

Morehead State University



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Dr. L.W. Barnes, Editor Volume IV, Number 1
Ashley Montagu "The Language of Self-Deception"

The way we talk about ourselves and our institutions, the way in which we use long-established "respectable" terms, leads us to make unrealistic and destructive evaluations of ourselves, of others, of the man-made world, and of the world of nature. It is seldom understood that the world we perceive is the world we see through words, that the world of experience is the world of arbitrarily conferred meanings. Each of us has learned to see the world not as it is but through the distorting glass of our words. It is through words that we are made human, and it is through words that we are de-humanized.

The meaning of a word is the action it produces. That is the operational definition of a word. Every member of a culture becomes a functioning member of that culture as a consequence of the behavior of others acting upon him. During the socialization process, that is, the process of being turned into a human being, the words are directed toward him with specific ends in view, and the child becomes increasingly aware of the world around him. As he does so, words, even though they are not specifically directed at him, continue to be the principal instruments which turn him upon the lathe of language into a growing human being. His behavior is shaped by words.

Words consist not only of chopped-up segments of sounds having conventionalized meanings, but also of their accompaniments, such as kinesic movements of the body, principally of the face. Part or even the whole of the meaning of a word may be derived from the expression, the inflection, associated with it. Furthermore, words also derive a considerable part of this meaning from the environmental contexts in which they occur. For example, take the word "race." When uttered with the malice, bigotry, and hatred of any kind of a racist, the term differs very greatly from the meaning with which it is endowed when uttered by a scientist, however insubstantially, as a classificatory device. The term has a very different meaning in the home of a Southern or Northern, or Eastern, or Western racist from which it has in a university classroom in which it is undergoing prolonged and critical examination. Words, in short, are the repositories of our experience. Their private and their public faces do not necessarily correspond, and they are accommodatable to changes in place and time. "Race" is a good example of such a word, for it is characterized by all sorts of private and public meanings, when in fact it corresponds to nothing whatever in reality. But no matter how confused or unreal the idea, a word can always be found to give a habitation and a name.

The ambiguity of language is uniquely helpful in promoting confusion of thought, for with its assistance men are able to build their logic to fit their rationalizations, and most men's words are nothing but pseudo-logical rationalizations based on unanalyzed systems of values.

Men measure the value of words by the realities in which they believe, and since these realities are determined by the very words they believe in, the process is tautologically very satisfactory indeed. When the unreal is acted upon as if it were real, it becomes, for all practical purposes, just as real as the real.

For most people, whether they are racists or not, the term "race" means that there exists something called "race" which determines the mental, behavioral, cultural abilities, and physical traits of different people. This collocation of differences is what the "true believer" understands by "race." The erroneous beliefs, attitudes, and conclusions, and violent emotions that are enshrined in this term serve not only to maintain the doctrine of the inequality of man, but also to perpetuate the irrational practices which maintain the barriers between men. The fact that "race" corresponds to nothing in reality, that it represents a purely arbitrarily classificatory device at best which many authorities consider wholly inapplicable to man, not to mention other creatures, and at the worst a wholly untenable confusion of ideas concerning the nature of physical traits, and the meaning of differences in individual and cultural achievement, is something that is wholly unknown to the hundreds of millions who believe in "race" as a real entity. Furthermore when such true believers are exposed to the facts they are often utterly unimpressed by them.

When exposed to light, their minds, like the pupils of their eyes, automatically contract. In addition, there are those who are able to accept the facts intellectually, but not emotionally. "I don't believe in ghosts," remarked Madame de Stael, "but I'm afraid of them." It is a common human response.

Since people are so much in the midst of human nature, most of us are authorities on the subject. The first of the errors almost universally committed is the assumption that human nature is something with which one is born. The fact is that one is not more born with human nature than one is born with speech. Both are potentialities which have to be learned. All members of the species "Homo sapiens" are capable of being humanized. They are humanized according to the patterns of conditioning they undergo with their particular social group or culture. Educability is the species characteristic of man. What he will learn will depend, allowing for his genetic limitations, entirely upon the man-made part of the environment into which he is born and the manner in which it acts upon him to tailor him according to the pattern prevailing in that culture. Man is, in short, custom made.

It is not his nature, therefore, that requires attention, but his nurture. Let us cease blaming his faults upon the former, when they are the result of the latter.

Instinct

When one asks most people to define what they mean by instinct, it is my experience that they are seldom able to do so and make any sense at all. Most people are sure that man is driven by many instincts. The truth is that man has no instincts. An instinct is an inherited psychophysical disposition causing the organism to react upon the perception of a particular stimulus with a particular behavior or series of behaviors accompanied by a particular emotion. Man has no such endowments. Allowing for the genetic limits and differences which characterize every individual, all human behavior has to be learned. If we would understand any of man's behaviors, our task must then be to study the conditions in which he acquired those behaviors.

Aggressiveness

Aggressiveness is behavior designed to inflict pain upon another. The "authorities" such as Ardrey, Lorenz, and Morris, have informed us, as have innumerable authorities before them, that aggressive behavior is part of human nature, that it is instinctive. Hence, wars, juvenile delinquents, murderers, rapists, and violence will always be with us. Again, the truth is that aggressive behavior is always learned behavior provided by aggressive models, who, under the appropriate conditions, are imitated. Aggression is almost invariably the response to frustration and, especially in the young, a reaction to the frustrated need for love. There is no such item as "innate depravity."

The Law of the Jungle

This erroneous view of the "Law of the Jungle" represents nothing more or less than the projection of man's own crippled image of himself and the frightfulness of his own societies upon the screen of nature. Such a view of Nature not only justified the ways of man to his fellow men, not only served to explain them, but also served to justify the ways of man in his ruthless destruction of "Nature" for his own ends. The truth is that there are no jungles or wild animals except in the cities which men have created.

The Lower Animals

The concept of "lower animals" is closely related to the idea of "lower races." Because other ethnic groups differ in various ways from ourselves, they are therefore regarded as "inferior," and we, the classifiers, as "superiors." When we inquire into the causes of the differences, we find that the classifier's prejudices enable him to find a ready explanation for them in "innate factors." Differences in behavior and in cultural achievement are not the results of differences in genes, but to differences in the history of experience which each group and each individual has undergone, to differences in the storage of acquired traits, namely, culture. All of these terms are the result of self-deception and all of these terms perpetuate self-deception.



Dr. L.W. Barnes, Editor: Volume IX, Number 2

MEANING AND CONTEXT: An exercise in Practical Stylistics
by
Paul Edwards

An uncertainty about the nature of literary language is one of the basic difficulties encountered by many first-year undergraduates reading English Literature. It seems a common belief, for example, that the literary vocabulary must necessarily be in some way special, different, heightened, in a vague sense 'poetic', except of course when it happens to be a prose vocabulary, in which case it is 'prosaic'. Writing a first-year essay with what admittedly a potentially misleading title, 'What do you think poetry can do that prose cannot?', student after student asserted that prose cannot reveal emotion but deals simply with the factual, that prose writing is 'earthbound' whereas poetry is 'spiritual' and 'elevating' that prose (to put it more bluntly than most students were willing to, though this often lay beneath their assertions) is for 'the others' and poetry is for 'us'.

Counter-assertions do not help much in a situation like this, and what seemed to be needed was an approach which would help the student to question his definitions of 'prose', 'poetry', 'prosaic' and 'poetic' by relating them to the way language works, without frightening him off with too much linguistics. So I started off a series of tutorials by asking the students to consider three sentences:

- (1) All men must die.
- (2) Golden lads and girls all must,
As chimney-sweepers, come to dust,
(Cymbeline, IV, ii. 263-4)
- (3) Each and every individual member of the human species inevitably must come in due course of time to the inescapable hour of his demise.

The first question was whether these three meant the same thing, and the answer came back fairly confidently that they did. I suggested that we might check this answer by trying out a pair of newspaper headlines:

- (1) His Majesty passes away
- (2) King Dead

(The latter was in fact from The Daily Worker.)

At this point the students began to have some doubts about whether any two statements which take a different form can be said to say the same thing, even though they convey the same basic information. I asked what information was being conveyed, and was told "The King is dead". But wasn't that the same as "King Dead"? It seemed that it was not the same, that "The King is dead" was more sonorous and respectful, that "King dead" itself would convey one impression in a telegram, and another on the front page of The Daily Worker. Apparently, the students said, it all depends on what attitude you want to convey. So the question was raised as to whether this 'attitude' conveyed was not itself an important part of the 'meaning' or 'information', and the students agreed that it was. Back we went again to our three initial statements.

Starting again, we discussed whether we would call the first sentence, 'All men must die', a 'factual' statement or a 'poetic' one. There were doubts about this. Some students suggested that it might be a 'factual' or perhaps 'scientific' way of conveying the same basic information as the second, 'Golden lads and girls etc.' Others said that the first statement arouse similar strong feelings- say, 'All animals must breathe', or 'All students must attend lectures', or 'All insects have six legs'? The feeling in the group was that these three had no 'poetic potential', whereas 'All men must die' did have such a potential. They were inclined to believe at this point that to be poetic, all utterances should be statements like 'Shall I part my hair behind?' or 'Do I dare to eat a peach?', are these 'important emotionally in themselves' or are they more in the nature of 'All students must attend lectures'? Those students who knew their T.S. Eliot began to hedge at this point as they saw the way the discussion was going, but those who did not recognize the quotation agreed that these were not 'poetic' utterances.

The next step, then, was to refer them to Prufrock, paying particular attention to the lines

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the
beach.
I have heard the mermaids singing, each to each.
I do not think they will sing to me.

Once the lines were seen in the poem, most students agreed that they found them striking and 'poetic', and so came to the conclusion that even the most unpromising utterance might become the material of poetry, giving the right context. I referred them to Lear's 'Pray you, undo this button', to Cleopatra's 'Will it eat me?', to Flamineo's...I have caught An everlasting cold, I have lost my voice, Most irrecoverably... Finally we looked at the line, 'And never lifted up a single stone' from Wordsworth's Michael, and its function in the poem. But I suggested another possible context for the same words, spoken on a building site by a foreman about a lazy worker. Here we found ourselves back at the same point which

we had discussed in connection with 'King Dead', the different implications of the same statement, as a telegram and as a headline in the Worker. Not only, it seemed, do different statements of the same 'basic idea' mean different things; even two identical statements can mean different things if they occur in different contexts. So the conclusion was now drawn that what we call a 'poetic' effect does not necessarily depend on any kind of special or heightened language, the kind normally thought of as 'poetic', but often on 'prosaic' utterances which nevertheless become emotionally highly charged because of their context.

Once more we came back to our first sentence, and this time I asked whether the students would call it more poetic or less poetic than the second, 'Golden lads and girls' etc. By this time, of course, they had become a bit more wary, but still said that the first sentence might be poetic while the second 'was essentially poetic', in that it used rhyme and metre, an emotive vocabulary, an ironic contrast, and so on.

I suggested, then, that we might have a look at how an utterance very much like 'All men must die' works in a particular context, and referred the students to Act IV Scene 3 of Julius Caesar, the scene in which Brutus and Messala discuss the death of Portia. There is a problem here, since, while in this sequence Brutus appears not to have heard about Portia's death, only a few lines before Messala's entry he has told Cassius about it. T.S. Dorsch, in the Arden edition (p. 196n), accepts the hypothesis that the Messala/Brutus dialogue is a cancelled version which has somehow got back into the text. But my own feeling is that Shakespeare's handling of this scene is highly dramatic. Brutus knows that Portia is dead, but naturally does not want his senior officers to know on the eve of battle that their general's wife has killed herself. Messala does not want to be the one to tell Brutus, but does want to find out whether or not Brutus knows of Portia's suicide. The result is that the two men move in verbal circles around one another, each knowing the truth and trying to find out how much the other knows, a tense situation realized in terse language:

Mess. Had you your letters from your wife, my lord?
Brut. No, Messala.
Mess. Nor nothing in your letters writ of her?
Brut. Nothing, Messala.
Mess. That, methinks, is strange?
Brut. Why ask you? Hear you aught of her in yours?
Mess. No, my lord.
Brut. Now as you are a Roman, tell me true.
Mess. Then like a Roman bear the truth I tell; For
certain she is dead, and by strange manner.
Brut. Why, farewell, Portia. We must die, Messala...

