Language, Communication and Style

Limbă, comunicare şi stil

Stăncuţa Ramona DIMA-LAZA
Universitatea de Vest "Vasile Goldiş" din Arad
Facultatea de Ştiinţe Umaniste, Politice şi Administrative
lazastancuta@yahoo.com

Abstract

Intercultural language and communication skills vary across culture. Blunders are the result of an improper understanding of other nation's language, non-verbal communication or customs and traditions. The present paper represents an incursion into the world of inaccurate translations and misinterpretations caused by a lack of ability to overcome cultural and language barriers. It also provides solutions for such problems, exemplifying with relevant situations. It informs the reader about writing principles and style, examining the outcome of conveying an inaccurate message. People write, deliver speeches or communicate for different purposes: to learn something, to entertain or to make money. Whether it is about one reason or another, the basic idea is to comply with certain language codes in order to avoid cultural conflicts.

Rezumat

Limbajul intercultural şi abilităţile de comunicare variază de la o cultură la alta. Gafele rezultă dintr-o înţelegere neadecvată a limbii, comunicării non-verbale şi tradiţiilor sau obiceiurilor celeilalte naţiuni. Lucrarea de faţă reprezintă o incursiune în lumea traducerilor inexacte şi a interpretărilor greşite cauzate de lipsa abilităţii de a depăşi barierele lingvistice şi culturale. De asemenea, ea oferă soluţii pentru astfel de probleme, exemplificând cu situaţii relevante. Lucrarea informează cititorul cu privire la principiile de scriere şi stil, examinând rezultatul transmiterii unui mesaj incorect. Oamenii scriu, ţin cuvântări sau comunică în diferite scopuri: pentru a învăţa ceva, pentru a amuza sau pentru a câştiga bani. Dintr-un motiv sau altul, ideea de bază este respectarea unor anumite coduri de limbaj pentru a evita conflictele culturale.

Key words: language, communication, culture, writing principles, style
Cuvinte cheie: limbă, comunicare, cultură, principii de redactare, stil

"How many languages are there in the world? How about 5 billion! Each of us talks, listens and thinks in his/her own special language that has been shaped by our culture, experiences, profession, personality, mores and attitudes. The chance of us meeting someone else who talks the exact same language is pretty remote."[1]

Bridging cultural misunderstandings. Translations and interpretations

Communication may be defined as one or several methods used to convey a message either in the same language or in a different one. Culture has an essential impact on the process of achieving understanding. This paper analyzes the way in which people use the language and the extent to which they are properly understood. It also explores elements of style, rules of usage or principles of composition when focusing on written communication. The process of communication involves three factors: the source or the sender, the message and the receiver. The transmitter should be able to select and use the language in a meaningful way. Receiver's understanding of the message depends on the effectiveness of the communication process. Information is transmitted by using oral, visual and vocabulary codes. Achieving understanding can be extremely difficult, especially if the interlocutors cannot speak the same language very fluently. Although there is a

linguistic code, scientists claim that it should not convey the whole information explicitly. There are clues which people use and interpret. Thus, reaching different conclusions, they understand the message from different perspectives. It is said that only 10% of information is rendered by spoken words; the rest is body language. But when non-verbal communication does not match with the message we initially wanted to convey, misunderstandings occur.

The same thing happens when a native speaker interacts with a less proficient one. This fact has been exemplified by Helen Spencer-Oatey and Peter Franklin with a tutoring session that took place between a Korean tutor, graduate in Computer Science and an American student. The student needs help in drawing up a computer programme for a bowling game. As an outcome, they fail to build mutual awareness.

"Student: we have to write a program that scores bowling right?

Tutor: mhm

Student: the game of bowling and he wants us to be able to put in like how many pins well do you know how to score the game?

Tutor: yeah approximately

Student: OK cause he has a little thing that tells you how (shows pages on handout) See I don't know how to score

Tutor: Oh you don't know how to score the bowling game?

Student: unhuh I'm like just I've played like I've scored a couple times but I'm not too good on it (Then the student asks the tutor to read the assignment to himself)

Tutor: uhmm open, spare, strike

Student: OK that has to do with the bowling game

Tutor: ok can you guess the amount you have to figure out?

