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Frances Turner "Relative Intellectual Power in the Poetry of Percy Bysshe Shelley and John Keats As Determined by the Relative Positions and Classes of Adjectives"

Although each of the two, Shelley and Keats, lived and wrote during the English Literary Romantic Period, and although each, together with Lord Byron, constituted the second generation of English Romantic poets in nineteenth century English literature, it is believed that each varied in his poetic art in appealing to the personality of the reader. That is, the expressive nature of the aesthetic object as written by Byron, Keats, and Shelley appears to differ with respect to intellectual force.

Lord Byron's poetry is omitted from consideration in this article because of the satiric-romantic structure of his poetry and because of the necessity to limit the scope and length of the monograph. The poetry of Keats and that of Shelley, written at the same time when the poets were enjoying relatively the same age while writing, are better subjects for comparison. The spirit of their age was essentially a romantic one. While there are always writers holding back the advance of the spirit and while there are always writers--during the dominant spirit of the ages--looking forward to the next age, Keats and Shelley and their art remained and remain in one central direction--the romantic one.

Is it correct to assert that Shelley's art is more intellectualized than the art of Keats? If it is correct, there may well be objective methods for determining relative intellectualization. For example, one could assess the relative incidence of balanced, clausal, and phrasal statements in terms of adjectives--nouns--and verbs, as was done by Josephine Miles. Or, one can assess the numbers and positions of Latinate verbs in terms of prefixes and suffixes. Or, there can be more shifting of adverbs to the left, with a resultant decrease of emotive impact.

The position taken here is that it is better to assess the nature and scope of adjectives than to use the multi-part-of-speech approach. Adjectives can be divided into different subclasses with respect to the kind and position to the left of the noun. For the purpose of this paper, fourteen classes of adjectives are defined: the proper adjective, the adjective of touch, the adjective of smell, the adjective of taste, the adjective of color, the adjective of shape, the adjective of age, the adjective of location, the adjective of climate, the adjective of balance, the adjective of motion, the adjective of size, the adjective of value, and the adjective derived from verbs.

In assessing adjectives found in the prenominal position as to subclass and frequency, it is best to use poems chosen by random from the art of Keats and Shelley. They are used to the extent of having some fourteen hundred lines (1400) by each of the two poets.

The following poems by Keats were selected by random sampling: "Isabella," "Ode to a Nightingale", "Lamia", "The Eve of St. Agnes", "O Solitude! If I Must With Thee Dwell", "How Many Bards Gild the Lapses of Time" and "To One Who Has Been Long in City Pent." The following poems by Shelley were selected by random sampling: "Alastor", "Adonais", "The Cloud", and "To A Skylark". These poems are analyzed as to the frequency and positioning of adjectives.

As to Keats' poetry, the total number of adjectivals and their subclasses and positions in 1400 lines of poetry are considered for the relative emotive or intellectual force as revealed by the use of adjectivals:

Subclasses of adjectivals

Verb	249
Value.	407
Size	50
Motion	46
Balance.	1
Climate.	40
Location	62
Age.	56
Shape.	65
Color.	166
Taste.	29
Smell.	6
Touch.	55
Proper	28
	<u>1260</u>

Number of lines: 1404

Number of adjectivals: 1260

The adjectivals labelled touch, taste, shape, age, location, size, and climate place emphasis on the natural or physical world of things. The ideas of shape, location, climate and size seem to point to the poet's concern with sensory elements, a need to confirm his own existence by duplicating in his art the conditions of the world of nature. The fifty-five adjectives in the touch category continue the notion of the poet's affinity with the sensory world.

Perhaps the fifty-six adjectivals dealing with age are an extension of Keats' emotive states when he considers the sensory objects about him as a means of arriving at value judgments.

All terms about age carry some meaning of the period between existence and non-existence, or between life and death; thus, a deep appreciation of the world of things would tend to create a sense of man's own mortality. Again, the ideas of the poet's love of physical beauty are expressed through his use of 166 color adjectivals. Color is a part of the natural world, a part of each man's perceptive and expressive life.

Now, Keats' intellectual responses to the things and events about him are displayed through 407 value adjectivals. These adjectivals appear speculative, in that they carry suggestions of concern for the artist's purpose in society and with his search for some rule or guideline as to what is worthy of art.

The verb derivatives (249) are not words which connote great activity or thrust, but some do carry the idea of judgment by contrast. The larger number of this subclass implies sensorial or emotive reaction.

Of the 1260 adjectivals studied for the purpose of this paper, 938 stand at the left of the nounal, the most powerful position for emotive intensity, and, at the right, the more thought-provoking position--there are 322. The ratio of 3-1 seems to indicate the poet's use of adjectivals at the right as a means of forcing the reader to break his speed and to focus on the effect which the poet is striving to attain. Perhaps the right-of-nounal- position is to lead the reader to a meaning deeper than that suggested by the more forcefully placed adjectivals. However, that point is not labored in this paper.

Attention is now given to the total number of adjectivals and subclasses as well as to the number of adjectivals at the left and right of the nounal in 1400 lines of poetry by Shelley.

Subclasses of adjectivals

Verb	362
Value.	414
Size	59
Motion	42
Balance.	7
Climate.	47
Location	51
Age.	22
Shape.	65
Color.	206
Taste.	8
Smell.	9
Touch.	37
Proper	7
	<u>1336</u>

Number of lines: 1405

Number of adjectivals: 1336

Five hundred and sixty adjectivals are classified in categories other than verb derivatives or value. An indication of the poet's concern with the sensory, the world of things, is evidenced by the fifty-nine references to size, forty-two to motion, forty-seven to climate, fifty-one to location, sixty-five to shape, thirty-seven to touch, and twenty-two to age. Shelley's sensitivity to the natural world is suggested by the 206 color adjectivals. Although color is sometimes interpreted as symbolism, many of Shelley's color adjectivals are descriptive of physical phenomena, others are used as motifs to establish mood or setting. The number of size, location, shape, and climate adjectivals seems to indicate an interest in establishing boundaries for an idea or for a place.

The ideas of mentally searching, evaluating, rejecting, or accepting, are presented by the value adjectivals. With these the poet moves to an area of speculation, or abstraction, and of value judgments. The 414 words carrying intellectual connotations place Shelley in the sphere of philosophy where there are many questions but few, if any, definite answers.

However, when the positions of the adjectivals are reviewed, a question arises as to the small number of nouns standing to the right of the nounal. As the right of the nounal positions slows the speed of the sentence and thus tends to give intellectual force, Shelley's avoidance of the adjectival for that purpose seems to point to his use of emotive force to carry his ideas into the realm of reasoning. Here is the motion of balance between the senses, the emotions, and the mind.

However, the difference in adjectivals to the right of the nouns is not so great in the art of one with respect to the other to be able to make any determination on that score as to a greater intellectualization.

In the total number of adjectivals used in the lines studied, the disparity of six per cent in the totals for Keats indicates some real difference in the two poets' usage of adjectivals as to quantity. Shelley's 1336 as contrasted with Keats' 1260 is worthy of comment since more nouns are marked by Shelley in proportion to those marked by Keats.

When we look closely at the use of the verb subclassification in the 1400 lines of each poet, Shelley, with a total of 1336 adjectivals, uses 249 verb derivatives. Here we find a difference of seventy more adjectivals in Shelley's lines, a significant difference; however, the greater number in the verb subclassification, Shelley's 362 as compared to Keats' 249, does seem to denote Shelley's consistency in choosing that particular adjectival for his purpose.

As the two most forceful words in our language appear to be the noun and the verb, it would appear that Shelley relied on the suggestion of strength carried by verbs to lend vitality to his passages. Here we note a narrative tendency which is less apparent in Keats' art.

The intellectual element suggested by the value subclassification is supported by the apparent judgment which has been rendered when the poet uses the abstract to further his own ideas. The use of the term "divine", "spiritual", "true", and other notional adjectives, implies some degree of philosophic or intellectual involvement. However, there is always the possibility of emotive reaction to be found in the same abstract words. For the purpose of this study, the assumption has been made that the three aspects of man's personality, the sensory, the emotive, and the mental, are all involved in each poet's work, but the probability exists that one of these three will appear as more dominant in the world of one author as compared with the other.

We note that Shelley makes use of 414 value adjectives in the 1400 lines. Keats' lines contain 407 in that category. Again, it is necessary to consider the fact that the poems used could have influenced the quantity of the adjectivals. Keats' "Isabella" having 154 adjectivals for value makes the poem emotively-charged. His "Eve of St. Agnes" contains another 117 in the value subclassification. Here we are confronted with the problem of the value category as emotive or philosophic or even as a combination of both. The assumption continues that the judgment involved is based on philosophic or notional ideas as influenced by the emotions, as these adjectivals were most closely discussed earlier.

In considering the value subclassification in Shelley's art as studied, the ratio of value adjectivals in proportion to the total number is close to that found in the work of Keats. Attention should now be given to the more sensory subclassifications used for this purpose, or for this paper. Keats places more emphasis on birth, age, death, and the notion of physical death than is true of Shelley. Along the same vein, Keats is more concerned with taste and touch than is Shelley. Keats is more concerned with earthly location than Shelley. Keats and Shelley have no differences as to the world of shapes.

As far as climate, motion, and size are concerned there are few differences. In Keats' art there is a marked reliance on color with respect to the physical world of concrete objects. Shelley has a numerical superiority here, but the colors for him are repeated many times, and the colors are used much more vaguely than is true of Keats and his referents.

For the most part, Keats' adjectives are used more specifically for sensorial effects by way of taste and touch and there is more emphasis on the temporal world of reality in the art of Keats. Value adjectives are nearly-balanced. However, the total usage

of adjectivals for Keats is much more matters of flesh and blood than for Shelley. Where Keats employs 249 verbs functioning as adjectives, Shelley employs 369 verb derivatives. Shelley employs the verb derivative 47% more than is true for Keats. Invariably this increase must reflect a greater narrative emphasis--in this instance, for Shelley.

For Shelley, there are 189 adjectives as intellectually-oriented words as compared and contrasted with 229 emotively-charged words. For Keats, there are 165 words intellectually-oriented in contradistinction to 242 emotively-charged words. There is a percentage-wise difference of just over 15% more intellectually-oriented words for Shelley than for Keats. Even at this point it is not possible to make any significant conclusion based on the 15% differential for Shelley as to the preponderance of intellectually-oriented adjectives. The decision was a subjective one, based on the semantic experience of the one making the judgments.

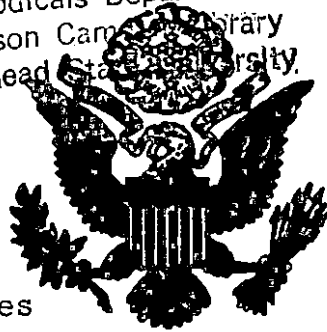
Therefore, it was deemed essential to apply another test in making a division based on the emotive response. Robson's Orchestra of the Language, (N.Y., Yoseloff, 1959, 205 pp., 145-149 passim.), takes the relative phonemic striking power of the phonemes on a scale set at 1-30 and uses the time duration for articulation in decimal fractions of seconds. The resultant is the intensity. It is considered that words having an intensity of over ninety-five (95) are attitudinally-charged.

To check against the subjective evaluation, the adjectives were evaluated as to intensity in the area where "value" classification was employed. As a result of the test, the following results were found for a table:

	<u>Shelley</u>		<u>Keats</u>	
	Subjective	Robson	Subjective	Robson
Intellectually-Oriented	189	203	165	172
Emotively-Oriented	229	215	242	235

Using the more objective evaluation of Robson's method, it is found that the differential is a little more than 18% in favor of intellectually-oriented value words for Shelley.

It must be cautioned, however, that while 15% is obtained through the subjective evaluation and the 18% through a more objective method and while each confirms the other, the cut-off point of ninety-five as distinguishing intellectually-oriented words and emotively-oriented words is a bit arbitrary. However, the method does not go to favor one poet rather than another.



Editor: Dr. L.W. Barnes

Volume VIII Number 3

Dr. Ruth Barnes: Language: What We Can Do and What We Do

The subject matter is not difficult to understand when we talk about language in an overall sense. Linguists tell us-- and properly do so-- that in any language there is the potential for doing whatever language has to do and there is the level of achievement. Let us consider, then, what language can do and what we do with language.

For a language to stay alive that language must meet all of the modes of expression and communication for all of the people using that language. If a language cannot meet the communicative and expressive needs people have in terms of language, then the language at any one time must undergo certain modifications. If the gap between what the language can do and what the demands made on the language may be by way of exceeding the potential, then the language will die, or we will have another language or set of languages.

If we look at language by way of its being 100% efficient by way of having a potential great enough to meet any demand or set of demands, then we will have to admit that if the demands of any one person cannot be met in terms of the capacity of the language, the language will not be adequate.

What we are saying here, then, is that a language must have a potential great enough to meet the demands of the people and great enough to meet the demands of every single individual using that language. If it does not manage to do so, then the potential must be less than the demands of the language-users.

It may be said that nothing in our experience is 100% efficient. Without embarking on the philosophical discussion that such an assertion should probably warrant, let us say that in the same way that we expect a circle to circumscribe precisely 360 degrees, with every point on the circumference equi-distant from a point called the "center," we do expect, in theory, to have a language capable of meeting all of the demands of its users-- within the context of what a language is supposed to meet in terms of its speakers and listeners, at least.

It is true that when we come to the level of practical application we find a difference between mathematical certainty and physical representation, a difference between the perfection of the idea and its concrete representation, whether we are talking about the roundness of doughnuts, the distance a shell goes from an artillery piece, stitching in sewing, or phrasing in sentences.

When we deal with the world of things, ideas, events, institutions, and people--all in space and time-- we must express or communicate these elements of experience. We do so to ourselves and to others. We do so imperfectly. Part of the problem stems from our own perceptual and conceptual nature. We think imperfectly. We often fail to match our feelings and our thoughts in the right proportion. We misunderstand these elements of experience when we react to them. There are many reasons why our thinking, feeling, and sensing apparatus do not function efficiently. We cannot pursue these avenues at this time.

We see what is not there physically, or we see what is there imperfectly. We cannot identify our feelings always. We make incorrect judgments. The whole world of our thinking, feeling, and sensing is so complex that we cannot even list the possibilities for different emotions and beliefs and attitudes even were the identical set of physical objects present on each occasion for responding to the world of experience.

Because we use language to tell ourselves or others about our thinking, feeling, and sensing, we cannot expect that language in itself has any self-correcting function. Language has no ability as such to change illusion or delusion to the exact world of fact. Language, when working efficiently in its highest sense can be reflect the total personality of its users.

Therefore, on the one level of asking language to express or communicate precisely truth of the senses, of the sense, and of the intellect we must find a gap between absolute truth--which is impossible to define--and what represents truth. At the very best, we can say that language can represent what people believe about things, ideas, events, institutions, or people or what they feel about these beliefs, or, simply, what they feel.

Admitting, then, that language can only represent and that the representation will have at least the same error carried as that represented, we are forced to consider the fact that language efficiency must be judged in terms of its ability to represent the truth and error of its users.

However, it would appear that the language of truth and the language of error do not differ. It is assumed here that the lexicon of any one language at any one time can take care of truth, truth-error, and error. Thus, it may well be that language always has a much greater potential for truth and error than its users.

The point of this line of thinking or feeling is to indicate that in theory each language can handle all forms of experience whether handled through all truth or all error, or truth-error combinations. Any individual, however, is seldom in the area of all truth or of all error.

