

Linguistic Influence on the Publishing Industry

by

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ABSTRACT

For this study, I chose to look at the influence that linguistics has on the publishing industry, both in writing and editing literary fiction. Both sides of publishing deal with the words and language of a novel, which is what the study of linguistics entails. Throughout this study, I researched the different areas of the publishing industry, academic programs that focus on publishing, and *how-to* guides on writing literary fiction in order to find out to what extent—if any—linguistics is involved. Also, through editors that I have worked with, and recommendations from various acquaintances, I interviewed two authors—one published and one unpublished—to see if they used any aspects of linguistics in their writing techniques. I found that linguistics was never specifically mentioned in the descriptions of publishing courses, in the *how-to* guides, nor in the answers from the authors on different writing techniques used; however, linguistics may be used or studied unintentionally.

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Chapter 1

INTRODUCTION

For this thesis, I wanted to combine my knowledge of linguistics with that of what I know about publishing to see if there were any aspects of linguistics that are involved on either side of publishing. I decided to look at both the sides of publishing literary fiction: the actual writing of the book and also the steps taken to publish that book. I feel that publishing and writing both deal specifically with language and words—the heart of linguistics—which is why I chose to include both in my research.

When most people think of publishing, they picture the editor with a stack of manuscripts piled high at his or her desk, with a red pen in one hand making notes and changes on the paper in front of them. The editing of the manuscript is only one of the parts involved in publishing a book; therefore, I decided to give a broad overview of the different areas of publishing including editorial, production, and marketing, as well as some information about literary agents. I then focus more in-depth about the editorial department—specifically acquisition editors and copyeditors—because it is the editors who deal with the actual language and structure of words within the book.

Next, I researched how exactly a publisher—in any area of publishing—gets their knowledge and understanding of the steps taken to get a book published, and what each of those steps entails. I chose to look at seven different academic publishing programs, six within the United States and one international. The academic programs that researched are: New York University, George

Washington University, Portland State University, and Oxford Brookes International Centre for Publishing Studies. These programs were chosen because they all offered different degrees in which students could focus their study on publishing. They all had similarities which will be described in Chapter 3, as well as differences which set each apart. I also noted that a higher degree in publishing is not required to become a publisher, so I chose to look at a shorter path that some future publishers may decide to take instead of Master Degrees or Certificates in Publishing. I looked at the three most notable, and most popular, summer publishing programs—The Denver Summer Publishing Institute, the Columbia Publishing Program, and the New York University Publishing Program—to see how they differ from each other and from the academic publishing programs.

Following a look at the publishing industry and how current professionals may have gotten their start, I started to look at the other side of publishing. Again, when people hear the term *publishing*, they think of editors and possibly other areas of production or marketing, but they don't necessarily think about the author and his or her writing processes. The writing of a novel is very much part of publishing; without a book, there would be no need for publishers. Therefore, I looked at three key elements that make up a successful work of fiction: writing a plot, writing a character, and writing dialogue.

Plot is very important to literary fiction, but characters and their dialogue deal specifically with language and words, and therefore, more specifically to linguistics. Through the use of various writing *how-to* guides, I looked at plot,

character, and dialogue each individually to see what type of advice is given to writers by experts to make sure the three areas come off as realistic as possible to the reader.

I was unable to find any books or articles that specifically linked linguistics with either publishing or writing literary fiction, although linguistics—and the use of words and language—is obviously a huge part of both writing and editing. Since I could find nothing connecting linguistics to writing and publishing, I decided to take the different suggestions of what to do and what not to do by the authors of the *how-to* guides and use the different areas of linguistics to demonstrate different ways in which an author *could* use linguistics to carry out suggestions made by the experts.

Lastly, aside from the research described above, I also wanted to include the opinions and knowledge from both the editing side and writing side of publishing. I asked for the participation of both an editor as well as an author. I sent out a cover letter—which can be found in Appendix A—to both editors as well as authors, requesting their participation in a questionnaire that would ask them specific questions about their experience with editing (for the editors) and writing (for the authors) as well as what types of linguistic aspects they used, if any. I was unable to get a response from any of the editors that I contacted; however, I did receive responses from two authors.

As mentioned above, I have worked with a few editors before, and so using recommendations, I asked for the participation of two authors: a published author with their debut young-adult fiction novel coming out in May, and an

unpublished author, who has written several works of fiction and hopes to someday soon have one published. The reason I chose to interview authors of literary fiction was to find out to what extent, if any, they use different aspects of linguistics to help them write their plot, and especially characters and dialogue. I chose to include both a published and an unpublished author to see if there were any differences between the ways that they used linguistics—if used at all—when they write.

Both authors were willing to participate, and therefore I sent them each a questionnaire—which can be found in Appendix B—asking them to answer the questions as detailed as they could and to the best of their abilities. As both authors were extremely busy, they asked for a questionnaire-form of the questions as opposed to an over-the-phone interview so that they may answer the questions when they had time. In the cover letter, I mentioned to both authors that their names would be kept confidential; therefore, later in the paper, the published author will be referred to as A1, while the unpublished author will be referred to as A2. In addition to being guaranteed confidentiality, neither author was offered a monetary award for their involvement, as both authors agreed to participate for academic purposes alone.

Chapter 2

OVERVIEW OF THE PUBLISHING INDUSTRY

Both sides of the publishing industry—the writers and the publishers—must have a general knowledge of the publishing industry and the people who run it. For those interested in the publishing aspects of the industry, it is obviously helpful to understand how the different areas of publishing work and the people who make them work, especially since they will inevitably end up working in one of the areas, whether it be editorial, production, marketing, etc.

For writers, if they really aspire to have their fiction published, it helps to know and understand what happens on the opposite side of writing—the production of the book. This is important for writers to know, because if they have a better understanding of the different trends in publishing as well as the steps taken to produce a book from manuscript to first edition, they will be better able to handle how they go about submitting their manuscript without wasting both their time as well as publisher's time.

Since knowing the areas and specific people of publishing, in this chapter I will first start out by talking about the different areas of publishing—editorial, production, and marketing—and then I will discuss the role literary agents play in book publishing. After an overview of the areas and people of publishing, I will go into a more detailed discussion of the editorial department. This section has a deeper analysis of editorial department, because I feel this is the department in which linguistics can be most beneficial. Editing deals with the actual structure, words, and language of a novel, so again, understanding the workings of the

editorial department is both helpful for future publishing professionals and writers as well.

2.1 The Different Areas of Publishing

2.1.1 Editorial

An editor is someone who “is going to be the person who shepherds your novel through all of the stages before it goes to press” (Monteleone, 2004, p. 247). However, the editorial department does not just consist of an editor. David Rosenthal, an executive editor at Random House, explains that within the editorial department at a publishing house, there are many different titles. Such titles include “associate editor, acquiring editor, editor, senior editor, executive editor, editor in chief, associate publisher, and publisher” (Mandell, 1995, p. 36). He goes on to explain that these titles, depending on the publishing house, are simply just the way the editorial department is divided. “Titles mean nothing or they mean very different things to different houses” (Mandell, 1995, p. 36).

Despite different title meanings, there are three main jobs done through the editorial department: “acquire, repair, and publish” (Mandell, 1995, p. 36), although Rosenthal does note that at some publishing houses, “the editing role is divorced from the publishing role” (Mandell, 1995, p. 36).

2.1.2 Production

The production facet of publishing is one of the more “technical jobs in the publishing industry, involving typesetting, printing and binding” (Types of publishing jobs). Typesetting is “the process of setting material in type or into a form to be used in printing” (Merriam-Webster, 2008, p. 1354); whereas printing includes “reproduction in printed form” (Merriam-Webster, 2008, p. 987) and binding includes binding the printed pages together. According to The Society of

Young Publishers, jobs that are done by the publishing house production team can include some of the following:

- Ensuring deadlines are met by clients and journalists, giving extensions when necessary and where possible;
- Creating a flat plan for the designer to follow;
- Working alongside the designer to ensure adverts are designed to the client's specifications;
- Sending out proofs for approval and assuring changes are made;
- Looking over PDFs, checking positioning, captions, standfirsts, authors, etc. are all correct; and
- Liaising with the printers regarding file submission, movement of publication dates, any printing issues and copies.

(Types of publishing jobs)

2.1.3 Marketing

It is the marketing department's job to know exactly what type of readers will want to read certain books, and then market those books to the appropriate audiences. Some of the duties that are included within the marketing sector of publishing are "maintaining and building contacts with the media," "organising and attending events and exhibitions," and "managing the production of marketing materials, including leaflets, posters and flyers—this can involve writing and proofreading copy and liaising with designers and printers" (Types of publishing jobs).

2.1.4 Literary Agents

Most of the time a literary agent is stemmed from someone who has “roots in publishing such as previous editors, mailroom clerks, sales force reps, reviewers, or even printers or publishers” (Monteleone, 2004, p. 249); however, literary agents are not a requirement in the publishing world if you want to get a book published. A literary agent does a number of different tasks for authors, so sometimes “[w]ithout an agent, it’s much harder for you to get your work in front of the editors who might buy it” (Howry, 2002, p. 5).

Among the jobs a literary agent does are knowing which editors prefer what since literary agents know a lot of different people in the publishing world. They make connections and contacts through everything that they do, and so often times they will know the specific tastes a certain editor or publishing house has. This way an agent “possesses information on a complex web of publishing houses and multitude of editors to make sure her clients’ manuscripts are placed in the hands of the right editors” (Howry, 2002, p. 6).

Literary agents are also responsible for knowing and understanding the changes and trends in publishing. The book market is always changing, and while an author may not pay attention to those changes, an agent does. An agent “understands what it may mean for clients when publisher A merges with publisher B and when an editor from house C moves to house D” (Howry, 2002, p. 7). This understanding helps an author know which editor and which house to submit manuscripts to.

Another important job, and reason an author may want an agent, is that agents know and understand the legal areas of publishing. There are always

contracts and subsidiary rights when a book is accepted and becomes published. “When publishers write contracts, they are primarily interested in their own bottom lines rather than the best interests of the authors” (Howry, 2002, p. 7). Having an agent helps the author sidestep situations where they become locked into a contract with a publishing house without even knowing it, or situations when a contract prevents them “from getting royalties on their first books until they have written several books” (Howry, 2002, p. 7).

When it comes to subsidiary rights—something that could include “a sale to a motion picture studio or producer or first serial rights to a newspaper or a magazine” (Greco, 2005, p. 152)—an agent also keeps in mind whether a book would be “successful as an audio book, a Book-of-the-Month club selection, or even a blockbuster movie” (Howry, 2002, p.7), and then makes the appropriate arrangements to see that that happens.

Lastly, when it comes to money and getting paid, an agent is helpful in taking care of that. An agent can help an author get something called an escalator, which is essentially a bonus for the author. This can come because “a book appears on a best-seller list or if a client appears on a popular television show” (Howry, 2002, p. 8). Agents also make sure that an author is paid on time. This of course is important to the author, but it is also beneficial to the agent that the author gets paid on time as well. Agents receive “payment only when the publisher pays the writer” (Howry, 2002, p. 8), so an agent will make sure that happens.

2.2 The Different Types of Editors

Editing, by definition, means “to prepare (as literary material) for publication or public presentation” (Merriam-Webster, 2008, p.396). Within the editorial department, there are many different ways in which editors contribute to the publication of a novel. I will give a brief summary of the main types of editors—developmental, production, and content—and then I will give a more detailed summary of both acquisition editing and copyediting, because I feel those two positions most directly apply to the possibility of linguistics having an influence on publishing. The acquisition editor is the first person to read a submitted manuscript and really focus on the writing, words, and language use of an author to decide whether or not it will move forward. Then if it does move forward, the copyeditor works with the author to make sure the language used is to the best of the author’s ability and will really appeal to the readers.

2.2.1 Developmental Editor

A developmental editor is one who works closely with the author or authors of a manuscript. They work together to develop the topics and themes that a manuscript will have as well as the approach of how the manuscript should be marketed. With the academic world, the developmental editor is one who seeks out the “specialists in an academic field” (Greco, 2005, p. 124) or “attends...conferences” and “visits dozens of colleges, [to monitor] closely the key journals in their fields of specialization” (Greco, 2005, p. 125). They keep a close eye on everything being published that is related to their topics they are also interested in developing and publishing.

2.2.2 Production Editor

The production editor is involved in the continual process of editing a manuscript. They start at the very beginning, being involved in the submission of a manuscript and then “tracks its progress through the various editorial functions” (Greco, 2005, p. 125). Once the editing is complete, the production editor continues his or her involvement during the phases which include typesetting and binding—“either hardbound, often called case binding; paperback...; or some form of saddle stitching or plastic binding” (Greco, 2005, p. 125)—and is eventually sent a copy of the “book galleys” (Greco, 2005, p. 125), which are tentative copies of the final book.