Student: that's what I need to know OK we're going to start from the beginning

Tutor: OK

Student: I'm going to tell you what I think the inputs are OK and you tell me whatever I need

Tutor: mhm

Student: OK first thing I need to input in the computer is like the number of pins that get knocked down by the ball?

Tutor: mhm

Student: OK is that correct?

Tutor: mhm

Student: OK next I need to input I guess I get 2 balls per game

Tutor: 2 balls per frame

Student: balls per frame OK let me write these down

(Student writes. Then the student maintains that there are always two balls per frame; the tutor explains the rules differently. The interaction continues as below)

Student: OK let me ask you a question let's say you and I are playing right?

Tutor: mhm

Student: and I rolled a strike

Tutor: mhm

Student: on the first ball

Tutor: right

Student: first ball rolled I get them all down

Tutor: mhm

Student: would I go again or would you go?

Tutor: doesn't matter in in in this in this a program

Student: no but I just need to know that

Tutor: I don't know exactly how how real play is played I think the

Student: oh OK then don't worry about it

Tutor: real pl aa real bowling game is played like this you have 10 frames and in each frame you you are entitled two shots
Student: right
Tutor: OK 2 shots and if you knock down all the pins in the first shot
Student: mhm
Tutor: you don't have to use the second shot
Student: OK
Tutor: OK so you move
Student: OK
Tutor: if you knock down all the all the pins you have to move on to the next frame
(The tutor continues to explain the scoring in detail, including that there are three possibilities in each frame)
Student: is this for this? do I need to know this? OK do I input date [hits assignment sheet which is in front of the tutor with a pencil] inside of here? (Tyler 1995: 133, 149)"[2] Analyzing the above-mentioned dialogue, we notice that the American student managed to adapt the language and vocabulary, being aware of the fact that her interlocutor was not a proficient speaker of English. She explains certain terminology and even rephrases sentences. Therefore, according to Helen Spencer-Oatey and Peter Franklin, some of the most important things to remember in such circumstances are: repeat words or phrases, speak slowly, avoid idioms and contractions, use short sentences and yes/no questions. The student had a better approach in the process of conveying the message, as she commented on each action and step of the game. Another important component related to the message communication competencies is the use of active listening (e.g. uhuh, mhm), which proves that you are listening and paying attention.

Due to an excessive politeness (with roots in the Korean culture) of the tutor, who does not want to offend the student by displaying a better knowledge of the game, which has an American origin, refrains from giving further explanations related to the rules of the game. This attitude is misinterpreted by the student as bad communication or lack of knowledge and willingness to cooperate. When asked whether he can play bowling or not, the tutor answered "Approximately" which in Korean represents a polite answer for "Yes". The author explains to us how the American student took this answer as a clear indication that he knew almost nothing about bowling. The explanation Spencer-Oatey provides is the fact that they were using different styles: one adopted a direct style of speech while the other one, the indirect approach. The anthropologist Edward Hall identified two dimensions of communication style: low-context and high-context communication. The first refers to direct talk, while in the second one "the listener or interpreter of the message is expected to read between the lines, to accurately infer the implicit intent of the verbal message, and to decode the non-verbal subtleties that accompany the verbal message. (Ting-Toomey and Chung 2005: 172)"[3] Therefore, the American student was used to a low-context style and took the tutor's response literally. Straightforward communicators may consider the other ones as excessively polite and dishonest. On the other hand, indirect speakers may consider straight answers as being too blunt and rude.