It would appear that no individual can make more demands than the total language can supply. It is sometimes said that there is not enough linguistic capacity to handle all of the expressive or communicative needs of the language-users. It is doubtful that such is the case. It is true, of course, that many individuals do not have the linguistic experience great enough to call on linguistic items for expression or communication.

It is true that it is often difficult to match up the linguistic output of the speaker with that of the listener. It is only too true that the physical auditory receptors and transmitters of listener and speaker do not get together. It is often true that the psychological nature of each individual changes enough to cause interference in transmitting and receiving of messages.

It is probably quite true that a language may become unable to handle a sudden rash of demands made on it. For example, it appears as though each language over time tends to lend itself to compression. With the vast number of agencies springing up on international, national, regional, and local levels, we are forced to the process of acronyming-- the process of using the first letter of each word to derive a capitalized statement representing the agency --as in NATO. It is possible that some languages may not have the capacity to do that. In other words such languages would not be able to do what we need to have them do.

Again, it is of the nature of human beings to let personality operate on different levels of expression. We often desire to compare or contrast one element of experience with another. We might not be able to say that "Mr. Jones is Mr. Jackson," when we believe that one is as bad as the other. We can say that "Mr. Jones is a skunk." Understanding the qualities of a skunk, we identify them with Mr. Jones. In short, in language we need to go to metaphorical expression because much of our nature is metaphorical.

The least we should say, then, is that language can do what it does through representing the nature of human beings. As each individual reacts to the elements of experience--ideas, events, persons, institutions, and things, in space and time--each language must have enough linguistic items available for meeting the task of representation.

It would be useful were the teacher to understand the difference between what language can do and what we demand of it. It is true, we believe, that a language operates on a reserve in two senses. First, each language has more items available than in use at any one time. Next, language has a reserve in the sense of carrying a flexibility to meet, structurally, new functional demands placed on it. We need to get this matter more clearly understood by our students.



Editor: Dr. L.W. Barnes

Volume VIII Number 4

Dr. L.W. Barnes "Classifying Experience: Parts of Speech"

If education consists in training one's mind to classify the stuff of experience, the best form of education is that which enables every individual to classify efficiently.

For the purposes of this paper, I consider that experience consists in one's reaction to people, places, things, ideas, events, and institutions in place and time. It would appear that we not only need to distinguish among these forms of experience but also need to classify within--intra-- each kind of experience.

I do not urge that knowing how to classify each form of experience will make for the successful or happy life. But knowing how will lead to a more orderly or less confused mode of life. It would appear that the human personality makes the distinctions. These distinctions are made patent, for the most part, through language utterances.

Of course, I can draw graphic representations of the forms of experiences and of my reactions to them. However, even were I able to approach this virtually impossible task, I would still be forced to name the graphic representations. Thus language steps in to aid in making the distinctions clear to others or to one's-self--unless the reader happens to be the one who considers that language covers up distinctions.

There are the words which separately, and collectively as to syntax, designate aspects of experience. Then there are the terms which designate classes or forms or kinds of words. Among these are the "parts of speech."

Because we have more than one part of speech, we must consider that distinguishing among these parts of speech is necessary; for, otherwise, it is hardly conceivable that we should make such distinctions. Now, distinctions among all facets of experience must be considered from three points of view: structure, function, and meaning. "Structure" refers to that "which is." "Function" refers to that which "does." "Meaning" refers to that which affects each individual in his experiencing. It is my position that we cannot teach meaning. We can teach structure; we can show that from one structure one or more functions may be possible. Meaning is essentially and inevitably derived from structure. We can consider examples of the distinction between structure and function.

The /-ing/ affix in English indicates that the word is structurally a verb. Let us look at the following sentences:

- a. Fishing is enjoyable.
- b. He is riding a grey horse.
- c. My trip to King's Island was very exciting.

In a. "Fishing" is a verb by structure and a noun by function.
 In b. "riding" is a verb by structure and a verb by function.
 In c. "exciting" is a verb by structure and an adjective by function.

We can use symbols to aid us. We can let "f" stand for "function" and "s" stand for structure. We would then have the designations:

Fishing V_s, N_f

riding V_s, V_f

exciting V_s, Adj_f

When we come to meaning, we have a more difficult task. We go to a good dictionary to ascertain the range of all possible meanings that are not current slang. However, we cannot tell from the dictionary what meaning is evidenced in any particular sentence or utterance. We tell from the contextual situation.

We can actually be engaged in "fishing" for fish. We can be "fishing" for a compliment.

In a sentence such as "He was riding me," "riding" is a verb by structure and a verb by function. However the meaning is not the same as for sentence b. In the second sentence, "riding" refers to "plaguing" or "tormenting."

In the sentence "He is exciting," we have a problem. We need to discover whether the subject "He" is one who may be viewed as an "exciting" personality or whether the subject "He" is exciting someone or something. We would have to go to a larger context, one including what went before. We have here an example which indicates that a sentence is not always enough; sometimes we may need a paragraph for meaning.

It is easier, we believe, to commence with "structure." We then go to "function." There is only one structure for each form, but more than one function. If we are careful to follow the sequence S-F-M, or structure-function-meaning, our students will be able to classify experience rather well.

We can take three more sentences for illustration.

- d. Wednesday is my best day.
- e. He will come Wednesday.
- f. He will be here Wednesday.

In each case--d., e., and f.-- "Wednesday" is a noun by structure.

In d. "Wednesday" is also a noun by function. In e. "Wednesday" is an adverb by function. In f. "Wednesday" is an adverb by function. However, in the sentence "Tomorrow is Wednesday," "Wednesday" is a noun by function. The verb "to be" in English is completed in the third position by a noun, adjective, or location.

Then we have an interesting set of sentences involving "slow."

- g. The slow driver can be a menace.
- h. The slow will get there just the same.
- i. Drive slow.

In each case "slow" is an adjective by structure. In g. "slow" is an adjective by function. In h. "slow" is a noun by function. In i. "slow" is an adverb by function.

Words can be divided into different parts of speech. We have parts of speech by structure. We find that we can have a part of speech by structure function as one or more parts of speech. For efficiency of classification and for better understanding it is best to work in the sequence structure-function-meaning.

It is suggested that it will be profitable to look at different words in sentences and to label them first by structure, next by function, and finally by meaning.

In the next paper, consideration will be given to determining the noun by structure. Any system is effective when it takes care of all possible situations. Therefore in defining a noun by structure --or any other part of speech by structure-- the definition desired is the simplest one which will cover any possibility.



Editor: Dr. L. W. Barnes

Volume VIII No. 5

Classifying Parts of Speech: The Noun

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Preliminary Notes

In order to keep our thinking and its expressions more precise, let us agree to observe the significance of the affix /-al/.

"Nounal" will refer to any term "used as" a noun."

"Adverbial" will carry the meaning of "used as an adverb."

"Adjectival" will refer to "used as an adjective." Likewise,

"prepositional" will refer to that "used as a preposition."

We will designate any term used as an article to be a "behart," as one "behaving like an article."

We have a bit of a problem with the term "verbal." We have become used to having the term "verbals" refer to verbs used as other parts of speech through the designations of "infinitive," "participial," or "gerund." In other instances cited, /-al/ has designated "used as." In order to avoid confusion and in order to run into the difficulty in trying to eliminate the common understanding of "verbal," we shall use "verbial" to refer to any expression used as a verb.

The Noun

We must stress the fact that we are not going to define a noun by showing how nouns can be formed by nouns and other parts of speech. We can add /-er/ to a verb to get a noun, as in baker, adviser, or singer. However, that is not the same as giving the overall structural designation for all nouns.

It is true that a noun is the name of a "person," "place," or "thing." However, there are nouns which are not covered by the terms "person," "place," or "thing." There is the tendency to consider that everything not included as "person" or "place" must be "thing." Such a position is hopeless and bad. To be a "thing" that referred to must have mass, occupy space, and be subject to the pull of gravity. The following nouns cannot be taken care of by the world of "persons," "places," or "things":

democracy	energy
kindness	time
viciousness	love

In fact, no virtue or vice can be handled through the definition of "person," "place," or "thing." Some grammarians have recognized the problem and have viewed the noun as the part of speech which can be viewed in terms of the singular,

the possessive, the plural, and the plural +possessive. But such words as "decision" and "advice" do not fit into the scheme represented by

boy	boy's	boys	boys'
chair	chair's	chairs	chairs'

Furthermore, some plurals are not made by affixes: men, mice, deer, or geese.

Now, it is claimed by some grammarians--Hulon Willis for one--that by using noun-forming derivational suffixes, "Noun identification by form, however, is over 99 percent successful."*

Now, what is the problem with accepting a 99% successful identification? The problem is that we need a 100% identification definition. Even though the 99% does seem impressive, and is impressive, the 1% not covered contains a substantial number of words. Who is to say that an individual might not face this 1% in a test or situation at any one time?

We look, then, to some definition which will cover all cases. Let us say that any word which answers the questions more? fewer? or less? will be a noun or a pronoun. When we apply this test, we can then take care of all cases such as virtues or vices represented by such words as

viciousness	love
kindness	hatred
justice	friend
beauty	foe
mercy	morbidity
evil	joy

We can also take care of such terms as mice, deer, geese, derision, decision, concentration, Constitution --among other such terms. The definition certainly takes care of the word "time." We stress the fact that we are defining in terms of forms "structured" to answer the questions "more," "fewer," or "less."

*

Hulon Willis, Modern Descriptive English Grammar, San Francisco, Chandler, 1972, xviii, 378 pp., p. 7.

It is true that the definition cited takes care of pronouns as well as nouns. However, the noun takes such determiners as the demonstrative, the possessive, the article, or the behart (behave as an article). The pronoun does not take such determiners.

Thus, although we can apply the definition of more? fewer? or less? to such terms as "any" "many," or "mote"--among others like these terms"-- we cannot place a determiner before them: thus, they are pronouns.

The next question for resolution is that of meeting the test of the verb and the test of the noun. When a word meets the noun test and the verb test, do we have a noun by structure or a verb by structure?

It is true that words structured to meet the following tests are verbs:

He <u>sings</u>	He has (had) sung
He <u>sang</u>	He may have sung.
He is <u>singing</u>	(or any other modal)

However, such words as "milk," "love" or "rain"--among many, many others, meet both tests.

We say that the most important is that which is "spoken about." To "milk" there must have been the concept of the thing "milk." To "love" there must have been, initially, the idea of love. Thus we term those words nouns by structure and verbs by function.

We need to know, always, whether we are talking about structure or function. It is important to work through the sequence structure--function until we--and our students-- follow the sequence automatically.

We can now consider what kinds of nouns we have, should we so desire. We have proper nouns, count nouns, and mass nouns. Among the proper nouns we have Pete Rose, President Nixon, Joe, Maine, and Lake Tochipi."

Where we can count, number, or enumerate, we have men, books, chairs, hours, pets. The mass nouns include those that cannot be counted: air, wealth, energy, and love--among others.

In the next issue, we shall talk about compounds and then move to consider other parts of speech, considering again the pronoun. It will be profitable to have students identify nouns as nouns, first. Then they move move to classify them as proper, mass, or count nouns. Then further divisioning may be useful.



Editor: Dr. L. W. Barnes Volume 8 Number 6
Dr. L. W. Barnes
Classifying Parts of Speech: Noun, Pronoun, and Verb

If a word meets the tests of more? fewer? or less? we have a noun or a pronoun by structure. If the word takes a determiner before it, we have a noun; if no determiner, then a pronoun.

In our previous issue, we considered that nouns may be broken down into proper nouns, mass nouns and count nouns. It pays to consider each particular case. What is a count noun at one point may be a mass noun at another point. Consider the two following sentences:

He ate his toast.
They drank a toast..

We might note the same parallel in the two following sentences:

The air is stimulating.
He had an air of confidence.

It would appear, then, that some nouns are purely count nouns; some are purely mass nouns; others are both count and mass. It is an excellent and rewarding exercise to determine the case for each noun.

Even more interesting and rewarding is the strong possibility that where a noun --as air-- can be both count and mass, the non-physical sense is more literary or idiomatic. We now take another look at the pronouns.

Now, when we talk about more? fewer? or less? we are simply saying that we can measure or vary. Thus, we can do the same with pronouns. We have more or fewer "we's", for example. The same is true with "someone" and "something." These pronouns can substitute for about any noun--an example of the Pro-D and Pro-N rule. This rule asserts, always, that we can substitute "some" for any other determiner and we can substitute "thing", "body," "one" or "place" for the noun. Of course, we can use "any," or "every" instead of "some."

Jack is my student.
Someone is something.

He will go to Morehead.
Someone will go somewhere.

Now, we can have different kinds of pronouns. However, each meets the same test(s) we have cited. Whether we talk about personal pronouns, definite pronouns, indefinite pronouns, relative pronouns, or reflexive pronouns, our first task is that

of locating the pronoun, as such. It is interesting to note that "someone" can substitute for a noun or for another pronoun.

He will be here.

Someone will be here.

We have the relative pronouns who, whom, whose, which, that, whomever and whichever. It can be seen that these terms meet the tests we have been citing or using. It is important to stress the fact that the identification in terms of structure should be mastered before going to function, for we have more than one function.

We might say at this point that how a word functions depends on the position the word fills in the sentence. English sentences in basic or kernel form have three required positions and one optional position. The three required positions are those of subject, verb, and verb completer. The fourth or optional position is for the adverbial.

The following pronouns may be listed as indefinite pronouns, if the division is considered essential. Since these pronouns are the ones which pose the greatest number of problems, the reader may apply the pronoun test to each, or have the students master the application of the test(s) for a pronoun to these. Remember, the first test is that of meeting a test which includes both nouns and pronouns. Then the second test, for the pronoun specifically, is that which tests to ensure that no determiner can be placed before the word we assess a pronoun:

one	anyone	another
nothing	everyone	any other
other	someone	no other
some	no one	less
none	anybody	much
more	everybody	either
most	something	neither
much	nobody	several
many	anything	both
few	each other	each one
		each other

When we move to consider function, we can find, descriptively, what roles these can play. For example, demonstrative pronouns--this, that, these, and those-- can function as determiners, or they can stand for the whole idea in a clause, or they can be noun substitutes. What can be done with a part of speech should be discovered and classified by the student. Finally, let us consider, again, the verb structurally.

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We indicated earlier that the test for a verb, in terms of structure, is that the word is a verb if it is structured to take the following phrasing:

can		am	
may		be	
will	have	is	
shall	has	are	
could	had	was	+ V
would		were	
might		been	
should		being	
ought (to)			
dare (to)			
must			

He sings.
He sang.
He is singing.
He has sung.
He may have sung.

It is interesting to note that the test for identifying the verb also states the structure of verb markers, auxiliaries, or verb helpers in the sequence:

(modal)+ (have+en) + (be+ing) + V

Again, we point out that where the word meets the test of both the noun and the verb, we move to meaning, that which is being spoken about.

Then it is logical to conclude the "love" is a noun, for the act of love must presuppose a concept of "love."

Let us look at an interesting matter where degree is involved. Let us suppose that we have the following sentences:

He walked briskly.
He cantered along.
He dashed madly.
He sped desperately.

If we believe that we have a measuring device of action ending in the actions indicated by walk, canter, dash, and speed, then we would call these words verbs by structure and nouns by function. However, if we have the idea of speed, of a walk, or of a canter, or of a dash, then we accept the fact that what operates here as the verb by function is a noun by structure. Where motion and its degrees are concerned, a good case can be made for verbs by structure.

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Editor

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The Parts of Speech: The Preposition

The structural identification of the preposition is not a simple matter; the functional definition(s) is not an easy matter. However, in our thesis of moving from structure to function, it is essential to define this part of speech structurally.

