Neither

speaker knows what he is going to say a minute hence because that depends on what his interlocutor says... Feed-back is fast, clearing up or aggravating misunderstanding.⁽²⁹⁾ Hirsch shows us that by the transcript of the Nixon tape oral speech presented in written form is less communicative. As conversation, in short, is elliptical, it is hard for us to understand the transcript of it. A conversation is dia-logical-meeting and fusion of minds even if speakers disagree.⁽³⁰⁾ While participating in this mental duet, we are incorporating the points of view, attitudes, ideas, and modifications of ideas of our partner even if we openly rejected them.⁽³¹⁾

The first movement away from dialogue is monologue.⁽³²⁾ Whatever prompts a monologist to talk so long carries with it some continuity or organizing principle that is likely to take the audience out of the present.⁽³³⁾ If the monologue is a report of what happened, it goes into the past: if a generality about what happens, it goes into a timeless realm.⁽³⁴⁾ Beside chronological and logical continuities, a third possibility exists—a psychological sequence.⁽³⁵⁾ Monologue is the bridge from drama to other form of discourse.⁽³⁶⁾ It is the beginning of a speech less moored to circumstance, that floats more freely in time and space.⁽³⁷⁾ It moves closer to organization and composition, because *some single mind is developing a subject*.⁽³⁸⁾ It is the external pathway to writing.⁽³⁹⁾

A cumulative learning sequence advances from conversation to vocal monologue to casual writing to formal writing.⁽⁴⁰⁾ Among monologues, then, the critical distinction is between the face-to-face vocalizations and written monologues, which are planned and composed in relative detachment from audience and circumstances.⁽⁴¹⁾ Any written composition may be usefully deemed monologue, since it is uttered entirely by one person, and that the dialogue which it issues is simply more extend-

ed over time and space.⁽⁴²⁾ The student has started to create a solo discourse that while intended to communicate to others is less collaborative, less prompted, and less corrected by feedback than dialogue.⁽⁴³⁾ He bears more of the responsibility for effective communication.⁽⁴⁴⁾ He has moved away from drama toward narrative, exposition, and theory—the domains of writing.⁽⁴⁵⁾ Monologue derives from past dialogue via the internal route of soliloquy, and drives from present dialogue by soloing out of ensembles.⁽⁴⁶⁾ When anyone verbalizes solo fashion, whether silently to himself, aloud to another, or on paper to the world, he must draw on discourse he has heard, had, and read.⁽⁴⁷⁾ Moffett says, perhaps paradoxically, that the more speech of other people one takes in, the more original will be his permutations and the freer will he be of any limited set of voices.⁽⁴⁸⁾ Liberation is a matter of hearing out the world.⁽⁴⁹⁾

According to Lindemann, writing is a process of communication which uses a conventional graphic system to convey a message to a reader. The alphabet is said to be the last, most convenient and the most easily adaptable system of writings.⁽⁵⁰⁾ The appearance of systematic script is said to be more profound in the history of mankind than the discovery of fire or the wheel.⁽⁵¹⁾ In the history of written speech poetry appears first and prose next. For poetry in which the single verse lines are short enough⁽⁵²⁾ have more readability than prose. The verse lines are fully held in short-term memory and tend to achieve some degree of syntactic-semantic closure.⁽⁵³⁾ It is said that prose will have caught up with poetry in readability in the eighteenth century. And since prose from which we deduce the history of English is generally more representative of normal oral speech than is poetry, it is reasonable to guess that the history of prose must parallel the pro-