2.2.3 Substantive/Content Editor

The substantive or content editor is important to the editorial process because he or she looks at the fiction novel in its entirety. This type of editor is also sometimes known as a structural editor and will do the following:

- Read the entire text of the manuscript;
- Pose a lot of questions to the author to ensure the editor thoroughly understands the writer’s intent (so that the readers will understand as well); and
- Decide what the best structure of the novel should be, all the while keeping the reader in mind.

(Owen, 2011)

Owen (2011) notes that the necessity of substantive editors is because all books should be treated differently, and that “there is a form for every book. The substantive editor will make sure the structure the writer uses will make it easy for

the reader to understand the message.” If the reader is confused while reading the novel, then more than likely it will not do well.

2.2.4 Acquisition Editor

As mentioned before, an acquisition editor is the first person to see a submitted manuscript and decide whether or not they think it’s good enough to be published. This is an important part of editing for both publishers and writers. Writers depend on acquisition editors to accept their novel and push it forward for publication. Professionals—or those aspiring to become acquisition editors—must have a complete understanding of current publishing trends to know what will work and what won’t. Knowledge of linguistics may be helpful as well in having that keen eye that acquisition editors need in order to know a good novel from a great novel.

2.2.4.1 What is an Acquisition Editor?

An acquisition editor thinks “about what books should compose a list and then [tries] to convince people to publish” (Wissoker, 2009) with their publishing house as opposed to somewhere else. Greco (2005, p. 123) calls the position of acquisition editor, the “glamorous job in the editorial world.” The obvious duty of the acquisition editor is to acquire manuscripts for the publishing house, but that is not always as easy as it may sound. An acquisition editor must always be “thinking forward” (Wissoker, 2009).

When an author submits a book proposal, it is very rare that the entire manuscript is complete. Rather, an author submits one or two chapters of either the entire manuscript or of what they have written so far. If that manuscript is

accepted for publication, it can take anywhere from a few months to a few years for it to be published; therefore, acquisition editors must keep in mind that a current trend will not always be as popular in a year or two.

2.2.4.2 What Else Does an Acquisition Editor Do?

Besides actually acquiring a manuscript, the acquisition editor is responsible for a number of other duties as well. They basically represent “a publishing company in a convoluted legal, fiduciary, managerial, and marketing relationship” (Greco, 2005, p. 124) with a number of different people all involved in the publishing industry.

2.2.4.3 How Do Acquisition Editors Acquire Books?

There are a number of ways that an acquisition editor actually ends up with a manuscript. One of the most common ways a manuscript gets sent by an author is known as “over the transom” (Greco, 2005, p. 150). This is when an author sends their manuscript, unsolicited, directly to the publishing company. The manuscript gets put into a pile with the large amount of other unsolicited manuscripts.

Very few of these types of manuscripts actually get published because of the large quantity sent this way. Occasionally the entry-level assistants go through these manuscripts in hopes of finding one or two authors “in the rough who just might have an interesting manuscript that could fit the house’s list” (Greco, 2005, p. 151), but this is usually a long-shot.

An acquisition editor often times also receives manuscripts with a referral from a friend or someone they know from the business recommending the author.

This way of acquiring a manuscript is much more successful than unsolicited manuscripts.

A third way that acquisition editors receive books is through literary agents. According to Greco (2005, p. 151), “agents generate the largest number of usable trade and mass-market manuscripts in the United States.” As mentioned above, a literary agent is not always necessary, but most of the time, they can really help push a book through to an acquisition editor.

2.2.5 Copyeditor

In my opinion, copyeditors have the most direct connection to linguistics. Copyeditors look at the words of a novel—both at each word individual as well as words together—and try to fix them, and rework them so that they make the most sense to the reader. Writers also rely on copyeditors, not necessarily to change what they have written, but to help figure out how to take an already-good work of fiction and make it even better.

2.2.5.1 What Is a Copyeditor?

The main goal of copyeditor is to produce a product that is free of errors, whether they are errors of grammar, style, syntax, or usage. Copyeditors maintain error-free works by working closely with the author and the publisher to make sure each correction made is accepted by the author as well as the publisher, all the while keeping the reader in mind since the end product will eventually end up in their hands. Each copyeditor focuses on the motto of a copyeditor: “clarity, coherency, consistency, and correctness” (Einsohn, 2006, p. 3), each of which will be talked about in further detail.

Copyeditors use their own judgment to determine the type of correction needed, but they will also get some sort of instruction from the publisher as to what type of edit is needed. Some manuscripts need a heavy edit—a type of edit where all mechanical errors are fixed, but a good amount of rewrite is also necessary to ensure a clear understanding for the readers—but some manuscripts may only need a light edit—a type of edit where, again all mechanical errors are corrected, but there is very little, if any, rewrite done.

Lastly, copyeditors are expected to adhere to the four commandments of copyediting:

1. Thou shalt not lose or damage part of a manuscript;
2. Thou shalt not introduce an error into a text that is correct;
3. Thou shalt not inadvertently change the author’s meaning;
4. Thou shalt not miss a critical deadline.

(Einsohn, 2006, p. 4)

2.2.5.2 What Does a Copyeditor Do?

As mentioned above, the main goal for the copyeditor is to make sure the manuscript in question ends up error-free for publication. The principal way a copyeditor does this is first by performing a mechanical edit of the manuscript. Mechanical editing means that a copyeditor makes all changes to “ensure conformity to house style” (Einsohn, 2006, p. 5). This is done by correcting everything from capitalization and italics to punctuation and spelling. Einsohn (2006) notes that often the biggest mistake a copyeditor can make is to focus on rewriting a text so that it may sound better, but in doing that, ignore the

mechanical mistakes of the text. First and foremost, a copyeditor is expected to look for and correct all mechanical errors.

A second important function of the copyeditor is to make sure that different parts of a manuscript correlate with each other. This could include correlating the information displayed in a table to the information written in the *Discussion* section of a manuscript; checking to make sure titles and authors' names match throughout the manuscript; checking that any type of note—footnote or endnote—matches in the table of contents, throughout the manuscript, and in the bibliography; as well as such things like “specifying the placement of tables and illustrations, checking the content of the illustrations against the captions and the text, [and] reading the list of illustrations against the illustrations and against the captions” (Einsohn, 2006, p. 7).

Third, copyeditors are asked to look at and correct errors in “grammar, syntax, usage, and diction” (Einsohn, 2006, p. 7). This section of copyediting can be a little trickier than the more straightforward mechanical editing. Copyeditors need to correct these types of errors—the ones that are ambiguous or confusing to the reader—without changing the style of writing used by the author. This area of editing is also where different style guides come into use, such as the specific style guide used by the publishing house or a style guide used by the field for which the manuscript is being written. Copyeditors must learn to rely on their own judgment a little more here, as a particular word or phrase can have multiple ways of being used depending on who it is being written for or where it is being published.

Next, the copyeditor is responsible for making sure there are not “internal inconsistencies or discrepancies in context as well as...structural and organizational problems” (Einsohn, 2006, p. 9). This is another tricky area for copyeditors, because they need to correct the problem, but they also need to make sure they do not break two of the copyeditor’s commandments: accidentally introducing an error into the text or inadvertently changing the intended meaning of the author. More often than not, instead of fixing a context error themselves, a copyeditor is asked to query the author so that neither commandment is broken and still bring the problem to the author’s attention so that it may be fixed without producing further errors.

Lastly, copyeditors may be asked to perform an edit in the area of permissions. Permissions mainly deals with the use of quotations in a manuscript. Copyeditors do not actually edit a quotation for mechanical errors or errors in grammar and usage, but rather they pose a query to the author to double check that the quotation being used is accurate, and that the author has the permission to reprint the quote in their own work.

2.2.5.3 What Do Copyeditors Not Do?

There are many things that a copyeditor does do, but there are four important aspects in which a copyeditor does nothing. The first, and most important, is that there is a distinction between copyediting and proofreading. Although both a copyeditor and a proofreader have many of the same skill sets, they are used in different ways. The copyeditor is concerned with corrections such as mistakes as mechanical errors, “grammar, usage, and diction; and querying

internal inconsistencies of fact or tone” (Einsohn, 2006, p. 11). On the other hand, a proofreader looks for and corrects mistakes that have either been missed by the copyeditor or mistakes that have been “introduced during the typesetting, formatting, or file conversion of the final document” (Einsohn, 2006, p. 11).

Secondly, copyeditors do not rewrite. Although copyeditors are concerned with making sure a text sounds smooth and is not confusing to the reader, it is not their job to rewrite the entire text to ensure this.

Third, copyeditors do not concern themselves with the aspect of developmental editing. If there is a problem with the structure or organization of a manuscript, then the copyeditor is asked to query the author instead of trying to fix the problem themselves (Einsohn, 2006, p. 11).

Lastly, while the copyeditor is “expected to point out any item in the manuscript that may cause” (Einsohn, 2006, p. 11) a problem during the production phase, it is not the copyeditor’s job to fix the problem. This problem is instead fixed by the person that has been hired by the publishing house to create the actual design itself.

Chapter 3

ACADEMIC PROGRAMS FOCUSED ON PUBLISHING

Although questions have arisen to the fate of the publishing industry with all the new developments with e-books, it very much continues to flourish. Each year a new crop of students fresh upon graduation, or a group of already-professionals, contemplate their future in publishing. Some have degrees in anything from journalism or English literature to psychology, all relatable to publishing; whereas, some have degrees that are specifically designed for a degree in publishing. Many universities have programs that allow students to get a general overview of the industry and then take them in to more specific areas such as book, magazine, and newspaper publishing.

In this chapter, I will outline a total of six different universities that all have programs in which students can get degrees or certificates concentrated on publishing. I will first give a summary of universities that offer programs that are two or more years in length. These universities include: New York University, which offers a Master of Science in Publishing, a professional certificate, and continuing education courses which can result in a certificate; George Washington University, which offers a Master of Arts in Professional Studies, as well as a Graduate Certificate in Academic Publishing; Portland State University, which offers both a Master of Arts and Master of Science in publishing, as well as a chance to intern for the student-run Ooligan Press; and Oxford Brookes International Centre for Publishing Studies, which offers a Bachelor of Arts in

Publishing Media, a Master of Arts in Publishing, a Certificate in Journals Publishing, and a European Masters in Publishing.

Following the summaries of the degree and certificate programs, I will outline three of the most notable summer publishing programs that are offered in the United States. They are the following: The University of Denver Summer Publishing Institute, a four-week program that runs from the beginning of July to the beginning of August, held in Denver, Colorado; The Columbia Publishing Course, a six-week program running from mid-June until the end of July, held in New York City; and the New York University Summer Publishing Institute, another six-week program running from mid-June to early August, also held in New York City.

3.1 Programs Offering Academic Degrees and Certificates

3.1.1. New York University

It is no surprise that New York University, located in one of the major hubs of publishing, offers those interested in publishing a chance to earn a Master of Science in publishing through their Center for Publishing. This program offers not only an M.S. but also:

- Professional certificates in book or magazine publishing and editing;
- Continuing education courses in editing, book and magazine finance and production, digital publishing, and more; and
- A six-week-long Summer Publishing Institute.

(Center for Publishing, 2007)

3.1.1.1 M.S. in Publishing

The Master of Science program is a two-year program, if completed by taking classes full-time; otherwise it can be completed in three to four years when enrolled part-time. The program consists of “Core Courses, Media Specializations, Advanced Seminars, and the Capstone Project” (M.S. in Publishing, 2007).

The core courses are designed like any other core courses of a specific field. These classes will give students a “comprehensive knowledge of the essential elements of the publishing process” (M.S. in Publishing, 2007). The Media Specialization courses are offered to supplement what is learned during core classes. Within these classes students can choose from classes taught in

“media content development, media marketing and distribution, and media profitability” (M.S. in Publishing, 2007).

The Advanced Seminars included in this program are electives “designed to provide leading edge information on important publishing topics, in some cases on subjects that have very recently evolved as vital to the industry” (M.S. in Publishing, 2007). And lastly, the Capstone Project, the same idea as a thesis, brings all the knowledge gained from core courses, advanced seminars, and media specialization courses together with a goal “to create a viable business plan that will demonstrate the breadth of...knowledge and...grasp of the industry” (M.S. in Publishing, 2007).

3.1.1.2 Professional Certificates

The NYU program offers a professional certificate in each digital publishing, editing, and book and magazine publishing. The digital publishing certificate focuses on the digital aspect of publishing and aims to “provide students with targeted digital skills that will enhance employee value in an industry that is shifting focus and goals to the Web and interactive media” (Professional Certificates, 2007). NYU believes that these types of digital skills—everything from copyediting online and blogging to web design—are skills that employers of the publishing world are looking for. Students may complete this certificate by taking (and passing) five of the fourteen courses offered in this certificate program. Courses range from \$395 to \$495, so it can get somewhat expensive, but still considered more affordable than a two-year program.