Many of the words that are indicated as prepositions also seem to fit the category of the adverb.

It would appear that the preposition connects part of a sentence with a word group that follows the preposition. It is a matter of record and experience that we suggest that a preposition is followed by a noun or nounal. We have such instances as

through the woods
to Boston
under the skies

around the bend
in this place
before the battle.

The underlined words are prepositions. The words "woods," "Boston," "skies," "bend," "place," and "battle" are nouns or nounals called the object of the preposition.

If we consider NP¹ the subject of a sentence, a verb complete form, or a verb completer for the linking verb, or the copulative verb, or the state-of-being verb, or the whole-part verb, and if we consider NP² to be the direct object of a transitive verb, and if we consider NP³ to be the indirect object, then we can consider NP⁴ to be the object of a preposition.

However, we can also have the preposition "to" before a verb form to have the infinitive as in "to run." From a functional point of view, then, we can have a preposition before a noun or nounal and we can have the preposition "to" before a verb form to have the infinitive.

Then, as if these two instances were not enough, we can have a preposition as a part of a verb in "He turned on the faucet." Here "faucet" is the direct object of "turned on." Further, we can say that "He turned the faucet on." Here, "on" as condition or location occupies the fourth position or the adverbial position in a basic or kernel statement. Since moving "on" to the beginning of the sentence does not slow the speed of the sentence, then "on" is not an adverb, although it may take the position of the adverb. It would appear that the preposition can occupy the adverbial position at the end -- fourth position -- in a sentence.

Reviewing, we find that the preposition is followed by a noun or nounal in a prepositional phrase. We also find that a preposition before the verb form makes the infinitive. Then we find that a preposition can be a part of a verb. Then, a preposition can occur at the end of a sentence. The preposition fills several roles then, or, in other words, the preposition has several functions.

Prepositional phrases can be found in more than the terminal position in a sentence. We can have such a sentence as

Down the road they came.

We can have such a statement as

My first few friends in the committee should have some influence.

Here the preposition occurs to the right of the subject, but before the verb.

Then we can have a preposition before a prepositional phrase, as in

Those first few old maids up in the attic were looking over the old love letters.

Here we are interested in the up before the prepositional phrase in the attic.

We can also have prepositional utterances between the verb and the verb completer, as in the example

These true soldiers could have taken, in my opinion, more loot from the civilians;

Whether the preposition acts as an adverb or as a preposition is not important. A preposition behaving as an adverb is still a preposition. In the sentence

" Her friends down in the valley came to see her."

Down functions as an adverb, but is a preposition.

Lowery (this is grammar-1965) states that "The word "to" when followed by the base form of a verb or by a verb phrase (to jump, to be jumped, to have jumped) is not a preposition. It is a part of a verb construction called an "infinitive". In such positions "to" is similar in function to an inflection."

This statement cannot be correct. "To" by structure is a preposition, or it is not a preposition. If it is a preposition, it is so for all time. Now, what "to" may function as, or what any other preposition may function as may be other matters.

Now, we have talked about the function(s) of the preposition, but not about the structure. It is through the structure that the preposition must be defined. If there is a part of speech called the "preposition," then that part must be defined.

The preposition is the part of speech structured to appear before a noun or nounal that cannot be the subject of the sentence, the object of the verb, or the the appositive.

Now, the preposition may appear in the fourth position or in other positions of the sentence, as we have seen. Whether we have NP¹, NP², NP³, or NP⁵, we can have the regular determiner before the nounal:

My <u>friend</u>	NP ¹
I gave <u>him</u> the answer	NP ²
I gave the <u>Red Cross</u> the money.	NP ³
Jack, <u>the</u> butcher,.....	NP ⁵

When we have NP⁴, or the object of the preposition, we can have the regular determiner in

We are sleeping in the forest.

"Forest" cannot be NP¹, NP², NP³, or NP⁵, but is NP⁴ or the "object" of the preposition "in."

So, then, that part of speech structured to stand before a noun or nounal not the subject of the sentence, not the object of the verb, not the indirect object, and not the appositive is the preposition.

The Lowery list of prepositions is useful:

above	into	during	excepting
across	off	since	for
against	near	throughout	instead of
along	on	till	inspite of
amid	on top of	until	in view of
around	onto	about	like
at	opposite	according to	of
behind	out (of)	because of	on account of
below	outside(of)	by means of	per
beneath	through	concerning	regarding
beside	to	considering	unlike
beyond	toward(s)	contrary to	with
by	under	despite	without
down	up		with respect to
from	upon		
in	unto		
in back of	via		
in front of	within		
inside of	after		
	before		



Editor: Dr. L.W. Barnes

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Classifying Parts of Speech: The Adjective

We move through the sequence or direction of structure--function--meaning. We shall define the adjective by structure. Adjectives fulfill different functions, but other parts of speech function as adjectives.

An adjective is that part of speech which meets the "seems" and "very" test in a total rhythmic or harmonious sense. When articulated the adjective exerts no pressure under the points of the jaw. The adjective when moved does not effect the speed of the sentence, one way or the other. Central to the definition is the adjective's structure that ensures its role as the only rhythmic part of speech in the English language, at least.

When other parts of speech are used as adjectives, such other parts of speech do not have the rhythmic or harmonious synthesis with "seems" or "very."

In testing for the adjective by structure, one must place the word believed to be an adjective to the left of NP¹ in its role --one of its roles-- as subject. Then the word being tested--as an adjective-- is placed to the right of the verb, as a verb completer. But to the left of the word as verb completer, either "seems" or "very" is placed. "Seems" or "very" must stand between the verb and the verb completer.

Consider the following examples:

The red rose is very red.
The fast track seemed fast.

The casual encounter seemed casual.
This spontaneous singing is very spontaneous.
Her ripe apples seemed ripe.

Additional rhythm is evident when "seem", "very," and "quite" are paired.

The red rose seems very red.
The square box seems quite square.

Many rough experiences seem very rough.

But we cannot get the rhythm with a noun to the left of another noun, as in

The chrome trimming seemed quite chrome.

We cannot have the rhythm with the use of the verb used as adjective:

The exciting adventure seemed quite exciting.

We have suggested earlier--and many times-- that moving from the single structure to the multi-functions of parts of speech is the most useful approach from a learning point of view.

Apart from this observation that moving from "is-ness" to "does-ness" is a more useful approach from the viewpoints of both teacher and student, it might be well to urge several objections to the functional definition of the adjective.

One definition (Pence and Emery, 1947, 1963) of Descriptive Adjectives is that "A descriptive adjective names a quality or characteristic of the substantive modified." The difficulty is that the use of the adjective points out for each adjective only one quality. Further, depending on the order of the adjective used, the first adjective may emotively cancel out the impact or the effect of succeeding adjectives. (See Krech and Crutchfield, Theories and Problems of Social Psychology).

The only way to describe is to mention, at the one time, every quality that noun or nounal may possess. Further, it is possible that the qualities of the thing, event, person, idea, or institution pointed out may not describe the element of experience pointed out if we consider "description" as revealing the reality of the element of experience.

Even granting that "description" does lead to the reality or essence of that spoken about--as a noun or nounal-- it would appear that the nature of the adjective-al-use and usage is such as to limit the reader's attention to the all-ness of the element of experience "described." "To describe" is to reveal all. The force and uniqueness of adjective is such that we would do better to indicate that the function of the adjective is that of pointing out, marking, or signaling some quality of the nounal. The term "description" is a difficult and thorny one.

The term "modify" is also used rather widely. Pence and Emery assert that "The term 'modify' in grammar means 'to qualify, limit, or restrict.'" Now, these terms are difficult to grasp in any concrete sense. "Modify" carries the wider and more general meaning of that of "change." In effect, it would appear that any word can serve to "modify" another in language. When I assert that the ring is a "gold ring" the word "gold" would appear to "modify" the noun "ring." But "gold" is not an adjective.

Look at the statement:

He wears a gold ring.

"Gold" is not a quality of the ring. The ring belongs to the class of rings made of gold. "Made of" is not a test of an adjective, but of a noun.

When we come to the term "limit," we are no better off: insofar as talking about adjectives is concerned.

Consider the following sentences:

The blue skies gladden my heart.

I kept an easy pace.

Those men revealed an uneasy manner.

The adjectives listed are "blue," "easy," and "uneasy." It is easier to see how they point, mark, or signal some aspect of the nouns before which they stand. It is more difficult to understand them in terms of "limit." For, what do they "limit"?

They may limit the reader's attention to one view of noun or nounal, rather than other views. It would seem that using such terms as "descriptive," "modify," and "limit" is not the most useful approach.

Defining an adjective as that which meets the rhythmic test of "seems," "appears," and "very--or quite" is the best definition, for the definition does not fail at any time.

The sound features of the adjectives have been noted for many centuries.

Interested readers may consult Lundin's An Objective Psychology of Music, N.Y., Ronald, 1967, pp. 150 et sequentia. There is an extensive treatment of the adjective and sound in this excellent book.

Of course, since the adjective serves several functions, we may as well consider these functions before turning to the interesting matter of subclasses of adjectives. But, we stress again, the never-failing definition of the adjective is the structural one indicated in this article.

The definition has the advantage of being not only correct but also easy to apply. No intellectual acumen is required, only a sense of the most elementary rhythms. This rhythmic sense is operative even at pre-school age. Of course, the best test is the application of the method noted here to the classroom situation.

Before concerning ourselves with the functions and subclasses of adjectives, let us consider the question of the article. Without considering the distinction between the definite article of the indefinite article, it must be made clear that articles are not adjectives, nor are they used as adjectives.

Articles have always been listed as "a," "an," and "the." Some grammarians have considered them adjectives; others have considered that they are always used as adjectives. Wrong on both counts!

The article does not meet, in any way, the "seems," very," or "quite" or "appear" tests of rhythm. The reader can make such tests or efforts for himself.

The article does not behave as the adjective does. Where the adjective can focus on only one quality or attribute of the noun or nounal before which it stands, the article stands for all the qualities the noun or nounal may possess. Whether we use "a," "an," or "the," each stands for all of the item of experience it appears before:

A fire is raging.

An article of mine has been published.

The books are here.

"A" fire represents all of the fire. "An" article stands for all of the article. "The" books stand for all of the books. The reader who desires to find the various functions of articles may find a useful treatment in Pence and Emery's A Grammar of Present-Day English, Macmillan, 1963, pp. 323-325.

The important point to remember is that the article is a part of speech. The adjective is also a part of speech. The fact that each is a part of speech testifies to the uniqueness of each and to the differences between the two.

Problems come when authors insist on classifying adjectives as "demonstrative adjectives," "numerical adjectives," and "articles." Now, we have indicated that the article is not an adjective.

We should never call "that," "those," "this," and "these" demonstrative adjectives. Nor should we call them adjectives. They are not adjectives. They are pronouns, and meet every test of the pronouns. They are pronouns. Whether they are used as adjectives or as "regular determiners" is a decision to be made by the teacher: however, the demonstratives are not adjectives, but pronouns. The application of the rhythm test indicated will reveal that they are not adjectives.

The term "numerical adjectives" is a misnomer because numbers, whether ordinal or cardinal are not adjectives. That such is not the case can be shown by trying--unsuccessfully--to apply the "seems," "very," or "quite" tests. They fulfill--as numbers--the requirements of the test applied for the substantive. Why not test the cardinals for nouns and the ordinals for pronouns!

*

It is not the case that ordinals or cardinals can be adjectives.

Pence and Emery assert, with many other earlier grammarians, that there are nouns which can be used as adjectives. A case cited is as follows:

John's hat is the object of ridicule.

Now, the NP¹ is the subject- that being spoken about. So, the noun "hat" is the subject. It is true that John's represents a noun by structure. However, we would not consent to the position that "John's" modifies hat. What is true is that we have a "belong to" relationship. The hat does belong to John. That is not the same as saying "The tall fence" is an obstacle. "Tall" is an adjective by structure and function. "Tall" is a quality or attribute of that specific fence, but "tall" does not belong to fence.

In the statement commencing "The parents' responsibility....," it will be readily seen that the subject is the NP¹ "responsibility". It is also true that "parents'" is a noun. However, the relationship of "parents'" is a "belong to" relationship. "Parents'" is not a quality or attribute of "responsibility."

In the sentence "He is a bird fancier," it is not correct to state that "bird" is adjectival in function. "Bird" is a noun by structure. In this particular sentence, "fancier" is an example of NP¹ completing the verb "to be." The relationship here is "of." What he fancies is the class known as "birds." The relationship of NN is not an adjectival one, never an adjectival one.

When we come to certain questions of the nature of "What alternative do you suggest?" some grammarians want to consider that "what" is an adjectival modifier to alternative. As a part of speech by structure, "what" is a pronoun. The "what" is no quality or attribute of "alternative." "What" is a pronoun used to break a set of possibilities down into one. It is hoped that the answer will make the possibilities of "alternative" resolved into one. Such a function or such a role is not an adjectival function or role.

*

NP¹ can occur on three occasions:

1. NP¹ is used as the subject of the sentence.
2. NP¹ is used when a noun or nounal completes the verb "to be."
3. NP¹ is used when a noun or nounal completes a copulative verb, a state-of-being verb, a linking verb, or a whole-part verb.



Editor: Dr. L.W. Barnes

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Part II

Classifying Parts of Speech: The Adjectival Slots

Adjectives can be broken down into different subclasses. It is well to keep the /-al/ factor in mind. Other parts of speech by structure can be used as adjectives. We have nouns used as adjectives--in the "Proper Adjective" classification. We have such terms as "American," "French," "Chinese," "Greek," among hundreds of others. Why the term "Proper" is employed is a matter than can scarcely be answered in any logical fashion.

Yet, it would appear even more difficult to coin another term. Since we talk about proper nouns as names of people, cities, countries--and the like--when capitalizing them, it would appear that we can extend the "Proper" term to nouns used as adjectives where such adjectivals commence with capital letters.

It would appear that the slot for proper adjectives is the one just to the left of the noun slot which can appear before a noun used as NP1, NP2, NP4, or NP5 where NP1 is the subject of a sentence, the verb completer of "to be," or the verb completer of the whole-part, or copulative, or linking, or state-of-being sentence; where NP2 stands for the direct object sentence; where NP4 stands for the object of the preposition; and, finally, where NP5 stands for the appositive.

Thus, of the slot (N-2) where "N" stands for the nounal, where "-" stands "for the left of," and where "2" stands for two places, the proper adjective of (N-2Pr) is the first slot of the adjectival subclasses closest to the noun or nounal.

Then, there is the slot reserved for color. There are over five thousand colors indicated. The color slot is to the left of the proper adjective slot, or the second of the adjectival sub-slots. One subslot to the left of the color adjective is the adjective(s) of shape. Here we have such terms as round, square, triangular, ovate, among others. It is interesting to note that these three slots--in order of moving to the left from (N-1) --that are for the proper adjective, the adjective of color, and the adjective of shape are adjectives that are quite specific and quite concrete. These slots are quite inflexible one with respect to the others. They hold their positions.

When we move farther to the left, we obtain less concrete adjectives or adjectivals. We have adjectives of age, for example, to the left of shape. Then, going farther to the left, we have adjectives of size. Such terms as "ripe," "old," "young," and "mature" are hardly specific. Such adjectives as "great," "small," "tiny," "great," or huge are less than concrete as to meanings carried for any one case.