Non-verbal behaviour is another part of the communication process used to construct meaning. It has a significant role in high-context communication conveying a message that may be different from one country to another. There are several types of non-verbal behaviour underline Spencer-Oatey and Franklin: kinesics (movement), oculesics (eye behaviour), haptics (touching), proxemics (use of personal space). The authors of the book, *Intercultural Interaction. A Multidisciplinary Approach to Intercultural Communication,* exemplify the third factor: "When I first came to the UK as a student, I was struck by the lack of human interaction. I did some part-time work in a shop in Guildford. One day the female manager had a visit from another woman. Afterwards, she said the woman was her aunt. I found it hard to believe. No hugs, no kisses, nothing. Where I come from, there's so much touching. As a child, you are handed from one lap to another. As a boy, you often carry one of your cousins or relatives around with you. You see Arab

children whose cheeks are covered in red marks; they come from kissing. From the moment you are born, you're taught to express yourself physically as much as verbally. And it doesn't stop when you grow up. When you meet someone you have not seen for a while, you kiss – even one man to another. During my first year at college in the UK, my Arab friends and I enjoyed shocking the British. We would kiss each other on both cheeks – just to see their reaction. It took some time for the joke to wear off. After I had lived in the UK for several years, I visited Jordan. I was walking along the street with one of my male cousins when he held my hand. My reflex action was to withdraw my hand immediately. I had not realized how British I had become! It took me a few minutes to remember that I was now at home and that it was perfectly normal for two men to hold hands. I took hold of my cousin's hand again. This was my first lesson in learning how to be at ease with both cultures. (Dr Jehad al Omari, reported by Carté and Fox 2004: 72-3)"[4] Revisiting the communication process, we may assert that in order to construct meaning, people use linguistic and experiential knowledge. Their role in the understanding process changes from case to case. It depends on the language proficiency of the speaker or on the lack of familiarity with the terms discussed.

Understanding may take place either directly between the participants or indirectly, through the words of an interpreter. In this process, at least three parties are involved: the interlocutors and the interpreter. The outcome of a discussion depends to a great extent on the interpreter and on the way in which he perceives the message. The interpreter should not be regarded as a "non-person", as Pöchhacker called him, because he should also understand the topic of discussion and even know a few facts about it. He should not make personal comments, but nevertheless, he has to reproduce the correct ideas and messages and not necessarily by translating verbatim. He has the power to influence conversations, meanings and cultural factors.

When delivering a speech, the interlocutors should not forget about the presence of interpreters. They should speak clearly, with frequent pauses and in plain English. The interpreter must also know a few facts about body language as they can lead to cultural misunderstandings. They are also allowed to take notes in case the client talks at length.

Cultural conventions have a great impact upon the accuracy of a translation. The problem of translations, language and intercultural interaction was a major point of interest for the British contemporary novelist, David Lodge. He was concerned with the form and content of a text. The impossibility of translating a poem is triggered by the idea that form and content can be taken only as a whole. When translating something, the exact meaning of the words should be preserved. He even created such a character in one of his novels, *Small World*. There is this university teacher of English from Tokyo, Akira Sakazaki. Due to a lack of understanding of other peoples' culture and customs, he has a difficulty in expressing the American way of life and the English language. When he first sees the word "PUBLIC" engraved on a door he feels puzzled because he is not sure whether there is a public lavatory or a public library. Another example occurs at a meeting, when, in his capacity of translator, explains to another character of the novel his interpretation of Shakespeare's plays. And here is a fragment from the novel that illustrates this.

> "…a play by Shakespeare, performed by a Japanese company is entitled The Strange Affair of the Flesh and the Bosom".
> "I don't think I know that one", says Persee politely.
> "He means The Merchant of Venice", Akira explains.
> "Is that what is called in Japan?" says Persee with delight.
> "Some of the other translations of Shakespeare in our country were rather free," says Akira apologetically.
> "Do you know any other good ones?"
> "Good ones? Akira looked puzzled.
> "Funny ones."

"Oh!" Akira beams. It seems not to have occurred to him before that The Strange Affair of the Flesh and the Bosom, is amusing. He ponders. "There is, Lust and Dream of the Transitory World", he says. "That is …"

"No, don't tell me – let me guess," says Persee. "Antony and Cleopatra?"

"Romeo and Juliet," says Akira. "And Swords of Freedom…"

"Julius Caesar?"

"Correct."

"You know," says Persee, "there's the makings of a good parlour game here. You could make up your own… like, The Mystery of the Missing Handkerchief, for Othello, or A Sad Case of Early Retirement, for Lear."