The editing certificate is structured much in the same way as the digital publishing certificate, and as expected puts an emphasis on editing for those who want to specifically develop a career in that area. Like the above certificate, students are awarded the certificate when they have completed five of the twenty-one courses offered, ranging from \$395 to \$595. Once completed, students will have:

- Skills in copyediting, line editing, proofreading, and grammar;
- A working knowledge of how to acquire and edit a book or magazine article;
- A full understanding of the editing process and the role of an editor in print and digital formats;
- Invaluable networking opportunities with a peer group of working adults and industry professionals; and
- A highly respected professional credential recognized by the publishing industry.

(Professional Certificates, 2007)

The last certificate is offered in publishing, where students can choose to either complete a certificate in book publishing or focus on magazine publishing. Again, the certificate is awarded once students complete five courses, all ranging in price from \$395 to \$595.

3.1.1.3 Continuing Education Courses

The continuing education section of this program offers students intensive courses, online courses, seminars, and a summer publishing institute (which will

be outlined later) aimed to help “students get that job or jump-start a career, either as a freelancer or within the publishing industry” (Continuing Education, 2007).

The intensive program lasts between 1 and 12 weeks and is geared towards those who want “to embark on a new career, increase...marketability, or explore an area that excites” (Continuing Education, 2007) someone new to the field. The online courses are designed for those who have a busier lifestyle and need or want to take classes when they have the time. These “online courses are of equal quality, rigor, and credential as New York University’s highly acclaimed on-site continuing education programs” (Continuing Education, 2007). Lastly, the continuing education program offers “opportunities for education, networking, and career-building” (Continuing Education, 2007). The seminars that are taught generally vary between one and four days, and bring about special topics and current trends within the publishing industry.

3.1.2 George Washington University

George Washington University offers two different types of programs for those interested in publishing. The first is a Master of Professional Studies in Publishing and the second is a Graduate Certificate in Academic Publishing.

3.1.2.1 Master of Professional Studies

This program aims to give “students a solid background in all areas of publishing, ensuring that students have both the knowledge and skills to build a successful career in an industry experiencing rapid technological and economic change” (Master of Professional Studies in Publishing; Graduate Certificate in Academic Publishing). Although it is a program for anyone, it was specifically

designed for those who have already received a Bachelor degree or graduate degrees in any area but are interested in working in the publishing industry (Master of Professional Studies in Publishing; Graduate Certificate in Academic Publishing).

It is a two-year program in which students will take a variety of classes offered at solely at night. There is a set of core classes that each student must complete, and then they will choose electives that are offered in editorial, business, marketing, technology, and design and production (Publishing Program Curriculum). After completion of the core classes and electives, students then take a practicum course as well as complete a capstone course: a summer institute program “which focuses on the ethical issues of publishing” (Publishing Program Curriculum).

3.1.2.2 Graduate Certificate in Academic Publishing

This program offered by George Washington University is different than the Master of Professional Studies in that it is “specifically designed for working professionals seeking to expand their knowledge and expertise of academic publishing” (Master of Professional Studies in Publishing; Graduate Certificate in Academic Publishing).

It is a one-year program of evening classes that is completed in three semesters, all consecutive. Courses are “taught by a faculty of leaders in the field who bring their expertise and years of industry experience” (Master of Professional Studies in Publishing; Graduate Certificate in Academic Publishing) to the table in order to give students knowledge of the academic aspects of

publishing. Once this certificate is completed, it can be combined with “an additional 18 credits to complete the Master of Professional Studies...degree in Publishing” (Master of Professional Studies in Publishing; Graduate Certificate in Academic Publishing).

3.1.3 Portland State University

Portland State University, located in Portland, Oregon, offers a graduate program focusing on book publishing. This program boasts that students will:

- Earn an MA or MS in writing with an emphasis in book publishing;
- Take classes from publishing professionals;
- Work at the student-run Ooligan Press;
- Experience the challenges and rewards of publishing;
- Learn about a variety of job opportunities in the field;
- Prepare for a career in editing, marketing, sales, design, and more;
- Participate in internships;
- Make invaluable contacts in the publishing and business communities; and
- Enjoy a city brimming with readers and writers.

(What is the Book Publishing Program and Ooligan Press, 2007)

The program requires that each student complete a course load of 48 credit hours (What is the Book Publishing Program and Ooligan Press, 2007), of which 20 consist of core classes such as “Introduction to Book Publishing,” “Bookselling,” and “Book Design and Production” (Core Courses, 2007), and the

remaining hours are electives that can focus on publishing. Some examples of these classes are advanced versions of the core classes such as *Advanced Editing*, or classes that focus on a special area of book publishing like *Children's Book Publishing*. Since children's book publishing is a specific niche in publishing, it is great for those interested in that area. Another unique elective offered by Portland State University is called *Archaeology of the Book*. In this class, students “dig into the history of the book and its relationship to the development of ideas, publishing, and bookselling with one the Northwest's premier antiquarian book deals and fine letterpress printers” (Core Courses, 2007). Apart from publishing, students may also choose electives that focus on writing—examples include “fiction, poetry, nonfiction, and technical writing” (What is the Book Publishing Program and Ooligan Press, 2007)—or courses offered by Portland State University that fall in neither of those categories.

3.1.3.1 The Ooligan Press

One of the most interesting aspects of this program is that students get the chance to work at and gain experience from a real press. The Ooligan Press is a non-profit press “committed to providing education, publishing sustainably, and producing quality books that represent the unique landscapes, communities, and people of the Pacific Northwest” (FAQ, 2011).

It is run by the students involved with the publishing graduate program at Portland State University, as well as the professors teaching the graduate courses and professionals already involved in the publishing industry (FAQ, 2011). Students get the chance to “work in groups to review, accept, and edit

manuscripts; design the interior and the exterior of books; send books to press; and market the books to booksellers, libraries, and other outlets” (FAQ, 2011).

3.1.4 Oxford Brookes University

Through the Oxford International Centre for Publishing Studies, there are four different degree opportunities for students interested in publishing: Bachelor of Arts in Publishing Media, Master of Arts in Publishing, Certificate in Journals Publishing, and a European Master in Publishing (Oxford International Centre for Publishing Studies, 2011). This program, “world-respected” and “known as one of the largest graduate publishing programs” (Nowlin 2007) prides themselves in the following:

- Excellent programmes and teaching;
- Excellence in research;
- Excellence in consultancy;
- Excellent relationships with industry; and
- Excellent location.

(Oxford International Centre for Publishing Studies, 2011)

3.1.4.1 Bachelor of Arts in Publishing Media

The Bachelor of Arts in Publishing Media is a program for undergraduates at Oxford Brookes University interested in a career in book, journal, or magazine publishing. This program is unique in that it allows students to either focus solely on publishing or combine it with different courses. Such courses that publishing can be combined with are “English, Marketing Management, and

Communications” as well as “Media and Culture..., History of Art, [and] Music and Film Studies” (BA Publishing Media, 2007).

This program is separated into two different stages. The first stage is the first year of the program where students gain an overall understanding of both book and magazine publishing, and learn about current issues in the publishing field. The second stage is the final two years of the program in which students go deeper into publishing and are able to “specialize in...[their] favourite areas in advanced modules, such as magazines or the history and culture of publishing” (BA Publishing Media, 2007).

3.1.4.2 Master of Arts in Publishing

“The MA in Publishing from Oxford Brookes University is respected throughout the world” (MA Publishing Masters in Publishing, 2011). Students who choose to get their Master of Arts in Publishing can choose one of two paths from Oxford Brookes University. The first is an MA in International Publishing, and the second is an MA in Publishing and Language. The first direction is for those students that “may already be working in publishing but want to increase their knowledge of international publishing” (MA Publishing Masters in Publishing, 2011). They are taught not only issues that face publishing locally, but also internationally, and must focus their dissertation on the international aspect.

The latter of the two paths—the MA in Publishing and Language—is more for the student who wants to “work in the field of international co-editions, translations, or international education publishing” (MA Publishing Masters in Publishing, 2011). Here, for the dissertation, students “focus on language issues”

(MA Publishing Masters in Publishing, 2011) that arise internationally in the publishing world.

3.1.4.3 Certificate in Journals Publishing

The Certificate in Journals Publishing is a program that was developed for those interested in the journal area of publishing. It is also a program that can be completed either on campus or online, and is therefore easily accessible for those with a busier lifestyle, either career-wise or academic-wise. “The course will help to develop knowledge of the innovative practices at the forefront of this dynamic industry and consider the impact of the technological developments which are changing the way the journals publishing industry works” (Certificate in Journals Publishing by distance learning or on campus, 2007).

3.1.4.4 European Master in Publishing

The last program offered, the European Master in Publishing, is a two-year-long program that was “developed through a collaboration between Oxford Brookes and partners in France, Germany and Slovenia” (European Master in Publishing, 2011). The program is split into four semesters with each semester focusing on a specific area of European publishing:

- Semester 1: Core Modules studied at Oxford Brookes
- Semester 2: Specialist Modules student at Oxford Brookes or partner
- Semester 3: International Work Placement
- Semester 4: Dissertation or Major Project

(European Master in Publishing, 2011).

The core classes offered at Oxford Brookes are the same taken as someone getting their Master of Publishing. The partner universities are the Université Paris X-Nanterre located in Saint Cloud, France; Hochschule für Technik, Wirtschaft und Kultur, Leipzig located in Leipzig, Germany; and the University of Ljubljana in Ljubljana, Slovenia.

3.2 Summer Publishing Programs

3.2.1 The University of Denver

The University of Denver Publishing Institute was founded in 1976 by a group of students dedicated to learning everything they could about book publishing. This year—2011—will be the programs thirty-sixth year. It is run by program director Joyce Meskis, who has first-hand knowledge of what it's like to own an independent bookstore, as she is owner of Tattered Cover Book Store, a native Colorado shop. Also involved are co-director Jill Smith, who has been with the institute since 2003; program administrator Amy Hall, a graduate of the program herself and former employee of Tattered Cover Book Store; and director emerita Elizabeth Geiser, who “founded the program in 1976 and directed it for 33 years” (About Us, 2011).

The Publishing Institute, run through The University of Denver, prides itself in being the “ideal launching pad for your career in book publishing” (Publishing Institute, 2011). While other programs may focus on the different areas in publishing—books, magazines, newspapers, digital—The Publishing Institute is the only one of the three that focuses that majority of its time on book publishing. While it may seem better to get a broad range of education about each

area, there is plenty to learn just about books. The Publishing Institute covers all different areas within books, including “trade, university, textbook, and small independent” publishing (Publishing Institute, 2011).

Each year, the 96 applicants who are accepted into the program will live in Denver, Colorado, with the option of staying on-campus in a University of Denver dorm room or may stay off-campus and commute. They will get the chance to work with professionals in the publishing industry through “workshops in editing and marketing,” “lectures on a broad range of topics,” and “special sessions (including field trips)” (The Publishing Institute features, 2011).

Within the workshops that are conducted, the students are given the chance to practice both editing and marketing skills. Students especially interested in editing will be able to gain some first-hand experience by “using an actual manuscript from a leading publisher” and “learn editorial skills such as preparation of a reader’s report, substantive manuscript editing, copy editing, and proofreading” (Workshops, 2011).

The marketing workshop, much like the editing workshop, will use a manuscript provided by a publishing company, and give the students a chance to work on “writing sales copy, including publicity releases and advertisements, and developing a total marketing plan,” (Workshops, 2011).

The lectures provided by The Publishing Institute are designed to give direct support to the previously mentioned workshops. “Leading executives acknowledged as industry experts” are on hand to give these lectures ranging in topics such as “Agent/Author/Editor Relations” which teaches the students how

the agent, author, and editor work together to create a book from start to finish, and is taught by HarperCollins editor Karl Weber as well as David Wroblewski, author of *The Story of Edgar Sawtelle*; “University Press/Scholarly Publishing,” taught by the director of the Princeton University Press, where students learn the differences between trade and scholarly publishing; “Children’s Book Publishing,” which includes information about this popular area of publishing, taught by Greenwillow Books Vice President Virginia Duncan, and also includes the input of a book buyer in this field; and also “How to Get a Job: A Discussion on Resumes, Interviews, and Making the Connections,” an important lecture for all graduates where they have the opportunity to learn what lies ahead from an array of individuals who specialize in recruitment and human resources within publishing from Scholastic, Inc. (Lectures/Teaching Sessions, 2011).

Lastly, students have the opportunity to participate in special sessions. For the 2011 summer program, students will get “an insider’s view of the workings of a publishing house and bookselling operations” (Special Sessions, 2011) by touring both Fulcrum Publishing, Inc., which is a publisher of trade books located in Golden, Colorado, as well as Frederic Printing Company, “a state-of-the art facility with the largest sheet feed and half-web printing company” (Special Sessions, 2011), also located in Colorado.