Then, one more slot to the left, as a part of the (N-2) or adjective or adjectival major slot is the slot reserved for "value judgment" adjectives. Here we have such words or terms as

good	democratic	true
evil	autocratic	false
kind	pleasant	miserly
lovely	adorable	generous
beautiful	gentle	selfish
vicious	mean	troublesome

among hundreds of other adjectives. "Value judgment" adjectives refer to "purr" or "snarl" terms or to virtues or vices, or to words with no referent(ce).

Then as far as we can go to the left and still be within the range of adjectivals, we have verbs used as adjectives. (We define--by structure-- a verb as that which is structured to take such forms as

he runs	he has run
he is running	he may run
he ran	he may have been running..

Certainly all affixes in English of the vintage /-ed/(or its equivalent)and /-ing/ signal the verb by structure.) At this final slot to the left of the (N-2) or adjective or adjectival slot, we have these verbs behaving as adjectives, in that they signal something about the noun or nounals.

It can be seen, then, that the (N-2) slots for adjectives or adjectivals has several subclasses. We have, for this occasion, indicated their presence--moving from right to left) as the proper adjectives, adjectives of color, adjectives of shape, adjectives of age, adjectives of size, adjectives of value, and adjectives from verbs behaving as adjectives.

Now, we have not exhausted the other subslots we did not show. The reader can, by descriptive experimentation, find out where the slots stand for adjectives of touch, taste, smell, sound, motion, direction-- among others.

The best method for finding out where these slots are located with this whole (N-2) structuring is to have many individuals give their views by making or pooling their individual efforts. Of course, at this point we are talking about adjectives as they appear to the left of the nouns or nounals-- in the prenominal position, for example.

We must note that the () indicate that the position is optional not as to its location but as to its being filled.

We can look at the adjective in a further fashion. Philip B.Gove in American Speech has written an article of two parts on "On Defining Adjectives." He looks to the ending of the adjective for a definition. He is not concerned with the slots that the adjectives and adjectivals fill. He is concerned more with the meaning indicated by the terminal aspects of the adjective.

As an example of his approach, we find that he indicates that /-able/ or /-ible/ signify that which is permissible, allowable, authorized, or legal to act on .

Hø points out that /-al/ indicates "used as." Then there is such an affix as /-ish/ which indicates an adjective of the nature of "state of" or "condition."

Then, we have /-ic/ where there is carried the meaning of "belonging to" or "concerned with." The reader can establish for himself the range of meanings carried by the affixes associated with the adjectives or adjectivals.

Certainly, the adjective and adverb play a large role in the use and usage of various English-speaking communities. Where some languages concentrate heavily on the use and usage of the nouns and verbs, we rely with almost equal force on the adjective and adverb. On many occasions we substitute the adjective by structure for the noun, as in "guilty" "proud," and "vain." We have such sentences as

The guilty will be punished.
The rich can afford taxes.
The proud will have their uneasy moments.
The brave are not without their dangers.

It is useful to scan the newspapers and, periodically in determining the extent to which the attributes or qualities of nouns are allowed to stand for the nouns themselves. The tendency to substitute the part for the whole is rather marked in our language and in related languages.

In review , then, it is well to realize that the adjective as such meets the harmony inherent in the "seems," "very," or "quite" tests. Nearly all adjectives are structured to be phonological "slow." The adjective can be moved from the third position to the first without changing the speed of the sentence. However, moving the adjective to the third position does rob the sentence of emotive power. The adjective is at its "emotive best" when in the prenominal position. In the adjective shift, moving the adjective to the third position and the adverb to the first position ensure minimal emotive effect(s). Moving the adverb to the final position, with the adjective's being moved to the first position ensure maximal emotive effects.

In a basic or kernel sentence with the order of $NP^1 + V + -.....$ we can find the adjective completing the verb under two conditions. First, we can find the adjective completing the verb "to be."

He is lazy.
Those rounds of applause are genuine..
Her friends may have been diligent.

Then, we find the adjective completing a whole-part, or copulative, or linking, or state-of-being verb:

They appeared lazy last night.
Those soldiers seemed indifferent.
They remained diligent all week.

Then, in order to accommodate human meaning, the adjective can appear in the following locations:

He painted the house red.
He tied the knot tight.

In each case, the structure appears to be NV N Adj.

Were that not so, we would not know what color the house was being painted. For, if we said "red house," it would appear that the house could be red before painting. We desire to stress the color currently being applied.

In the second case, it must be made clear that the knot was not tied "tightly" but was left in a tight condition. We are not concerned with the tying as such, but with the completed action. We could scarcely make our point were we to say that "we had tight the tight knot. "

As a final thought it might be well to suggest that in teaching adjectives for composition attention should be paid to the concrete nature of the adjectives or adjectivals closest in slot location to the nouns or nounals.



Editor: Dr. L. W. Barnes

Volume VIII No. 10

Dr. L.W. Barnes "Another Look at Slotfilling--Part I: Nature and
Terms "

Slotfilling is a matter of syntax: syntax is one element of grammar. The grammar of any language consists in the number of ways and of the kinds of ways through which statements can be made in that language. Syntax has to do with word order, phrasal order, or clausal order.

In syntax we are concerned with what elements of language we can place next to other elements of that language. When we look at the different geographical positions that language units can occupy, we see them structurally. When we observe what happens when we put one language item next to another language item rather than next to still another language item, we are concerned with the functional results of syntax

Slotfilling is a matter of syntax. In this issue, we shall be thinking about words placed next to other words in the English sentence. Rather, we shall be thinking of the kinds of words that can be placed next to other words.

If we, as teachers or interested laymen, are aware of the potential makeup of the English sentence--at least order-wise--our instruction and comprehension will be that much greater, or more useful.

One of the dramatic results of having a knowledge of the slots making up the English sentence is that in the area of spoken or written composition. Only too often we have short or jerky complete subjects (or NP's--noun phrases, or nominals.) Having a knowledge of slotfilling and having the ability to transmit the knowledge to our students will reap rich language rewards. Once the student becomes aware of the number of each slot and of the nature of each slot, his understanding of his language will improve.

Terms:

Let CS stand for "Complete Subject."

Let #S# stand for "Sentence".

Let #S#-GS = The Rest of The Sentence, ROTS, then

#S# → CS + ROTS

ROTS → vs + CV or verb singallers + the Chief Verb

CV → V + Adv1 where V = Verb, and Adv1 = Adverbial,
an adverb or that used as an adverb.

Another Look at Slotfilling

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Advl \rightarrow $\left\{ \begin{array}{l} Tm \\ Mn \\ Loc \\ Dg. \\ Fq \end{array} \right\}$

time
manner
location
degree
frequency

V \rightarrow $\left\{ \begin{array}{l} V_{be} + Pred. \\ V_{i} + \emptyset \\ V_{t} + Nom^2 \\ V_{wp} + Comp. \end{array} \right\}$

Pred. = Predicate
i = intransitive; \emptyset = null
t = transitive; Nom² = direct object
wp = whole-part; comp. = complement

V_{wp} may also be classified as

V_l or V_{cp} or V_{sob}, where
l = linking; cp = copulative; or
sob = state-of-being.

Pred. \rightarrow $\left\{ \begin{array}{l} Nom^1 \\ Adj1 \\ Loc. \end{array} \right\}$

Nom¹ = nounal in subjective case
Adj1 = adjectival
loc = locational = place

Comp. \rightarrow $\left\{ \begin{array}{l} Nom^1 \\ Adj1 \\ Loc. \end{array} \right\}$

Nom¹ = nounal in subjective case
Adj1 = adjectival
loc = locational

vs \rightarrow Tn (modal) (have+en) (be+ing) where

Tn = tense;

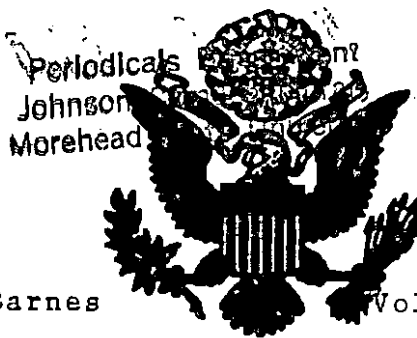
(be+ing) \rightarrow $\left\{ \begin{array}{l} be \\ is \\ am \\ was \\ were \\ are \\ been \\ being \end{array} \right\}$

(have+en) \rightarrow $\left\{ \begin{array}{l} have \\ has \\ had \end{array} \right\}$

(modal) \rightarrow $\left\{ \begin{array}{l} can \\ could \\ may \\ might \\ shall \\ should \\ ought(to) \\ dare(to) \\ must \end{array} \right\}$

()	→	optional	
{ }	→	choose one and only one.	
-	→	to the left of	
+	→	to the right of	
Nom ¹	→	<div> <div>{</div> <div>complete subject verb completer for Predicate verb completer for whole-part or state-of-being, or copulative, or linking verb</div> <div>}</div> </div>	
Nom ²	→	Direct Object *	
Nom.3	→	Indirect Object--	in this system, a part of the verb
Nom. ⁴	→	Object of the preposition	
Nom.5	→	Appositive	
Tn	→	<div> <div>{</div> <div>Pres Pas</div> <div>}</div> </div>	Tn= tense; Pres= present; Pas =Past
VC=	→	Verb Completer	
Nom	→	Det.+ N + N ^o	Det= Determiner; N= Nounal; N ^o = Number
Number	→	∅ ₂	∅ ₂ = singular; Z ₂ = Plural
Z ₃	→	Z ₂ Pos.	Pos.= possessive
N	→	<div> <div>{</div> <div>N_{pr} N_c N_m</div> <div>}</div> </div>	Pr= proper; c= count; m = mass
CSN	→	simple subject of the complete subject	
(CSN-1)	→	noun to the left of the simple subject	
(CSN-2)	→	Adjectivals	
(CSN-3)	→	Post Determiners	
CSN-4	→	Determiners	
(CSN-5)	→	Predeterminers	
(CSN+1)	→	Adverbials	
(CSN+2)	→	Prepositional Phrasing	

Other critical terms will be listed in the following issue.



Editor: Dr. L. W. Barnes

Volume VIII NO. 11

Dr. L.W. Barnes: Slotfilling: Terms and CS-Complete Subject Slots

When (CSN + 2) is reached and when there are no more optional slots to be filled for the CS --Complete Subject-- we come to ROTs, or to the "rest of the sentence." Many linguists--in fact, nearly all linguists-- use the term VP, or Verb Phrase, for the rest of the sentence. In nearly all texts, the statement as to the two main divisions of the sentence is #S# \rightarrow NP + VP, or the sentence consists of, or is broken down into, or is divided between the NP and the VP, where the NP stands for the subject, and the VP for the rest of the sentence.

We happen to prefer CS for the complete subject and ROTs for the rest of the sentence. At least, we understand each other. It may well be that the teacher or her students may prefer other terms.

We have seen that ROTs consists of the verb signallers and the Chief Verb. The Chief Verb consists of the Verb and the optional adverbials. In order to distinguish the slots in ROTs, or all that is not the complete sentence --CS--, we commence our slotfilling numbering from V.

We must keep in mind that () as a set of symbols refers to that which is "optional." The minus sign indicated by the symbol "-" means "to the left of." The plus sign indicated by "+" stands for "to the right of." When no parentheses are used, the slot must be filled.

In the English sentence, at least, there must be a regular determiner before each noun, even though null -- \emptyset -- must be used. A regular determiner is to be distinguished from a preregular determiner and from a postregular determiner. The preregular determiners are signalled by a minus sign and by the Arabic 5. Thus, (CSN-5) indicates the presence of a preregular determiner. Now CSN-4 indicates the presence of a regular determiner. Each noun must have a regular determiner; thus CSN-4 does not have a set of parentheses.

Now, all required and non-optional slots in the English sentence must be CSN-4, CSN, TN, V, and V+1. That is, every English sentence has the subject with its determiner, tense, a verb, and a verb completer. Knowledge of this critical fact will enable the student to check for the sequence CSN-4, CSN, TN, V, and VC. To avoid a "fragment" he must have these items present in written form. Again, the essential elements are CSN-4, CSN, TN, V, and VC. That is, every sentence must have a regular determiner for its simple subject, a simple subject, tense, a verb, and a verb completer. These items are indicated by lack of parentheses.

*

Null -- \emptyset -- indicates that the position is not visibly filled, that there is nothing, a void. However, it also carries the meaning "that nothing needs to be there; all is complete for that time and place."

Now, in ROTS, we have indicated that we shall number left and right from the verb. We shall do this specifically when we have finished with the details of the slots in the CS, or complete subject. We return to the first part of the sentence, the subject.

We start with the concept of the simple subject. Why the term must be "simple" is hard to define. However, we can approach the concept of "simple" through the view that it is the word or two words acting as one --mountain, or Rocky Mountains-- which may bring the matter up. That which we speak about, in a pure and unadorned way, is the simple subject:
+

- a. The boy is here .
- b. The rapid stallion dashed along.
- c. The indifferent student worked his work through, with minimal effort.

What we speak about, stripped of its attributes, is the simple subject. We call the simple subject CSN. We could call it SS, SSbj, or any other symbol which would be understood. Sometimes, it is called "N." However, "N" can stand for any noun, and in the complete subject we are talking about a particular noun, the central focus of our statement or utterance.

Let us agree to call this simple subject--that which we are moved to talk about--CSN. Now, it is important to stress that this simple subject does not have to be a noun. However, it must be used as a noun. Therefore, the simple subject of any sentence--represented by CSN--can be a pure noun by structure or other parts of speech which may function as a noun. When an item functions as a noun, we call that part of speech a "nounal." Therefore, it would appear that we must view CSN not as the complete subject noun or simple subject, but as the complete subject nounal as simple subject.

Let us view the following sentences:

The boys will be here tonight.
The lazy seem to prosper.
Over is out.
Trotting is fun.

In the first sentence, "The boys" is the CS; "will be here tonight" is ROTS. The simple subject is the pure noun "boys."

In the second sentence, "The lazy" is the CS; "seem to prosper" is ROTS. However, the simple subject is not a noun but an adjective by structure "guilty." Therefore we have an adjective acting or functioning as the simple subject.

In the third sentence, "Over" is the CS. The simple subject "Over" is not a noun, but an adverb. Therefore, we have an adverb functioning as the simple subject.

In the fourth sentence "Fishing" is the CS. ROTS is the rest of the sentence, or the Verb Phrase. "Fishing" is also the simple subject. However, "Trotting" is not a noun, but a verb. Here we have a verb functioning as a noun.

It is vital to stress the fact that the simple subject does not need to be a pure noun, but can, instead, be another part of speech functioning as a noun. Therefore, we would be well-advised to keep the term "nounal" at hand--that which is used as a noun. We have at hand a critical example of the fact that in English--and in other languages--what operates as one part of speech by structure can function as one or more other parts of speech. Therefore, we will do well to emphasize, again and again, the significance of the /-al/ bound morpheme. By "bound morpheme" we refer to the fact that the affix carries an invariable meaning for a particular language, but that invariable meaning cannot become operative unless that bound morpheme is linked with a free morpheme, a set of free morphemes, or another bound morpheme. What we are saying here is that the smallest unit of meaning in any language can be less than a word in form and value.

In the complete subject, then, we have a nounal operating as the simple subject. The term "nounal" must include not only words that are not nouns but act as nouns, but also pure nouns by structure functioning as nouns by structure.

To the left of the CSN, we have (CSN-1). This slot is reserved for pure nouns which function as nouns. To the left of the optional slot (CSN-1), we have another optional slot. This slot is the adjectival slot. We use the term "adjectival" because in this slot we have adjectives, but we also have other parts of speech which function as adjectives. Then to the left of (CSN-2), we have another optional slot, that of the postregular determiners. The slot is optional as is indicated by the parentheses.

