

Figure 1: Carl Bergström-Nielsen, *Towards an Unbearable Lightness*. 1992. Courtesy of the composer.

Sentence types

- Simple
noun + verb (+ noun)
- Compound
noun + verb and noun + verb
- Complex
Main clause, subordinate clause
Subordinate clause, main clause

Figure 2: The three basic sentence types in English: the balanced Simple sentence, the chain-like Compound, and the hierarchical Complex.

I see a voice

Figure 3: Bottom's speech as Pyramus in Shakespeare's *A Midsummer Night's Dream* (Act 5, Scene 1). Grammatically the sentence is balanced but semantically it is askew, because illogical - can a *voice* be seen?

Balance



Figure 4: The dominant feeling here is of balance. One concept (the blue circle) connects gracefully and logically with another (the green). An example would be 'I love you' (pronoun + verb + pronoun).

Contrast



Figure 5: Here there is dissonance, even though the structure retains a feeling of symmetry like Figure 4. This could be Bottom's 'I see a voice'. The colour change, cool to warm, shows a shift of energy, in this case a break in logic.

Repetition



Figure 6: Repetitive rhythms abound even in ordinary comments - 'the sooner, the better', 'out of sight, out of mind'. The element that repeats will come in many guises - spelling, sound, word-form, idea.

Inconsistency



Figure 7: A sudden internal deviation adds a provocative focus or sudden tremor in the language. This might be a quizzical emphasis - ‘So you *like* her, do you?’ – or a word choice that is perceptibly out of place.

Accumulation

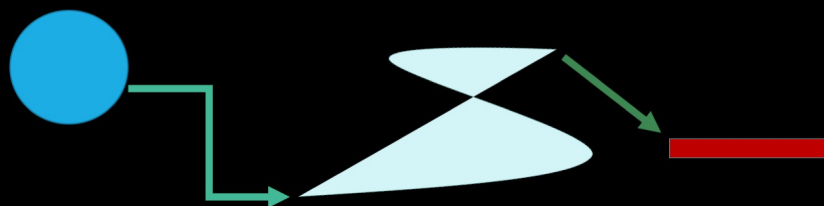


Figure 8: Here an initial concept is developed by means of a series of additional phrases before coming to rest. The central section of this sentence typically piles up description or extra information.

Framing

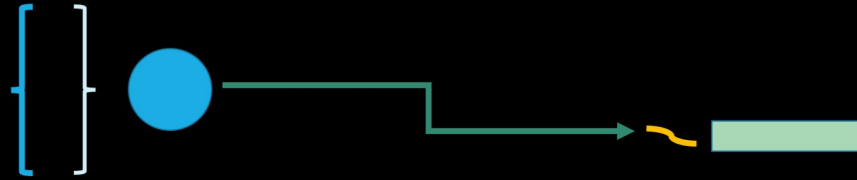


Figure 9: Framing is a device that gives a context to the central information of the sentence. It is often positioned at the front where its implication sets up the narrative, colouring what follows; it can also move to back position to lend a final resonance.

Sting-in-the-tail

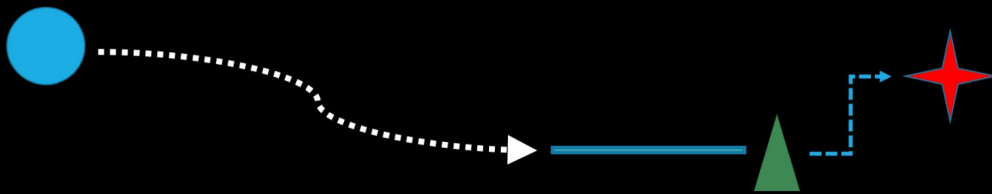


Figure 10: An ultimate surprise or shock gives a powerful kick to a message or a lingering aftertaste.