Here, then was a dramatic contextualizing of our first example, or a sentence very much like it, in Brutus's 'We must die, Messala'. The students were then asked to sub-

stitute sentence (2),
Golden lads and girls all must,
As chimney-sweepers, come to dust.

for the last line spoken by Brutus in the Julius Caesar passage, and they immediately recognized the effect as grotesque. We discussed the reasons for this, which appeared to be a combination of inappropriate diction and inappropriate rhythm, and then noted that these were the very same words which a little before the students had decided were 'essentially poetic', quite independent of context. At this point, the conclusion was drawn that even the absence of a context can be, in itself, a context: and that however impressive a line of verse might be in one context, it might be disastrously 'unpoetic' in another.

Now we turned to the final sentence, and the students felt that they were on firm ground at last. They pointed to its inflated language, its repetitiveness and air of pomposity, and, when asked whether this could possibly come from a good work of literature, most of them asserted with some confidence that it could not. But what, I suggested, if it came from a novel in which a stupid, repetitive, and pompous person was speaking? Again the students recognized that they had not made allowance for the possible context. The point was developed in a discussion of why a boring character in a good novel is not boring. Then, referring to dramatic monologues and speeches from plays, I raised the question of the sense in which we 'believe' the words of the speaker? Who is the speaker (the character or the author)? Does he assert a truth or record an experience? Finally, can any of these questions be answered adequately until we have also decided on the context which we are to envisage as we read the work?

I ended up by referring to single sentences from two novels we happened to be studying, Dickens's Bleak House and Conrad's Heart of Darkness. The first example was from Esther Summerson's narrative, in Chapter 3 of Bleak House, Esther, saying farewell to the cold Mrs. Rachael, tells us: Mrs. Rachael was too good to feel any emotion at parting, but I was not so good, and wept bitterly. Out of context, this sentence has to be taken one of two ways, I think. Our sympathy is clearly being sought by the speaker, yet she calls her tears 'not so good' and Mrs. Rachael's coolness 'good'. Thus Esther must either be an ironist or a hypocrite. The trouble is that when we place this sentence in its context, it becomes clear that if Esther's character is going to have consistency at all, if her function in the novel is not to become blurred, she cannot be either an ironist or a hypocrite, she has to be seen as an innocent. Thus we get the impression that what she appears to reveal about herself in this statement is at odds with what Dickens wishes to reveal about her. It is the voice of the ironic Dickens we hear, not the innocent Esther. (The same sort of problem occurs in Book I, Chapter 9 of Hard Times, when the innocent Sissy Jupe actually be-

gins, quite out of character, to imitate Mr. M'Choakum-child's voice:

...And he said, Now, this schoolroom is a nation. And in this nation there are fifty millions of money. Isn't this a prosperous nation? Girl number twenty, isn't this a prosperous nation, and a'n't you in a thriving state?

It is hard to believe that this is the innocent Sissy speaking here- if she is speaking, then she isn't innocent- and so we are forced once more to suspect the intrusive voice of the author.

Here, then, was an example of a statement which appeared to be sharply ironic, but which had to be seen in context before we could decide how successfully the author had conveyed his meaning. The next example came from Conrad's *Heart of Darkness*, a sentence which looks at first sight rather feeble: The last word he pronounced was-your name. This sounds uncomfortably like a cliché of the Marie Corelli school, particularly that ham-theatrical pause (in *The Great Tradition* Leavis likens it to 'the melodramatic intensities of Edgar Allen Poe'). Yet once we see it in context, in the final scene of the novel, we may decide that this is precisely the effect that the author intends to convey. Marlow, who relates the story, is describing how he tried to tell Kurtz's 'intended' about her lover's death in the Congo, Kurtz the idealist who had scribbled on the margin of his ecstatic pamphlet on bringing light to Africa the words 'Exterminate all the brutes', who had died, in fact, with these words on his lips, 'The horror, the horror!' But what can Marlow say to the girl? To tell her the truth would be 'too dark...too dark altogether', and so he offers her what she seeks, the sustaining illusion, the cliché, 'The last word he pronounced was- your name.' 'I knew it-I was sure...' says the girl weeping. 'She knew. She was sure', adds Marlow, seeing the whole scene as simultaneously ludicrous, moving, and intensely painful. Once the context is recognized, the cliché itself takes on a new 'meaning', to return to the word with which we started.

The approach which I have suggested here is no more, of course, than what everybody knows. It was significant that the students did not need to be told the answers but only to be asked the questions. Until the questions were asked, however, they had the greatest difficulty in escaping from certain commonplaces long established in their minds. Their problem was not so much a failure to understand the way language works, nor the lack of a critical vocabulary (though at some point, a knowledge of at least some elementary linguistics and its terminology would be useful). The problem was much more a failure to think precisely about the traditional critical terms they had: and it was to this end, a few steps towards the criticism and definition of a traditional vocabulary and the establishment of certain elementary critical principles about meaning and context, that the tutorials were designed.

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ROBERTS'S MOOT PREARTICLE by George G. Lake

In his Text The Roberts English Series and elsewhere the late Paul Roberts sees a structural link between a single-word modifier like few in "few people" or much in "much money" and the phrasal modifier ending in of, such as few of in "few of the people" or much of in "much of the money." The theory by which Roberts relates these two types of prenominal constructions establishes both of them as prearticles on the basis that they are variants of the same kernel structure.

This theory of Roberts runs counter to the structural view of the prearticle as represented by Norman C. Stageberg, who does not recognize a prearticle ending in of, and who looks upon few as one of his "post-determiners" and much as one of his "another determiners." Yet it is possible to retain Stageberg's classification of the another determiners and postdeterminers without rejecting the concept of the prearticle ending in of, for its acceptability as a valid English construction is not contingent upon the acceptance of Roberts's theory of the prearticle.

In treating few in "few people" and much in "much money" as prearticle forms, Roberts assumes the existence of an unarticulated determiner he calls null and classifies as a "nondefinite" article. Unless a noun phrase consists of a proper name or an indefinite pronoun, he says, that it must take a determiner, and if no determiner is articulated, null has replaced it. Thus to Roberts, people can be taken either as an isolated noun or as the head word of a noun phrase. As the latter, it is preceded by null if no other determiner is present, and the addition to this phrase of the prearticle few produces the construct few+null+people. Similarly, money in the noun phrase "much money" is preceded by null, which in turn is preceded by the prearticle much, producing the construct much+null+money.

Stageberg, too, much assume null to be present in a phrase like "few people" if his classification of post-determiners is to remain unchallenged, for a postdeterminer not preceded by a determiner has been misnamed. Hence the structure of the phrase "few people" is null+few+people. However, in treating much as itself a determiner, Stageberg

can dispense with null, so that the phrase "much money" has the simple structure of much+money.

By utilizing null, Roberts formulated his theory of a kernel prearticle with two variant forms. This structure typically ends in of before a definite determiner but regularly omits of before an indefinite determiner, usually null, but a or an before a collective noun. To cite his own example, we may say either "several of the boys" or "several boys" but not "several the boys," which is an ungrammatical phrase. In other words, the construct becomes for Roberts just several before null, thereby making several a single word prearticle.

Although Roberts notes that the prearticle adds to the noun phrase the meaning of number or quantity, he does not classify the types of words that can stand immediately before the prearticle ending in of is independent of Roberts's theory concerning it, and better to understand the objections to that theory. A detailed analysis of this construction ending in of is therefore in order before further consideration is given to the late professor's explanation of it.

The prearticle ending in of may be divided into seven categories, one for each type of word that can stand before of. Because the noun and the pronoun are among these types, it is my assumption that the other five types are nominalized forms:

1. The word may be a singular count noun of number or quantity accompanied by any indefinite article except null, by an indefinite demonstrative, by a definite article or demonstrative, or by one of Stageberg's other determiners. Occasionally a postdeterminer, an adjective, or an adjective substitute may follow the determiner. Examples are A TEENIE-WEENIE BIT OF flour, A COUPLE OF messy fish, and THAT ONE BRIEF TOUCH OF sun.

2. The word may be a plural count noun of number or quantity, differing from a singular count noun in its ability to take null for its determiner and in its inability to take a determiner which, like much, requires a singular head word. Examples are LOGS OF food, MANY DESIRABLE ACRES OF ground, SOME GENEROUS PORTIONS OF milk, OODLES OF cookies, SCADS OF doughnuts, SEVERAL QUARTS OF those tomatoes, MYRIADS OF insects, and THESE FEW BUSHELS OF apples.

3. The word may be an indefinite pronoun used in the meaning of number or quantity. Examples are NONE OF the trees, SOMETHING OF the truth, and NOTHING OF his estate.

4. The word may be a nominalized another determiner, in which case it is like an indefinite pronoun in taking no article. The one exception is no, which cannot be nominalized. Examples are ANY OF them, ENOUGH OF our money, MUCH OF the liquor, and SOME OF these contractors.

5. The word may be a nominalized postdeterminer preceded by some indefinite determiner, to which a second postdeterminer is sometimes added. Every, same, single, or an ordinal numeral not preceded by the cannot, however, be nominalized, and not every postdeterminer can follow every indefinite

determiner. The word certain acts like a postdeterminer in its prearticle use before of. Examples are A FEW OF the people, MANY OF the visitors, TWO OF our friends, THE SECOND OF them, and CERTAIN OF the members.

6. The word may be nominalized, all, both, or half. All and both in this use are not preceded by articles; but half, which is, behaves like either a count noun or noncount noun. Examples are ALL OF the men, BOTH OF the athletes, OUR HALF OF the stock, and THREE HALVES OF the amount.

7. The word may be an adjective of number or quantity preceded by a definite determiner, one either inflected for the comparative or superlative degree or modified by more, most, less, or least. If the adjective takes a plural determiner and is in the superlative degree or is modified by most or least, null may occur after of. Examples are, THE LARGER OF any two frogs, THE MORE ABUNDANT OF the two harvests, THE LESS FREQUENT OF the visitations, THE LEAST BULKY OF the packages, THE SCARCEST OF gems, and THE MOST NUMEROUS of hawks.

To accept Stageberg's another determiners and postdeterminers as valid types of prenominal modifiers is to reject Roberts's theory of the prearticle, and as already stated, a number of objections to his theory of the prearticle can be raised:

1. It leads to a contradiction of Roberts's own claim that some is a "nondefinite" article. We say either "some of the cats" or "some cats," so that +of+Def+cats emerges before null as some+null+cats, leaving some a prearticle.

2. By the same reasoning it puts in the category of prearticles not only some but also all such another determiners and postdeterminers as can be nominalized and hence can appear before prearticle of; yet it does not account for the capability of an another determiner to substitute for an article, as does, say, each for the in the phrase "each man." Neither does it account for the appearance of a supposed prearticle like many after a determiner, as in the phrase "the many men."

3. By itself it does not explain phrases like "many a man," "twice the number," "double the time," or "double time." The first of the expressions cited can, it is true, be seen as a transform of "many men" resulting from changing of men to man, whereupon a replaces null, which cannot occur before a singular count noun. Yet the expressions containing twice or double are not so easily accounted for. Because twice cannot be nominalized, and the nominalization of double by an article results in a change in the word's meaning from number to likeness, neither word can appear before prearticle of. Hence the deletion of that particle cannot be alleged to explain expressions like "double the time" and "twice the number," after the manner in which Roberts derives "both the men" from "both of the men." Nor can the absence of the same particle from the expression "double time" be laid to the presence in it of null, after the manner in which Roberts makes the indefinite expression "several cats" a kernel variant of the definite expression "several of the cats."