We shall see that this slot has subclasses which can be filled by different parts of speech. We then run into the required determiner--regular determiner--slot which offers options from which we must select.

Then, we have the final position to the left of the regular determiners. We call this optional slotting (CSN-5).

Now, before we come to ROTS, we have optional slotting to the right of the CSN, or simple subject. The first slot to the right is filled by adverbs, the (CSN+1) slot. The second slot--(CSN+2)--is also an optional slot, one filled by prepositional phrases. We shall discuss the "plus" slots in some detail in a later issue.

However, moving from left to right, until we reach Tn--Tense-- in the gap between CS and ROTS, we have the sequence (CSN-5) CSN-4 (CSN-3) (CSN-2) (CSN-1) CSN (CSN+1) (CSN+2). It is essential to see that in the CS or complete subject sequence we are required to have CSN-4 and CSN.

In the next issue we shall look at the interesting (CSN-1) slot and at some slotting features of the adjectivals in (CSN-2).



Volume VIII No. 12

Dr. L.W. Barnes: Slotfilling: The Complete Subject: Part III

By way of review, let us consider that the English sentence has two basic parts. We use the symbol ~~NP~~ #S# for sentences. Instead of using NP, or Noun Phrase, for the complete subject, we use CS. The rest of the sentence we term ROTS, instead of VP.

We have indicated in the two previous issues that the CS--complete subject-- consists of two required positions, CSN and CSN-4. (These are without parentheses since the positions must be filled. When parentheses are used, the positions are optional.) The CSN position contains the simple subject which is either a noun or a word or set of words used as a noun, or nounal. The CSN-4 is four slots to the left of the simple subject, CSN. To the left of " is indicated by "-." Then, "to the right of" is indicated by "+.")

CSN-4 is required: when we come to CSN-4 in detail we shall see that there are five classes of regular determiners: at least one must be chosen. It is our concern for the major part of this issue to indicate the significant nature of the slot to the left of the simple subject, CSN.

This slot is reserved for a noun which is a pure noun and which behaves--functions-- as a noun. This is in contradistinction to the CSN which may be filled--as a simple subject-- by a noun or by another part of speech behaving as a noun.

It is both informative and useful to know that there is a slot reserved for a noun to the left of the simple subject CSN. This slot is indicated by () and by the symbol "-." (CSN-1) indicates an optional slot to the left of the simple subject, one which must be filled--if filled-- by a noun by structure and function.

Filling the slot is valuable because more information is given concerning the simple subject; more concrete information is given; and, the relationships in terms of "part of," "belongs to," and "is made up of" are set out.

Students need considerable practice in learning to fill the slot, for reasons cited as to why filling the slot is essential. In their reading, the students should become aware of the need to identify the use or usage of two nouns next to each other. After a while the diligent student will perceive relationships between the two nouns.

We can have such combinations as the following:

wood panels
chrome trimming
stone pile
gold ring
silver money
rose garden
blue jay (not bluejay)
church steeple
brick ~~wall~~
iron ore
fence post
chicken dinner
tin can
town hall

In the first "the panels" are made of "wood." The "trimming" comes from the class of materials including the metal "chrome." There can be many "piles", but this particular pile is constituted of "stones." The "ring" is made of "gold." We can have different kinds of money, but this "money" is measured in terms of its being "silver."

Presumably we can have many kinds or varieties of garden. This flower garden is a "garden" made up of "roses." There are different kinds of jays, but this "jay" is the "blue" kind. It is true that when we use the term "steeple" we necessarily think of "church." However, it is possible that we can have more than one kind of steeple: here we have a "steeple" which belongs to a "church."

There are different kinds of walls: what we have here is a "wall" made of "bricks." We can have silver ore, gold ore, or different kinds of ore other than silver ore or gold ore. In this instance the "ore" is the variety constituted or made up of "iron." Then the "post" belongs to or is a part of a "fence."

One would gather that we do have many kinds of dinners. The variety of "dinner" here in mind or before us is one which focuses on "chicken." The "can" is made of "tin." There are many kinds of halls; we have here a "hall" for the entire "town."

Students should build up sets of nouns in the relationship (CSN-1) CSN. It will be seen that where the two are actually present at one time both are nouns by structure and function nearly all of the time. However in "chrome trimming" the simple subject "trimming" is a verb by "structure" functioning as a noun--used as the subject.

It is critical to note that the noun to the left of the simple subject--as CSN-- does not behave in any way that an adjective would behave. It would be a bad error to indicate that these nouns are functioning as adjectivals. They are not!

The relationships of the two nouns adjacent to each other are those of "belongs to," "is a part of," "constitutes a part of," or is "made of --or from."

These nouns can be contrasted with such adjectives as "wooden," "golden," or "high," among others.

We would not say that "A ring is made of golden." We would not assert that a house is made from "wooden." We would not assert a wall belongs to "high." Thus, the relationships between the simple subject and the noun to its left serve to ensure that whatever fills this slot to the left of the simple subject cannot be an adjective.

Thus far we have spoken about the complete subject or CS. However, we have different roles served by nouns or nounals: for example, it is possible to have a noun serving the role of direct object. It is clear to see that the direct object could have a noun to its left, a slot filling the same role in a parallel position to the noun to the left of the simple subject:

He built the stone wall.

Here "wall" is the direct object. "Stone" is the noun to the left of this direct object. However, we would not call "stone" (CSN-1) because "wall" is not the CSN. If we wanted to use the term DON for the Direct Object Noun, then the position for "stone" would be indicated by (DON-1). We can see that we can state such a parallel system for objects of prepositions or for appositives, should we so desire. We will all agree that a noun can serve at least five roles: subject, direct object, indirect object, object of the preposition, and as the appositive. In the following issues we shall consider in the CS--complete subject-- adjectivals, postdeterminers, regular determiners, and preregular determiners.



Dr. Lewis Barnes: Slotfilling: The (CSN-2) Adjectival Slotting

Two places or slots to the left of the simple subject--CSN--there is a major slot reserved for adjectivals in the English language. This major slot may be broken down--as we shall see--into many subclasses.

We cannot attempt to list every subclass. However, we will list the major subclasses. Some of these subclasses must maintain a set position with respect to others. Some of the subclasses can be moved. Whether they can be moved or not is a descriptive matter, in that each individual can try moving them for his own information.

The slot is optional in the sense that it may be filled on any specific occasion, or not. Thus, we designate this slot as (CSN-2). Now, we could have a system where we designate "N" as the simple subject. In such a case, we have (N-2) designating the adjectival slot. Or, we could have "SS" representing simple subject. Then, we would be working with (SS-2). The point is that we can use any symbolic system that others will agree to; however, in any system for the English language, we will have to use the parentheses and -2.

The major subclasses used for adjectivals are as follows:

proper adjectives	motion
color	direction
shape	touch
age	taste
size	smell
value	sight
verb	sound

(There are others! One useful exercise would be that of having one or more classes go through a dictionary systematically, picking out adjectives and words used as adjectives. Then, it would be more than useful to see how many more subclasses of adjectives there will be than those given above.)

First, let us keep in mind that we have commenced our work with the CS, or Complete Subject. Then, designating the simple subject as CSN, we have identified our slots in the complete subject to the left of CSN and to the right of CSN. The slot for adjectivals, as we have noted, is (CSN-2).

Let us keep in mind, further, that (CSN-1) is the first slot to the left of the simple subject and that the slot is reserved for nouns used as nouns. We have developed, fully, the nature of the nouns filling that slot.

Now, the first subclass of adjectival items to the left of (CSN-1) is the Proper Adjective. We have such examples as the following:

French	Russian
English	Italian
Chinese	Persian +
American	any hundreds of others.
Kentuckian	

Let us call this subclass (CSN-2Pr.) To the left of the Proper Adjective is the subclass reserved for color. We may call this subclass (CSN-2 C1).

To the left of (CSN-2C1) we find "shape." Shape includes such terms as "round," "oval," "ovate," "rhomboidal," "square," and "triangular." There are others. (CSN-2Sh) designates shape.

At this point we could have such a sequence as "round red + proper adjective + (CSN-1) + CSN. It would appear that we could put to use adjectives of age (CSN-2Ag) before or after the adjectives of shape.

We believe that the adjectives of "age" can be moved into different adjectival subclass slots. There are such words as "old," "young," "ancient," "mature," "ripe," or "rotten." Certainly, to the left of the subclass of shape we have the subclass of size--(CSN-2 Si.) Here we have such words as "huge," "tiny," "microscopic," "great," or "mammoth." It is interesting and important to note that the farther we move to the left of the proper adjective slot the more vague the terms become. We leave the specific areas of color and shape to the less definite areas of size and age.

We become even more vague and we tend to leave the areas of referents when we move still farther to the left with "value" adjectives. "Value" adjectives (CSN-2 Val) are adjectives of purr or snarl tones and of the nature of virtue or vice representations:

lovely	democractic	miserly
mean	authoritarian	solicitous
cruel	oligarchical	honest
vicious	dynamic	evil
goodly	horrible	miserable
good	terrible	great
neat	beautiful	cool *
adorable	ugly	nutty *
kindly	thrifty	fruitful*

* These words--and hundreds of others--are also found in adjective classes that are more specific: for example, "cool" is included among adjectivals of "touch."

To the left of value judgment adjectivals we have verbs used as adjectives: (CSN-2 Ve). The forms of the verbs used as adjectives are mainly the /-ing/ and /-ed/ forms.

The (CSN-2 Val) subclass may be used to the left of (CSN-2Ve) on occasions. We can have such a statement as the "sharp interesting CSN.

Through experimenting with possibilities it will be seen that (CSN-2Ag), (CSN-2 Si), and (CSN-2Ve) adjectives and adjectivals can be moved relative to each other. Such is not true of the other subclasses we have mentioned.

The array of (CSN-2) adjectivals thus far is as follows:

(CSN-2Ve) (CSN-2Val) (CSN-2Si) (CSN-2 Ag) (CSN-2Sh) (CSN-2Cl)(CSN-2Pr)

We have indicated that three of the subclasses may be moved relative to other subclasses. It will be a most valuable learning activity for the students to discover which can move in certain situations.

Now, there are other subclasses which are important. There are adjectives of direction, adjectives of the senses--touch, taste, smell, sight, and sound.

Much work needs to be done to describe the order in which these subclasses may appear relative to the subclasses listed. Further, it is a matter of interest to discover how adjectives of the various senses stand in relationship to each other. We would probably say "soft sweet music." We would normally make the assertion as to touch and taste as follows: "hard tart apple," or, "rough bitter" It would appear that touch might come before sight, as in "smooth satiny texture," or "smooth glossy....." However, it is also true that some adjectives appeal to more than one sense: "inky", for example, refers to both sight and touch, as is true of "chalky" and "icy."

Then, too, there are adjectives of "climate." Some of these adjectives also appear in other subclasses. Where an adjective appears in more than one class, it is more than likely that we have a range of meanings, all making for better literary effects. When we talk about a "hot" line, "hot" can be in the subclass of touch or in the value judgment subclass.

There is no question that adjectives and their use and usage are vital to the vigor of any language in the Western tradition.



Editor: Dr. L. W. Barnes

Volume VIII No. 14

Dr. Lewis Barnes : Slotfilling: Postregular Determiners--(CSN-3)

The term "Postregular Determiner" indicates that the Regular Determiners are followed, to the right. However, we are numbering our slots to the left of the simple subject. The Postregular Determiners--with their four subclasses-- occupy the third major slot to the left of the simple subject CSN. Thus, the term in this system is (CSN-3).

It will be seen that there are different parts of speech which can occupy and do occupy the Postregular Determiner slot. Filling this slot and filling the slots we have previously discussed, (CSN-1) and (CSN-2) tend to indicate a descriptive mode of writing. The more of the subclasses used in the complete subject, the more descriptive and the less narrative the writing or speaking becomes. We tend to tell more about "what is" and less about "what happens." We might take a look at the term "determiner" itself.

Words carry different meanings at all times, and they tend to carry unique meanings to certain individuals. For this reason it is not always easy to have a situation where all individuals look at such a "harmless" term as "determiner" in the same light. The word itself, used by virtually all linguists, has a certain authoritarian tone or note. However, in many ways "determine" means just that.

There are three classes of determiners. There are the Regular Determiners. A Regular Determiner must be used before every noun or nounal. A Postregular Determiner does not need to be employed; it is optional. A Preregular Determiner does not need to be employed; it, too, is optional.

By "determine" one supposes that we mean, for this matter of grammar, that which makes one grammatical element that element and not another; when we use the regular determiner "that," we are kept from using the element closer at hand designated by "this." When we use the regular determiner "a," we are kept from using "the" at the same time and place. By the same token, when we use the Postregular Determiner "first," we cannot, at the same time, designate the same item as "second." Of course, eventually one will ask the question "Does not every word in a sentence determine to some extent?" The answer must be a resounding "yes." However, we find, sadly enough, that we can differentiate but not perfectly unless we are in the area of mathematics or physical science. We just do the best we can, always seeking for more precise terms. What we have to do is precise enough; finding the right terms for distinguishing is a human and lifelong problem.

The subclasses of the Postregular Determiners are four in number. Moving from right to left from CSN, there are "intensifiers," comparatives and superlatives, cardinals, and ordinals. It would appear that these subclasses are rather rigidly set next to each other and can seldom be changed. How much movement of one subclass relative to another can be ascertained only through experiment, an experiment that the students should make. They should not be told about the inflexibility of the subclasses. They should be led to such self-discovery.

Let us term the Postregular Determiner subclass for Superlatives and Comparative (CSN-3C&S). Here we have such words as

more	fewer	less
most	fewest	least

There are others, of course. To the left of (CSN-3 C&S), we have the Intensifiers, indicated by (CSN-3i). Here we have such words as

quite	terribly
a bit	awfully
pretty	horribly

One more subclass to the left finds the Cardinals (CSN -3Cd): here we have quite a range with one, two, three, thousand, million.....n. Finally, to the left, we have the Ordinals (CSN-3Od): first, second, third, fourth..... billionth... n.

It will be quite difficult indeed to shift the order of the subclasses. Again, students should be encouraged to experiment.

By way of review, then, we have four subclasses of Postregular Determiners. These determiners stand to the right of the Regular Determiners. They stand to the left of the major slot of adjectivals (CSN-2). The major slot and its subclasses must be noted as optional. We do not have to use Postregular Determiners. But we know where they are and what they are should we desire to use them. The four subclasses as they are positioned are as follows:

(CSN-3Od) (CSN-3Cd) (CSN-3i) (CSN-3 C&S)

Of course, these symbols may not be used by all teachers or students. It is possible to have (CSN-3 Ord) instead of (CSN-3 Od). Again, we have seen that we do not have to use the term CSN.

If we desire to know how many comparatives and superlatives we have in any language, particularly in the English language, we can go to the dictionary and list these.

Such an exercise is not as fruitful or useful, perhaps, as class projects to determine the list(s) of intensifiers. It is interesting to find such terms as "many a" and "a bit" among the intensifiers. There is a point at which focusing on what kind of a word we have as to "part of speech" is not as useful as looking at the function of "intensifying." It should be noted that "intensifiers" usually go to the establishing of "degree." Further, it might be noted that intensifiers are used in an expressive rather than in a communicative sense; that is, there is more of an appeal to the emotions or attitudes of the listener or reader than to his intellectual comprehension. In creative writing we would expect that some characters would be handled through using more intensifiers than would be true of others. Such would be the case--or should be the case--in establishing the character and attitudes of the individuals in the story.