"When I translate English books," says Akira, "I always try to get as close as possible to the original titles. But sometimes it is difficult."[5]

The Japanese translator also tries to explain the title of the book (*Small World*) through his own perception. "Well", says Persee. "It's a *small world*. Do you have that saying in Japan?" "Narrow world," says Akira. "We say, *It's a narrow world*."[6] Therefore, the way in which the interpreter conveys the message may be of utmost importance and it does not depend only on his language proficiency; he should also be trained and prepared in this respect.

Language problems. Misuse of English

Writers need some skills for getting ideas across to an audience. While grammar deals with sentence level skills, rhetoric involves skills beyond the sentence, that is, discovering, and revising ideas.

Before beginning to write something one should clarify the objectives and the recipients and then choose an appropriate and efficient form of communication. Otherwise, the text one produced might become irrelevant and even boring for the readers or for the audience. The readers may be approached in a language that is not their own or in a foreign cultural setting and therefore the writer should address his work to both a target group as well as to the wide readership. As it is becoming more and more difficult for the readers to filter the overload of information, a good writer will do it for him by conveying information in a clear, brief and accessible way.

Whether the writer's native language is English or he is only addressing to a British readership, the main idea is to keep it simple. As Plato once said, "Beauty of style and harmony and grace and good rhythm depend on simplicity."[7] It is better to avoid metaphors as things may get mixed along. Self-cancelling and redundant words such as: "young juveniles"[8], "authentic replicas"[9], "7 a.m. in the morning"[10] or "viable alternative"[11] may also be regarded as "dangerous". There are many words wrongly used in scientific writing, and *case* is one of them. It should be substituted by shorter words such as: "usually" instead of "in most cases" or "in no case" instead of "never". *It*, is another word which may cause problems if the antecedent is not clear. When the wrier needs a conjunction, he should use "as" instead of "like". *Quite* is a frequently used word but never really necessary. In what concerns the relative pronouns "which" and "that" they are often interchangeable, but not always. For example one may say: *Wild animals,* **which** *eat vegetables have been caught …* or *Wild animals* **that** *eat vegetables have been caught …*. There is an important difference in meaning which might cause confusion if misunderstood. From the first sentence we understand that *all* animals eat vegetables, while the second one suggests that only some wild animals eat vegetables. The same thing happens in the following example: *My brother, who lives in London, is an actor* or *My brother who lives in London is an actor*. From the first sentence the reader understands that "My brother lives in London and he is an actor" and from the second one, he deduces that "I have other brothers as well, and that only the one who lives in London is an actor". But here, the meaning of the sentence is conditioned by the proper use of the comma. Another example related to the use of punctuation is in the sentence: "Woman without her man is a savage."[12] If we put commas after *woman* and *man*, we obtain: "Woman, without her man, is a savage."[13] But we get a totally different meaning if we use a dash after *woman* and a

comma after *her*: "Woman - without her, man is a savage."[14] From the first one results that the *woman* is a savage, while the second one suggests that *man* is a savage.

Misuse of punctuation marks and words may be funny or even entertaining and sometimes, malapropisms are used to build comedy. One example in this respect offered Robert Day in his book entitled How To Write and Publish a Scientific Paper. There was a foreign student who arrived in an English speaking country. He had studied English for many years at school and developed a massive vocabulary. But unfortunately he didn't have so many opportunities to speak to native people and to practice his English.

"Soon after his arrival in this country, the dean of the school invited a number of the students and faculty to an afternoon tea. Some of the faculty wives soon engaged the new foreign student in conversation. One of the first questions asked was "Are you married?" The student said "Oh, yes, I am most entrancingly married to one of the most exquisite belles of my country, who will soon be arriving here in the United States, ending our temporary bifurcation." The faculty wives exchanged questioning glances – then came the nest question: "Do you have children?" The student answered "No." After some thought, the student decided this answer needed some amplification, so he said, "You see, my wife is inconceivable." At this, his questioners could not hide their smiles, so the student, realizing he had committed a faux pas, decided to try again. He said, "Perhaps I should have said that my wife is impregnable." When this comment was greeted with open laughter, the student decided to try one more time: "I guess I should have said my wife is unbearable."[15] The above mentioned situation is an example of what might happen when the communication process develops between two people with different cultural backgrounds and with no language proficiency.