Along with those two field trips, the other special sessions include a special lecture by *5280 Magazine*’s publisher and director, Daniel Brogran, who will give students a general idea of the magazine aspect of publishing; and a week

of sessions that include information on “resumes, interviewing techniques, [and] making connections” (Special Sessions, 2011).

3.2.2 Columbia University

The Columbia Publishing Course, formerly the Radcliffe Publishing Course, has been in existence for over 60 years and is now held every summer at Columbia University in New York City. It is different from The University of Denver Publishing Institute in that it is two weeks longer and it splits the focus between book publishing, which is covered in weeks one through three, and magazine and digital media publishing, covered in weeks four through six.

Out of the average 400 students that apply to the Columbia Publishing Course each summer, the program accepts around 100 (Frequently Asked Questions). Like the University of Denver, students have the chance to stay on- or off-campus, housed in single rooms at a Columbia University dorm next to the Journalism school.

Students can expect to learn a variety of information about publishing including:

- Broad exposure to current issues in publishing;
- Unparalleled access to top publishing professionals;
- Hands-on publishing experience;
- Comparison of publishing types that informs career decisions;
- Extensive career placement support; and
- Access to a large, active alumni network.

(Columbia Publishing Course)

As mentioned before, these types of skills will be taught through both the first three weeks when students focus on book publishing, and the latter three weeks when students learn about magazine and digital media publishing. While learning about the book aspects of the industry, students focus on everything from “manuscript to bound book, from bookstore sale to movie deal” (CPC Course Description). Similar to Denver, these skills are taught through lectures and workshops in addition to small seminars.

The first two weeks of “the book program” consist of the lectures and small seminars, where students learn about “manuscript evaluation, agenting, editing, design, production, publicity, [and] sales and marketing” (CPC Course Description). Course assignments are also handed out and graded by the professionals teaching the lectures and seminars which give students practice in the responsibilities that face real-world “publishing’s editorial, publicity, marketing and sales departments” (CPC Course Description). Students then pull all that they’ve learned together in the last week of “the book program” when they are split into smaller groups for a workshop in which each group has the opportunity to “simulate the operations of a publishing house” (CPC Course Description).

The next three weeks of the publishing course are structured much like “the book program” weeks, but focus on magazine and digital media. Such skills taught both through lecture and assignments are: “planning, writing and design to marketing, promotion and distribution” (CPC Course Description). The magazine and digital media workshop works in the same way as the book workshop where

students break off into smaller groups and essentially create their own magazine and a website to go along with it. Each group develops “proposals for new magazines or Web sites, researching possible audiences, establishing editorial mission statements, designing layouts and wireframes, assessing competitors, determining potential advertisers and developing a Web strategy” (CPC Course Description). In combination with the last week of “the magazine and digital media program”, students also focus on their future after the publishing course ends and are given career advice by industry professionals.

3.2.3 New York University

The Summer Publishing Institute from New York University, although only half the age of the Columbia Publishing Course, is very similar to Columbia’s program. The program at NYU is a six-week-long program focusing on book and magazine publishing as well as digital technology and computer programs frequently used in the publishing world. There are lectures taught by professionals in the industry, and workshops similar to Columbia, where students will “create actual launch plans for new magazines and imprints for book publishing houses and learn from having their projects judged by a panel of senior publishing executives” (Summer Publishing Institute, 2007).

This program aims to teach the future publishing professionals the following:

- Book publication processes from the acquisition, editing, and production of a manuscript to print and online marketing, sales, promotion, and publicity functions;

- Strategies required to produce a magazine successfully in the digital age: editorial and design; business planning; marketing; advertising and circulation; multi-platform extensions;
- Multimedia and digital-only publishing, including panels and workshops on leading-edge tactics;
- Inside industry advice and mentoring from Summer Publishing Institute alumni;
- Career counseling, including resume reviews and interview techniques; and
- Computer lab training in key publishing applications.

(Summer Publishing Institute, 2007)

The first three weeks of this program focus on the magazine, including the digital aspects. This three-week session is run by Maryellen Gordon, who was former editor of *Glamour* magazine, as well as a freelance writer for magazines such as “*Elle*, *Harper’s Bazaar*, *The New York Times*, and *InStyle*” (New York University). These weeks incorporate up-to-date technologies as well, such as the iPad and the various e-readers available. Students complete courses and workshops such as “The E-Reader Reinvents the Industry,” “The Art of Blogging and Podcasting,” and “Web Traffic and Social Media” (New York University). They are also given the chance to participate in field trips where they visit some successful magazine and digital publishing companies throughout New York City.

The last three weeks cover the book aspects of the publishing industry. This session is directed by Libby Jordan. She brings her vast experience serving

as president of “a publishing consulting company offering marketing, publicity, and design services, author, coaching, and the development of digital initiatives” (New York University). She has worked for both HarperCollins and Random House, and has contributed to publicity campaigns for such authors as “Jack Welch, Jack Canfield, Dr. Mehmet Oz, Elmore Leonard, Danielle Steel, John Grisham, [and] Harlan Coben” (New York University). Here, through courses such as “Mock Editorial Meetings,” “The Making of a Bestseller,” and “Children’s Publishing” (New York University), students gain knowledge in all areas of books, “including trade and academic books, paperbacks, children’s books, and special interest categories” (New York University).

Lastly, this program offers workshops, real-world assignments, and career guidance. In both the magazine and book sessions of this program, students are broken up into smaller groups to create their own magazine or book publishing house. Within each group, for both the magazine and book workshops, everyone is “assigned a specific job (e.g. editor-in-chief, publisher, art director...) and work with their team and industry advisors to form a plan for a successful...brand” (New York University). The career guidance comes at the very end of the program where panels are set up to offer students information and advice on “entry-level positions, career paths, and solving the challenges of living and working in New York City” (New York University). They are then offered the chance to attend a career fair where they can meet and talk with companies in the industry who are looking for the possibility of hiring future employees.

3.3 Discussion

The degree and certificate programs are all very similar to each other in terms of what students will learn. All programs offer introduction classes to the various aspects of publishing and all are taught by knowledgeable professionals. The only difference that might be a deciding factor for students is that the Oxford Brookes International Centre for Publishing Studies will give students an opportunity to take their publishing knowledge outside of the United States and into Europe.

The two six-week-long programs—New York University and Columbia—are pretty much identical in structure. Both spend an equal amount of time focusing on book publishing and magazine publishing, as well as both give students hand-on activities to provide them with experience in the publishing field. Both programs are taught by successful industry professionals, and give students a chance to learn from them as well as make connections for job opportunities once the programs end. The University of Denver Summer Publishing Institute, although structured very similarly, is not quite identical. Denver spends the majority of the time focusing on the book publishing industry, and only dedicates a short amount of time to magazines. The classes are still taught by industry professionals, and students still get the chance to participate in workshops taught by those professionals so that they gain experience for their future careers.

In regards to linguistics, I was looking for some sort of mention of linguistics through the various program websites, either how linguistic classes would be a good choice as supplementing classes to core publishing courses or

how linguistics may be intertwined within a class on editing to show how linguistics can be used in publishing; however, I did not find any. Although both the degree and certificate programs as well as the summer publishing programs all offer classes on introductions to editing and advanced courses in editing, no course descriptions specifically mentioned classes that focus on linguistics nor how the use of linguistics might be taught within an editing class.

Chapter 4

WRITING LITERARY FICTION

One the other side of publishing is the actual writing of the novel. The use of linguistics is very important to this concept, because writing is all about the use of words and language to put together a story that will keep readers interested and wanting more. However, it may not be as simple a task as one might think. There are numerous writing guides that give suggestions as to how an author can go about creating their story. I will focus on the parts of the writing guides that give suggestions for making plot, characters, and dialogue as realistic as possible.

The first aspect of writing that I will focus on is plot. I will give a background as to what plot is and what different types of elements are put into it to make it successful. Secondly, I will focus on the characters that make up a work of fiction. There are many different types of characters apart from the protagonist and the antagonist, as well as different ways to create a realistic character. This is important because if the reader does not connect to the character, then the novel will feel lacking. Lastly, I will discuss the suggestions given for dialogue—both how to write it so that it seems natural, as well as how dialogue adds to a story by allowing characters to talk to the reader through what they say and how they say it.

4.1 Writing a Realistic Plot

To most authors and readers, it is obvious that a good book needs to have good characters and a good plot, but there are some authors that think their novels may only need one of the aforementioned. However, it is “not enough that you have the greatest character since Moses. The plot needs to back him up and make him stronger” (Lavene and Lavene, 2004, p. 116). Therefore, the trick of a successful novel is that it has both characters that a reader can empathize with and a story line that will “engage the reader from the beginning” (Lavene and Lavene, 2004, p. 49).

4.1.1 Types of Plots

There are two different types of plots generally found in a fiction novel. The first is an event-driven plot and the second is a character-driven plot. The first of the two is a plot where there is “a sequence of events that keep happening, one after the other, outside the sphere of influence of the protagonist and secondary characters” (Monteleone, 2004, p. 66). The character-driven plot differs from the event-driven plot in that, with the event-driven plot, there is no change within a character. They only react to the events that are happening either to them or around them. With the character-driven plot, the events occur due to “ongoing changes within...characters—the protagonist and everybody in the story” (Monteleone, 2004, p. 67).

4.1.2 Elements in a Plot

There are three main elements in any fiction plot: problem, complication, and resolution. Within the problem element, there are four sub-elements: man

against society, man against man, man against himself, and man against nature (Monteleone, 2004, pp. 68-9). Man against society includes a main character that is different from the rest of society—whether in appearance or thought. Man against man creates a plot where there are two characters—protagonist and antagonist—and they are adversaries. Man against himself are “the stories that focus on the inner struggles of a protagonist who must decide upon a particular path” (Monteleone, 2004, p. 69). And lastly, the man against nature plotline includes a character who takes it upon him- or herself to take on some type of natural phenomenon—climbing Mount Everest, swimming the English Channel, or taking his or her chances against a tornado or hurricane, etc. One or all of these plotlines can be used, but the “really great novels, the true classics, are probably the ones that combine elements of the conflict types discussed” (Monteleone, 2004, p. 70).

A complication is when there is a “situation or a detail of character complicating the main thread of a plot” (Merriam-Webster, 2008, p. 254); however, in fiction writing, it should never be as simple as having a problem and a character fixing it. There must be complications involved, of which the easiest way to include these is to keep the antagonist causing chaos. When introducing complications in a novel, there are two simple rules:

- 1) Things must look as bad as they can possibly be, and then get worse, and
- 2) Complication creates change, which makes your story interesting—changes in the character’s feelings and actions...plus

changes in the order or logic of future events and how they unfold in the plot.

(Monteleone, 2004, p. 70)

Lastly, the resolution is key to wrapping up the plot. There are three different ways to resolve a novel. First, the protagonist wins. “This is the most simple, direct, and anticipated wrap for a story” (Monteleone, 2004, p. 71). Everyone wants the “good guy” to win, but that won’t always happen, especially in the second way to resolve the conflict: the protagonist loses. However, just because the “good guy” loses, doesn’t mean the readers won’t enjoy the ending. This can be ensured by making sure “the audience believes that, even in defeat, the protagonist has become a better person and has ended up in a better situation than before the story began” (Monteleone, 2004, p. 71).

The third resolution involves the antagonist winning. Monteleone (2004) notes that this type of ending is not often written because it is the most difficult. No one wants to see the “bad guy” win; therefore the antagonist must undergo “some kind of transformation or revelation, finds the cause of his evil, and extricates it like the pulsing tumor that it is...or at least overcomes its influences” (Monteleone, 2004, p. 72).

4.1.3 Setting

Just as the plot is important to the story, so is the setting. Monteleone (2004, p. 90) says that a “good writer will tell you your knowledge of the places where the action happens is crucial to pulling off the entire illusion.” That is why it is so important to know the many different types of settings and how to go

about writing and researching them. Research is essential, because if an author gets the details wrong that “somebody will catch you [the author]. And if one person can catch you getting it wrong, then you have to assume anybody can catch you” (Monteleone, 2004, p. 90).

There are three different types of settings: historical, contemporary, and futuristic. Lavene and Lavene (2004, p. 106) say that the majority of “publishers consider anything before the 1900s as historical fiction and anything set after current times as futuristic fiction,” but they also note that this timeline can change from publisher to publisher.

When deciding that the setting of the story should be historical, the most important thing to do is plenty of research to make sure all of the details are accurate. Failure to do research, and it turn, getting details wrong “won’t convince you or your reader and you’ll lose the illusion that your story is ‘real’” (Lavene 105).

A contemporary setting can sometimes be easier to write than a historical setting, because most authors tend to write what they know. “The trick is to learn a lot more than you need to pull off the illusion, but not do a huge information-dump on the reader that makes it look like you transferred a few pages from the encyclopedia into your narrative” (Monteleone, 2004, p. 93). Therefore, in order to write what you know, an author will have to do research. This is easier to do than research for a historical novel. For example, if an author wanted to write a novel taking place in Ireland, the author could not travel to Ireland in the 1400s, but an author can travel to Ireland in 2011. By writing a contemporary scene, each

author will have his or her own experience which makes the setting sound more original.