The next issue will focus on the nature and use of the Regular Determiner.



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Dr. Robert Hacke "Extra-Normal Language in Poetry"

By "extra-normal language," I mean those language features found in poetry that are not found in standard-dialect non-literary prose. I realize that this definition leaves much to be desired. There is no homogeneous speech community such as the one that linguistic grammarians use to describe standard dialect. In fact, standard dialect itself is nothing more than a meta-physical construct designed to facilitate the study of grammar and, perhaps, to bedevil students of composition. And even in the standard prose dialect that is used by most people most of the time, both in speech and in writing, many variations occur similar to the variations that occur in poetry. In some cases the dividing line between prose and poetry and the dividing line between literature and non-literature are as difficult to find as the dividing-line between green and blue in an aquamarine dress.

Nevertheless, there is a recognizable difference between the great bulk of what passes as prose and the great bulk of what passes as poetry, and part of that difference is in the characteristics of their languages. Thus a study of the linguistic features of poetry and of the ways in which they differ from normal features can help one understand poetry more fully. Of course linguistic analysis cannot replace appreciation of poetry, nor will it supplant all other avenues of literary criticism; but it is an approach to the study of literature that has been largely ignored or even hostilely rejected by many non-linguistically-oriented teachers of English. In this paper I hope to show a few of the ways in which extranormal language is used in poetry, without using technical language beyond the competence of the ordinary English teacher who has little or no training in transformational-generative grammar and the other branches of modern linguistics.

1. Figures of speech. Most English teachers are already familiar with some of the nonstandard language characteristics of poetry and regularly teach them to their students. Many of the figures of speech, especially the many varieties of metaphor, represent variations from standard language usage. A simile, although it may introduce a less likely term for comparison in poetry than is usual in prose, does not violate normal language patterns. When Keats describes Porphyro as "like a throbbing star / Seen mid the sapphire heaven's deep repose," he uses

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both simile and metaphor. The simile, being simply a comparison, is linguistically acceptable in either prose or poetry, and is grammatically no different from the statement, "Chlorine, like flourine, is a gaseous halogen that can be dissolved in water." One might challenge the aptness or the validity of the comparison, but not its grammatical structure in standard English.

The metaphor, on the other hand, is known not to be accurate. One of the mistakes in teaching poetry is to teach your students that a metaphor is "a comparison without the use of like or as." A metaphor is not a comparison; it is an intentionally of or deviation from standard language because it violates the semantic restrictions that govern the ways in which words may be used in conjunction with one another. You can see how those restrictions work if you observe the two following sentences:

The rainstorm infuriated the bull.
The bull infuriated the rainstorm.

They use the same words, but our sense of the semantic limitations on the use of the words makes us recognize the first as a meaningful English sentence and the second as somehow not meaningful within the ordinary structures of the language.

At a meeting of the English Institute at Columbia University in September of 1971, one of the speakers, discussing the shortcomings of traditional grammar, pointed out that traditional grammar has no way of distinguishing between the structures of the two sentences.

The snow was piled high by the door, and
The snow was piled high by the wind.

But the prepositional phrases by the door and by the wind obviously have different origins in the deep structures of the sentences. One of the later speakers attempted to rebut the first by pointing out that in poetry the two sentences could have the same deep structure. That's just the point. In literature language structures do not need to be the same as or have the same functions as the same language structures in non-literature. That's what a metaphor is--a non-sense combination of words that the reader or listener must interpret in the light of his own experience.

2. Phonetic properties. A second kind of extra-normal language structure with which most English teachers are already familiar is the bringing together of words in the same environment for the purpose of emphasizing or utilizing their dis-

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tinctive sounds. Alliteration, assonance, dissonance, are some of the more familiar of this kind of extra-normal structure. They are extra-normal only in a quantitative sense; more specimens of a certain kind of sound are used than would normally be expected in prose. Of course, with an infinite amount of prose, but there are two differences. First, the poet brings the sounds together to achieve a certain effect, and, second, such combinations of sound occur much more frequently in poetry than in prose.

Poetry sometimes achieves its effect through the carefully controlled use of long or short vowel sounds. Poe tells of choosing certain vowel sounds in "The Raven" largely because of their emotional effect. Whether he succeeds or not is of little importance; it is significant that his statement give evidence that poets sometimes do self-consciously choose words because of the effect of their sounds.

Another good example of the use of sounds to achieve a poetic effect can be found in the following lines from "The Rime of the Ancient Mariner."

.....
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took lpity on
My soul in agony.

The third of these lines, "Alone, alone, all, all alone," contains fewer actual phonemes (16) than the first (23), the second (18), or the fifth line (22). Yet it takes longer to pronounce than any of the others. The line drags out, emphasizing the loneliness of the mariner. Coleridge achieves this effect in several ways. He uses juncture in such a way as to make rapid reading impossible, and he uses long vowels ([ow, ow]) and liquid consonants ([l, n]) almost exclusively. In the following line, which also takes longer time proportionally to pronounce, he also uses long vowels ([ow, ay, iy]) and liquids. In similar ways, poets often utilize the characteristics of sounds to achieve poetic effect.

3. Metrical patterns. Most English teachers are familiar with the metrical patterns of English poetry and regularly teach them to their students. Sometimes a poet uses the metrical structures of a poem to create meaning units or to reinforce meaning.

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Bells for John Whitesides' Daughter

-John Crowe Ransom

There was such speed in her little body,
And such lightness in her footfall,
It is no wonder her brown study
Astonishes us all.

Her wars where bruited in our high window.
We looked among orchard trees and beyond,
Where she took arms against her shadow,
Or harried unto the pond

The lazy geese, like a snow cloud
Dripping their snow on the green grass,
Tricking and stopping, sleepy and proud,
Who cried in goose, Alas,

For the tireless heart within the little
Lady with rod that made them rise
From their noon apple dreams, and scuttle
Goose-fashion under the skies!

But now go the bells, and we are ready;
In one house we are sternly stopped
To say we are vexed at her brown study,
Lying so primly propped.

The first and last stanzas, using basically the present tense, describe the funeral scene. The second, third and fourth stanzas recall the life of the little girl. It is to these three middle stanzas that I wish to direct your attention. They contain only two sentences, one that is one line long and one that is eleven lines long. The first is a brief introduction to the second, which describes the little girl's chasing some lethargic geese toward a pond. But notice how Ransom has used the stanza divisions to create three distinct meaning units, even though one sentence spreads across all three stanzas. The first of the three stanzas describes the girl only; nothing in it refers to the geese. The middle stanza describes the geese only; nothing in it refers to the girl. Thus we have two distinct portraits, one of the girl, the other of the geese. Ransom accomplishes this by an inversion in the normal word order ("harried unto the pond the lazy geese," instead of "harried the lazy geese unto the pond"). In the next stanza, the fourth, the portraits blend, and both the girl and the geese are pictured. Ransom has thus used the stanzaic pattern to create

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meaning units quite apart from the grammatical units to be found in the sentence structure.

4. Coupling. The same poem has an example in its first two lines of another poetic use of the structure of language, coupling. Coupling is the use of parallelism in such a way that words with a semantic relationship occur in the same positional relationship. These two lines each contain the following sequence: intensifier (such), noun (speed, lightness), preposition (in), determiner (her), noun phrase (little body, footfall).

The parallel elements need not be synonymous. The line in Raleigh's "Nymph's Reply," "In folly ripe, in reason rotten," is an example of coupling using antonyms (folly versus reason, ripe versus rotten). The process of using the same structures to express related ideas is a common one in poetry. The short poem "Pitcher," contains several examples of both synonymous and antonymous coupling.

Pitcher

-Robert Francis

His art is eccentricity, his aim
How not to hit the mark he seems to aim at,

His passion how to avoid the obvious,
His technique how to vary the avoidance.

The others throw to be comprehended. He
Throws to be a moment misunderstood.

Yet not too much. Not errant, arrant, wild,
But every seeming aberration willed.

Not to, yet still, still to communicate
Making the batter understand too late.

5. Foregrounding. Foregrounding is a rhetorical device often used by poets, through which, by varying from the normal word order or other patterns of the language, they call to attention some important element in the poem. Often, of course, poets vary word order to make their sentences fit the meter or the rhyme scheme, but if they do so too much the quality of their poetry suffers. And the variation in the word order by Ransom discussed earlier is not foregrounding; its purpose is to provide unity to the content of the stanza. But moving an element out of place, especially to the beginning of the line, will draw attention to it. For instance, in the first line of "Mending Wall" Frost changes the word order from "There is something that doesn't love a wall" to "Something there is that doesn't love a wall."

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Thus he draws attention to the something, and typically Frost, never indicates what that something is. But it is important enough and powerful enough to stand in contrast in the poem with the powerful and widely-accepted idea, "Good fences make good neighbors." Despite Frost's disclaimer in discussing the poem that he tries to present both ideas equally, it seems clear to me that he is more inclined to obey the will of the something than to observe the sociological principle of keeping one's fences in repair.

The opposite of foregrounding is automatization. It is the poetic device of minimizing the importance of something by placing it in a position such that it will not attract attention. In modern poetry, one means of automatization is to bury something in complicated poetic diction such as was used in seventeenth and eighteenth century verse, such as conceit, epic simile, or involved reordering of sentence structures. Concrete examples of automatization is the reason why those who copy the style of great poets are seldom great.

6. Cohesion. Cohesion is the unifying principle which binds a poem together, apart from the unity of its subject matter. Cohesion is the major factor in creating the texture of a poem. The language structures that provide cohesion are usually either grammatical or semantic. In "Bells for John Whitesides' Daughter," for instance, grammatical cohesion is achieved by his use of the present tense to refer to the persona (with one exception in l. 6) and the past tense to refer to the girl, even using the past participle propped in the last line to describe her present condition. The following poem by e. e. cummings contains many examples of both grammatical and semantic cohesion.

anyone lived in a pretty how town
-e. e. cummings

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

Women and men (both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more.

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when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someone's married their everyones
laughed their cryings and did their dance
(sleep wake hope and then) they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died I guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

ally by all and deep by deep
and more and more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sum moon stars rain

In this poem, aside from the many violations of normal grammatical structures which will be discussed later, there are several structural patterns which are frequently repeated. One of the most frequent is the concise pronoun-transitive verb-object pattern: he sang his didn't, they sowed their isn't, she laughed his joy, they said their nevers, etc. Another is the repetition of four related nouns, without any grammatical relationship to the rest of the structure. A third is the bringing together of pairs of related elements with the preposition by: when by now, little by little, all by deep, wish by spirit. These similar constructions provide a structural unity, or grammatical cohesion, to the poem.

This grammatical cohesion is reinforced by the semantic cohesion through the choice of words that belong to the same lexical set. A lexical set is a group of words that are frequently found in the same or in similar contexts. If I were to ask you what other words one would be likely to find in the same context as the word floor, you might include such words as wall,

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ceiling, rug, hardwood, varnish, and cement. In this poem a number of such lexical sets occur: (1) anyone, someone, noone, everyone; (2) bells, sang, danced, dance; (3) sowed, reaped, tree, leaf, earth, rain; (4) hope, dream, dream, wish, spirit. Words from the same lexical set do not necessarily have to be used in the same context or to refer to the same or similar things. In this poem laughed is used both in connection with "noone" and "someone's" ("she laughed his joy"; "laughed their cryings"), who are on opposite ends of the spectrum. In most poetry similar semantic cohesion contributes to the unity of the poem. Sometimes, by using terminology that belongs to one lexical set in writing of another subject, the poet, without specifically referring to it, leads the reader inevitably to think of the second subject. Note how Dylan Thomas introduces language appropriate to the Eucharistic bread and wine in this poem that on the surface discusses only the way in which the plants from which bread and wine come have been destroyed.

This Bread I Break

-Dylan Thomas

This bread I break was once the oat,
This wine upon a foreign tree
Plunged in its fruit;
Man in the day or wind at night
Laid the crops low, broke the grape's joy.

Once in this wine the summer blood
Knocked in the flesh that decked the vine,
Once in this bread
The oat was merry in the wind;
Man broke the sun, pulled the wind down.

This flesh you break, this blood you let
Make desolation in the vein,
Were oat and grape
Born of the sensual root and sap;
My wine you drink, my bread you snap.

The same phenomenon is found in fiction. In "That Evening Sun," William Faulkner narrates the story of a black woman in Jefferson who is terrified of her husband. In the story there is a man called Father, a Mother, a Jesus (the husband of the black woman), and an unborn child whose father is not the husband of the expectant mother. That which the black woman fears most is that Jesus has come back. The Christian imagery provides an added element in the story that, however difficult it may be to account for in interpretation, becomes a unifying part of the texture of the story.

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7. Grammatical irregularity. Finally, I wish to take up the subject of grammatical irregularity. Very often a poet will use language structures that would be nongrammatical or nonsensical (as opposed to more or less unusual) in standard prose dialect. The poem I have quoted by e. e. cummings is an extreme example of such irregularity, but lesser examples are more common than is usually noticed. One such example is in l. 14 of "Bells for John Whitesides' Daughter." Ransom has omitted the article before the word rod: "lady with rod."

Such extra-normal grammatical structures, whether they are mild or radical, have usually been described in one of two ways by linguists. The first way, often the most convenient for such things as foregrounding or such minor variations as lady with rod, is simply to say that the poet has intentionally deviated from the normal language structure. Deviation from the norm leads the critic and the reader to speculate about the poet's purpose in deviation and thus stimulated interpretation. In most cases, description of the phenomenon in terms of deviation from the norm is satisfactory.

But a linguistic description of the abnormal structure can be carried beyond deviation from the norm, and for poetry such as that by cummings or Dylan Thomas a more extensive analysis of the style of the poem can be rewarding. It is often instructive to think of each poem as having its own distinctive grammar, in some ways similar to the grammar of "standard" language; but nevertheless distinct from it, just as nonstandard dialect is best described in terms of its own grammatical properties as well as in terms of its deviation from or distortion of the grammar of standard dialect. One can even go so far as to write a grammar for a specific poem, such that other sentences with that grammar can be generated. On the basis of the last line of the first stanza of "anyone live in a pretty how town," for instance, one might conclude that an auxiliary verb, positive or negative, can follow a transitive verb. Since in the line the auxiliary that is substituted for a noun phrase follows a transitive verb, a transformational rule like the following might be formulated:

VT + NP — VT + Aux (n't)

Using this rule, we can generate the following strings: they cried their woulds, we wanted our mustn't, you spoke your can. Later in the poem we find other similar constructions, but the words substituted for the object noun phrase are not always auxiliary verbs: they sowed their isn't, they reaped their same, she laughed their joy, they said their nevers. The rule would have to be reformulated to allow for all of these diverse elements to be substituted for a noun phrase following a transitive verb. In the same way, a grammar can be constructed that will generate

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all of the sentences in the poem. This grammar would then be the grammar of the language in which this poem is written.

In this paper I have tried to indicate some of the ways in which the extra-normal language in poetry can be studied. The linguistic analysis of literature often becomes much more complex and much more technical than the few examples I have given here. For those who have the technical competence to follow some of the more esoteric analyses of style, they can be intriguing and rewarding. But nearly everyone can increase his critical appreciation of poetry by using the knowledge he already has of language as one more tool, along with the biographical, the psychological, the historical, and others, in his interpretation and enjoyment of literature.



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Frank L. Ryan " Conative and Expressive Utterances: A Brief
Illustration of a Literary Meta-Theory's Investigation of
Linguistics"

Undoubtedly, every college student of literature would recognize the existence of literary theories and, ideally, would attempt to form his own literary theory. But there is a good chance that few would be aware of the existence or nature of a literary theory, and it is my intention here to briefly illustrate the nature of a literary meta-theory by means of a reference to linguistic material which can serve as analytical and evaluative tools in the study of literature. First, some definitions are needed.