In what concerns the grammatical aspect of a scientific paper or article, one should keep in mind that present tense is recommended when discussing previously published work unlike the paper itself which requires the use of past tense. Even though the active voice is more precise, writers of scientific papers tend to use the passive voice considering it less impolite. Therefore one should say "It was performed…" instead of "I performed…". One common mistake people tend to make is misusing the singular and the plural. For example there are situations when writers say: "5 kg were bought" instead of "5 kg was bought" – as it is about quantity, there is no need to use the plural form. Another problem is that of Latin words which have entered popular speech and whose plural is often not recognized: *bacteria, data, phenomenon, flagellae, criteria, strata, stratae*. But there also might emerge noun problems. This occurs when turning nouns into verbs or adjectives. It is better to use the more formal sentence: "The problem was solved." instead of "A solution to the problem was found."

Besides the use of voice, changes in the normal order of words may determine unusual emphasis. Therefore it is recommended to use short, active sentences, complying with the subject-verb-object pattern. In a text one may also encounter compound and complex sentences. The first ones consist of simple sentences linked by conjunctions (*but, and, or*) and the latter ones, are made up by lesser sentenced connected by *that, who, although, because*.

Other misunderstandings may be determined by the use of jargon. Authors often tend to avoid one-syllable words. For example they will replace *start* with *initiate*, *do* with *perform*, *end* with *finalize* and so on. Such use of the vocabulary may confuse the reader, especially the uneducated one. Robert Day, an author preoccupied with such issues exemplified with a real situation. There was a plumber who asked permission to clean the clogged drains by using hydrochloric acid. But unfortunately an abstract and pretentious response came from the managers: "The efficacy of hydrochloric acid is indisputable, but the corrosive residue is incompatible with metallic permanence."[16] As the plumber did not perceive it as a negative answer, he gladly thanked the managers for agreeing with him. The managers wrote back in the same complicated style: "We cannot assume responsibility for the production of toxic and noxious residues with hydrochloric acid and suggest that you use an alternative procedure."[17] The plumber again, thanked them. Realizing that they have not made themselves understood, the managers wrote again

but this time in plain English: "Don't use hydrochloric acid. It eats hell out of pipes."[18] Jargon refers to special words only certain groups of people are familiar with; some writers discourage its use.
And I shall end this series of such examples with another observation of Robert A. Day.

"Two hot-air balloonists were "slowly descending after a long trip. […] They "looked at the terrain below and had not the faintest idea where they were. It so happens that they were drifting over the grounds of one of our more famous scientific research institutes. When the balloonists saw a man walking along the side of a road, one called out "Hey, mister, where are we?" The man looked up, took in the situation, and, after a few moments of reflection, said, "You're in a hot-air balloon." One balloonist turned to the other and said, "I'll bet that man is a scientist." The other balloonist said, "What makes you think so?" To which the first replied, "His answer is perfectly accurate – and totally useless."[19]

The same author above-mentioned considers that knowledge is like our house. Scientific knowledge helps us build it while artistic knowledge will make it more beautiful. There is also humanistic knowledge which supports us in appreciating our lives inside this house. Therefore, a cultured man or woman should know a little bit of everything.

Writing principles and style
"Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell."[20] In one of his books entitled *The Practical Stylist*, Sheridan Baker compared the writing style with the style of a car or woman. Its purpose is to stand out and be noticed so that the reader or the viewer remembers it. Style is something that has to be learnt and practiced in the same way a football player learns the rules of the game. When writing a piece of work, a good beginning is essential. One should begin by finding a thesis, should comply with the structural principles and with the various styles of sentences. The thesis represents the essay's life as it helps in the organization of the text. The above-mentioned author gives examples of good thesis. He noticed that the sentence "Cats are men's best friends" has a greater impact on the reader than the sentence "Dogs are men's best friends." Everybody knows and agrees with the second statement, but the first one triggers controversy. Therefore, the more unconventional the thesis is, the more energetic and interesting the essay will be. One major thing is for one to believe in one's thesis because otherwise one will not be able to persuade others. The writer should consider both sides, bringing pro and against arguments; should study the subject carefully and read everything about it because writing about a subject is, in fact, learning about it.