gressive history of the language as a whole.⁽⁵⁴⁾ Due to such canonical writers as Shakespeare and a widely known early book like the authorised version of the Bible, writers used syntactic forms not normally found in oral speech.⁽⁵⁵⁾ This seem to have caused written speech to separate from oral speech. As a typical evidence of it, we still spell *know* with an initial *k*, a sound speakers of old English once pronounced.⁽⁵⁶⁾ The advent of the printing press and of mass education has placed linguistic conservatism beyond the realm of mere choice and opinion.⁽⁵⁷⁾ The orthographic, grammatical and phonological inflexibility of written speech has enhanced the efficiency and scale of its communicability.⁽⁵⁸⁾ The alphabetical writing system of English seems to have had both ideographic structure and phonetic one, like sun-son, hair-hare. This ideographic structure in writing has allowed written language to develop on lines of its own, independently of oral speech.⁽⁵⁹⁾ Alphabetical writing is a separate and potentially independent system of symbolization which could be used without reference to the spoken language.⁽⁶⁰⁾ While the written languages of Europe were once primarily phonetic, they have now become, with the normalization of spelling and the spread of literacy, also somewhat ideographic in their function.⁽⁶¹⁾ That is to say, the forms of written words—their standardized spelling—have become ideographs which allow for a very rapid reading at a pace faster than any vocalization of the written word.⁽⁶²⁾ Nowadays ordinary readers would find it difficult to read English words if a writer misspells or wrongly hyphens. Native speakers of English observe a written standard that is far more uniform than the standard among local spoken dialects.⁽⁶³⁾ The normalized written English is said to be just another dialect. All dialects are said to be linguistically equal to the normalized written language. The written norm of the national

language is always the result of a certain isolation from its dialect base.⁽⁶⁴⁾ Among diverse dialects the transcendent norm of speech is that of the grapholect.⁽⁶⁵⁾ The normative character of a national written language lies in its very isolation from class and region.⁽⁶⁶⁾ It is transdialectal in character, an artificial construct, that belongs to no group or place in particular, though of course it has great currency among those who have been most intensively trained in its use.⁽⁶⁷⁾ All the great international grapholect could break down barriers between social, regional, and ethnic groups.⁽⁶⁸⁾ So the advent of mass literacy is an innovation which has the potential, among many other things, to reduce the isolation and subjugation of every individual and group.⁽⁶⁹⁾ Hirsch says without a normative grapholect, a classless society could not be plausibly imagined. So long as self-expression is seen to consist in a variation of normalized language, no conflict of pedagogical goals necessarily arises in literary courses.⁽⁷⁰⁾ The national grapholects tend to be intolerant only of grammatical and orthographic deviations, while lexical items are all allowed to come and go on Darwinian principles.⁽⁷¹⁾

In our everyday life writing is necessary not only to remember something, but to communicate something rightly to others. Writing is done when evidences such as signatures, contracts, application forms, etc. are necessary or when we want to sum up something and solve a problem. Writing is, so to speak, useful in the formal and important occasion. Lindemann regards writing as economic power. She says as follows:

Once students enter a profession, they will find important correlation between writing ability and promotions. Writing will not guarantee advancement, but writing poorly jeopardizes success.⁽⁷²⁾

We encounter utterances which belong equally in the two functional categories, for instance, a rather formal conversation (a radio broadcast), or a very informal and elliptical letter to a close friend.⁽⁷³⁾

We can communicate with the dead and yet unborn by means of writing. The difficulty of writing good prose arises from linguistic abnormality of addressing a monologue to an unseen and unknown audience.⁽⁷⁴⁾ Increasing plurization and therefore generalization of the second person tends to enforce higher abstractions, formal writing of the sort one would publish.⁽⁷⁵⁾ Now I would like to show the spectrum of discourse by Moffett.