4. It fails to explain why of should be retained after a lot or lots in a prearticle followed by null, as in "a log of food" or "lots of food." Roberts cites its retention after these two count nouns but implies, at least, that they are exceptions to his rule that prearticle of is omitted before null. Yet this particle is regularly retained after a count noun of number or quantity. We say "a pinch of salt," "a bite of cheese," "two bushels of pears," and so on. Usage seems, however, to permit the omission of the particle after dozen, as in "a dozen rolls." Roberts's pointing out that of is retained before a collective noun taking indefinite a does not invalidate this objection, for the examples given above do not include collective nouns.

5. It does not explain the unvarying retention of prearticle of before a personal pronoun, which, according to Roberts, always takes null for its article. We say "a few people" but not "a few them" and "some water" but not "some it."

In the light of these objections and perhaps others that could be raised, Robert's assumption that the prearticle is a kernel structure typically ending in of before a definite determiner and lacking this particle before an indefinite determiner would appear to be erroneous. More likely, there exist in the English language two syntactically unrelated prearticle constructions, one containing of and the other lacking it. Owen Thomas dissociates the two constructions by calling examples of the former predeterminers and examples of the latter prearticles, and the of that ends the former he calls the predeterminer morpheme.

According to this view, a pronominal modifier like all in "all men" is not a variant of the expression all of in "all of the men," for all is considered a kernel construction unrelated, except in function, to all of or to any other such construct ending in of. Similarly, several in "several men" is structurally unrelated to several of in "several of the men" because, when not followed by of, several is considered a postdeterminer. Put more explicitly, all may be placed before the noun phrase consisting of null+men, thus producing the construct all+null+men, because all is a prearticle in its own right; and several may be inserted between null and men in the noun phrase consisting of null+several+men, because as a plural postdeterminer several may be inserted between any plural nominal and its article.

Until the objections to Roberts's theory of the prearticle have been answered, then, the prearticle ending in of may be looked upon as a kernel construction identifiable by the particle in which it terminates, just as a prepositional phrase is a construction identifiable by the particle with which it begins. Meanwhile, Stageberg's lists of another determiners and postdeterminers remain viable.

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Dr. L.W. Barnes, Editor Volume IX Number 4
Dr. Lewis Barnes "A Few Words in Defense of Use and Usage"

If all the rules, bits of advice, or prescriptions were removed from English use and usage and from other aspects of grammar and composition today, there would be more sets of rules provided in the next tomorrow.

Generally, rules come about because we are individuals who seek order. We consider ourselves, individually, order-seeking by nature. We consider others within our own mental set, or within our own sensorial set, or even within our own emotive set.

We are comfortable through speaking or writing our own sensorial responses, our own intellectual response, and our own emotive responses when we have order or predictability. We like to talk to ourselves in the same way. We like to talk to others in the same way.

Further, the more we know about some facet of experience, the more we like to use more terms and discriminations concerning that experience. Such is true whether we are professors, scientists, skilled workers, or even non-skilled workers.

We like to make more and more discriminations the more we think, feel, or sense about experience --things, ideas, events, institutions, and persons in place and time. We need to distinguish between moving always or moving nearly always, so we have such terms as continuous and continual. We need to tell the differences among a long sojourn, a shorter sojourn, an unwelcome sojourn, a welcome sojourn, and a very brief sojourn. So, we have such terms as stay, visit, lodge, remain, or stop by, among other possible terms.

As many distinctions as the mind makes, or as the senses demand, or as the emotions invite, so many verbal representations occur. We like to have our language meet our needs in many ways. We are linguistically-deprived when we cannot have enough verbal flow(s) to carry the ideas, senses, or emotions--and attitudes-- we have.

One of the main purposes behind formal education is that of ensuring sufficient verbal articulation and correct verbal articulation whereby ideas, events, institutions, people, and things are communicated, expressed, or communed by different individuals.

Now who is to say what constitutes precise communication? Without going into an extended philosophical discussion on the matter, let me say that historically those who direct formal educational instruction have had much to say about what constitutes good usage and what does not. Further, even where rules are not set out in handbooks for English, there would appear to be some common and binding understanding as to what is accurate usage and what is not.

Usage does change from time to time. The best evidence of that is a mass of written instruments set out by writers over time. Nevertheless, unchanged by any of the surface changes are rules that one must use parallel construction, that subject and verb should agree, that one must avoid the double negative, that there should be proper subordination, that one must avoid misplacing modifiers, that there should be certain tense constructions rather than others, that tautology of certain kinds should be avoided, that certain words should be used precisely, that pronouns should agree with their antecedents, that the proper case should be used, that ambiguity should be avoided, that what purports to be a sentence should not turn out to be a fragment, that comma splicing should be avoided, that there should not be "run-on" sentences, among other prescriptions for use and usage. Now, let us clear all this up a bit.

Unless we wish to accept the fact that we should teach others and ourselves how to mislead each other through language use, let us agree here that when we use language we would like to have the total phrasing carrying the meaning or meanings that the user has in mind. There is no reason to believe that we do not desire to be understood when we speak as well as when we write. However, if I am having a direct conversation with someone else, I can continue to speak orally until I am satisfied that I do find myself understood. Such is also the case with the one I am speaking to. Hopefully, I will be around long enough to be questioned as to the meanings carried by my words. With the written word there is a greater need for precision.

In nearly all cases the writer is removed from the reader. The writer may be dead, or he may be such a distance away that he cannot be found for the purpose of having him clarify his written statements.

Even when the writer can be located, his immediate psychological field(s) may have changed. He can only state what he thought he meant at the particular time of his writing. Therefore, it is rather useful to have such written form or forms which tend to make the writer's meanings as clear as words can make them.

Let us suppose that I like Sarantha, and at the same time let us further suppose that I do not like what she is doing by way of staying out all night. (Of course, it is possible that I do not like Sarantha at all, nor do I like her staying out all night.) It would seem reasonable that I should distinguish between my liking the girl and between my not liking what she did--or is doing. So, I am told that I should write: "I do not like Samantha's staying out all night."

A Few Words in Defense of Use and Usage

Certainly it is important to distinguish between not liking a thing or person and not liking what it does do or does not do. Therefore, we have such a rule as that which states that a noun or pronoun before a gerund is to be in the possessive case.

I do not know any other way of making the matter of meaning clear where a distinction is to be made between the object and its qualities or actions. There must be times when it is most essential that we be understood. Since much of what we do is handled through words, the words must serve our specific purposes. Let us suppose that we want to talk about that which is in constant motion--all the time. What if we say that "the heart beats continuously!" Certainly we have the idea that the action goes on over time. However, the heart does rest between beats. Then there is matter which does not rest but which is always moving without cessation. If matter were not in constant motion, we would have such a problem as the collapse of the universe. If the heart did not rest between beats, mankind would not live as long as he does. Certainly, we should be able to use words to make a useful distinction between the action of the heart and the action of the molecule. Thus, we say that "the heart beats continually," and that "matter is in continuous motion." If we could not make this vital distinction through words, we would be ill-served, indeed.

In writing how can we say that we have no interest in a matter? I suppose that we can say that "I have no interest in the matter at all." Let us suppose that we have an interest, but the interest is a negative one. We can say I have an interest in the matter, but it is a negative one," We can also use the term "uninterested" to show that I am not interested at all. I can use the term "disinterested" to indicate that my interest is negative or dyslogistic.

When we come to the use or usage of such terms as "further" or "farther," the urgency of making a distinction does not seem as pressing as in the cases cited above. We use "further" to indicate a desire to pursue the matter at greater length. We use "father" to indicate physical distance. I cannot say what matters of use or usage should be stressed and which should be mentioned casually, and which should not be mentioned at all.

Perhaps it would be wise to approach the questions of use and usage from a sincere self-examination as to each item. Is it possible that being misunderstood in writing as to any single item is a serious matter, a matter of considerable import. We could well afford to enlist the interest and support of our students. I believe that if each student approaches the question of good use and usage from the point of being clearly understood he will make the decision that we need to carry on with the area of English which devotes itself to such matters as agreement, modification, and parallelism.

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Linda Pennington

"Using the Linguistic Approach to an Analysis of
the Grammatical Structures and Stylistic Features
of Francis Scott Fitzgerald as Found in The Great Gatsby."

To glean a better knowledge and understanding of the grammatical structures and the stylistic features of Francis Scott Fitzgerald, a linguistic analysis will be made of his third novel, The Great Gatsby. The selected approach will combine a study of the literature itself with a study of the grammar. The emphasis, of course, will be on the grammatical structures in order to attain a more comprehensive understanding of Fitzgerald's overall style. The selected quotations, by content, will depict the setting of the novel and will portray the personalities of the major characters in the novel. These quotations will be linguistically analyzed according to Fitzgerald's use of the following: parts of speech, sentence patterns, slot filling, tagging, and transform sentences. Appropriate observations and conclusion will be made from these analyses to contribute to an interpretation of the style of writing used by Francis Scott Fitzgerald, the writer recently revived as the "Laureate" of the Jazz Age.

The first element of the novel to be analyzed linguistically is that of setting. Fitzgerald sets The Great Gatsby, a novel of manners, in the fictitious village of West Egg in Long Island, New York, patterned after the socially-alive Great Neck, New York, where he and Zelda spent a portion of their married life. Even though set in the East, Fitzgerald's nostalgia for the Middle West, where he was born and spent his childhood years, overwhelms him at times and he lunges into

descriptive phrases, painting pictures of the pastoral Middle West.

Eleven quotations of scenic narration will be analyzed, beginning with Fitzgerald's description of Long Island (more accurately, perhaps, of New York itself), proceeding to the nucleus of his action--the descriptions of Jay Gatsby's great mansion and the pulsating parties that were given there, and concluding with his description of the peaceful, tranquil Middle West. These quotations, in addition to giving the reader a framework for the action of the novel, will be analyzed linguistically ^{an} in attempt to gain a better understanding of the style of Francis Scott Fitzgerald.

(West Egg, Long Island) ^{Comp} "Already ^{N₁} it ^{V-be} was ^{VI} deep summer on roadhouse roofs and in front of wayside garages where new red ^{N₁} gas-pumps ^{VI} sat out in pools of light, and when ^{N₁} I ^{VT} reached my estate at West Egg ^{N₂} I ^{N₁} ran ^{VT} the car ^{N₂} under its shed and ^{VT} sat ^{VI} for a while on an abandoned grass roller ^{N₂} in the yard. The wind had blown off, leaving a loud, bright night, with wings beating in the trees and a persistent organ sound as the ^{N₁} full ^{VT} bellows of the earth ^{N₂} blew the ^{N₁} frogs full of life. The ^{N₁} silhouette of a moving ^{VI} cat ^{VI} wavered across the moonlight (page 21)

^{N₁} "West Egg, especially still figures in my more fantastic dreams. ^{N₁} I ^{VT} see ^{N₂} it as a night scene by El Greco: a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and lusterless moon. In the foreground ^{N₁} four solemn men ^{VI} in dress suits are walking along the sidewalk with a ^{which} stretcher on ^{VI} ^{N₁} ^{N₁} lies a drunken woman in a white evening dress. Her ^{N₁} hand, ^{VI} which dangles over the ^{V-WP} side, ^{ADJ} sparkles cold with jewels. Gravely the ^{N₁} men ^{VI} turn in at a house-- the wrong

house. But $\overset{N_1}{\text{no}} \overset{VT}{\text{one}} \text{ knows the woman's name}, \text{ and no } \overset{N_2}{\text{one}} \overset{VI}{\text{cares}}.$ " (page 178)

Concentrating on Fitzgerald's description of the East, we will first look at his use of particular parts of speech. Using the linguistic criteria, we will label a word as a particular part of speech if it meets the test as indicated below:

1. Does the word respond to fewer, more, or less --that is, can we count it?

Does it have two or more qualities or attributes about which we can make statements?