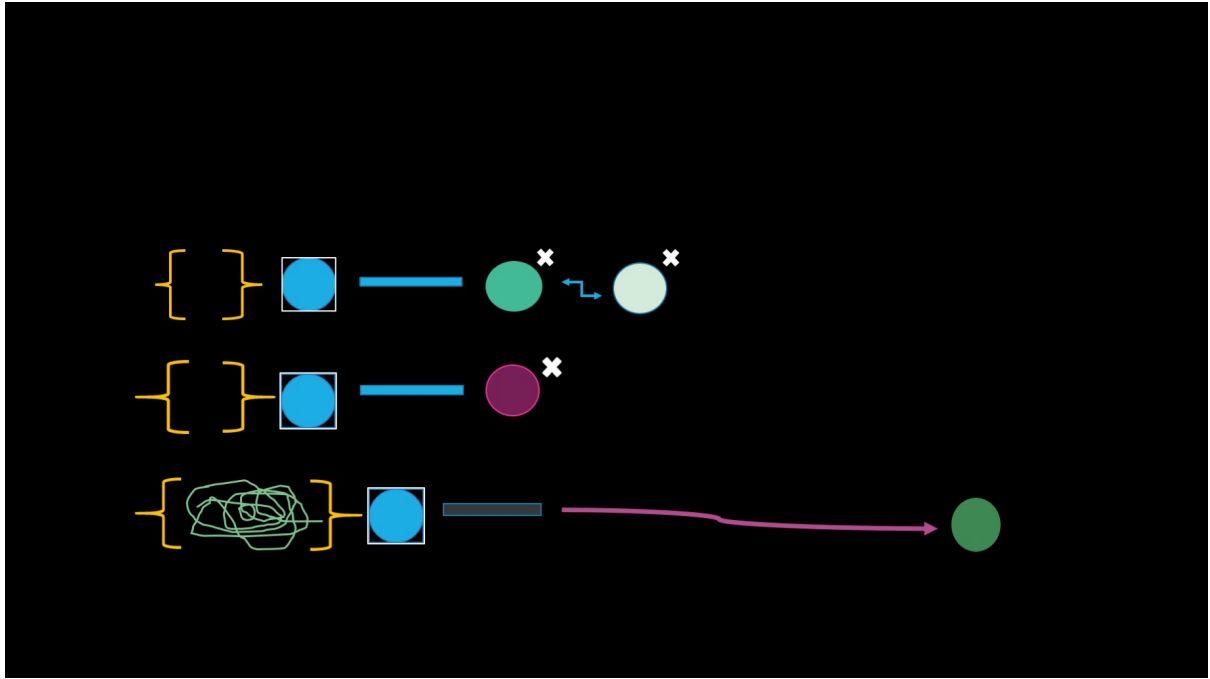


Figure 11: Visualisation of Beatrix Potter's words from *The Tale of Peter Rabbit* (1902: n.pag.): 'First he ate some lettuces and some broad beans;/ And then he ate some radishes;/ And then, feeling rather sick, he went to look for some parsley.'