Interior Dialogue (egocentric speech)			P
Vocal Dialogue (socialized speech)	<i>Recording, the drama of what is happening.</i>	PLAYS	O
Correspondence Personal Journal Autobiography Memoir			E
	<i>Reporting, the narrative of what happend.</i>	FICTION	T
Biography Chronicle History			
	<i>Generalizing, the exposition of what happens.</i>	ESSAY	R
Science Metaphysics			
	<i>Theorizing, the argumentation of what Will, may happen.</i>		Y

⁽⁷⁶⁾

Metaphysics isn't formed of itself but each discourse contains other discourses. But many an argumentation of theory contains not only the generalizations from which it derives, but also, embedded in the generalization, some bits of narrative as illustration or documentation of the generalizations. Moffett says Einstein's Relativity is an example. Anyone who has climbed the abstraction ladder knows how much the rhetoric of history, science, and metaphysics is merely buried in the previous processing. Written discourse has a wide variety of spectrum and each discourse seems to mix each other. *Moby Dick* is said to touch every part of the spectrum; there are the soliloquies of Ahab, dramatic monologue and dialogue, autobiography, and observer narration by Ishmael, and broad anonymous narration set by the author.

And now we turn to our writing after having surveyed about oral speech and written speech. Hirsch says written speech (composition) is a skill which must be taught or self-taught to persons who are well able to communicate in oral speech, and who can read without difficulty. The eccentricity of written speech creates problems which cannot be solved by the ablest of native speakers without practice and instruction. Moffett proposes that we could learn to write by writing. Writers are acting on the minds of other people, not on matter. In learning to use language the only kind of feedback available to us is human response. The learner simply plunges into the assignment, uses all his sources, makes errors where he must, and heeds the feedback. A maximum amount of feedback would be provided him in the form of audience response. That is, his writings would be read and discussed by this audience, who would also be the coaches. This response would be candid and specific. Adjustments

in language, form, and content would come as the writer's response to his audience's response. Thus instruction would always be individual, relevant, and timely.⁽⁸⁷⁾ These are precisely the virtues of feedback learning that account for its great success.⁽⁸⁸⁾ In this action-response learning, errors are valuable; they are the essential learning instrument.⁽⁸⁹⁾ When response is real and personal, it does not leave us empty, even if our efforts missed their mark.⁽⁹⁰⁾ This amounts to a lot of rewrites,⁽⁹¹⁾ not mere tidying up but taking a whole new tack under the influences of suggestions from other students.⁽⁹²⁾ It is with the isolated, sink-or-swim assignment that the student goes for broke.⁽⁹³⁾

It is said that the history of rhetoric covers almost 2500 years in the western world since the first rhetoric was written to help Sicilian landowners win title to disputed property. Aristotle (384-322 B. C.) maintains that at most arguments should have only four sections: the introduction, the outline or narration of the subject, the proofs for and against the case, and summary. Nowadays Lindemann mentions Kenneth Burke and James Kinneavy as two individuals often cited in the professional literature English teachers read.⁽⁹⁴⁾ Lindemann says James Kinneavy's theory certainly includes a discussion of rhetoric-as-persuasion, but it also examines other purposes for oral and written communication: expressive one, referential one, and literary one.⁽⁹⁵⁾ On the other hand, Kenneth Burke explains his opinion that the key term for the "new" rhetoric would be "identification," not "persuasion."⁽⁹⁶⁾ He says since human beings are, most of time, at odds with one another, language permits them to "induce cooperation," to identify themselves with other individuals.⁽⁹⁷⁾

Notes

- (1) E. D. Hirsch, Jr., *The Philosophy of Composition* (The University of Chicago Press/Chicago & London), p. 36.
- (2) *Ibid.*, p. 49.
- (3) *Ibid.*, p. 49.
- (4) *Ibid.*, p. 49.
- (5) *Ibid.*, p. 47.
- (6) *Ibid.*, p. 48.
- (7) *Ibid.*, p. 47.
- (8) *Ibid.*, p. 50.
- (9) *Ibid.*, p. 34.
- (10) *Ibid.*, p. 55.
- (11) *Ibid.*, p. 53.
- (12) *Ibid.*, p. 49.
- (13) Erika Lidemann, *A rhetoric for writing teachers* (Oxford University Press, 1982), p. 109.
- (14) *Ibid.*, p. 110, p. 111.
- (15) James Moffett, *Teaching the Universe of Discourse* (Houghton Mifflin Company, Boston), p. 70.
- (16) *Ibid.*, p. 70.
- (17) *Ibid.*, p. 70.
- (18) *Ibid.*, p. 70.
- (19) *Ibid.*, p. 68.
- (20) *Ibid.*, p. 71.
- (21) *Ibid.*, p. 63.
- (22) *Ibid.*, p. 67.
- (23) *Ibid.*, p. 64.
- (24) *Ibid.*, p. 67.
- (25) *Ibid.*, p. 69.
- (26) *Ibid.*, p. 72.
- (27) *Ibid.*, p. 72.
- (28) *Ibid.*, p. 72.
- (29) *Ibid.*, p. 72.
- (30) *Ibid.*, p. 73.