The third setting—the futuristic setting—may be the easiest to write, because it can contain anything and can never be contradicted. Lavene and Lavene (2004, p. 106) add that this is because “no one really knows what’s going to happen, [therefore] your characters can go anywhere and do anything.”

4.1.4 Details

The smallest details can help lend some believability to the plot of a story. Monteleone (2004, p. 96) recommends that the use of details “enhance rather than dull the perceptions of your reader.” A suggestion on how to do this comes from Lavene and Lavene (2004, p. 110) to use the five senses—sight, smell, sound, taste, and touch—who say using the five senses become “nonspecific points of recognition that contribute to the reality of your locale.”

Letting the character’s use of the five senses tell the reader something about the scene is a more creative way of setting the scene than just coming out and saying where everything is taking place. For example, having a character smell campfire will let the reader know they are at or nearby a campground, or having a character hear the sound of a boat horn will tell the reader the character is somewhere near a body of water.

The type of clothing a character is wearing is also another way to describe the setting without literally describing the setting. For example, if a character is wearing snorkeling gear and a swimsuit, the reader will know that the setting is probably the ocean or another body of water, or a character wearing a heavy

winter jacket and winter boots will tell the reader the scene is obviously set somewhere very cold. Lavene and Lavene (2004, p. 111) say that this way of describing the setting is “not so much about that clothes are essential to the story as that they contribute to the description of...character and setting.”

4.1.5 Names of Place Settings

The names of cities and towns within a novel can be real or made-up. Using real cities as the backdrop to a novel is perfectly fine as long as the writer does research about whichever specific place they are borrowing for their story, similar to how a writer must research the time period they are setting their novel in. There are four common ways in which research about a specific place is done: through travel, virtual travel, guide books, or travel groups.

Travelling to the place in which the story will be set is the best way to do the required research. With firsthand experience, an author will not run the risk of their characters having the same experience as everyone else. This is the best way according to Lavene and Lavene (2004, p. 113) because “[v]isiting the places in your book can add realism and detail that might otherwise escape your awareness.”

If actual travel is not possible, another way to do research is via the internet. Through internet research the author can practically “visit” anywhere they could possibly imagine. Virtual travel allows an author to visit a number of different places, for a lot less money, which also allows for the novel to have multiple settings as well. Although actual travel is far more exciting, virtual travel

is “for many writers...as close as they can get to the real thing” (Lavene and Lavene, 2004, p. 113).

Travel books are obviously another great resource an author has when needing to do research. This is probably the source of research that has been around the longest, and used by “...money-strapped, would-be writers...on a first-name basis with their local librarians” (Lavene and Lavene, 2004, p. 114).

Bookstores and libraries house travel books on all different locations, with each specific location usually having more than one book dedicated to the subject. This is helpful to get details from one book that another one may not have. It also helps the author not to have the exact same details another author may have when writing on the same location.

The last suggestion, travel groups, also provides authors with different experiences of a location. If an author cannot use his or her own experiences, it can help to use someone else’s. This could be the memories or experiences of a friend or a complete stranger from a travel group. Travel groups are “...individuals or groups of people who have recently visited China, or whatever locale you are researching. They take lots of pictures, then come back and share their experiences with others” (Lavene and Lavene, 2004, p. 114). Again, this helps the author to keep details of their setting original and unique while still believable.

If an author is going to go the opposite route and decide to make up a fictional city or town for their characters to live in, then they may not have to do all the above research to make sure they get all the details correct. Just as it is

important to avoid over-used names when naming a character, the same goes for names of cities and towns being used. Monteleone (2004, p. 100) recommends that authors steer clear of names such as “Newport, Middleton, [or] Union City” unless there is “a distinct and meaningful reason for wanting to suggest a bland, nothing of a town.”

4.2 Writing Realistic Characters

The character is arguably the most important part of a fiction novel. The author needs the reader to connect to their characters, otherwise they will lose interest. Monteleone (2004, p. 77) says he believes that characters are the most important because for some readers it’s their chance essentially to play make-believe. It gives them the ability to pretend they “are someone else—usually someone who is living a far more adventurous and intriguing existence than we are. That’s why many writers argue the most important part of your novel is your characters.” Since characters play a major role in a novel, it is important to be able to really portray the character in a way that is both relatable as well as realistic.

4.2.1 Types of Characters

Most authors know that at least one protagonist and one antagonist are needed to write a great novel. The protagonist is also commonly referred to as the hero of the story. Most people would assume that the protagonist is the main character of the story, but that is not always the case. “The main character is the one whom the story is really about” (Monteleone, 2004, p. 81), but this could really apply to any character, whether they are a protagonist or an antagonist. The

protagonist is the character that every reader loves and empathizes with, and the one that readers “have to believe... [are] capable of dealing with the antagonist and coming out on top” (Lavene 75). The antagonist, on the other hand, is enemy to the hero—also known as the villain—but is not necessarily evil. The antagonist is “simply a...character that just happens to work against the story’s hero” (Lavene and Lavene, 2004, p. 75) and one that “can stand up to but not easily overpower” (Lavene and Lavene, 2004, p. 75) the hero.

A novel is not simply made up of two characters, however, and in *The Complete Idiot’s Guide to Writing a Novel*, Tom Monteleone (2004, p. 81) lists a number of other character types that can be found in a novel. Apart from the protagonist and antagonist, these character types include the following: “conscience, tempter, buddy, skeptic, emotionalist, [and] rationalist.”

The conscience and tempter characters are sort of like the *angel/devil* scenario that one sees with an angel on one shoulder and a devil on the other. The angel, or in novels, the conscience, helps the protagonist to deal with whatever conflict is going on within the plot by offering reasoning and helpful suggestions to the problem. The devil, or the tempter, does the exact opposite. The tempter character wants to distract the protagonist “from his primary mission—either by harmless diversion or deliberate confusion” (Monteleone, 2004, p. 81).

The next type of character commonly found is the buddy character, sometimes called the sidekick. A sidekick is “a person closely associated with another as a subordinate or partner” (Merriam-Webster, 2008, p. 1157). Both the protagonist and the antagonist can have a sidekick.

As the sidekick usually finds him- or herself involved in the conflict, the character of skeptic tries to keep themselves separate from the conflict. This is because the skeptic “needs to be swayed” (Monteleone, 2004, p. 81) and does not readily choose a side.

The last two character types outlined by Monteleone (2004, p. 81) are the emotionalist and the rationalist. These two are opposites of each other, where the emotionalist is the one who “responds to the story elements purely by gut reaction, or intuition” and the rationalist forgoes intuition and instead will use logic and rationality to help solve the problem.

4.2.2 Character Attributes

There are various attributes to consider when deciding how to write and describe a character. This first, and probably most obvious, character attribute is physical appearance. Physical appearance includes such things as gender, height, weight, race, age, as well as eye and hair color. Authors can even go deeper into the physical appearance of a character by describing smaller details like “moles, scars, and tattoos” (Monteleone, 2004, p. 82).

Apart from physical characteristics, there are many other attributes that define a character for the audience; the personality traits of a character are one of them. Some common personality traits are whether or not a character is quiet and shy or loud and outgoing; friendly or reserved; organized or messy; or cautious or careless. All characters are going to have one or more of these types of personality traits, but to lend the character a little more believability, Lavene and Lavene (2004) suggest giving the character a quirky personality trait. An example

they give is a character who only chews a specific brand of gum. They also suggest that while giving a character a memorable personality trait, it is important to make sure the specific trait is one that enhances “the character and [makes] her more interesting rather than annoying or unrealistic” (84).

The next attribute introduced by Monteleone (2004) is cultural influence. This type of attribute will further deepen the character as well as add a more realistic flare to him or her. Monteleone (2004, p. 83) suggests that all real people have a cultural influence and therefore so will all realistic characters. These types of cultural influences can include anything from “...the way the dinner table was ‘set,’ to the kind of music the family listened to.”

The last type of character attribute—“social contacts” (Monteleone, 2004, p. 83)—is similar to cultural influence in that it lends a little history to a character’s background. Again, this gives depth and believability. Some examples of social contact traits are letting the reader know what type of family the character is from, whether it is the class—upper, middle, lower—or whether their family was big or small or “happy, integrated ones, or... ‘dysfunctional’” (83).

4.2.3 Character Names

Monteleone (2004, p. 84) notes that one of the “most essential parts of creating characters is giving them names.” While this may seem like a simple task, it tends to be more complicated and more important than an author might think. Both Monteleone (2004) and Lavene and Lavene (2004) suggest the more complicated aspect of this is that often times a reader is going to associate the name of a character to someone he or she knows in real life. This could work both

to the author's advantage and disadvantage depending on whether the reader links the character name to good memories or bad memories.

Although this scenario is not altogether unavoidable, Monteleone (2004), as well as Lavene and Lavene (2004), give suggestions on how to name a character. Monteleone (2004) recommends either looking through a phone book and matching first names to last names or borrowing names of close friends. If an author is going to utilize the latter of the two suggestions, Monteleone (2004, p. 84) cautions "not to hook up their names with anything close to their real identity in terms of occupation, age, or locale."

Lavene and Lavene (2004) propose a third option for character names: making one up. This may apply more for genres such as science fiction or fantasy but could also be used in fiction, although it may be more uncommon. The reason that making up names in science fiction or fantasy novels is more common is because the reader wants "to feel they're in another place where no female would ever have an ordinary Earth name" (Lavene and Lavene, 2004, p. 86).

4.3 Writing Realistic Dialogue

Bell writes about dialogue:

Language is, in a word, voice. It determines that transcendent aspect of a writer's work, that unique style that for a painter emerges in the palette and stroke, and for a writer in the lexicon and syntax. Every choice we make, large and small, what we leave out and what we leave in a piece of writing, for instance, defines us, but our words and sentence design may be the most salient

signs of our voice. Our true voice—that is, one unalloyed by mimicry or pretension—is what gives our writing its dignity.

(98)

One doesn't decide to become a writer without first falling in love with words and language. The use of dialogue is one way in which authors can show that passion for language, but first authors must understand the different types of dialogue and how they can be utilized.

4.3.1 The Uses of Dialogue

Dialogue is a conversation between two or more characters. It serves multiple purposes in a novel other than just having two characters talk to each other. It can create exposition, set the mood, and introduce character, individuality, and tension. With exposition, the dialogue of the characters “can be a quick, efficient way to impart information about what’s happened ‘offstage’ or before the action of the novel commenced” (Monteleone, 2004, p. 105).

Dialogue is also useful to demonstrate different characteristics of those talking. “Speech patterns, vocabulary, and grammar can tell a lot about a person, in a very short amount of time and space” (Monteleone, 2004, p. 106). In addition to adding traits to a character, dialogue also can be used to set one character apart from another. Similar to characteristics, not all characters speak the same way; therefore, dialogue can be used to show exactly how two characters differ. Lastly, dialogue can introduce tension, because dialogue “tends to be most compelling when it conveys a sense that something is wrong” (Monteleone, 2004, p. 106).

4.3.2 Dialogue Mistakes to Avoid

Novelist Elmore Leonard (2001, p. 75) writes, “I can’t allow what we learned in English composition to disrupt the sound and rhythm of the narrative.” He knows that dialogue and narrative can sound unrealistic if an author tries too hard to make it sound real; therefore, it is important to get character’s dialogue to a point where it sounds natural. Likewise, author Henry Green agrees that “dialogue is the best way to communicate with one’s readers, and that nothing kills ‘life’ so much as ‘explanation’” (Wood, 2008, p. 213). There are a number of different ways to accomplish dialogue without killing the life from it.

4.3.2.1 *Said vs. Announced, Whined, Growled, Yelled, etc.*

Browne and King (1993, p. 52) write, “Some authors get a little nervous when they see a long string of ‘saids’ spreading over the pages—they hear the voices of their creative writing teachers telling them to strive for variety and originality in their verbs.” So instead of an author constantly having their characters “say” things, instead they “yell” or “offer” or “laugh” their dialogue. This presents a number of problems for the reader. First, it distracts the reader from the actual dialogue. Second, “no one outside of hack fiction has ever been able to grimace or smile or chuckle a sentence” (Browne and King, 1993, p. 52).

Although Monteleone (2004, p. 114) calls the over-use of *said* a “necessary evil,” it can still be a difficult technique for new writers to get used to applying. He suggests thinking of the use of *said* almost as if it is punctuation: it needs to be there. He (2004, p. 114) reassures that “most readers just glide through the words as effortlessly as they do through periods and question marks;” however, he cautions that just because using *said* is necessary to sometimes let the

reader know who is speaking, it doesn't have to be overused. This is where a writer uses his or her judgment and only uses *said* when they believe "readers might need another indicator as to who's doing the talking" (Monteleone, 2004, p. 114).