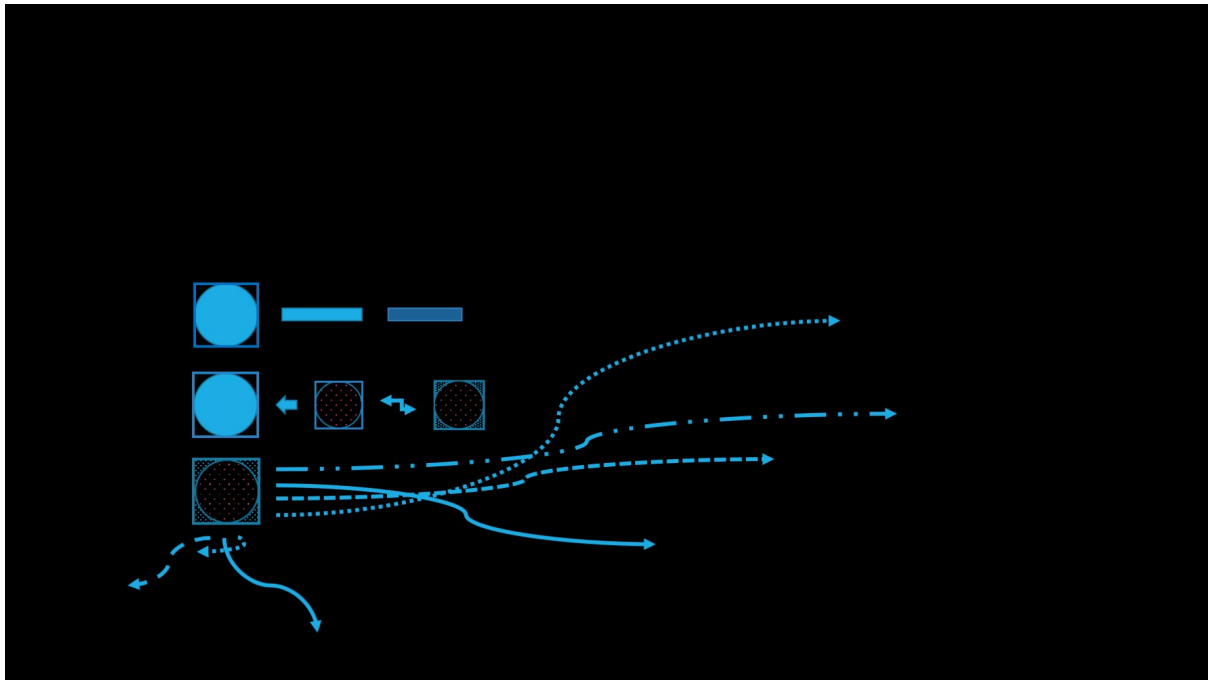


Figure 12: Visualisation of Beatrix Potter's words from *The Tale of Peter Rabbit* (1902: n.pag.): 'Peter sat down to rest;/ He was out of breath and trembling with fright,/ and he had not the least idea which way to go.'

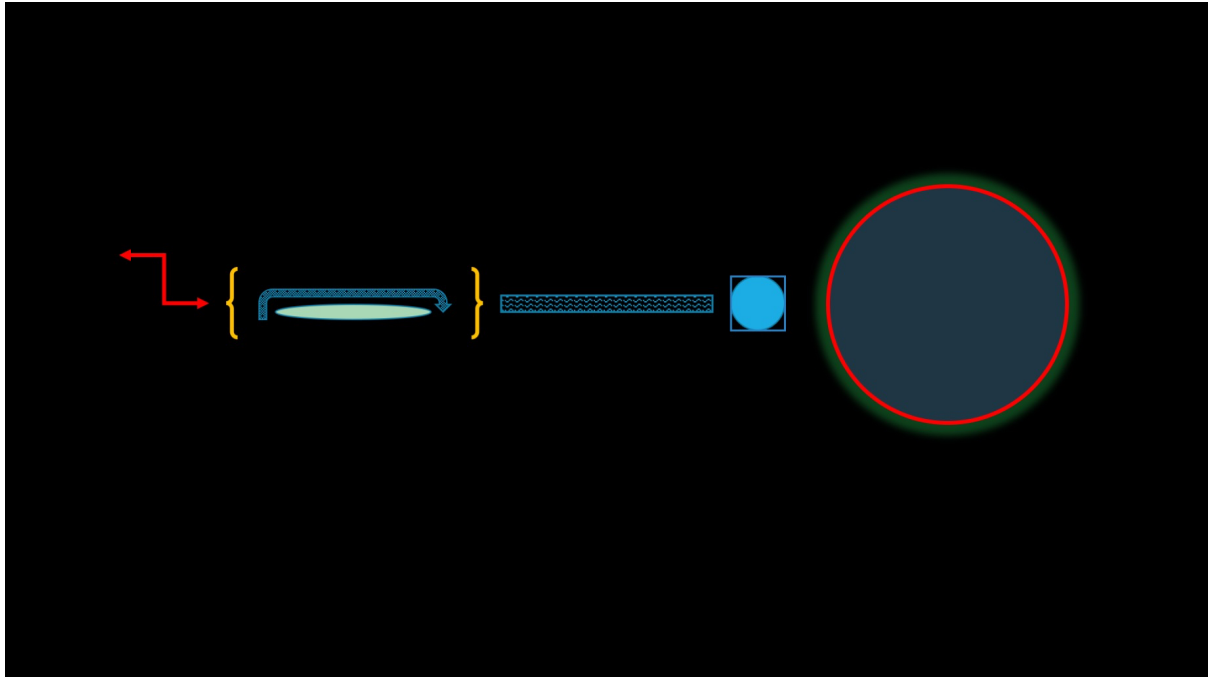


Figure 13: Visualisation of Beatrix Potter’s words from *The Tale of Peter Rabbit* (1902: n.pag.): ‘But round the end of the cucumber frame, whom/ should he meet but Mr MacGregor.’