Another step in the writing process is persuasion of the reader. Proof does not make an opinion right or wrong – it is all about the skeptical reader who must believe in it as well. And in order to make him believe, one should pay attention to the grammatical shift from self to subject. Beginning a sentence with "In my opinion" proves nothing more than lack of self-confidence on part of the writer. Thus, he suggests that his opinion is not very important. Therefore instead of referring to himself, the writer must say "the paragraph expresses the main idea" and not "I think the paragraph expresses the main ideas." One does not have to agree all the time with a book used as research or bibliography for one's own essay. One may politely and sensibly contradict the writer.

Essays should have three parts: beginning, middle or body and ending. The beginning must be clear, setting forth the thesis; the middle will amplify the idea and the end will sum up and reassert the theme. After the reader has become aware of the thesis, which represents in fact a challenge, he will be more and more curious about how things evolve. Satisfying the reader may diminish his interest; therefore he should feel outraged about the writer's approach as long as

possible. The middle should range from simple to complex from less interesting to more interesting, presenting at least four ideas which to support the writer's point of view. The best linking words used in this respect, that is, for the *pro's* are: *but, however, nevertheless*. In the writing process, comparisons have an utmost importance. One should not divide the text into two parts: e.g. the first one to be about public education and the second one about private education. There should be a parallel approach. The essay must have an ending which to sum up the basic idea discussed in the body, drawn up in such a way as to leave the reader convinced and satisfied.

In what concerns the paragraphs used in the process of writing they will state a single idea, in one or several sentences, depending on the topic and purpose one is writing for. Journalists have to use shorter paragraphs while novelists or researchers may go for longer ones. A paragraph also has a beginning, a middle (which is the longest one) and an end. The end of the beginning paragraph will contain the thesis, that is, the main idea. Then, the writer will move gradually from general to particular. The middle paragraph must be linked to the previous and to the subsequent one by using transitional words or phrases. The ending paragraph will be introduced by words such as: *finally, thus, so*.

To sum up, style does not refer to an author's manner of using nouns or verbs, but to the resonance these words have. Inevitably, each text reflects something from writer's personality and life and therefore creative writing means communication. Modern stylistics may be regarded as a European phenomenon. In David Lodge's book entitled *Language of Fiction*, the author explains how Spitzer, known as "the father of new stylistics" has proved that by creating a relationship between a literary effect and a particular ordering of the language, criticism detaches from impressionism. Linguistics may not replace criticism. Style, in the author's opinion, is an instrument or a tool used by the writer to make sure that the "message" is "decided". A literary structure is inadequate when it does not comply with the expectations generated by it. The language of fiction can be best studied not by means of linguistics or stylistics, but by means of literary criticism, which tries to define the meaning and value of literary artifacts, by bringing together the subjective reaction and the objective text. Writing a good work depends on the writer's "certain gifts" such as: audio-visual memory, the capacity of projecting hypothetical problems and their consequences, perceiving the representative and expressive possibilities of what can be observed in the human behaviour or in the natural world, the authentic introspection, wisdom, curiosity, intelligence, sense of humour.

In conclusion I shall briefly re-state the fact that, if a writer tends to overlook all the above-mentioned writing principles, language structures and punctuation marks, he may find himself in the funny situation of having to confront with serious misunderstandings. Also, communication in a foreign country may turn out to be difficult if nobody speaks your language, or at least one language you are able to use. Therefore, it can be frustrating not to understand certain local words, even if you are a proficient speaker. For example, Thai people are well-known for their hospitality and friendliness. So, when entering a store in Thailand the shopkeeper may ask you: "What do you want?" – a question that is rather offensive for the British, who are used to the more polite: "What would you like?". Although we know it is not rude behaviour on part of the Thais, it may be considered as such, due to an insufficient mastery of English.