4.3.2.2 *Said + an Adverb or Explanation*

The use of *said* plus an adverb is another dialogue mistake that a lot of new authors can make. "*Ly* adverbs almost always catch the author in the act of explaining dialogue—smuggling emotions into speak attributes that belong in the dialogue itself" (Browne and King, 1993, p. 51).

Explaining how a character feels also plagues not only beginning writers, but professional writers as well. This occurs because, as Browne and King (1993, p. 48) note, "What could be easier than to simply tell the readers how a character feels?" It is easy, but it can also just be considered lazy on the author's part.

This type of description after *said* can create a number of problems. First, as previously mentioned, it's lazy. It's much more interesting to know how a character is feeling through what they are doing or saying than by simply just being told. Second, "when you explain dialogue that needs no explanation, you are writing down to your readers" (Browne and King, 1993, p. 49), and Browne and King (1993, p. 49) caution that "the reader who feels patronized will almost certainly close the book."

Lastly, explaining dialogue can trip an author up when the actual dialogue does not match the emotion being explained. For example, if a writer is explaining to their reader that a specific character is feeling astonished, but there

is no astonishment in the dialogue, or any dialogue really that supports being astonished, this creates “an uncomfortable tension between...dialogue and...explanation” (Browne and King, 1993, p. 49). And while the readers can’t always explain why there is tension—Browne and King (1993, p. 49) note that probably “only editors and reviewers really notice these things”—the reader will still know that there is something that doesn’t quite work, and “that awareness will undermine their involvement in your book” (Browne and King, 1993, p. 49).

Just because amateur authors tend to use adverbs to accompany *said* a little too often does not mean that they can never be used. Browne and King (1993) note that there are some exceptions to the adverb rule. They write that it is okay to use adverbs “that actually modify the verb ‘said,’ such as ‘he said softly’ or ‘she said clearly’” (51). These types of adverbs are acceptable in dialogue because unlike an adverb such as *grim*—for example, *John said grimly...--* adverbs such as *softly* or *clearly* explain something about the character to the reader that does not come across in the dialogue. With an adverb such as *grim*, however, it should come “across more by *what* you say and do—through word choice, body language, context—than by *how* you say it” (Browne and King, 1993, p. 51).

4.3.2.3 Avoid Clichés

As a rule in general for writing, it is always good to avoid clichés. With literary fiction it is even more important to remember this rule. Although it is usually okay for authors to let their characters speak in clichés during dialogue,

since people do speak in clichés in real life, it should be avoided during narration.

Lavene and Lavene (2004, p. 101) give some examples of over-used clichés:

- “Her eyes were bluer than the sky.”
- “When in Rome...”
- “When life gives you lemons...”
- “She was happy as a clam.”

4.3.2.4 Monologues

Monologues are a part of literary fiction novels. “It occurs when one of your characters needs to make a speech, a proclamation, or the most literary of monologues, the soliloquy” (Monteleone, 2004, p. 108). Characters will not always have someone to talk to, and so sometimes they will inevitably talk to themselves. However, too many monologues, or monologues that are too long should be avoided. This can eventually bore the reader, and they will want to stop reading. Monteleone (2004, p. 113) writes, “Long speeches feel too much like you’re being reprimanded for not knowing something. A novel is supposed to be entertainment....”

Chapter 5

LINGUISTIC TECHNIQUES FOR WRITING LITERARY FICTION

As mentioned above, I was unable to find any books that looked at the different uses of linguistics, such as syntax, phonology, morphology, and sociolinguistics dealing with the way different people speak based on gender, race, class, age, etc. and using that analysis to link it specifically with ways in which authors and aspiring writers could use linguistics to make their characters and dialogue sound more realistic. Therefore, I wanted to put together an analysis of my own on how linguistics can directly help authors when they are writing their characters and dialogue.

In this chapter I will outline those ways that authors can use the various features of linguistics when writing works of fiction. I will first discuss how linguistics can help authors who want to portray their characters' differences in gender, age, race and ethnicity, socioeconomic class, and a few miscellaneous characteristics through language instead of overtly describing them to the reader. Then I discuss how different features of linguistics will be useful for author's to know and understand when creating dialogue for their characters so that the speech, both inner and outer, will sound natural instead of artificial.

5.1 Linguistic Techniques for Writing Character Attributes

5.1.1 Character Gender

A good way to make the characters in a novel sound realistic is by making sure the female characters sound female, and the male characters sound male.

“One of the biggest complaints about feminine voice,” says Lavene and Lavene (2004, p. 94), is that it is too obvious “when a man is writing a woman’s character.” This is due to the fact that men and women do speak differently from one another. And as O’Grady et. al. (2005, p. 496) notes, in “most societies, the language of men and women differ.”

5.1.1.1 Male Aggression

A study done by Eleanor Maccoby and Carol Jacklin, entitled *The Psychology of Sex Differences*, showed “that aggression was one of the clearest ways in which males and females were differentiated” (Goodwin, 2003, p. 230). While females tend to have “collaborative talk”, men have “competitive talk” (Goodwin, 2003, p. 231). These observations were made while studying children, so authors could essentially use the collaborative talk versus competitive talk when writing girls and boys or women and men, since it can be applied to all ages of both sexes.

Another study done, which looked at the different ways men and women can be identified through computer-based language, is similar to the link that men tend to speak more aggressively. Studies showed that “signal gender in computer-mediated interaction are similar to those that have been previously described for face-to-face interactions, and include verbosity, assertiveness, [and] use of

profanity...” (Herring, 2003, p. 207). This is another way for authors to differentiate their voices of male and female characters. Where males are assertive and tend to use more profanity, women are more polite and use—in computer-based language, which can be translated into non-computer based language as well—typed representations of smiling and laughter” (Herring, 2003, p. 207).

5.1.1.2 Female Verbal Hedges

Some linguists have found that there is an increased usage of verbal hedges in women’s speech. Verbal hedges include phrases such as “perhaps, you know, [and] sort of,” (O’Grady et. al., 2005, p. 497). This is believed to indicate “unassertiveness of women as a result of their relatively powerless position in society” (O’Grady et. al., 2005, p. 497); however, others suggest otherwise. There is some evidence indicating that women use the verbal hedge *you know* when conveying confidence as opposed to being unassertive.

In addition to verbal hedges, researchers have also found a number of characteristics often found in women’s speech. Some examples include the following:

- Tag questions, such as *she’s very nice, isn’t she;*
- Emotional, expressive but often ‘empty’ adjectives, such as *divine* and *charming;*
- Precise color terms, such as *magenta, taupe, and mauve;*
- Emphatic stress, such as *It is a beautiful day;* and
- Use of diminutive forms.

(Edwards, 2009, p. 135)

All of these can be used by writers to demonstrate female characters.

5.1.1.3 Standard vs. Nonstandard

In “Variation in Language and Gender,” Suzanne Romaine (2003) takes a look at studies that have been done to see if there are differences between language and gender, and what factors, if any, lead to those differences. Among the results, Romaine (2003, p. 101) talks about the findings that there are “strong correlations between patterns of social stratification and gender, with a number of now classic findings emerging repeatedly. One of these sociolinguistic patterns is that women, regardless of other social characteristics such as class, age, etc., tended to use more standard forms than men.” This is a good fact for writers to use when they are trying to write female characters.

There have been many reasons suggested as to why these studies found that women speak in a more standard form. Among the suggestions that an author could use as background for their female characters are: women who want to use a more standard form in order to gain a higher status either in the workplace, community, at home, etc., or women who want to be seen as more feminine—this comes from the Victorian era where because “a woman aspirant to the status of lady could not attain it independently, but only through marriage, it was incumbent on her to behave and speak like a lady” (Lakoff, 1975) and has stuck with females since.

5.1.2 Character Age

5.1.2.1 Infant/Toddler Utterances

One way of inferring a character's age, if they are an infant or toddler, is by the length of their sentences. Macaulay (1994, p. 32) says, "Children begin by producing utterances that consist of a single word, go on to two-word utterances, and gradually develop the ability to produce longer and more complex utterances."

The majority of children who are at the age where their utterances consist of only one word "seem to distinguish people who can do things (agents) from the actions themselves and also from the things that can be acted upon (objects)" (Macaulay, 1994, p. 33). So an author who wants to portray a character in their book who is young can have them speaking a dialogue that only consists of one word at a time. The vocabulary that children have at this stage can vary and the quantity of vocabulary words will also vary from child to child, so an author need not worry about using words that are specific to this age group.

Where the one-word utterances of children are basically random, children who are at the two-word utterance stage use a specific pattern when speaking. "These combinations are not random but usually have a structure that can be interpreted in terms of syntactic relations in the adult language," says Macaulay (1994, p. 33). These types of structures also seem to appear in a certain order. The first two-word utterance structure involves "those that draw attention to the presence, absence, or recurrence" (Macaulay, 1994, p. 33); the second structures that comes next are the ones "that involve people as agents, actions, and locatives" followed by "...possession and attribution" (Macaulay, 1994, p. 33). Some examples of these are:

- Presence, absence, recurrence: Here monkey (presence), No book (absence), More candy (recurrence);
- Agents, actions, locatives: Doggy walk (agent), Me play (action), Walk park (locatives); and
- Possession and attribution: Susie dress (possession), Mommy happy (attribution).

A third way for authors to make sure the dialogue of children in their stories sounds realistic is through zero-derivation. The process of zero-derivation is mainly used by children where they change “the lexical category of a word without changing its phonological shape” (Aronoff and Fudeman, 2005, p. 109). Examples of this type of zero-derivation could include a child talking to their mother saying something like *Mommy joked me*, when the mother has played a joke on her child or a child asking their parents, ““Will you chocolate my milk?”” (Aronoff and Fudeman, 2005, p.109). The reason for children using zero-derivation is because at the age of two, most children only have a vocabulary of between 50 and 600 words, which grows to around 14,000 by age six; therefore, children create their own words (Aronoff and Fudeman, 2005, p. 109).

5.1.2.2 *Teenager Slang*

Slang is not something normally found in academic writing. In fiction, however, it can almost be necessary. Lavene and Lavene (2004, p. 96) note that by using slang, the writer “creates another bond with the reader. For the writer, understanding and using slang effectively is what matters.”

Clipping is another way authors could show dialogue being used by age groups such as teenagers. “Clipping is a process that shortens a polysyllabic word by deleting one or more syllables” (O’Grady et. al., 2005, p. 135). Clipping is not necessarily considered slang—like words such as *ain’t* or *gonna*—but some clipped words can sometimes sound like slang, especially “in the speech of students” (O’Grady et. al., 2005, p. 135); therefore, clipping is a good way to identify the age of a character. For example, many younger people shorten the word *professor* into *prof* (O’Grady et. al., 2005, p. 135).

Another way to demonstrate teenager dialogue is through blending. “Blends are words that are created from nonmorphemic parts of two already existing items” (O’Grady et. al., 2005, p. 135). Like clippings, blends are not normally considered slang, but also like clippings, they can give age to a character, since it is “an example of creative language use” (Aronoff and Fudeman, 2005, p. 114). Some examples of words that have been blended together are *chillaxin’*, a blend of *chill* and *relaxing*; *requestion*, a blend of *request* and *question*, used to ask both a question and request at the same time; and *tope*, a blend of *tight* and *dope*. All of these examples are more commonly found in teenager slang, and will rarely be heard coming from an adult.

5.1.3 Character Race and Ethnicity

The most obvious way to make a character’s race or ethnicity known is through physical description of said character, but there are other ways to do this as well. A good and reliable indication of a character’s race or ethnicity can be

created through language, what they say and how they say it. There are a variety of linguistic techniques that can be used to do this.

5.1.3.1 Order of Morphemes

A morpheme is “a distinctive collocation of phonemes (as the free form *pin* or the bound form *-s* of *pins*) having no smaller meaningful parts” (Merriam-Webster, 2008, p.808). In the English language, the basic order of morphemes is subject-verb-object. Having a character place their units of speech in this order will clearly indicate, without specifically saying, that they speak English, either natively or at near-native fluency. Other languages have this word order as well, such as French, Russian, and Hungarian (Macaulay, 1994, p. 43), so it would be possible for a character to be French or Russian, but speak English like a native.

Word order can be helpful too if a writer wants their reader to know that a character is not native English. This can be done by a character speaking English, but mixing up the word order. Therefore, an author could portray that their character speaks English as a second language by having the character invert their word order so that the word ordering they use is from their L1 language. For example, Japanese and Turkish speakers use the word order of subject-object-verb; speakers who are Irish, Welsh, or Hebrew use verb-subject-object order (Macaulay, 1994, p. 43). “Almost half the languages in the world...share” the SVO order; whereas “slightly more of the world’s languages...have the basic order SOV with the verb at the end” (Macaulay, 1994, p. 43).