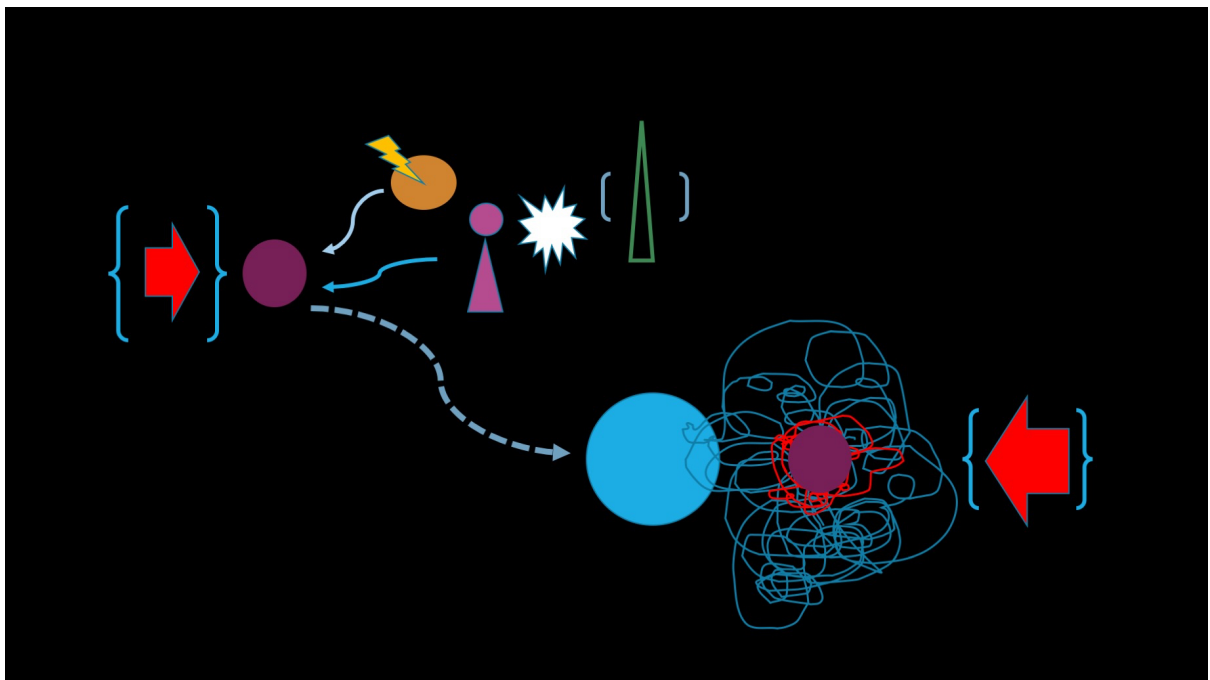


Figure 14: Visualisation of Donald Trump’s tweet of 16 October 2016 (Trump 2016: n.pag.): ‘Is it really possible that Bruce Ohr, whose wife Nellie was paid by Simpson and GPS Fusion for work done on the Fake Dossier, and who was used as a Pawn in this whole SCAM (WITCH HUNT), is still working for the Department of Justice????? Can this really be so?????’