Language and culture depend on each other. As shown above, the British people prefer indirect language, so instead of saying: "come with me", they will use the longer sentence: "Can you come with me?" "Knowledge of a language implies awareness of the totality of associations carried by expressions in the language, particularly in the context of situation and context of culture. (Malinowski, 1935: 51-2; Firth 1957: 36)."[21] For example, there are people whose languages are very similar, like the Norwegians, Danish or Swedes and who can communicate easily not because of the words they use, but due to their similar cultural background. As the author points out one of Christophersen's remarks: "a person who has successfully learnt a second language...will have come to possess not only two languages but also two cultures; he will be bilingual and bicultural."[22]

Whenever people of different nationalities communicate, there is this danger of culture-induced language conflict determined by their use of certain words, expressions or even tone of voice. Trying to be polite is one of the situations that may lead to misunderstandings. Bilinguals are always in a cross-cultural communication process.

Endnotes

1. *A Few Quotes about Language and Communication*,
http://www.developingteachers.com/quotes/q1.htm
2. Spencer-Oatey, Helen, Franklin, Peter, *Intercultural Interaction. A Multidisciplinary Approach to Intercultural Communication*, Palgrave Macmillan, Great Britain, 2009, p. 83-85
3. Spencer-Oatey, Helen, Franklin, Peter, *Intercultural Interaction. A Multidisciplinary Approach to Intercultural Communication*, Palgrave Macmillan, Great Britain, 2009, p. 89
4. Spencer-Oatey, Helen, Franklin, Peter, *Intercultural Interaction. A Multidisciplinary Approach to Intercultural Communication*, Palgrave Macmillan, Great Britain, 2009, p. 93-94
5. Lodge, David, *Small World*, London, Penguin Books, 1985, p. 239
6. Ibidem, p. 239
7. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 113
8. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 116
9. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 116
10. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 116
11. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 116
12. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 121
13. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 121
14. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 121
15. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 117
16. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 123
17. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 123
18. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 123
19. Day, A. Robert, *How to write and publish a scientific paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979, p. 127
20. Strunk, William Jr., White, E. B., *Elements of Style*, Longman, 1999
21. Gao, Hong, *Language Contact – Misunderstanding, Confusion and Conflicts*, Intercultural Communication Studies XI: 3, 2002, Lund University, p.108
http://www.uri.edu/iaics/content/2002v11n3/09%20Hong%20Gao.pdf
22. Gao, Hong, *Language Contact – Misunderstanding, Confusion and Conflicts*, Intercultural Communication Studies XI: 3, 2002, Lund University, p.109
http://www.uri.edu/iaics/content/2002v11n3/09%20Hong%20Gao.pdf

Bibliography

Baker, Sheridan, *The Practical Stylist*, Thomas Y Crowell Company, New York, first printing 1962

Day, A. Robert, *How to Write and Publish a Scientific Paper*, ISI Press. 3501 Market Street, University City Science Center, Philadelphia, Pennsylvania, 1979

Emden, Van Joan, Easteal, Jeniffer, *Technical Writing and Speaking. An Introduction*, McGraw-Hill Publishing Company, England, 1996.

Lodge, David, *Small World*, London, Penguin Books, 1985

Spencer-Oatey, Helen, Franklin, Peter, *Intercultural Interaction. A Multidisciplinary Approach to Intercultural Communication*, Palgrave Macmillan, Great Britain, 2009

Strunk, William Jr., White, E. B., *Elements of Style*, Longman, 1999

Internet resources:
a) A Few Quotes about Language and Communication,
http://www.developingteachers.com/quotes/q1.htm
b) Gao, Hong, Language Contact – Misunderstanding, Confusion and Conflicts, Intercultural Communication Studies XI: 3, 2002, Lund University, p.108
http://www.uri.edu/iaics/content/2002v11n3/09%20Hong%20Gao.pdf
c) Dynamic Flight, Effective Communication, 1999-2007,
http://www.dynamicflight.com/avcfibook/communication/
d) Thai Language Barriers and Misunderstandings, 2010,
http://www.thailandbreeze.com/thai-language-barriers-and-misunderstandings.html