Can it take a pronoun before it?

If the answer "yes" is given to these questions about a particular word, we can label it as a NOUN.

2. Does the word respond to fewer, more, or less?

Does it have two or more qualities or attributes?

Can it not be preceded by a noun?

Can it take no regular determiners, except \emptyset ?

If the answer "yes" is given to these questions about a particular word, we can label it as a PRONOUN.

3. Is the word structured to occupy the first and second blanks in this sentence pattern: "The _____ something seems very _____"?

Can comparisons be made by adding er or est to this word?
Or more or most?

If the answer "yes" is given to these questions about a particular word, we can label it as an ADJECTIVE.

4. Is the word moveable--that is, can it be switched from fourth position to first or even another position?

If moved, does it slow down the speed of the sentence?

If the answer "yes" is given to these questions about a particular word, we can label it as an ADVERB.

5. Does the word occupy the second position in a kernel sentence?

Can the word be inflected, that is, can we add s, ed, en, or ing to it?

If the answer "yes" is given to these questions about a particular word, we can label it as a VERB.

6. Does the word join together other words, phrases or clauses that were originally two or more?

If the answer "yes" is given to this question about a particular word, we can label it as a CONJUNCTION.

7. Does the word have a fade-out of the voice immediately after it?

Is it actually a sentence in itself compressed from other words?

If the answer "yes" is given to these questions about a particular word, we can label it as an INTERJECTION.

8. Is the word structured to appear in a phrase in the first position before a nounal not the subject of the sentence (N1) and not the object of the verb (N2) ?

If the answer "yes" is given to this question about a particular word, we can label it as a PREPOSITION.

The article, in this particular segment of the linguistic analysis, will be considered as a separate part of speech. For our immediate purposes, the article is defined as that part of speech which represents and stands for all of the qualities of the noun before which it appears. (An adjective marks only one quality of the noun before which it appears.) "Beharts," words which behave as articles, several, each, every, some, and merely, for example, will also be labelled as articles.

Furthermore, the determiners (the class to which the article actually belongs) will not be differentiated until the segment of slot filling is considered later. Therefore, all pre-regular, regular, and post-regular determiners, with the exception of the articles a, an, and the, will be labelled as adjectives.

Using the preceding tests, the following chart categorizes each word in the first two quotations as to its particular part of speech.

<u>NOUNS (I)</u>	<u>NOUNS (II)</u>	<u>ADJECTIVES</u>	<u>PREPOSITIONS</u>
summer	moon	fantastic	on (3)
roadhouse	foreground	*hundred	in (8)
roofs	suits	conventional	of (4)
front	sidewalk	grotesque	at (1)
garages	stretcher	**crouching	under (2)
gas-pumps	woman	sullen	for
pools	evening	**overhanging	with (2)
light	hand	lustreless	as (2)
estate	side	*four	across
West Egg (2)	jewels	solemn	by
car	name	**drunken	along
shed		white	over
while		cold	
grass		wrong	
roller		*no (2)	
yard		*woman's	
wind		*her	
night (2)		deep	
wings		wayside	
trees		new	
organ		red	
sound		**abandoned	
bellows		**leaving	
earth		loud	
frogs		bright	
life		persistent	
silhouette		full (2)	
cat		**moving	
moonlight		*my (2)	
dreams		*its	
scene			
El Greco		*determiners	
houses		**verbals	
sky			

<u>ARTICLES</u>	<u>VERBS</u>	<u>CONJUNCTIONS</u>	<u>PRONOUNS</u>	<u>ADVERBS</u>
a (7)	was	and (7)	it(2)	already
an	sat out	but	I (3)	especially
the (15)	reached	where	which(2)	still
	ran	when	one (2)	more
	sat			at once
	had blown off			gravely
	beating			
	blew			
	wavered			
	figures			
	are			
	are walking			
	lies			
	dangles			
	sparkles			
	turn in			
	knows			
	cates			

Analyzing Fitzgerald's pattern of parts-of speech usage in his scenic narration of the East, we find, out of a total of 195 words in both quotations: 53 nouns, 33 adjectives, 30 prepositions, 28 articles, 20 verbs, ten conjunctions, nine pronouns, six adverbs and no interjections.

Nouns, adjectives, prepositions, and verbs are the parts of speech appearing most frequently and are the ones to be discussed. Few of Fitzgerald's nouns are repeated here. House appears twice: houses, once; dress, twice; men, twice; and night, twice. Many of his nouns are abstract--note the elusive qualities of the following nouns: dream, scene, sky, moon, evening, name, light, wind, night, sounds, earth, life, sihouette, and moonlight. Some materialistic qualities may be noted in such nouns as: house, houses, roadhouse, garage, gas-pumps, pools, estate, car, and shed.

Only two proper nouns appear--West Egg, the name of the fictitious setting, appears twice; and El Greco, the name of a sixteenth-century painter who used distortion of form and livid color for mystical and dramatic effect in his paintings. The use of El Greco reinforces the previous comment on Fitzgerald's frequent use of common nouns carrying elusive, perhaps mystical, connotations. His choice of nouns here could lead one to surmise that Fitzgerald sees some unreality in the East. . . the materialism, the vitality, the variety, the promise of excitement which men and women come to the East in search of never become a reality.

Next is a consideration of Fitzgerald's adjectives in these two quotations concerning the East. Of the 33 adjectives used here, only one is repeated, no. (This discussion will occasionally hinge on slot filling which will be considered in more detail at a further point in the composition.) First, note the negative connotations of many of his adjectives, the "snarl" adjectives, those which are unpleasant in sound and which conjure up negative feelings for the reader: grotesque, crouching, sullen, overhanging, lustreless, solemn, drunken, cold, wrong, no, wayside, abandoned, loud, and persistent.

Fitzgerald has used 30 prepositional phrases, a rather large ratio, in these two quotations. The preposition in occurs eight times, indicating that location is important, which is logical for scenic narration. Of, on, and with are next in frequency.

The verbs used here are non-vivid, non-action verbs, excepting wavered, dangles, and sparkles. Of the total verbs in both independent and dependent clauses only one is the V_{be}; five are transitive; eight, intransitive; and one, whole part. By his more numerous intransitive verbs, Fitzgerald is apparently more interested in stating facts at this particular point.

Using the same descriptive passages of the East, let us now consider the four basic sentence patterns and analyze Fitzgerald's pattern-of-sentence construction. Every sentence consists of (or may be rewritten as) #S#----- NP + VP. This formula means that every sentence is composed of a noun phrase plus a verb phrase. Linguistically speaking, there are four basic patterns:

1. NP¹ + V_{be} + predicate + (adverbial)
2. NP¹ + V_{wp} + completer + (adverbial)
3. NP¹ + V_t + NP² + (adverbial)
4. NP¹ + V_i + Ø + (adverbial)

By way of interpreting these symbols, first, do not refer to the sentence pattern by numbers but rather by the type of verb--V_{be}, V_{wp} (whole part), V_t (transitive), or V_i (intransitive). Consider the V_{be} pattern first. It is composed of an NP¹ (noun phrase--first one, the subject) plus one of the eight forms of the verb BE (be, being, am, is, are, was, were, or been) plus predicate (or sometimes referred to as completer). For the predicate or completer, we have three choices: a noun (NP¹ as it links back to, or is the same as, the subject); an adjective; or an adverb of location. The fourth position, the adverbial, is optional.

The V_{wp} pattern is closely related to the V_{be} form. A number of verbs could possibly be used for this pattern-- contains, remains, appears, seems, has, have, had, become, becomes are only a few examples. The important point to consider is that the completer which follows the verb is a part of the subject--hence, the identifying term, whole part. The order for this pattern is NP¹ + V_{wp} + completer, This completer, as explained above, can be a noun (NP¹), an adjective, or an adverb

of location. To reiterate, the completer must be a part of the subject. The fourth position is again optional--parentheses always indicate that the enclosure is optional.

The next pattern, the V_t or verb transitive, must have a noun in third position which is unrelated to the subject--hence, the superscript²; NP^2 . There is "something" passed across (trans) from subject to noun in third position. The test for this sentence pattern is to switch the noun in third position to first position and put the verb in passive voice. (Example: Martha slammed the door. The door was slammed by Martha.)

If the verb in question is not one of the eight forms of the be verb; if the verb in question is not a verb which links the third-position noun with the first-position noun, making it a part of the whole; if the verb in question does not connect a third-position, unrelated noun with the first-position noun, the verb in question then fits the last sentence pattern--the V_i pattern, verb intransitive. In this pattern, an NP^1 is followed by a verb, but there is no completer (the \emptyset means null--nothing in this position).

Reflecting again on the two scenic-narration passages, we will consider Fitzgerald's use of sentence patterns. These quotations contain nine sentences, none of which are kernel sentences, incidentally. All are transformations--that is, two or more sentences have been combined to form one sentence by a process of deleting all words occurring more than once in the total number of sentences to be combined.

An analysis reveals that out of these nine sentences (containing a total of 16 independent and dependent clauses) are eight sentences of the intransitive-verb type (basic parts, underlined in green); six of the transitive-verb type (basic

house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea. (page 8)

"By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

"The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group; and then, excited with triumph, glide on through the sea-change of faces and voices and color under the constantly changing light. (page 40)

^{V_{be} N₁ ADV}
 "There was dancing now on the canvas in the garden; old men pushing young girls
 backward in eternal graceless circles, superior couples holding each other tortuously
 fashionable, and keeping in the corners--and a great number of single girls dancing
 individualistically or relieving the orchestra for a moment of the burden of the
 banjo of the traps. By midnight the ^{N₁ VI} hilarity had increased. A celebrated ^{N₁} tenor
^{VI} had sung in Italian; a notorious ^{N₁ VI} contralto had sung in jazz; and, between the
^{N₁ VT N₂ N₁} numbers people were doing 'stunts' all over the garden, while happy, vacuous bursts
^{VI} of laughter rose toward the summer sky. A ^{N₁} pair of stage twins, who turned out to
 be the girls in yellow, ^{VT N₂ N₁ VI} did a baby act in costume, and champagne was served in
 glasses bigger than fingerbowls. The ^{N₁ VI} moon had risen higher, and floating in the
^{VI N₁} Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip
 of the banjoes on the lawn.. (page 47)

^{N₁ VT N₂}
 "All night the saxophones wailed the hopeless comment of the "Beale Street
^{N₁ VT N₂} Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust.
^{ADV V_{be} N₁ N₁ VI}
 At the gray tea hour there were always rooms that throbbed incessantly with this low,
^{N₁ VI}
 sweet fever, while fresh faces drifted here and there like rose petals blown by the
 sad horns around the floor. (page 151)

^{N₁ VI}
 "A wafer of a moon was shining over Gatsby's house, making the night fine as
^{VT N₂ N₂}
 before, and surviving the laughter and the sound of his still glowing garden. A
^{N₁ V-WP N₁}
 sudden emptiness seemed to flow now from the windows and the great doors, endowing
^{N₁ VT N₂}
 with complete isolation the figure of the host, who stood on the porch, his hand up
 in a formal gesture of farewell. (page 56)

^{N₁ V-WP ADV N₁}
 "His house had never seemed so enormous to me as it did that night when we
^{VI N₁ VT N₂ N₁ V_{be}}
hunted through the great rooms for cigarettes. We pushed aside curtains that were
^{N₁ VT N₂}
like pavilions, and felt over innumerable feet of dark wall for electric light

ADV V_{be} N₁ N₁ V_{be} ADJ
There was an inexplicable amount of dust everywhere, and the rooms were musty, as

though they hadn't been aired for many days. I found the humidor on an unfamiliar table, with two stale, dry cigarettes inside. Throwing open the French windows of the drawing-room, we sat smoking out into the darkness. (page 147)

Using the same criteria-- mentioned on pages 3 and-- we will consider again Fitzgerald's parts-of-speech usage--this time, in his description of Gatsby's mansion and the parties given there.