5.1.3.2 Dialects

Macaulay (1994, p. 64) writes that “there are several sources of linguistic differences and one of them is geography.” For example, British characters are often found in fiction novels. One of the most common ways for a writer to showcase that a character is British without coming right out and saying he or she is British is with the use of British vocabulary. Macaulay (1994, p. 65) lists a group of “forms and expressions that distinguish the two varieties.” Such examples include:

- Pavement (British) vs. Sidewalk (American);
- Petrol (British) vs. Gasoline (American);
- Biscuit (British) vs. Cookie (American);
- Handbag (British) vs. Purse (American);
- Motorway (British) vs. Freeway (American); and

(Macaulay, 1994, p. 65)

A writer can always use the internet to do a simple search to find specific terms used in specific dialects.

Another very recognizable dialect is that of Ebonics. The term Ebonics

... (from ‘ebony’ and ‘phonics’) arose from the desire to define and describe black language from a black point of view. ‘Ebonics’ can be generally taken as synonymous with other terms – Black English (BE), Black English Vernacular (BEV), and African American Vernacular English (AAVE), among them...

(Edwards, 2009, p. 77)

A website created by Jack Sidnell, an Associate Professor of Anthropology and Linguistics, creates a nice overview of the ways in which African American Vernacular English differs. These ways are: the verb “be,” agreement, tense and aspect, and the use of negatives. Sidnell notes that where in Standard English, speakers will use the verb “be,” but in “AAVE this verb is often not included” (Sidnell). An example of this is saying *He kind of tall* instead of *He is kind of tall*.

With tense, aspect, and negatives, the “verb in AAVE is often used without any ending” (Sidnell). This can include past, present, and future tenses. Examples include:

- *He been married* instead of *He has been married*;
- *He done eat his dinner* instead of *He has eaten his dinner*; and
- *I ain’t believe you* instead of *I don’t believe you*.

(Sidnell)

It is important, however, to note that although this is a dialect specific to African Americans, it does not mean that it is used by all African Americans. These are only two dialects that are often used to represent the different ways characters speak, but there are many more. However, Strunk and White, authors of *The Elements of Style*, caution that authors should “not attempt to use dialect unless... [they] are a devoted student of the tongue.”

5.1.4 Character Socioeconomic Class

People can often times be identified by their socioeconomic class. Again, the easiest way to do this is through physical description. Another way to do this

for authors is by the way a character speaks. This could immediately allow the reader to know the socioeconomic class that he or she belongs to, without stating specifically whether they are upper, middle, or lower class. Some techniques include the following:

5.1.4.1 Hypercorrection

One of the ways to do this is to introduce hypercorrection through dialogue. O’Grady et. al. (2005, p. 513) notes that if a speaker comes from a lower middle class background, then they are more likely to show “linguistic insecurity.” This is because the speaker “may not have internalized norms of *correctness*, they tend to adopt variants that they believe to be *correct* even though that may not necessarily be the case. One example of this may be to introduce the *who vs. whom* battle into a character’s dialogue. If you have a character asking, “Who did you say was coming to dinner?” that is the standard and correct way of phrasing that sentence. To show hypercorrection through a character, you would have them saying, “Whom did you say was coming to dinner?”

5.1.4.2 Standard vs. Non-standard Dialects

Just as dialect can give a reader an idea about where a character comes from geographically, it is also useful when wanting to distinguish characters by class. Edwards (2009, p. 66) writes that generally, “a standard dialect is the one spoken by educated people, the one chosen in formal contexts, the one enshrined in print.” It goes without saying then, that non-standard dialects are usually associated with uneducated, lower-class people. It has long been a goal of

linguists to reduce the bias that standard means better, and non-standard means worse. A standard dialect simply means “those that have risen socially with the historical fortunes of their speakers” (Edwards, 2009, p. 66). Still, the prejudice exists that if a speaker uses words like *ain't*, *dese*, *dat*, or *dose*, for *isn't*, *these*, *that*, or *those* respectively, they are lower-class, and uneducated; therefore, this is still a way for writers to demonstrate class and/or education level of a character, although they would have to be cautious so that it doesn't just seem as if they are reinforcing a stereotype.

5.1.5 Miscellaneous Character Attributes

5.1.5.1 Formality

Browne and King (1993, p. 62) say that the “simplest way to make your dialogue less formal is to use more contractions.” Real people use contractions, and so why shouldn't a character. Contractions come about with the use of clitics. Clitics are morphemes that “behave like words in terms of their meaning and function, but are unable to stand alone as independent forms for phonological reasons” (O'Grady et. al., 2005, p. 134). If you have, for example, the phrase *I'm going to call you later*, using the clitic 'm to form the contraction *I'm* can make a character sound much more realistic, than if that character were to say, “I am going to call you later.”

However, not using clitics can just as easily convey something about a character as using clitics. While using clitics can make a character sound *real*, having a character omit clitics, it may “convey that a character is stiff—that he's

pompous, or his first language isn't English, or she's prissy" (Browne and King, 1993, p. 63).

5.1.5.2 *A Character's Connection to another Character*

The idea of revealing a character's relationship to another character without explicitly telling the reader that Character A has known Character B for ten years can come in useful when the author is trying to hide something from the reader—some sort of mystery that cannot be revealed until a specific time. One way this can be done is that clues can be given to the reader through the use of a character's address towards another character, because address forms "are always socially loaded" (McConnell-Ginet, 2003, p. 77).

Some examples of address forms in which two characters may not know each other at all or may have only met once or twice are: "Surname plus social title: *Mr. /Ms. /Mrs. Robinson*; Surname plus professional title: *Dr./Professor/Judge/Senator/Captain*" (McConnell-Ginet, 2003, p. 78) or using a character's given name, such as Andrew, instead of a nickname like Andy or Drew.

Some examples of address forms in which two characters may know each other really well and thus have a better connection are: Using a nickname such as Andy or Drew, instead of a given name such as Andrew; "Special 'nicknames': *Crisco* (for *Chris*), *Teddy Bear/Ace/Batgirl*; [and] Bare kinterm: *mother/mom/mommy/mama, dad/daddy/papa/pop(s)/father, sis(ter), bro(ther), son, daughter, aunt(ie), uncle, grandma grandpa*" (McConnell-Ginet, 2003, p. 78). McConnell-Ginet also notes that "the rankings of the choices may be shifted

or other individualized options may be developed in particular communities of practice” (78) so essentially an author could create any type of address forms he or she wanted to in order to represent a connection between characters.

5.2 Linguistic Techniques for Writing Dialogue

“There is a general rule in British and American middle-class conversation that two people may not speak at the same time,” (Macaulay, 1994, p. 111). This prompts people to do what is called turn-taking. One person speaks while the other listens, and once the speaker has finished, it is the other person’s turn. This can be applied in dialogue in two different ways. First, the writer can have their characters take turns speaking to each other. Most writers do this anyway, and it is basically the same thing as two or more characters having a conversation.

The second way to utilize turn-taking in a novel, between characters, is to have one or more of the characters interrupt one another. A character may jump in “before the speaker has actually finished, then it is an interruption and can be considered rude” (Macaulay, 1994, p. 112). This makes dialogue more realistic, because most of the time, in casual conversation, speech is interrupted. It is very rare that one hundred percent of the time two speakers will let each other finish completely before jumping in to add something to the story. This is also a good way to add features to a character. As Macaulay (1994) mentioned, interrupting can be considered rude; therefore, if an author wants their attribute of a character to be rude, interruption can help get that across to the reader.

A second way in which knowledge of linguistics, and in this case syntax, can help is through the use of the word *that*—or rather the lack of use of *that*. This

can first help dialogue sound real, because when a character is talking through dialogue or even narration, it is important to avoid “tiny words that clog sentences” (Bell, 101). For example, Bell gives two sentences, one using *that* and one not.

- She promised *that* she would stop me.
- She promised she would stop me.

(101).

The second sentence, despite not using *that*, has the exact same meaning as the first sentence, so an author might as well unclog their sentences by leaving it out.

In a similar notion to a lack of using *that*, Elizabeth Lyon (2008), author of *Manuscript Makeover*, also implies that it is perfectly acceptable to break general syntax rules. In fact, she encourages it. She advises writers to make “use of incomplete sentences, contractions, interrupted sentences, and trailing off sentences” (Lyon, 2008, p. 279). Real people do not always talk in complete sentences, nor do they always use *that*, so it is important to utilize what actual people do in their speech.

Chapter 6

LINGUISTIC INFLUENCE ON AUTHORS

I wanted to see if linguistics played a role when an author chooses to write fiction. I sent a questionnaire to both a published author and an unpublished author to determine: a) if the published author, henceforth called A1, and the unpublished author, henceforth called A2, either intentionally or unintentionally used linguistics when writing their respective novels; and b) whether A1 and A2 differed from each other in their writing processes and how.

In this chapter, I will first look at the published author—A1. I start by giving a brief background on the author in order to understand how she came about writing and why she decided to become a writer. Next I analyze the answers given by A1 in response to the questionnaire she was given. I break up her answers into categories, and discuss the following: accent and dialect usage by the author; the differences between characters' inner and outer dialogue; the differences in gender, age, and class of each character and how they are differentiated through language use; the different character attributes and how they are demonstrated through language use; and finally the approaches taken to ensure plot, characters, and dialogue all appear realistic. After analyzing these categories for A1, I then do the same for A2.

6.1 Linguistic Influence on a Published Author—A1

6.1.1 Background Information on A1

Before A1 became a published author, she studied journalism in college as well as wrote for her college newspaper. She attributes working for a college newspaper as a great way “to practice working on a deadline and working with an editor” (Published Author, Personal Communication, March 13, 2011). Having used to teach high school English, she knew that she loved writing, but it was only after she had begun living in Los Angeles and writing everyday that she knew she wanted to write professionally. A1 says, “When it comes as naturally as breathing, I took it as a sign I was meant to pursue it” (Published Author, Personal Communication, March 13, 2011).

A1 decided she wanted to write fiction because she believes nonfiction has too many rules and “journalistic writing...was stifling because it’s hard to be creative without sounding bias” (Published Author, Personal Communication, March 13, 2011); therefore, fiction allows for a writer to be much more creative in the writing process. She did not specifically research any *how-to* guides such as *The Idiot’s Guide to Writing a Novel*; however, she did read other writer’s biographies including *On Writing* by John Grisham, *Bird by Bird* by Anna Lamott, and *The Imaginary Girlfriend* by John Irving. She felt these types of writing guides would lend her advice on successful writing.

As mentioned before, since A1 was formerly a high school English teacher, she had grammar books lying around which she used to support her grammar choices when writing. The two she mentioned she used the most were A

Handbook to Literature by William Harmon and *The Wadsworth Handbook* by Laurie Kirszner and Stephen Mandell. A1 says that more than anything, however, she used the internet to check for grammar and usage.

6.1.2 Accent and Dialect Use by A1

Regarding character speech, A1 has only once given her characters an accent other than an American accent. A1 previously gave one character a British accent. Little effort was put forth to really show that the character was British through speech and dialogue. A1 chose to have the character use British slang words such as *mum*, *cheers*, *bloke*, and *wanker*, but little research was done. The reason for generally sticking with an American accent is because A1 feels as if accents are distracting. She says that if an author doesn't do the necessary research to accurately portray an accent, it can come across as if they're making fun of a character.

6.1.3 A1's Characters: Inner vs. Outer Dialogue

When A1 is writing a character, she pays close attention to what goes into an inner dialogue and what goes into an outer dialogue, because she wants to make sure it is clear they are different. When she is writing the inner dialogue of her characters she tends to make their sentences shorter in length, as well as making their sentences incomplete. Therefore, when a character is having dialogue with another character, the sentences are longer and are not fragmented. She also notes that when she is writing the inner dialogue, her characters tend to be more sarcastic and blunt than if she were to write the outer dialogue.

6.1.4 Character Gender, Age, and Class Differences by A1

A1 acknowledges that both males and females tend to have different speech attributes and patterns from each other. She believes that there is a rhythm to talking and that it is different for each gender. She says, “Guys tend to talk only when they have something specific to say, whereas girls sometime feel the need to talk or ramble just to fill the silence” (Published Author, Personal Communication, March 13, 2011). A way that she shows the difference between males and females is by having the females talk out their issues in an outer-dialogue and having males keep their feelings inside in more of an inner-dialogue.

As far as age and class, again A1 does try to differentiate her characters. A1 does not mention any specific techniques she uses in order to differentiate her characters ages (although she does say that her characters do talk differently depending on age), but she does talk about how her characters differ depending on class. When her characters belong to upper class circles, she believes them to be higher educated and therefore will write their dialogue so that it sounds more educated and more elegant. If her characters are to belong to a lower class, then she will write them so that their speech sounds grittier and more sarcastic.