- (31) *Ibid.*, p. 73.
- (32) *Ibid.*, p. 83.
- (33) *Ibid.*, p. 83.
- (34) *Ibid.*, p. 83.
- (35) *Ibid.*, p. 84.
- (36) *Ibid.*, p. 84.
- (37) *Ibid.*, p. 84.
- (38) *Ibid.*, p. 84.
- (39) *Ibid.*, p. 84.
- (40) *Ibid.*, p. 85.
- (41) *Ibid.*, p. 84.
- (42) *Ibid.*, p. 84.
- (43) *Ibid.*, p. 85.
- (44) *Ibid.*, p. 85.
- (45) *Ibid.*, p. 85.
- (46) *Ibid.*, p. 88.
- (47) *Ibid.*, p. 88.
- (48) *Ibid.*, p. 88.
- (49) *Ibid.*, p. 88.
- (50) Hirsch, *op. cit.*, p. 16.
- (51) *Ibid.*, p. 16.
- (52) *Ibid.*, p. 70.
- (53) *Ibid.*, p. 70.
- (54) *Ibid.*, p. 55.
- (55) *Ibid.*, p. 57.
- (56) Lindemann, *op. cit.*, p. 103.
- (57) Hirsch, *op. cit.*, p. 40.
- (58) *Ibid.*, p. 40.
- (59) *Ibid.*, p. 19.
- (60) *Ibid.*, p. 18.
- (61) *Ibid.*, p. 18.
- (62) *Ibid.*, p. 18.
- (63) Joseph M. Williams, *Style* (Scott, Foresman and Company), p. 175.
- (64) Hirsch, *op. cit.*, p. 43.
- (65) *Ibid.*, p. 45.
- (66) *Ibid.*, p. 44.

- (67) *Ibid.*, p. 44.
(68) *Ibid.*, p. 45.
(69) *Ibid.*, p. 46.
(70) *Ibid.*, p. 46.
(71) *Ibid.*, p. 48.
(72) *Ibid.*, Lindemann, *op. cit.*, p. 5.
(73) Hirsch, *op. cit.*, p. 22.
(74) *Ibid.*, p. 58.
(75) *Ibid.*, Moffett, *op. cit.*, p. 42.
(76) *Ibid.*, p. 47.
(77) *Ibid.*, p. 46.
(78) *Ibid.*, p. 48.
(79) *Ibid.*, p. 147.
(80) Hirsch, *op. cit.*, p. 17.
(81) *Ibid.*, p. 31.
(82) Moffett, *op. cit.*, p. 189.
(83) *Ibid.*, p. 199.
(84) *Ibid.*, p. 193.
(85) *Ibid.*, p. 193.
(86) *Ibid.*, p. 193.
(87) *Ibid.*, p. 193.
(88) *Ibid.*, p. 193.
(89) *Ibid.*, p. 193.
(90) *Ibid.*, p. 199.
(91) *Ibid.*, p. 200.
(92) *Ibid.*, p. 200.
(93) *Ibid.*, p. 200.
(94) Lindemann, *op. cit.*, p. 50.
(95) *Ibid.*, p. 52.
(96) *Ibid.*, p. 50.
(97) *Ibid.*, p. 50.