By sorting each word to its particular part of speech, the following charts were made.

NOUNS

dawn	viols	words	twins	figures
Long Island	cornets	groups	to be	host
rest	piccolos	arrivals	girls	porch
windows (2)	drums	breath	act	hand
house (3)	swimmers	wanderers	costume	darkness
light	beach	girls(3)	champagne	gesture
shadow	upstairs	stouter	glasses	farewell
tree	cars	moment	fingerbowls	house
dew	New York	center	moon	night
birds	drive	group	sound	rooms
to sing	halls	triumph	triangle	cigarettes (2)
leaves	salons	sea-change	scales	curtains
movement	verandas	voices	drip	pavilions
air	colors	color	banjoes	feet
wind	hair	light	lawn	wall
day	ways	dancing	night	light
hallway	shawls	canvas	saxophones	switches
space	dreams	garden	comment	sort
windows (2)	Castile	men	splash	"Beale Street Blues"
end	bar	circles	pairs	keys
grass	couples	swing	slippers	piano
to grow	rounds	other	dust	amount
way	cocktails	corners	tea	dust
breeze	garden	numbers	hour	rooms (2)
room	air	moment	days	drawing room
curtains	chatter	burden	fever	humidor
end	laughter(4)	boys	faces	table
Flags	innuendo	traps	petals	
wedding-cake	introductions	midnight	horns	
ceiling	spot	hilarity	floor	
rug	meeting	tenor	wafer	
shadow	women	Italian	moon	
wind	names	contralto	house	
sea	lights	jazz	night	
seven o'clock	earth	numbers	sound	
orchestra(3)	sun	people	garden(2)	
affair	music	stunts	emptiness	
pitful	opera	to flow	voices	
oboes	bursts	key	summer	
trumpets	doors	minute	sky	
saxophones	isolation	prodigality	pair	

gray-turning	*brighter	silver	was	was floating
gold-turning	yellow	**shining	went about	wailed
ghostly	**spilled	gray	opening	sat
blue	**tripped out	*this	fell	were
slow	cheerful	low	began	throbbed
pleasant	*new	sweet	walked	drifted
**promising	same	fresh	bound	blown
cool	confident	rose	were	was shirring
lovely	stable	sad	seemed(2)	filling
high	sharp	*Gatsby's	blew	stood
bright	joyous	**making	blew in; out	had seemed
rosy-colored	**excited	fine	rippled	did
French	**changing	**surviving	does	hunted
ajar	old	*his(3)	has arrived	pushed aside
**gleaming	**pushing	**glowing	have come in	were
white	young	sudden	are dressing	felt over
fresh	eternal	great	are parked	tumbled
*one	graceless	**endowing	are	was
pale	superior	complete	is (3)	were
**twisting	**holding	formal	permeate	had been aired
**frosted	*each	*so	knew	found
wine-colored	great	enormous	grow	shuffled
**making	single	*that	lurches	was served
*no	**dancing	great	is playing	had risen
thin	**relieving	innumerable	pitches	
*five-piece	**celebrated	dark	change	
*whole	notorious	electric	swell	
low	happy	ghostly	dissolve	
high	vacuous	inexplicable	form	
*last	stage	musty	are	
gaudy	yellow	unfamiliar	weave	
primary	bigger	*two	become	
**shorn	higher	stale	glide on	
strange	silver	dry	was	
*new	**trembling	**throwing	keeping in	
full	little	French	had increased	
**floating	stiff	**smoking out	had sung (2)	
alive	tinny	casual	were doing	
all	**forgotten	hopeless	rose	
enthusiastic	*hundred	*other's	turned out	
golden			did	

*Determiners **Verbals

ADVERBS	PRONOUNS	PREPOSITIONS	CONJUNCTIONS	ARTICLES
now (5)	it (3)	on (8)	and (42)	the (79)
downstairs	we (5)	of (27)	but	a (28)
abruptly	that (3)	with (9)	or (2)	an (2)
there (6)	other	across	as	
scarcely	them	in (14)	as though	
fragilely	who (4)	into (4)	when	
outside	each	by (5)		
then	me	to (2)		
five deep	I (2)	at (2)		
already (2)	they	against		
never (2)		through (5)		
higher		around		
easiest		up on		
minute		up toward		
more (2)		as (2)		
swiftly		from (3)		
here		beyond		
then		until		
constantly		between (2)		
backward		while		
tortuously		away from		
fashionably		for (5)		
individualistically		under		
while		all over		
always		toward		
incessantly		than		
here				
before				
still				
up				
once				
everywhere				
out				
open				

Several logical conclusions can be drawn from a linguistic analysis of these charts. Of the total 787 words in these eight quotations, 213 are nouns; 134, adjectives; 113, prepositions; 109, articles; 96, verbs (including markers); 50, adverbs; 50, conjunctions; 22, pronouns; and none, interjections. As in the previous segment of an analysis of the quotations describing the East, nouns are the most frequently used part of speech, followed by adjectives in second place and prepositions in third place.

In these quotations, four of which describe the parties given by Gatsby, one would logically expect to find more action--hence, more verbs. And more verbs do appear fifth from the top in the most-frequently-used part of speech. To qualify the action--to move it or to slow it down--adverbs appear in sixth position.

No interjections were used again; this was found to be the case also in the first analysis. Only a few pronouns are used, 22 or 2.8 per cent; likewise, Fitzgerald's previous use of pronouns in quotations analyzed was 4.6 per cent.

Two interesting observations are made on Fitzgerald's use of conjunctions. First, he used mainly the simple coordinators, and, but, or or. Of the 50 coordinators used, these three are solely used with the exception of three subordinate coordinators. Also, when items occur in a series, Fitzgerald does not use commas: he repeats the coordinator and. Consider: ". . . whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums; the halls and salons and verandas; until the air is alive with chatter and laughter and casual innuendo and introductions. . . and enthusiastic meetings; of faces and voices and color" Fitzgerald's omission of the comma, when connecting nouns in a series, and repetition of the coordinator and tends to slow down the reading of these phrases.

Specific importance is being placed on Fitzgerald's nouns, adjectives, verbs and adverbs in these quotations as these parts of speech form the skeleton of any sentence and rank high here in Fitzgerald's frequency of use.

Considering the nouns first, we find only four proper nouns--three are referring to location--Long Island, New York, the setting of the action, and Castile, an ancient kingdom in Spain. The third proper noun is notating the music permeating the atmosphere of the party, "Beale Street Blues." Three infinitives are used as nouns: two hyphenated nouns are used; and three compound nouns appear.

Fitzgerald's nouns in these quotations are simple and convey a meaning similar to all. He relies heavily on a use of count nouns. Again nouns referring to materialistic value are used frequently: they number 40 out of the total 213. Many nouns naming music instruments depict the variety of sounds heard at a Gatsby party: oboes, trombones, saxophones, viols, cornets, piccolos, drums, banjoes, and pianos. Additional nouns convey an atmosphere of fun, but not an atmosphere of warmth. Consider the following words: orchestra, affair, bar, swing, rounds, cocktails, garden, chatter, laughter, opera, voices, prodigality, dancing, hilarity, jazz, costume, champagne, glasses, and fingerbolls. All of these words connote an atmosphere of gaiety and festivity. On the other hand, consider these words: innuendo, wanderers, burden, trap, fever, faces, emptiness, isolation, darkness, gesture, farewell, and dust. These words paint a picture devoid of feelings of warmth and friendship.

Next, let us again consider Fitzgerald's use of adjectives. When one completes the reading of The Great Gatsby, if he has been observant at all, he should be left with the thought that Fitzgerald uses a tremendous number of color adjectives in his writing. Of the 134 adjectives occurring in these eight quotations, 26 or

19.4 per cent relates to specific color hues or intensities of color. Verbs used as adjectives--verbals--occur 25 times--reaffirming that Fitzgerald is interested here in action, a point stated earlier when commenting on his verb usage in these passages.

His verbs here are a bit more colorful; however, he still uses many intransitive verbs which tend to appeal more to the head than to the heart or hands. Words appealing to the head are less emotive, and, at least, 38 of Fitzgerald's 96 verbs would appeal more to the head, to the intellect. Fitzgerald with these verbs merely states that something is occurring or has occurred. A few verbs which would not fall into this category, however, are: dripped, permeate, lurches, swell, dissolves, weave, glide on, floating, shuffled, throbbed, and tumbled. These words would appeal more to the emotions and would carry more connotations.

Adverbs of manner rank highest in Fitzgerald's adverb usage here--i.e., abruptly, scarcely, fragilely, five deep, never higher, easiest, more, swiftly, constantly, backward, tortuously, fashionably, individualistically, incessantly, and once. Location adverbs are second, including such adverbs as: downstairs, there and here--each occurring several times-- outside, inside, everywhere, up, and out. Adverbs of time occurring are now, then, already, before, always, and still. An interpretation of Fitzgerald's adverb usage would indicate that he is most interested in how, the manner in which, something occurs. He then wants to relate where. When something happened is of less significance.

Now, let us reflect on Fitzgerald's usage of particular sentence patterns, following the criteria outlined on page 8. In the previous eight quotations, Fitzgerald uses twenty-six sentences. No sentence is a kernel sentence; all are transforms with the exception of one sentence. The sentence: "By midnight, the

hilarity had increased," is a single-base transform. That is, only the basic parts of a kernel sentence constitute this sentence. These parts are rearranged, however. Instead of the formula, $S \longrightarrow NP+VP+COMP. of \emptyset = (Adv.)$, we have $Adv.+NP+VP+\emptyset$. The adverbial prepositional phrase has been shifted from fourth position to the beginning of the sentence to slow down the speed of the sentence.

Reflecting on the above statement that Fitzgerald has used no kernel sentences and only one single-base transform, we must take into account the fact that a number of clauses in excess of twenty-six, the total number of sentences, must exist. Counting both dependent and independent clauses, we find 55 clauses. Of these clauses having a subject and verb relationship, we find 25 verb-intransitive type (basic parts are again underlined in green): 12, verb-transitive type (basic parts are underlined in brown); 12, verb-be type (basic parts, again underlined in red); and six, verb-whole-part type (basic parts, again underlined in blue)."

The first analysis of Fitzgerald's sentence-pattern usage purported to make no generalizations on his trend of usage as only nine sentences (or sixteen clauses) were linguistically analyzed. Those, we will now add to the present 26 sentences (55 clauses). We find then a total of 33 verb-intransitive type: 18 verb-transitive type; 13 verb-be type; and seven verb-whole-part type. Interestingly enough, in both analyses, Fitzgerald follows the identical rank of sentence-pattern usage: first, verb-intransitive; second, verb-transitive; third, verb-be; and fourth, verb-whole-part. Since 46.5 per cent of the sentence-patterns used in these sample quotations is of the verb-intransitive type, we can now generalize that Fitzgerald does, indeed, prefer the intransitive-verb sentence pattern. Perhaps, Fitzgerald is more interested in merely stating the situation of things. He prefers not to have someone doing something to another person. The person himself is responsible (Note: The color scheme is not shown in the article, but the readers can use the colors suggested--or other colors.)

for the situation in which he finds himself--no one "did" it to him. Reflecting on the overall action of The Great Gatsby, this conclusion seems valid as Jay Gatsby does, indeed, make himself the person he is. Matter-of-fact, Gatsby even undergoes a complete metamorphosis. He changes his name from Jim Gatz; he changes his social position in life; and he becomes involved in "mysterious" work which leads him to fortune. Such narration is best revealed to the reader through the use of the intransitive-verb sentence pattern.