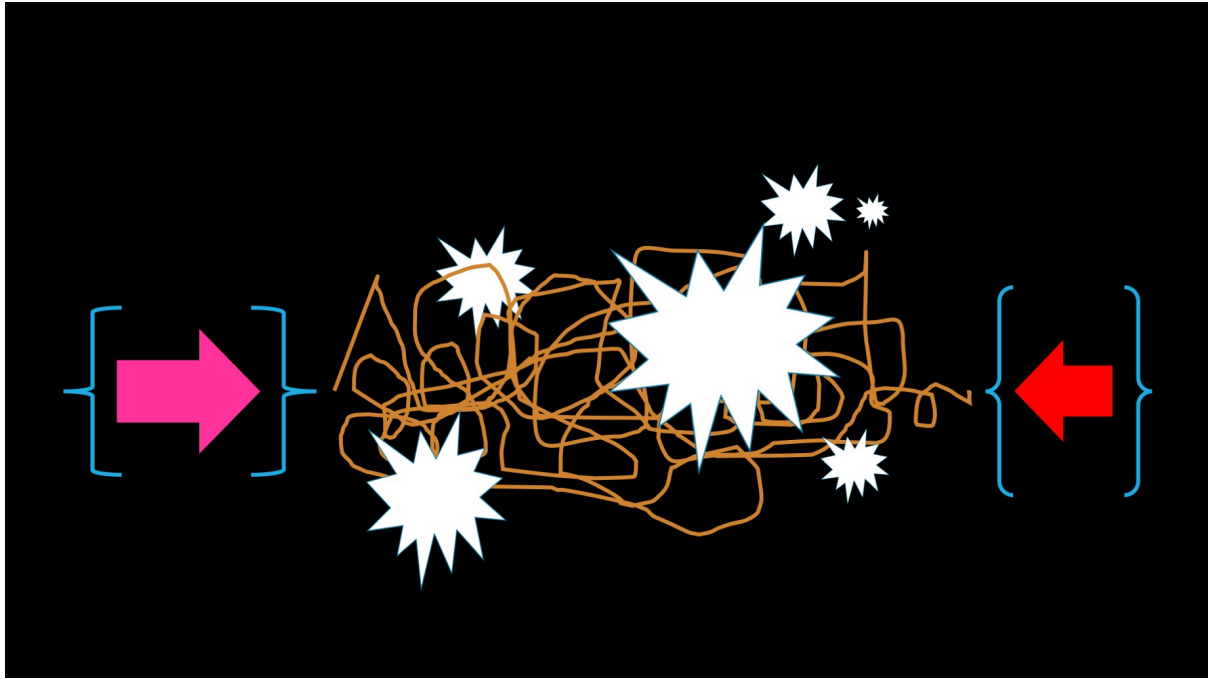


Figure 15: Impressionistic summary of a typical Trump sentence: front framing and back framing to the effect that we should pay attention big time, with a series of explosive comments in between.

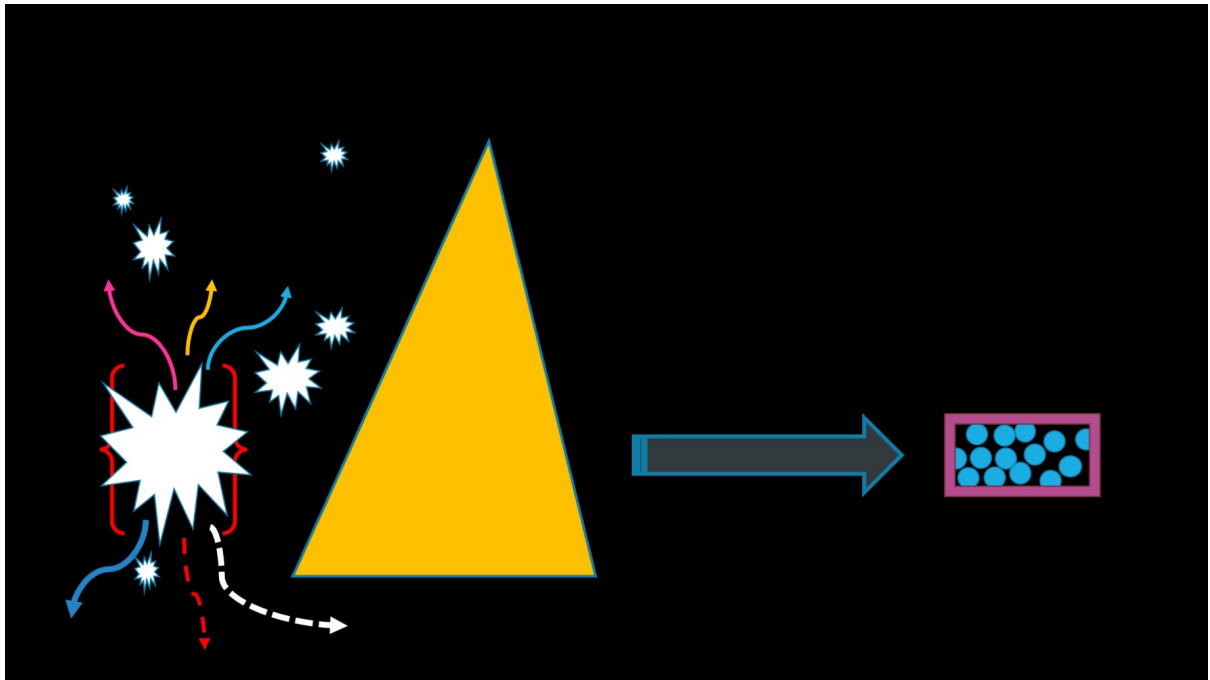


Figure 16: Visualisation of Donald Trump's words to a Fox News reporter (Hansen 2016): 'After I beat them, I'm going to be so presidential, you're going to be so bored.'