6.1.5 A1's Decisions on Character Attributes

A lot of the how A1 decided on the different character attributes—age, race, gender, and class—in her novel were more just second nature than an actual thought process where she considered each one carefully. When it came to the age of the main characters in her novel, she chose for the characters to be teenagers because she was writing young adult fiction, and therefore it just made sense to her. Race-wise, A1 says that she never really thought about it, but that she had

always just imagined her main character as white. The class of her characters was really irrelevant in A1's novel. The setting of her novel is a digital school, and therefore she says, "Digital school makes class difference less of an issue" (Published Author, Personal Communication, March 13, 2011). Lastly, although A1 says she loves writing in both the male and female voice, she chose her main character to be female. She did this because she says when she attracts a certain gender audience, she believes that the voice of the protagonist should also be in that gender.

6.1.6 A1's Approaches to Realistic Characters and Dialogue

Age-wise and gender-wise, A1 used the technique of observing people who were close in age and same gender as her characters. Since she is not the same age (although she is the same gender) as her main character, she used her experience of teaching high school students. She also used journals that she had written when she was younger—an age closer to her character—to refresh herself on the "mind of a young girl" (Published Author, Personal Communication, March 13, 2011). Finally, she read a ton of young adult books, which helped to remind her of what issues and concerns young adults are currently facing.

Race-wise, A1 says she never thought of ways to make sure her character sounded Caucasian. However, class-wise, she again uses the approach of writing what she knows. She says she models her characters class-wise from her own background as she grew up in a middle class household.

6.1.7 A1's Approaches to a Realistic Plot

Before A1 begins to write her novel, she always maps out a rough plot in her head. She always knows both how a book will begin and also how it will end. She also makes sure that she is clear on who the main characters will be, as well as what type of conflict will arise in the novel and how she sees it rising to a climax. She says that “if you can visualize these major components, your story will carry through” (Published Author, Personal Communication, March 13, 2011).

6.2 Linguistic Influence on an Unpublished Author—A2

6.2.1 Background Information on A2

Like A1, A2 also studied journalism in her undergraduate studies. Studying journalism helped A2 to improve upon her grammar and spelling skills as well as helping her understand the importance of learning to write for an audience as opposed to writing for oneself. She recently began writing again after having written short stories frequently throughout high school but stopping once she went to college. Two years ago she realized how much she enjoyed writing and found the positive feedback she was getting from her writings as an inspiration to keep pursuing it, with the goal of one day having her work published.

For A2, the choice to write fiction was an easy one. She says, “I have always written fiction because that is what interests me” (Unpublished Author, Personal Communication, March 11, 2011). She writes the genre of books she enjoys reading because it keeps her interested enough to want to finish a novel that can be around 80,000 pages, as well as because she is familiar with the formatting and guidelines of fiction.

A2 did not do any research per se when it came to researching books on grammar and writing, but when she does write she says she always has a copy of the AP Style Book, as well as a dictionary and thesaurus close at hand. As far as *how-to* guides regarding writing literary fiction, she mostly did research on the internet. She frequently looked at blogs dealing with common writing tips such as “what to avoid and how to overcome writer’s block” (Unpublished Author, Personal Communication, March 11, 2011). Or, for example, when she began writing her first mystery novel, she did internet research using blogs and the search engine Google to figure out the standard formatting on crime novels.

6.2.2 *Accent and Dialect Use by A2*

A2 has only occasionally used an accent or dialect other than the standard American dialect when writing her characters. She never researched books or guides that dealt specifically with accents and dialects, but rather she relied on her own personal knowledge of an accent or dialogue. She also relies on pop culture or media usage of accents and dialect, but says she would never use an accent or dialect that she did not feel comfortable or familiar with.

To incorporate an accent into a character’s speech, A2 will use such techniques as spell words differently—for example, she’ll use *darlin’* instead of *darling* to get across a southern accent—so that the character will appear more believable for the reader. She also adjusts the vocabulary of a character. For example, she once wrote a British character and consciously made that character speak more properly than other characters. She also used British slang in that character’s vocabulary that she had learned from watching British television.

6.2.3 A2's Characters: Inner vs. Outer Dialogue

A2 has a very specific approach she takes when it comes to creating a different inner and outer dialogue for her characters. She writes her inner monologues of the characters so that they are much more advanced and complex; whereas, she tries very hard to make their outer dialogue with other characters much more conversational so that it comes off as more realistic.

For example, she finds that she uses a few words in a character's dialogue that she would never use while a character is being introspective. Examples of those words are: *gonna* or *dunno*. Also, when she is writing dialogue she tends to use more contractions and onomatopoeias such as *err*, *ahh*, *hmm*, and *umm*.

6.2.4 Character Gender, Age, and Class Differences by A2

A2 also believes that men and women tend to have differences when it comes to speech, and says that, through dialogue and speech, she definitely writes her male and female characters so that they differ from one another. When it comes to writing a male character, A2 says that their speech tends to be simpler. Since she says she does not have the personal experience to know what a man is thinking to use in her writing, she tends to use male stereotypes to help her out. However, since she is a female, she says that she tends to write women as she sees herself. She believes that where a man speaks more simply, her female characters are a little more complex in dialogue.

With regards to a character's age or class, A2 says that although she inadvertently differentiates her characters by age and class, it does happen. She does so in the same way for both age and class. In order to portray that a character

is either older or in an upper class, she will write their dialogue so that it sounds more proper; whereas, if a character is younger or in a lower class, their speech and dialogue will be more casual.

6.2.5 A2's Decisions on Character Attributes

A2 used the same approach when deciding who her characters would be age-wise, race-wise, and gender-wise. She says that she chose to write a character that had a similar, age, race, and gender to her own so that she could relate to them better. This helped her in writing her characters so that she had insight on decisions her characters would make and also how their thought process would work. Her character, however, did differ from herself class-wise. She chose a character of higher economic status because she didn't want money to be an issue for her characters since money was not a focus of her novel.

6.2.6 A2's Approaches to Realistic Characters and Dialogue

A2 wanted her main character to seem realistic in age. Since her character was younger, in order to do this she tended to use more slang. She also used contractions and more casual word choices. In addition, she said "there is some cursing when appropriate" (Unpublished Author, Personal Communication, March 11, 2011).

Race- and gender-wise she used the technique of observing how someone—in this case, herself—would speak who shared the same race and gender as her character. This, she hopes, makes the character sound more realistic. Lastly, despite having said she purposely made her character upper-class to avoid

any situations that could arise due to money problems, she made no attempt to make her character sound as if she belonged to a certain class.

6.2.7 A2's Approaches to a Realistic Plot

A2 has previously written stories that deal with a supernatural element such as demons. With regards to the novel she is currently writing—a mystery novel—she tried to present a realistic murder-mystery/crime. She also wanted to present her readers with a romantic relationship between two of the main characters that her readers could relate to in the issues her characters faced and the chemistry they shared.

Chapter 7

CONCLUSIONS AND ACADEMIC RECOMMENDATIONS

The purpose of this thesis was to determine how significant a link there was between publishing—both writing and editorial—and linguistics. As I see it, the publishing world, more specifically the editorial department within publishing, as well as the actual writing process that authors undergo when writing their novel involves linguistics in many of the steps taken to write and publish. Writers and editors are both concerned with the language of said novel, and linguistics is all about language.

As stated previously, when I researched the academic programs at New York University, George Washington University, Portland State University, Oxford Brookes University, Columbia University, and the University of Denver, none listed linguistics specifically as a course that would be taught (although linguistics courses are offered) in addition to or within a publishing course. The programs seem to be more focused on offering students classes that teach the history of publishing as well as the different areas of publishing houses. Courses are also broken up so that students may choose which area to specifically study, and within courses on editorial, it may happen that linguistics is somehow intertwined, but more research would need to be done on those specific classes.

Next, I was also unable to find any *how-to* writing guides that focused on linguistics as a tool for writers to use when creating plot, characters, and dialogue. Instead, the experts focus mainly on giving authors a summary of what each plot, characters, and dialogue involve, as well as tips on how to create successful plots,

characters, and dialogue that will keep readers interested as well as seem realistic to the reader. The specific *how-to* guides that I did end up looking at do give advice on such things as grammar and sentence structure, aspects that are a part of linguistics, but there is no direct connection between the two.

Lastly, when looking at and analyzing the answers from both a published and unpublished author about the steps taken to create their plots, characters, and dialogues, there was no mention of any intentional use of linguistics. Both authors did apply various techniques such as the use of dialects to give their characters more depth and therefore give them some realistic qualities. I also did not find any evidence that because A1 was a published author, and A2 has yet to have one of her novels published, A1 applied more linguistic techniques to her novels.

Because I was unable to find any books or articles that directly linked publishing and writing to linguistics, I researched, and compiled a list of ways in which linguistics can apply to the techniques offered to writers by the authors of the *how-to* guides. I discovered linguistic techniques that will help authors combine linguistics with those expert suggestions for character gender, age, race, class and other attributes, as well as ways linguistics applies when trying to create dialogue that does not sound stiff or unrealistic. This, I believe, will be helpful for both writers and editors, even though it focuses more on the writing process. It is important for writers to know how the publishing industry works, but it is also important for editors, and other areas of publishing, to understand the writing process. Once a manuscript has been approved to go on for publication, the editors will work closely with the authors to create a work of fiction that

audiences will want to read. Editors must know how writers think and work in order to work together with authors to come up with a novel that flows clearly and concisely for the reader.

Although the road to becoming a successful publisher or a successful writer does not necessarily include a background in linguistics, linguistics does help. The study of linguistics is all about words and language, and how they fit together—that is essentially what a novel is as well. I believe that supplementing creative writing classes—where the different writing techniques are often taught—with courses on linguistics would be beneficial for writers. This way they learn not just the techniques, but also ways in which to apply them, as well as how creating realistic plot, characters, and dialogue relies heavily upon the writer's use of language. Likewise, I believe linguistics courses should have more of a focus in the different publishing programs, especially those focused on editing. If editors can also understand how to apply the different writing techniques, and how they can really improve an author's writing, it would make for a much easier time between authors and publishers.

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APPENDIX A
INFORMATION LETTER

Linguistic Influence on the Publishing Industry

Date

Dear _____:

I am a graduate student under the direction of Professor Elly Van Gelderen in the English Department at Arizona State University. I am conducting a research study to determine the linguistic influences when writing a fiction novel.

I am inviting your participation, which will involve answering a short questionnaire about your experiences and dealings with linguistics when writing or editing a fiction novel. You have the right not to answer any question, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Although there is no benefit to you possible benefits of your participation are seeing if the study of various areas of linguistics helps when trying to write a novel. There are no foreseeable risks or discomforts to your participation.

Your responses will be anonymous. The results of this study may be used in reports presentations, or publications but your name will not be used.

If you have any questions concerning the research study, please contact the research team: Dr. Elly Van Gelderen at ellyvangelderren@asu.edu or Amy Moeser at amy.moeser@gmail.com. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

APPENDIX B
AUTHOR QUESTIONNAIRE

1. What did you study in school that helped you prepare for a future in writing?
2. When/how did you decide you wanted to become a writer?
3. How/why did you decide to write fiction?
4. Did you research any *how-to* guides when writing your novel?
 - a. If yes, which ones?
5. Did you research any books on grammar and/or writing?
 - a. If yes, which ones?
6. Did you research any books that dealt specifically with dialects or accents?
 - a. If yes, which ones?
7. How does your character's inner and outer dialogue differ in language?
8. If you decide a character has an accent, how do you incorporate that into his/her speech?
9. If you decide a character has a specific dialect, how do you incorporate that into his/her speech?
10. How much research is done to accurately portray a dialect?
11. Do you try to differentiate your characters' attributes (ex: age, race, class, etc) by their dialogue?
12. Do you consider the different ways males and females speak when you are writing dialogue?
13. How did you decide who your main character would be?
 - a. Age-wise

- b. Race-wise
- c. Gender-wise
- d. Class-wise
- e. Dialect/Accent-wise

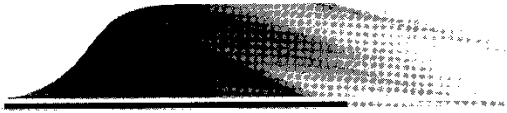
14. What approach did you take to ensure your character and dialogue seemed realistic...

- a. Age-wise
- b. Race-wise
- c. Gender-wise
- d. Class-wise
- e. Dialect/Accent-wise

15. What approaches did you take to ensure your plot seemed realistic?

APPENDIX C

IRB APPROVAL FOR EXEMPT RESEARCH



Office of Research Integrity and Assurance

To: Elly Van Gelderen
LL

From: Mark Roosa, Chair *MR*
Soc Beh IRB

Date: 03/11/2011

Committee Action: Exemption Granted

IRB Action Date: 03/11/2011

IRB Protocol #: 1103006132

Study Title: Linguistic Influence on Writing Fiction

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