Moving now to the final phase of Fitzgerald's scenic narration, let us consider one passage from The Great Gatsby in which he describes for his readers the peaceful, tranquil Middle West, the section of the country for which he shows nostalgia.

^{N₁} ^{V_{be}} ^{N₁}
"That's my Middle West-- not the wheat or the prairies or the lost Swede towns, but the thrilling returning trains of my youth, and the street lamps and sleigh bells in the frosty dark and the shadows of holly wreaths thrown by lighted windows on the snow. ^{N₁} ^{V_{be}} ^{N₁}
I am part of that, a little solemn with the feel of those long winters, a little complacent from growing up in the Carraway house in a city where ^{N₁} ^{VI} ^{N₁} ^{VI}
dwellings are still called through decades by a family's name. I see now that ^{N₁} ^{VI}
^{N₁} ^{V_{be}} ^{N₁} ^{N₁} ^{N₁} ^{N₁} ^{N₁} ^{N₁}
this has been a story of the West, after all,-- Tom and Gatsby, Daisy and Jordan and
^{N₁} ^{V_{be}} ^{N₁} ^{N₁} ^{VI} ^{N₂}
I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life." (page 177)

A chart similar to the previous ones on parts of speech was made but is not incorporated into this composition. It will merely be interpreted.

The comments here will be brief; the main purpose will be to see if such a short passage of 127 words (chosen for content, as were all of the quotations) will reaffirm previous assertions. Again nouns, adjectives, verbs, and prepositions,

respectively, rank highest in Fitzgerald's parts-of-speech usage. Adverbs do not appear as frequently in this quotation; perhaps, because here Fitzgerald is more interested in a description of a geographic location and the emotions attached to this particular place. Nouns and adjectives best do this job.

but
No interjections and few pronouns are used again. This pattern has been followed throughout all of Fitzgerald's scenic narration. Again, and, but, and or are the coordinators used. Interestingly enough, Fitzgerald makes repeated use of and when connecting nouns in a series: ". . . trains of my youth, and the street lamps and sleigh bells in the frosty dark and the shadows of holly wreaths. . . .; Tom and Gatsby, Daisy and Jordan and I"

Of the seven clauses here possessing a noun-phrase and verb-phrase relationship, four are of the verb-be type; two, of the verb-intransitive type; and one, of the verb-transitive type. It is interesting to note that, for the first time, Fitzgerald uses more sentences of the verb-be type. This narration demands the use of the be verb. Fitzgerald is describing his nostalgia for the Middle West, that to which he is linked. The Middle West, to Fitzgerald, is universal; it is this way now and it will always be this way. The verb adapted to this particular function is the verb be.

The other element of The Great Gatsby to be linguistically analyzed is that of characterization. Quotations describe the two main characters, Jay Gatsby, the protagonist, is a mysterious character who has situated himself at West Egg to be near Daisy Buchanan, a delicate, pampered, lovely, and rich girl, whom he once "courted" five years ago and with whom he is still in love.

The quotations which follow are Fitzgerald's description of, first, Jay Gatsby and, second, Daisy Buchanan. Linguistically speaking, we will consider slot filling, both of the noun phrase and of the verb phrase, and tagging. (The colored marks will

be discussed following the quotations.)

"He smiled understandingly--much more than understandingly. It was one (of those rare smiles) (with a quality) (of eternal reassurance) in it, that you may come across four or five times (in life). It faced--or seemed to face--the whole external world for an instance, and then concentrated on you (with an irresistible prejudice) (in your favor.) It understood you just as far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey. Precisely at that point it vanished--and I was looking at an elegant young rough neck, a year or two over thirty, whose elaborate formality (of speech) just missed being absurd. Some time before he introduced himself (as Mr. Gatsby) I'd got a strong impression that he was picking his words with care. (page 48)

"His tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed every day. I could see nothing sinister about him. I wondered if the fact that he was not drinking helped to set him off from his guests, for it seemed to me that he grew more correct as the fraternal hilarity increased. When the Jazz History of the World was over, girls were putting their heads on men's shoulders in a puppyish, convivial way, girls were swooning backward playfully into men's arms, even into groups, knowing that some one would arrest their falls--but no one swooned backward on Gatsby, and no French bob touched Gatsby's shoulder, and no singing quartets were formed with Gatsby's head (for one link.) (page 50)

"The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God--a phrase which, if it means anything, means : just that--and he must be about His Father's business, the service

(of a vast, vulgar, and meretricious beauty.) So he invented just the sort (of
 Jay Gatsby) that a seventeen-year-old boy would be likely to invent, and to this
 conception he was faithful to the end." (page 99)

(Description of Daisy Buchanan:)

"She was just eighteen, two years older than me, and by far the most popular
 (of all the young girls) (in Louisville.) She dressed in white, and had a little
 white roadster, and all day long the telephone rang in her house and excited young
 officers (from Camp Taylor) demanded the privilege of monopolizing her that night.
 (page 75)

"For Daisy was young and her artificial world was redolent of orchids and
 pleasant, cheerful snobbery and orchestras which set the rhythm (of the year),
 summing up the sadness and suggestiveness (of life) (in new tunes.) (page 151)

"The only completely stationary object in the room was an enormous couch on
 which two young women were buoyed up as though upon an anchored balloon. They
 were both in white, and their dresses were rippling and fluttering as if they had
 just been blown back in after a short flight (around the house.) I must have stood
 for a few moments listening to the whip and snap (of the curtains) and the groan
 (of a picture) (on a wall.) (page 8)

"The exhilarating ripple of her voice was a wild tonic in the rain. I had
 to follow the sound (of it) for a moment, (up and down,) with my ear alone, before
 any words came through. A damp streak (of hair) lay like a dash (of blue paint)
 (across her cheek,) and her hand was wet with glistening drops as I took it to help
 her from the car. (page 86)

"Her voice was full of money--that was the inexhaustible charm that rose and

fell in it, the jingle of it, ^{N+2}the cymbals' song(of it). . . .High in a white palace
the king's daughter, the golden girl. . . . (page 120)

"they were careless people, Tom and Daisy, they smashed up things and creatures
 and then retreated back(into ^{N+2}their money)(of ^{N+2}their vast carelessness), or whatever
 it was that kept them together, and let other people clean up the mess they had
 made. . . ." (page 180-1)

In regard to these quotations describing the characters, we will first consider slot filling of the nouns and then slot filling of the verbs. By the slot filling of a noun, we mean that in describing a particular noun, we have a choice of filling certain existing slots or positions before or after a noun. There are five such slots, each containing several possible word choices, to the left of the noun. We find in N-1 position, the pure noun or the classifying noun; in N-2 position, the adjective (there exist in this slot, seven possible choices--from right to left--proper, color, shape, age, size, value, or verbal); in N-3 position, the post-regular determiner; in N-4 position, the regular determiner; and in N-5 position, the pre-regular determiner. In composing a sentence, the writer begins with the N-5 positions and proceeds in the direction toward the N-1 position and toward the head noun.

Examples of each position follow: in the N-5 position, pre-regular determiners, are such words as, all, only, both, just, and merely. In the N-4 position, regular determiners, are five classes of words-- \emptyset (null) nothing; articles (the, a, and an); beharts (each, any, every, some, several, many, few, next, and final); possessives (my, our, its, your, his, Ed's, etc.); and demonstratives (this, that, these, those). In the N-3 position, post-regular determiners, are four classes of words--ordinals (first, second, third, etc.): cardinals (one, two, three, etc.);

(Note: In fact, there are more than seven subclasses of adjectivals: there are, for example, such subclasses a motion, speed, taste, touch, and sound--among others.)

intensifiers (quite, very, a bit, many a, pretty, terribly, awfully, barely, etc.); The N-2 slot is reserved for a variety of adjectives, while the N-1 slot is reserved for the pure, the classifying, noun. Within the N-2 position, a further breakdown should be noted. For instance, if the adjective makes a value judgment with reference to the noun, it is in the N-2 position of value; or if the adjective tells the color of the noun, it is in the N-2 position of color.

Two additional slots exist to the right of the noun. These are labelled N+1 and N+2. In the N+1 position is the adverb, and in the N+2 position is the prepositional phrase. Both, of course, further describe the noun.

Referring back to these character descriptions, the actual quotations, let us now define the color code used to depict Fitzgerald's use of slot filling in his descriptions of Jay Gatsby and Daisy Buchanan. All nouns which are slot filled are underlined twice in red. Words which fill the N-1 position are underlined in orange; words which fill the N-2 position, in green; words which fill the N-3 position, purple; words which fill the N-4 position, blue; and words which fill the N-5 position, brown.

An analysis of these quotations which give a sampling of Fitzgerald's use of slot filling reveals some interesting facts. Of the 46 nouns from the selected passages, each, of course, had the mandatory N-4 slot filled. The other slots filled rank in this order: N-2 (adjectives), forty-five; N+2 (prepositional phrases), eighteen; N-3 (post-regular determiners), eight; N-5 (pre-regular determiners), three; N+1 (adverb), two; and N-1 (pure noun which classifies), one. Incidentally, eleven of the prepositional phrases (N+2) contain nouns which are slot filled. Fitzgerald's frequent use of the prepositional phrase here as a slot filler reflects

back to the first linguistic analysis of part-of-speech usage which also showed the use of a great number of prepositions. Likewise, adjectives rank high in this analysis as did they in the part-of-speech-usage analysis.

Fitzgerald has used seventeen value adjectives, the use of which tends to slant the material presented, to opine the reader slightly before he has completely read the whole idea. Verbals, size and age adjectives (four of the age adjectives are young, by the way) rank next in number of usage. Then appear shape and color. Proper adjectives are used only twice. While only four adjectives of color fill the N-2 position, it is interesting to observe that Fitzgerald twice uses white, functioning as nouns, in his description of Daisy Buchanan. Furthermore, of these four color adjectives here, two are white--and both of these refer to Daisy. Fitzgerald relies heavily on the use of color adjectives and he especially uses white in his descriptions of Daisy Buchanan.

The verb can also be slot filled, both to the left and to the right. There are four positions to the left. In the V-1 position is be+ing; in the V-2 position is the have+en; in the V-3 position is the modal (can, could, may, might, will, would, must, shall, should, ought, dare to, and need to); and in V-4 position is the tense (present or past). To the right of the verb, we have the completer in the V+1 position and an adverbial (word, phrase, or clause) in V+2 position.

Let us identify the slots filled for the verbs in a passage of character description of Tom Buchanan. The following color code is used:

V-1	be + ing	(Green)
V-2	have + en	(Purple)
V-3	modal	(Orange)
V-4	tense	(pink)
V+1	completer	(blue)
V+2	adverbial	(brown)

be+Pas.tn.+VI+ing

". . . and Tom Buchanan in riding clothes was standing with his legs apart on
 have+Pas.tn.+VI+en V_{be}+Pas.tn.
 the front porch. He had changed since his New Haven years. Now he was a sturdy

straw-haired man of thirty with a rather hard mouth and a supercilious manner. Two
 have+Pa.tn+ VI+en (N₂)V+1 V+2 VT+Pas.tn+V+L(N₂)
 shining arrogant eyes had established dominance over his face and gave him the

appearance of his always leaning aggressively forward. Not even the effeminate swank
 Mod+Pas.tn+VT V+1(N₂) V-WP+Pas.tn
 of his riding clothes could hide the enormous power of that body--he seemed to fill
 VT+Pas.tn. V+1(N₂) mod+Pas.tn
 those glistening boots until he strained the top lacing, and you could see a great
 VI+Pas.tn. V_{be}+ Pas.tn.
 pack of muscle shifting when his shoulder moved under his thin coat. It was a body
 capable of enormous leverage--a cruel body." (page7)

We now move on to tagging, the name applied to the procedure of using identifying words after nouns or adverbials. In this segment of the linguistic analysis, we will consider the words, phrases, or clauses which follow the noun only, that is, those words which tag the noun. Different levels of tagging will be identified. For instance, the first tag for a noun will be labelled in green with an A; if that tag should further be tagged, it will be labelled in pink with a B. Each time a tag is tagged further, it moves to the next level, identified here by the color blue for the C level; the color orange, for the D level; and the color purple, for the E level. The nouns tagged are circled.