Literary theory can be defined briefly as the sum of that knowledge by which one performs the critic's task of analyzing and evaluating a literary work. A literary meta-theory, on the other hand, is the literary theorist's consciousness of his literary theory, its completeness or its incompleteness, its virtues or its vices. A literary meta-theory is a scholarly state of mind in which the meta-theorist is constantly searching other disciplines for new knowledge and methods to add to or to subtract from the literary theory he already has. Because the literary work is a linguistic act it is particularly important for literary students to be prodded by what one might call a meta-theoretical stream of conscientiousness to turn to linguistics as a source for modification of their literary theory. To illustrate this I would like to turn to a literary problem whose solution resides at least partly in the application of specific theories in linguistics, a problem associated with the lyric genre.

A traditional distinction in literature is that made between a lyric and a narrative. A lyric, it is contended, is primarily concerned with emotion and a narrative with action. The problem is, how does one go about compiling evidence to support this distinction? If the literary theorists are meta-theoretically alert, they will search for knowledge and methods which will extend their literary theory and make it applicable to the analysis of the lyric. For example, one could turn for help to A. V. Isachenko's distinction between conative and expressive functions of language: he begins with an adoption of Karl Buhler's description of the linguistic situation:

"Taking Plato's point of view as his point of departure, Buhler defines language as an 'organon' which enables 'somebody to tell somebody else something about objects.'" In this scheme three poles must be clearly distinguished: "Somebody," i.e., the speaker, "somebody else," i.e., the listener or the addressee, and the

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"objects," i.e., the content of the utterance.
A correlation of these three poles is given
in any linguistic situation and is manifested
by means of human speech ("to tell something")¹

He then adopts Bühler's classification of language into three basic functions. These three functions are determined by the particular emphasis imposed on an utterance by the speaker in the linguistic situation: 1. Expression (Ausdruck), in which the linguistic sign refers to "something lying outside the linguistic sphere as 'oh, ah' are symptoms of a certain psychical state." 2. Conation (Apell), in which the linguistic sign is used as a signal as in 'hey, hello!'. 3. Reference (Darstellung), in which the linguistic sign is used as reference to an "extra-linguistic" reality, as the noun house. Isacenko, intent upon the distinction between the conative and expressive functions, stresses that in the expressive utterance "orientation toward the inner state of mind of the speaker prevails, the presence of a 'second person' not being necessary at all." Conative utterance, however, presupposes not only a 'second person' but also immediate responses from that person.

The importance of Isacenko's theory lies into two sources: 1. The support which linguistic research and theory renders literary theory in the latter's contention that the lyric genre is determined by the affective state of the speaker. 2. The Conative-expressive contrast which aids the literary critic in recognizing both affective and non-affective states of the speaker. 3. The spur it may give to literary students to extend their meta-theoretical considerations to research in linguistics and even rhetoric which may broaden such theories as Isacenko's. Consider, for example, Malmberg's detailed description of the communication process as one involving an encoder, encoded message, and receiver or decoder?² Or, perhaps even more relevant to Isacenko's and Bühler's theories about the directions of an utterance, consider Aristotle's description of the rhetorical situation as one involving a speaker, a discourse, and a listener and his contention that the speaker in his utterance may concentrate on his own personality (rhetorical ethos), or on the listener (rhetorical pathos), or on the utterance itself (rhetorical logos). 4. Finally such distinctions as Isacenko's may not only aid in the classification of individual poems as lyric or non-lyric but also aid in the classification of individual poems as lyric or non-lyric but also aid in the isolation of specific lyric (expressive) utterances within works which are or are supposed to be solely conative. To illustrate this I list below some utterances from Ernest Hemingway's

¹ "On the Conative Function of Language," A Prague School Reader in Linguistics, ed. Joseph Vachek, Bloomington, U. Of Indiana Press, 1964, pp. 197-210, p. 201.

² Structural Linguistics and Human Communication, N.Y., Academic Press, 1963, pp. 26-27.

"Big Two-Hearted River," a short story invariably regarded as narrative. In these utterances, typical of others in this story, the speaker (narrator), though he seems to be referring to psychic states of the major character, is actually expressing his own responses to the events and objects experienced by the major character who is on a fishing trip alone. I underscore words which most strongly suggest expressiveness:

This was different though.
Now things were done.
That was done.
There was a good smell .
It had been a very fine experience.
By God, he was a big one.
By God, he was the biggest one I ever heard of.
It was all right now.
"Chrise, "Geesus Christ."
It was a good place to camp.

While the presence of expressive elements may not alter our classification of a particular work from narrative to lyric, it will at least indicate another element within a work consisting of a tension between the attempts of a narrator to maintain objectivity, on the one hand, and, on the other hand, the seemingly irresistible impulse to express his responses to the incidents and objects he is presenting.

Though the application of linguistics to literary analysis and evaluation has taken place at what one might call the professional level of literary scholarship, very little has filtered down to student level. Even while recognizing that linguistics can solve only a limited number of literary problems, I would argue that those problems are significant because of the linguistic nature of literature. I would argue, further, that a more receptive, even charitable, view of the potential of linguistics to solve literary problems could be achieved if we were to emphasize the need for a meta-theory, that academic tolerance which encourages students to investigate all areas which will not only test but strengthen their literary theories.

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Effie Knapp Peterson: "A Summer in Owl Hollow" *

Zeke was nervously walking the floor. "Why ain't that Perlie back? He sat down in the creaky old chair--spurted tobacco juice at the potbellied stove and spattered the mangy old dog, dozing close by. He angrily kicked at Old Towser. "Well I'm a'feelin awful bad too," said Liz. "A body'd think you---." Just then Perlie came in, dragging her feet and carrying her shoes. They both jumped up and grabbed for the package she held in her hand. "Uncle Bud sent this too, Ma," she said and handed her mother a slip of paper-- "I fool them ole boys--hid unner the bridge, I did! "All 'e time," she cackled. Liz's shaking hands tore at the package and she quickly swallowed a pinch of the brownish sticky substance and handed one to Zeke. She raised her voice: "Perlie!" "Blow your nose and go warm that pot uv beans!" Perlie picked up her skirt and expertly cleaned her nose with it.

Liz put her precious package in the pocket of her old long skirt and patted it gently--their faces took on a rosy flush, their dull eyes a new brilliance as the afternoon sun came into the dirty old cabin. Zeke said "pon me honor, I think that old bastard Bud must be gittin stingier and meaner all time--didn't send us much, did he?" Liz bristled, "You jes quit runnin' my bruther down! Iffen he hadn't got hisself in trouble and gone to them furrin places, we wouldn't have this! Don't ye fergit that." She again patted her pocket. "Ye ack like hits his fault that our girl aint't got no sense, hit says right here in this here Bible--Ye reap whacha' sow and she come frum yore seed, so ye jes shet yore big ole mouth."

As Perlie was stirring the beans, as usual she was talkin' to herself. "All e time them ole boys chase me-- all e time. Wunner what they'd do iffen I'd let them ketch me--heh! heh! heh! Mebbe I'll--" She bared her yellow, crooked teeth. "Perlie--ee," screamed Liz. "Git that 'de cat offen the table!"

* (Editor's Note)

Apart from the story value, it should be pointed out that the linguistics structures of a folk tale as distinguished from the fairy tale or myth use: entirely casual verbal statements, as distinguished from the formal grammar in a true fairy tale or myth.

Towser stirred restlessly and started to growl. A towsled, red-haired boy, not yet in his teens, came in. "Well, come in Willie and git yerself a cher," greeted Zeke. "Ain't got much time, Uncle Zeke. Pa sent me 'round t'tell all the folks that Jim Tweezer Hall died last night--been ailin'fer long time." Zeke jumped up and shook his finger at Liz. "I knowed it. I tole ye when I heard them dogs a'howlin' all night--somebody died! H'it was a token of Jim Tweezer's dyin." What's a token Unncle Zeke?"asked Willie. "Why son there's spirits, ghosts, hants and tokens all 'round but some folks jes won't believe it. Lemme tell you about my pappy. One day he rode the mare to town and he came home late that night--all wet an' purt nigh froze to death. He tole us before he died the next day 'bout the thunder and lightin' that was flashin' all 'round when this here spirit got on the mare behind him and tole him he wuz a'goin to die. The mare started a'rarin 'n a'plungin--the big crick wuz outw banks--ice 'n water was a'rollin down the whole place. The mare throwed him in the water 'n he purt nigh drowned. Yes sir-ee, son, and do ye know 'bout that ghost at Big Ben eddy? Well, ywars ago this ole Ben wuz always fightin' somebody and lots uv folks hated him, so one day he wuz sittin' on the bank of that eddy fishin'--real peaceful like and somebody put a rifle bullet in his head and killed him. Never found out who dunnit'--but some nights when the moon is a'shinin' bright, folks see his ghost--all in white, jes a'setting there fishin.'" Willie was going out the door, "I gotta' hurry--soon'' be gittin' dark!" Liz said, "Why, you scared the livin' daylights out uv that lil boy."

"Y'know, Zeke, I think Perlle is a'gittin smarter--she's been findin' yellow root an' sang. That an' the eggs will help us pay Bud an' git some sugar n' coffee. "Perlie-ee! Liz called--quit makin' them noises and go look for eggs and git on to the store." As Perlle reached for the eggs, she found somethin; she wasn't looking for--she yelled as a startled skunk, trying to escape, ran under her. She sat and held her nose for a while, but she got used to the smell and started down the road with her roots and eggs. She started talking and singing--

" As I wuz a'goin down the road,
I met Miss Tarpin and I met Mr. Toad,
And evertimer Miss Tarpin would sing,
The ole toad cut the pigeon wing!"

But it was hot and dusty, and she stubbed her toe and started mumbling, "Ole stinkin polecat! Ole toadfrog! She picked up a rock and threw it at the toad. "Wunner iffen I'll see 'em ole boys today--all e time." Then she saw Elmer Adkins behind the barn shoveling manure. He dropped the

pitchfolk and started after her, she ran and pretended to stumble and he caught her. The conquest ended abruptly--the skunk odor sent Elmer reeling and he cussed and gasped, he took off like a streak, holding his nose, as he ran.

They had been in such a state of euphoria they had forgotten Bud's note when Liz found it a few days later. Zeke was sprawled out asleep, snoring contentedly--his eyes half shut--his cheeks flushed. Tobacco juice ran down his chin, staining his long, grey beard. Liz shook him and handed him the note, "You kn read better'n me, What's hit say?" He rubbed his eyes--"Hit says, "You better come to see me and hurry." Suddenly Bud became a very important person and he lost no time getting there.

"Oh my god Liz, what'll we do? Bud says opium is a 'gittin hard t'git. I don't unnerstand but he said mebbe the doctor would halft to git pills fer us-- I fergit the name--somethin' like opium, but cost more. What's the world a'comin to? What's a pore man goin' to do?" He was ringing his hands and Liz started sniffing.

In summer, the old house was almost hidden from the road. Honeysuckle and morning glories climbed to the top of the house, up trees and over the old, broken-down fence. Huge ramblers sprawled here and there--flowers of every size and color, twisted tumbled and spilled everywhere and covered the whole yard in spite of chickens, geese and other animals that were free to roam. They worked from morning till night in the yard and garden. Liz had special herbs she grew and dried, wrapping each one separately. She made different brews from them and handed it out to ailing neighbors with all of the skill of a doctor--sometimes she would add a pinch of opium. If they survived the impact of the first dose, they claimed miraculous results!

Liz was stirring one of her potions for an ailing friend--Perlief was rocking and singing to herself, as the blue smoke from her clay pipe curled into the tangled wisps of stringy hair that hung around her homely, bony face. She rocked in rhythm and patted her bare feet as she sang--

"Wish I had a needle and thread
Fine as I could sew,
"I'd sew that Elmer to my side
And down the crick we'd go."

Zeke banged on the door as he came in excitedly. "By cracky Liz, Bud got us some more! I tell y' ye know that ole Bud is a smart feller--y' know what he tole me??Them

in them furrin' places make opium out of poppies! So, by Jeeze we'll jes make hit ourselves! Why, I'm gonna start pullin' them turnips an' onions up right now and plant the seed. Yes-sir-ee, I'll put some chicken manure on the ground so they'll grow real good." Liz looked a little doubtful, "Hope y' know whacher' talkin' about, we haft't'eat, too--that's the best ground we got." But he was already pulling the vegetables up. "What good is eatin'?" reasoned Zeke. "All we do is put hit in one end an' comes out t'other end."

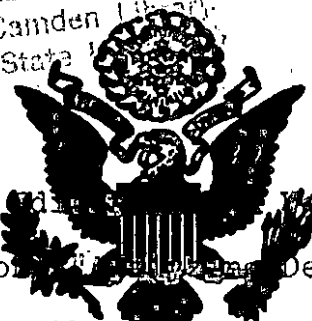
The summer was long and hot and he tended his poppies with loving care. No one had ever seen anything like the gorgeous blooms. He told Liz one day that even some "of them big bugs" had come to the hollow to see the sight and he was very happy about all of the attention but he was very careful not to tell anyone why he was growing them. One night, after working in his poppy field all day, he had a strange dream--He was walking in the woods and there, all around him, were giant poppies ten feet high--they seemed to be swaying in rhythm and all bowed to him as he went by, Suddenly, they changed into fierce, evil looking people who surrounded him. He tried to run but they closed in on him--he yelled for Liz, then awoke in terror, covered with cold sweat. She merely said, "Y'ole fool, I tole ye you pinched off too much last night."

Their supply of opium was running out when they started the task of gathering the pods. They mashed them, stirred them, cooked the concoction over and over in the big pot. They worked very hard but it was all in vain--each time they tasted it, they became violently ill and worst of all-- their opium supply was gone. Their life became a nightmare and they screamed curses at each other and could get no rest--even old Towser cowered under the bed, afraid to come out, but Perlle was quite undisturbed by the upheaval. She went around happily, mumbling and singing her ditties. "All e time, all e time, them boys--"

As they were battling with each other, Perlle came back from the store. "Them 'ole boys..." but Liz was grabbing for the little package she held in her hand. Several little white pills rolled out--they quickly swallowed one--then another. "Zeke, Zeke!" Bud has saved us! I know the Lord hepped him git it! Hit says in the bible--but they were getting drowsy.

The sun was setting over the hill and cast long shadows around the old house--it was very quiet inside. Somewhere in the distance a dog barked, a cowbell tinkled and a chorus of insects announced the ~~end~~ of summer. All was peaceful again and they slept long and well.

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Bulletin of Applied Linguistics

Dr. L.W. Barnes, Editor Volume VIII Number 19

Hafer, William J. "Descriptive Paragraphs."

Although the sentence itself still presents linguists with some knotty problems, interest has been growing in the last ten or fifteen years in applying analytic methods to forms longer than one sentence. The investigations have almost always dealt with connected discourse as opposed to collections of random sentences for the simple reason that random sentences can be dealt with singly. Much of the work done has focused on the paragraph since it seems to be the next highest form, both structurally and semantically, above the sentence. This has been assumed to be true (for "good" paragraphs, that is) since paragraphs began to be marked in writing; there was felt to be a drawing out of the sense over a number of separate sentences which, however, were different enough to avoid simple repetition and provide the paragraph with the old distinction of beginning, middle, and end. Recent studies have shown that the paragraph is indeed a basic form of discourse.¹ That is, unifying structural features as well as semantic unity can be demonstrated explicitly.