(Description of Myrtle Wilson) ". . .Then I heard footsteps on a stairs, and in a moment the thickish figure of a woman blocked out the light from the office door. She was in the middle thirties, and faintly stout, but she carried her surplus
 A
 flesh sensuously as some women can, Her face, above a spotted dress of dark blue
 A B
crepe-de-chine, contained no facet or gleam of beauty, but there was an immediately
 A
 perceptible vitality about her as if the nerves of her body were continually

^A
smouldering. She smiled slowly, and walking through her husband as if he were a
^A
ghost, shook hands with Tom, looking him flush in the eye... (page 25)

"Mrs. Wilson had changed her costume some time before, and was now attired in an elaborate afternoon dress of cream-colored chiffon, which gave out a continual
^C
rustle as she swept about the room."

(Description of Jordan Baker) "The younger of the two was a stranger to me."
^A ^A
She was extended full length at her end of the divan, completely motionless, and with
^B ^C
her chin raised a little, as if she were balancing something on it which was quite
likely to fall. (page 8-9)

"I enjoyed looking at her." She was a slender, small-breasted girl ^A with an erect
^B ^C ^D ^E
carriage, which she accentuated by throwing her body backward at the shoulders, like a
young cadet." (page 11)

(Description of Tom Buchanan; identical to one used for showing the slots
^A
filled for the verbs) "...and Tom Buchanan in riding clothes was standing with his
legs apart on the front porch. He had changed since his New Haven years. Now he was
^A ^A
a sturdy straw-haired man of thirty with a rather hard mouth and a supercilious
manner. Not even the effeminate swank of his riding clothes could hide the enormous
power of that body--he seemed to fill those glistening boots until he strained the
top lacing, and you could see a great pack of muscle shifting ^B when his shoulder moved
under his thin coat. It was a body capable of enormous leverage--a cruel body." ^A
(page 7)

Viewing and analyzing these bits of character description, it appears that Fitzgerald does not make an extensive use of tagging. When he does tag, he tags mainly on one level only, the A level. Occasionally, he tags at the B level. Rarely

does he tag on the C, D, or E level. It should be added that these quotations were selected because they did exemplify Fitzgerald's use of tagging. Therefore, it seems valid to assert that he uses tagging infrequently.

Fitzgerald relies on slot filling, especially the N+2 prepositional phrases and the N-2 adjectives, to achieve his descriptive effectiveness. A glance through the preceding quotations will reaffirm this conclusion.

The last segment of this linguistic analysis will concentrate briefly on Fitzgerald's use of transform sentences. As has already been stated and explained, Fitzgerald uses only an occasional kernel sentence. Almost all of his sentences are transforms. Statements carefully selected from The Great Gatsby follow as examples of seven single-base transforms and nine double-base transforms.

Single-base Transforms:

The There Transform:

"There was dancing now on the canvas in the garden. . . ."

"There was the boom of a bass drum, and the voice of the orchestra leader rang out suddenly above the echolalia of the garden."

The Passive Transform:

"The very phrases were worn so threadbare that they evoked no image except that of a turbaned 'character' leaking sawdust. . . ."

The Indirect Ob-ect Transform:

"I'll give you that car," said Tom. "I'll send it over tomorrow afternoon."

The Adverbial Shift Transform:

Slowly the white wings of the boat moved against the blue cool limit of the sky. Ahead lay the scalloped ocean and the abounding blessed isles.

The "Wh" Question Transform:

(How) "How do you get to West Egg Village?" he asked helplessly.

(What) "What are you doing, Nick?"

<u>The Yes/No Question Transform:</u>	<u>"Haven't you ever seen her?"</u>
<u>The Do Transform :</u>	<u>"Do they miss me?" she cried ecstatically.</u>
Double-base Transform:	(Some authorities refer to these as multiple-base transforms.)
<u>The Objective Complement Transform:</u>	<u>"I told you I went there," said Gatsby.</u>
<u>The Relative Clause Transform:</u>	<u>"Only Gatsby, the man who gives his name to this book, was exempt from my reaction-- Gatsby, who represented everything for which I have an unaffected scorn."</u>
<u>The Prenominal Transform:</u>	<u>". . .that's the best thing a girl can be in this world, a beautiful little fool."</u>
<u>The Compound Sentence Transform:</u>	<u>"Daisy was my second cousin once removed, and I'd known Tom in college."</u>
<u>The -ing or to- Transform:</u>	<u>". . .and Jordan invited me to join her own party. . ."</u>
<u>The Postnominal Transform:</u>	<u>". . .the words, murmurous and uninflected, running together in a soothing tune. The lamplight, bright on his boots and dull on the autumn-leaf yellow of her hair, glinted along the paper. . . ."</u>
<u>The Relative Adverb Transformation:</u>	<u>"It was when curiosity about Gatsby was at its highest that the lights in his house failed to go on one Saturday night. . . ."</u>
<u>The Prepositional Phrase Transform:</u>	<u>"Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees--he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder."</u>
<u>The Adverb Clause Transform:</u>	<u>"When I came back from the East last autumn, I felt that I wanted the world to be in uniform and at a sort of moral attention forever."</u>

Perhaps the most valid way of interpreting these examples of Fitzgerald's use

of transform sentences is to consider the amount of time needed to locate each of these transforms. To locate the transforms, a list of both single-base and double-base transform types was made. Then a search was made to locate each type. Easiest to find, and occurring on almost every page, were (in this rank): (1) the prepositional phrase transform; (2) the compound sentence transform; (3) the prenominal transform; (4) the relative clause transform; and (5) the adverb clause transform. These next transforms continue to be ranked; however, they were harder to find. They certainly did not occur on every page. The rank of transforms continues as: (6) the "wh" question transform; (7) the yes/no question transform; (8) the postnominal transform; (9) the relative adverb transform; and (10) the -ing or to- transform. Almost impossible to find were the passive transform, the indirect object transform, the adverbial shift transform, the do transform, the objective complement transform, and the there transform. This rank reflects the type of transform sentences which Fitzgerald chooses to use in his writing.

This linguistic analysis of selected quotations from The Great Gatsby has concentrated on five main areas of the grammatical structures and the stylistic features of Francis Scott Fitzgerald: (1) usage of parts of speech, (2) usage of sentence-pattern types, (3) usage of slot filling of the noun and of the verb, (4) usage of tagging of the noun, and (5) usage of transformational sentences. These quotations, revolving around Fitzgerald's scenic narration and character descriptions, were carefully selected in order to give the reader an understanding of the underlying structure and the meaning of the novel; while, at the same time and more importantly here, analyzing the grammatical structures and stylistic features of the writer. In other words, this composition approaches the study of

grammar through the study of literature and the study of style through the study of grammar.

In summary, this analysis gives some interesting insights into the style of Fitzgerald, based entirely on what he has written in one novel, not on what any critics have written about him. Several quotations were included in this analysis; therefore, the conclusions should hold validity.

With reference to Fitzgerald's usage of parts of speech, he uses mainly nouns, adjectives, prepositions, articles, and verbs. He uses adverbs when depicting scenes with action; he rarely shifts these adverbs from fourth position. He uses very few pronouns and no interjections.

His nouns are simple; no dictionary is needed to glean meaning from Fitzgerald's phraseology. Yet, the melodic movement and careful choice of his words seem pleasant to his readers' ears. He frequently used hyphenated nouns; he relies heavily on the use of count nouns, often with materialistic connotations. He uses almost all common nouns; only occasionally does he use a proper noun. Depending on what Fitzgerald wishes to portray, he frequently uses nouns which are elusive--which carry mysterious, dream-like impressions. His nouns are carefully chosen for the desired connotations, especially with his descriptions of the East as compared to his descriptions of the Middle West.

Fitzgerald's adjective usage is interesting. He uses many color adjectives--almost every page contains at least three or more references to a color hue or an intensity of color. Three colors, white, blue and yellow, dominate in The Great Gatsby. Fitzgerald uses white numerous times in his descriptions of Daisy Buchanan, especially when she was a young girl. Blue is used to describe all aspects of nature.

--the blue sky, the blue garden, the blue leaves, the blue night, and the blue dawn.

Fitzgerald uses yellow frequently when speaking in generalities and when he describes people of little significance to him.

Concerning "snarl" and "purr" adjectives, Fitzgerald especially makes use of the former when describing the East and the latter when describing the Middle West. Many of his adjectives are verbals, indicating that he is interested in the action of things. The action further describes his nouns. Fitzgerald also uses many value adjectives; he often slants the material for the reader.

Fitzgerald's preposition usage is most frequent. The ratio found in almost all quotations was quite high. He seems especially interested in prepositions which indicate where and how something occurs. When does not seem to be too important.

Considering conjunctions, he uses mainly the simple coordinators, and, but, and or. Interestingly enough, when connecting nouns in a series, Fitzgerald usually chooses to omit the commas and to insert additional and's. This catches the attention of the reader and tends to slow down the reading of the material. Each noun seems to get separate attention.

Fitzgerald's preferred sentence pattern is the verb-intransitive type. He seems interested in merely stating the situation of things. The person himself is responsible for the situation in which he finds himself--no one "did" it to him. Gatsby is responsible for the position in which he finds himself; so are the other characters. Fitzgerald uses the verb-be or verb-whole-part patterns. When he does, he is usually reflecting on the Middle West, that part of the country to which he feels he really belongs.

In the area of slot filling, Fitzgerald does rely heavily on the filling of

various slots in getting across his effective description. He uses mainly the N-2 adjectives and the N+2 prepositional phrases. Slot filling is used mainly for emotional purposes, and most of Fitzgerald's prose in The Great Gatsby is emotive. On the other hand, to achieve his effective description, Fitzgerald relies very little on the use of tagging.

Fitzgerald has used very few kernel sentences; almost every sentence is a transform. Most of his transforms are of the double-and multiple-base type. He makes most use of the prepositional phrase transform, the compound sentence transform, the prenominal transform, and the relative clause transform. Rarely ever does Fitzgerald use the adverbial shift transform; rarely ever does he use the indirect object transform, the objective complement transform, or the there transform.

This linguistic analysis has considered in depth the grammatical structures and stylistic features of Francis Scott Fitzgerald as demonstrated in The Great Gatsby. This analysis purports that Fitzgerald has carefully chosen his words; his prose is always graceful. His prose can be vivid; his prose can be elusive. It merely depends on whether or not Fitzgerald wishes to leave his reader in a floating world. Fitzgerald seems to view the East as a floating world and the Middle West as the real world. So much of the novel relates directly or indirectly to this geographic consideration. All in all, Francis Scott Fitzgerald in The Great Gatsby, with his precise use of the language and his careful choice of sentence structures, leaves his readers with an unforgettable sense of the Jazz Age, the 1920's.

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Bulletin of Applied Linguistics

Dr. L.W. Barnes, Editor

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Roberta L. Webster "Fern Hill: a Two-toned Portrait"

Poems, especially lyric poems, are often works of brevity composed of a somewhat compressed language. Therefore, the repetition of any word in a poem (oh, yes, even conjunctions, prepositions and articles) should be significant to the careful student of language and literature. One should be especially careful when dealing with Dylan Thomas, himself an admitted "painstaking, conscientious, involved and devious craftsman in words."¹ In the study of "Fern Hill" one finds the words "green" and "golden" themselves repeated several times as well as suggested by adjacent images. The fact that these words are colors adds another dimension of importance to their repetition: color symbolism.