A.L. Becker believes that there are three structural features of paragraphs as viewed from a tagmemic stance. These three features are: 1) functional parts, 2) continuity or concord between the parts, and 3) a system of semantic relationships in which the reader's expectations are aroused and fulfilled.² These three features closely correspond to the particle, wave, and field division posited by Kenneth Pike.³ Becker, in his article, discusses only the first of these three features and then only in connection with expository paragraphs. He states, however, that a similar method can be used to analyze narrative, descriptive, and argumentative paragraphs. What I attempt in this paper is to analyze two paragraphs, one descriptive and one narrative, using as Becker does the first of the three features listed above.

The first problem that must be confronted, of course, is the fact that most paragraphs do not fall neatly into the categories of descriptive or narrative. This is especially true in prose fiction where, ideally, descriptive passages do not exist by and for themselves but are a means

¹Unless otherwise stated, I will by this term mean written discourse.

²"A Tagmemic Approach to Paragraph Analysis," College Composition and Communication, ed. A.L. Becker, Vol. 16, 1965, p. 238.

³"Language as Particle, Wave, and Field," Texas Quarterly, ed. Kenneth Pike, Vol. 2, 1959, pp. 37-54.

of furthering the narration. The following paragraph, taken from Joseph Conrad's short story "The Lagoon," provides a good example of a paragraph that is basically descriptive but which does continue the narration and more importantly, in this case, lends more depth and color to the "atmosphere" being created in the story.

"The narrow creek was like a ditch: tortuous, fabulously deep; filled with gloom under the thin strip of pure and shining blue of the heaven. Immense trees soared up, invisible behind the festooned draperies of creepers. Here and there, near the glistening blackness of the water, a twisted root of some tall tree showed amongst the tracery of small ferns, black and dull, writhing and motionless, like an arrested snake. The short words of the paddles reverberated loudly between the thick and somber walls of vegetation. Darkness oozed out from between the trees, through the tangled maze of the creepers, from behind the great fantastic and unstirring leaves; the darkness, mysterious and invincible; the darkness scented and poisonous of impenetrable forests."⁴

Obviously the patterns we are going to look for in this sort of writing are going to be somewhat different from those found in exposition. There is nothing here to make us suspect the presence of a topic, restriction, illustration (T,R,I) pattern or problem, solution (P,S) pattern; nor, upon closer examination, do we find these patterns present. A more viable approach to this particular type of writing is through the concept of equivalence classes which Zellig Harris develops in his article on discourse analysis.⁵

Equivalence classes are based on the fact that in order to have connected discourse, that is, for example, a coherent and unified paragraph, some sort of repetition is necessary. This does not mean that identical words or phrases must be repeated from sentence to sentence although this is often true. In the paragraph by Conrad, a kind of non-identical repetition can easily be seen. The most obvious example is the piling up of words like gloom, blackness, black, dull, and darkness. This is a fairly straightforward method of continuing the sense from one sentence to the next. Another form of repetition is used here also. This is a more poetic and less precise

⁴"The Lagoon," in The World of Short Fiction, ed. Thomas A. Gullason and Leonard Casper, New York, 1962, pp. 199-200.

⁵"Discourse Analysis," in The Structure of Language: Readings in the Philosophy of Language, ed. Harry Levin, New York, 1967, pp. 44-45.

sort of equivalence which I suppose could be called equivalence of imagery. Examples would be the following words and phrases: narrow, tortuous, deep, under the thin strip, behind the festooned draperies, amongst the tracery, between the thick and somber walls, oozed out from between the trees, through the tangled maze, behind the great fantastic and unstirring leaves, mysterious and invincible, scented and poisonous, of impenetrable forests.

Although the word "walls" is used only once in the paragraph and then only in a natural-sounding description of the edge of a tropical rain-forest, when the word is used in conjunction with the other words and phrases listed above, it can be seen that what is being described here is, at least from the narrator's point of view, a kind of prison. Each of the words and phrases in this particular equivalence class of images is another stone in the metaphoric wall. Though there is room for movement, it is necessarily restricted by the narrow and tortuous course of the river winding between walls, thick and impenetrable.

If the paragraph is viewed in this way, the term "descriptive" takes on a new meaning. What is being repeated is the psychological effect of the surroundings on the narrator. In this way, then, the passage functions not simply as a description of the story's setting, but also plays an important part in alerting the reader to such things as theme, characterization, and tone, even if only this one paragraph and not the entire story is read. If this is true, then an examination of the functional parts (particle) in this paragraph at least, leads also to some insights into the second and third structural features which Becker lists--continuity or concord between the parts (wave) and a system of semantic relationships, etc.

The next passage I would like to consider is one which would probably be labelled narrative. As descriptive sections in novels or stories are often looked upon by students as some sort of padding or something to be gotten through quickly so they can get back to the "story," so narrative passages are usually regarded as the real "meat" of the work. It is in narration that actions take place in time. Of course, this is true, but only to an extent. It is also true that a writer can think of more than one thing at a time. Consider, for example, the following paragraph written by James Joyce.

"I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after service.

I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words Cafe Chantant were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins."⁶

For many people, and not only freshman English students, this kind of passage seems to go nowhere. There is physical action, of course; the speaker does certain things, and impressions are registered on him. But we keep waiting for something to happen--something worth hearing about, that is. This is narrative slowed almost to a standstill. In one way the passages from Joyce and Conrad are quite different, at least ostensibly. The Conrad quotation is definitely descriptive; the Joyce paragraph, while containing some description, is basically narrative. But the two are very similar in their structure, the intent, and their artistry.

Again, repetition is the key, and it is easy to spot in the second quotation. Whereas in Conrad the equivalents were nouns or prepositional phrases, here the pronoun "I" is repeated followed by a verb phrase: I could not, I passed, I found, I recognized, I walked, I listened. This series is broken up in the middle of the paragraph with the sentence beginning, "Nearly all the stalls...." This sentence and one further down save the passage from becoming noticeably and irritatingly repetitive. What is of essential interest in this paragraph is not the simple repetition of the first-person pronoun, but the fact that the "bazaar" and the "church" occupy the same equivalence class. The silence which pervades the hall is like that in church after a service. The irony of this is obvious, for the bazaar is throughout the passage shown to be a money-making venture.

The paragraph is unified by coin.. In the first sentence, the young boy has to pay money to enter the bazaar, and in the last sentence, he is listening to the fall of coins. The church occupies the central sentence of the paragraph, but its presence is felt all the way to the end--most notably in the detail of the two men counting money on a salver. Although details such as these (the salver, chantant) have an ironic effect, certainly the greater part of the irony comes through the alignment of church and bazaar. This too is a detail, but it is a structural detail; and for that reason, it seems embedded deeper in the sense of the paragraph.

This narrative paragraph, like Conrad's descriptive one, has several functions within the complex system of the fictional work. It does narrate, but it also de-

⁶"Araby," in The Portable James Joyce, ed. Harry Levin, New York, 1967, pp. 44-45.

scribes, and not only does it describe physical setting, but also the mature narrator's ironic view of the follies of youth. And the irony is artistically presented through the structured symmetry of the equivalence classes. Araby and the church become one due to Joyce's understanding of paragraph structure. Thus, through our understanding of concepts such as functional parts and equivalence classes, we are enabled to see more clearly than before something of the way in which art conceals art.

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Bulletin of Applied Linguistics

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Dr. L.W. Barnes, Editor, Volume VIII, Number 20

James Marshall Anderson: "General Principles of Language Growth"

One of the differences between a house and a tree is that the tree was once a child tree while the house was never a child house. The tree began with a little set of roots, a weak little trunk, and small and few branches; the house did not begin with a little kitchen, a tiny front door, and a roof three inches from the ground.

We say of the tree that it grew, and of the house that it was built. There was within the tree a something which made the parts swell out and shoot up; the house was enlarged by adding on, first one story, then the other. The difference may be seen in this: while the house is building, we can point out just what has been done each day,--"They have laid ten more rows of bricks," or "They have put in the staircases"; of the tree we can only say, "It is bigger and stronger than it was. It is developing."

For these two classes of things--those which grow and those which are made,--we have two important names: Organism and Mechanism. The first question is, To which class does Language belong?

Language is organic. In examining the history of primitive language, we find that its parts are not brought together all ready-made, like bricks for a house, but begin as baby words and grow to maturity, changing as a child's features change; yet the same and recognizable in their forms, as the child's nose and hands are recognizable in the grown man's. Like a tree, again, the growth of the whole is irregular; language sends out an unexpected shoot here, and there it loses a branch through scanty supply of sap at that point. The many ways in which language life is like tree life may be guessed from the students' use of the words root, stem, and branch to express the facts of language growth.

The deeper we go, the clearer it becomes that a language is Organic; that, like a tree, like a human being, it has life and stages of life,--childhood, maturity, old age, and death.

We call a language "dead" when its life as a language is finished, although, as a literature, it may still live and convey thought. Such a literature is not unlike a mummy; and as of a man's living appearance his mummy brings down to us very slight and vague notion, so the beauty and richness of an ancient tongue we miss much when we study it as a dead language.

Another sign of organic life, long lines of ancestors and descendants, may be traced in languages as in men. Take, for example, Latin. It is a dead language, but it has left many living children. When the Romans fought and conquered the savage

tribes in the countries around them, the tribes learned to use the Latin tongue. So the Latin took root and sent out shoots in the places which we now call France and Spain and Portugal. Like a tree, when it died, it left offshoots in these lands as well as in Italy; or, like a human mother, Latin left her children, one at a time, the others scattered. And like transplanted trees, or like trees of the same stock educated apart, these all grew up, alike and yet unlike, with family features, and individual variations on these. Thus, we have the Romance ('from the Roman') languages of Modern Europe. And their family tree is like this: -

LATIN

Italian

French

Spanish

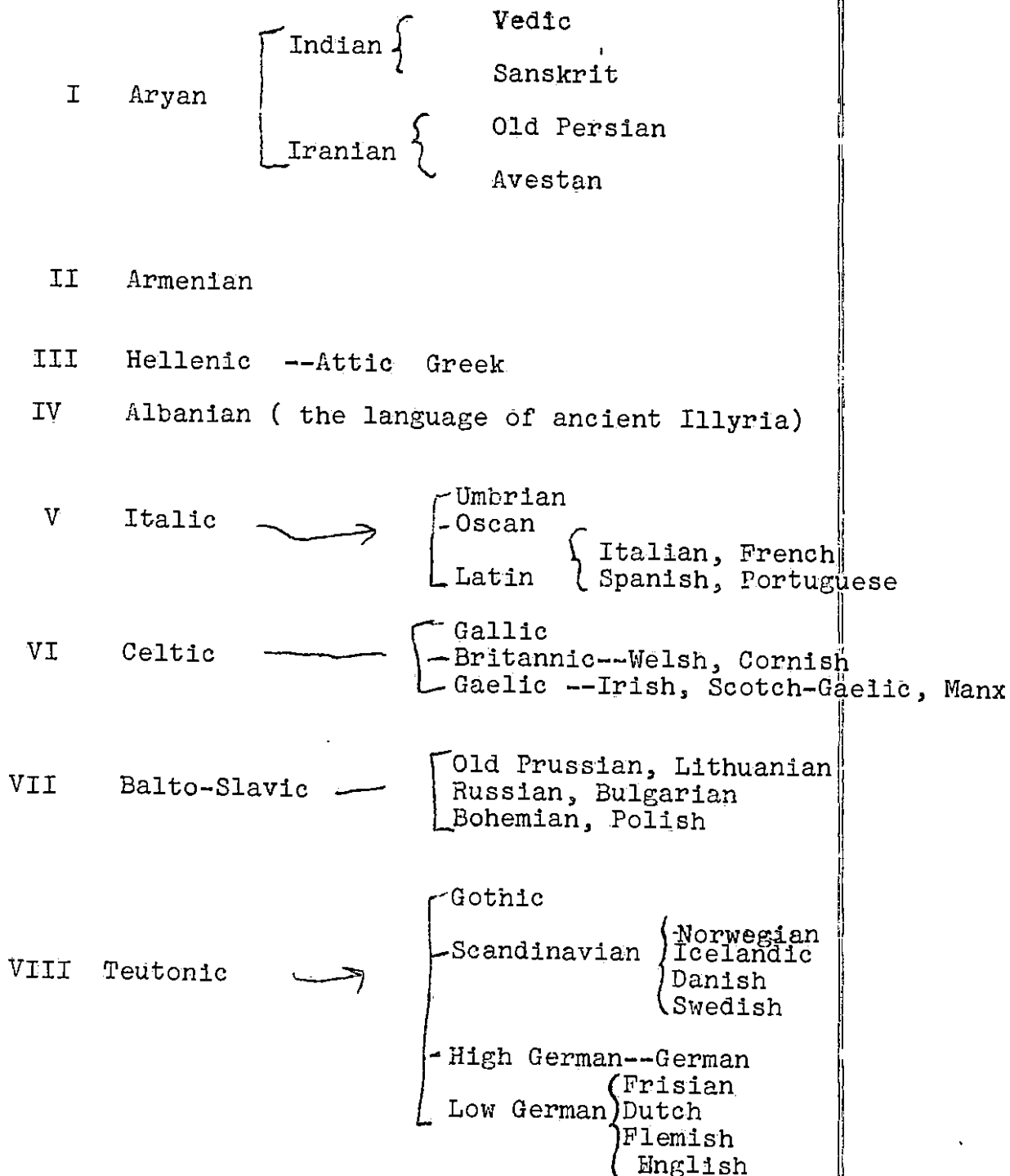
Portuguese

For the ancestors of Latin we must go back to a less clear record. There was an original family----the Indo-European--- which gradually spread and covered large parts of Asia and nearly all of Europe. Of the common grandmother tongue we have nothing left, not even a mummy. But there seem to have been eight branches in this family tree. We will look at these, leaving out some of the unfamiliar names in order to give all our attention to the more important ones.

These eight branches did not sprout directly from the original trunk, and at even distances from one another. From the fact that some of them are very much alike (especially the Hellenic and Italic), it is clear that these, for example, have not been separated so long from each other as from the others. The chart of these will appear on the following page. As has been said, we have no remnant of the Original Indo-European tongue, therefore, few of these languages can be traced back to their source; but Sanskrit, with the kindred Avestan, is nearest to the original form of the parent speech.

The further back we go into the history of the Indo-European languages, the more alike do the words of the various branches become,--especially the simple, familiar, necessary words,--pointing to the same roots in an original childlike speech, variations of which formed the language of our distant ancestors while they were still living near one another in some common home. But where this original home was, whether in Europe or in Asia, can never be determined.

From the chart, Latin and English are seen to belong to the same Family, but not to the same Branch. The English language is Teutonic, though she has inherited much from her aunts, Greek and Latin, and has borrowed largely from her cousins, especially French, and from her sisters, especially Modern (High) German (called High because spoken on the high lands, while the twin Low Germanic languages, Dutch and English, or Anglo-Saxon, were the lowland tongues).



Truly, the earliest written language of which we know anything is the picture writing of the Egyptians, called the Hieroglyphic, from the Greek words meaning "sacred carvings," because it was used to carve in stone the priestly records. From these hieroglyphics we can trace the stages in the development of alphabets. The hieroglyphics were actually rude pictures of things. If one wished to write sun or moon, he made a picture, somewhat like our modern almanac's symbols. The second stage was drawing a thing, to represent several things sounding alike; as if we should make the picture of a pear, to mean either pear, pair, or pare. (The second section to this article will appear within the next few issues.)