Thomas as a poet was no doubt aware of the universal appeal of color symbolism. Unlike other types of symbolism, color seems to symbolize many of the same things from culture to culture. According to Cirlot's A Dictionary of Symbols, color symbolism usually derives from one of the three following sources: (1) the inherent characteristic of each color, perceived intuitively as objective fact; (2) the relationship between a color and the planetary symbol traditionally linked with it; (3) or the relationship which elementary, primitive logic perceives. While sophistication of culture may mutate or multiply the symbolic relationships, many of the basic meanings remain the same; thus, according to Jungian Dr. Jolan Jacobi, we have some relationships that appear as a general rule: blue for a clear sky often stands for thinking; yellow for the far-seeing sun often stands for intuition, or brief illumination; red for pulsing blood or flame often stands for surging emotion; and green for growing things stands for the function of sensation. Building on these very general principles, Thomas has constructed in "Fern Hill" a two-toned portrait that alternates between light and dark and their respective effects upon the symbolic hues, green and gold.

¹Constantine Fitzgibbon, The Life of Dylan Thomas, Boston, 1965 p. 327.

The frequent occurrence of the color green in a poem about a country home should in no way seem odd. What is odd is the fact that in a 54-line poem the word appears undisguised and unsynonymned seven times. No stanza is without the word "green." Perhaps a closer look at how "green" varies in meaning in each instance coupled with a little color symbolism may shed some light on Thomas' ploy.

In the first stanza "green" appears in a quite innocent-looking simile "happy as the grass was green." At least one would assume this structure to be a simile. A second or third reading could twist the intonation so as to get a cause/effect type structure reading that the I person was happy because the grass was green. In either interpretation of the line, the word green seems to be in a nice, natural place---describing the color of healthy, living grass. Nothing strange about that.

But, in the second stanza Thomas gets to employ one of his favorite poetic devices for which the English language is so famous---semantic ambiguity. In line ten "green and carefree" describes the I person of the poem. Now green could be associated with new and growing here, but green can also mean "inexperienced" which is not too far removed from growing. Later in the stanza green is used again, but this time directly with golden. The I person becomes both colors.

In the third stanza one finds the interesting simile "fire green as grass." Again the literal association with grass is plausible, but with fire one usually associates red or orange. The trick here is to get the reader to associate the intensity of one image with the color symbol of another image. And Thomas

by choosing "fire green" gets one to see an intense, urgent, living green---a green of activity, a burning green.

The fourth stanza employs green in the dual nature of stanza two. The reader finds a "whinnying green stable" from which the horses walk into praise. Green could be designating the life-force of youth in this instance, or the inexperience. In fact "whinnying" could almost be taken for a baby's cry in its warm, "stable" surroundings.

The fifth stanza continues juxtaposition of green and golden referring to the state children are in before they fall out of grace. It would seem that in the growing, youthful, inexperienced state one could be equated with gold---an interesting color symbol, itself. But before moving on to the implications of gold, a closer look should be given to the intrinsic dual symbolism of the color green.

This symbolism becomes evident by the time one reaches stanza six and comes to the phrase "green and dying." On first reading and by physical proximity an unconscious picture comes to mind of rotting flesh, quite out of tone with "green" used

in the poem thus far---or is it? This one phrase will surely make one look closer at each green to see if it could possibly mean dying or decaying. And in all fairness, each green can mean this. In traditional color symbolism, green is a color of antithesis. Green is a color associated with life and growing things, and a color associated with death and decay. Green is also a symbolic bridge between "warm" and "cold" primary color groups. These facts become more important when considered in the light of Dylan Thomas' life and death philosophy.

Thomas saw life as a continuous process in which death was only a step in the cycle. Death was not to be feared and in many of his poems "Do Not Go Gentle into That Good Night", and "A Refusal to Mourn the Death, by Fire of a Child in London," this acceptance and even welcoming of death is evident. With this knowledge a line like "green and dying" in such a living, breathing, glorious poem is not so hard to take. The closing line "Though I sang in my chains like the sea" embodies this affirmative attitude toward the naturalness of being at once green and new and dying. The image of the sea, traditionally the symbolic cradle of life, singing brings the perfect opportunity for getting back to "golden" and the symbolic implications thereof.

That last statement might not seem like a logical transition; but when one thinks of sea, cradle of life, and all it contains: animal, mineral---the makings of all our being---an interesting question comes to mind. Just what is living? Where does the mineral end and the animal or vegetable begin? This seemed to be a question that bothered Thomas in his "life and death" process. He could not mourn a child who was just moving on to a different state of being, or a father who was moving into a "good night." In this broad concept of living that seems to concentrate more on "being", no wonder golden becomes important. No wonder a child can be green and golden.

In the general principles cited by Jacobi, yellow is associated with the far-seeing quality of the sun or the sun's intuitive powers. The sun moves into darkness, but always returns (according to man's perception) illuminating the earth again. In stanza three of the poem, the sun illuminates the fields, the hay, the house, the tunes, the air, the water---all the moving living qualities. Then later in the stanza, the I person is left in darkness without aid of sun---illumination. Still he hears movement, interestingly enough owls---the symbols of death---who carry the farm away. The horses flash into the dark, the night-jars fly, and then the sun returns with everything moving and illuminated. In the daylight of "Fern Hill" the I person is aware of moving, visible life, but he finds in the return of the sun from darkness that "life", or at least being, goes on and can be heard even in the dimmer light of the

moon. This cyclic passing into darkness is man's only simulation of death until the actual event. The golden sun intuitively prepares man for this event in the cycle by leaving and returning with regularity.

Gold as a variant of yellow carries two further symbolic relationships: that of glory and that of mineral. The state of glory is at forte throughout the poem. The green I person and the green children are all in their glory. The golden age is depicted through such words as heydays, hail, honoured, prince, lordly, shining, and praise. The image of Eden suggested by "prince of the apple towns," and "Adam and maiden" also paints a glorious situation.

The quite literal association of gold with mineral cannot be ignored in view of Thomas' philosophy. All the time the I person is green (growing, living, dying) he is also golden (in glory, intuitive) and possibly reminded by his golden intuition that he will return to an inanimate, mineral state. This aspect might be stretching things a bit far, but with Thomas' self-confessed "devious" craftsmanship, one cannot leave out such an interesting possibility.

The only other colors in the poem appear in fairly traditional color symbol relationships. "Sky blue trades" would seem to imply clear, unclouded thinking in line 41 where it refers to child logic. And "lamb white," of course in line 46, carries this innocent motif a bit further. As a whole the poem flashes in green and gold neon from illumination to darkness, from illumination to darkness, from illumination to darkness---lighting up Dylan Thomas' philosophy of "life."



Dr. L.W. Barnes, Editor

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Dr. Ruth Barnes "Another Look at the Noun"

The trouble with talking about a term is that so many other terms are required before the task is completed. One word gives birth almost literally to a host of other words. When we talk about what is done--or about function--the task is much easier than talking about "notion."

Discussion about functions performed by nouns can be fruitful because it can be shown what actually happens. Further, it is relatively easy to point out words or phrases--or even clauses--which function as nouns. For the purpose of this paper, at least, let it be noted that by the term "nounal" I have in mind that which functions as a noun. In the statement "The guilty will be punished," there is no question that "guilty" is an adjective which functions as a noun. Thus, the term "guilty" in the statement is an adjective which functions as a noun. We could use the designation "guilty" adj nounal

I point out that all words can be viewed in terms of structure and function. "Structure" is what the word is, as notion! "Function" refers to what the word "does." In taking a look at the noun, my main interest is in determining how to tell what a noun is, as structure. It is clear that at this point my interest is in pointing out that which can function as a noun. I have already indicated that an adjective may function as a noun. Such is also true of a verb. In the statement "Running is an excellent way to lose weight," I assert that "running" is a form of a verb. In this sentence, "running" functions as a noun--and is a nounal.

As a final example, let it be seen that in the sentence "Swiftly" is an adverb, "swiftly" is, in fact, an adverb functioning as a noun for this time and place. Of course, in addition to having other parts of speech which can function as nouns, we also have nouns functioning as nouns. That is, we have nouns by structure functioning as nouns.

There is always a real problem with the verb in terms of structure and function. There are many words listed as verbs which also meet the test(s) for nouns as structure. It is true that verbs can be characterized as having the /-ing/ form. In fact, one can designate a verb by structure as that which has the /-ing/ form and the /-ed/ form, or its equivalent in English. I point out one of thousands of words which can meet the test for being either a noun or verb by structure, the word "stone." If we make the assumption that that which we are "talking about" is always in terms of the noun, "stone" would have to be a noun which may--and does--function at times as the verb.

In the following sentence, each noun functions as a noun:

- a. John is his name.
- b. Mercy is desirable.
- c. Wherehead is somewhere around here.
- d. The jury is now able to agree..
- e. He will kick the ball.
- f. They are sleeping in the forest.
- g. He gave the Red Cross money.

I realize, at this point, that I have not yet proven what a noun is by structure. I am relying on "common" agreement among the readers. Therefore, all of my statements about a noun being used as a noun are to have tentative value.

I do not assert that I will show that what an item of experience does is what it is. In fact, I have shown that what a part of speech "is" is not always what it does. In staying with this line of thinking for a while, I point out an example where a noun is used as another part of speech. In the sentence "I will go there Wednesday," it is asserted that "Wednesday" is a noun by structure but an adverb by function. In this instance the use or usage of "Wednesday" is an adverb, or adverbial.

In order to be a little more symbolic, I suggest that we look at nouns by function in terms of the specifics they can perform. If I have not overlooked a possibility, let the terms Nominal¹, Nominal², Nominal³, Nominal⁴, and Nominal⁵ stand for the various functions that a noun can perform as a noun. **

Nominal¹ is seen on three kinds of occasions. First, the subject of a sentence is always Nominal¹. Nominal¹ also completes the Verb_{be}. Then Nominal¹ is the verb completer for what is variously called "linking", or "state-of-being", or "copulative", or "whole-part" structuring. An example for each follows:

Nominal¹: The men are now present. --- subject

The creatures are monsters. ---verb completer for

The students have the blues. ---Verb completer
for whole-part, or
copulative, or
linking or state-of-
being structuring.

**

It will not be my position that a noun before a noun in the (N-1) slotfilling position is the case of a noun functions as an adjective. This point will be discussed later. It will be shown that where we have a noun before a noun--as in fence post-- it would be better to consider the matter one for using a Nominal⁶ designation. It must be pointed out that other parts of speech may also function in some of the roles of Nominal¹ through Nominal⁵--but never through Nominal⁶.

The Nominal² is always a matter of the direct object. A clear and uncomplicated instance comes when the verb has only one word:
"The punter lofted a very high kick."

There is a case where the verb is followed by a preposition which acts as a part of the verb. Consider the illustration "The girl may turn on the water faucet." "Faucet" is the direct object, and not the object of the preposition "on."

There is the third case where there is a direct object and an indirect object. The direct object is, of course, Nominal². The indirect object is Nominal³. In the statement "He gave the Red Cross money," "money" is the direct object, or Nominal². "Red Cross" is Nominal³, or the indirect object. In my opinion, it would be sound to view all "indirect" objects as being associated with the verb itself. It appears to me that "gives-the-Red Cross" is the entire verb structure. We call "Red Cross" the indirect object. I can see no problem with the term "indirect." It would be a difficult task to explain why the term "indirect" is a logical term. However, it seems as though there is a really difficult problem in finding another term, if, indeed, we need a term. "Nominal³" would seem to be adequate.

Nominal⁴ is the term reserved for the object of a preposition. (We must keep in mind, of course, that some other part of speech can be the object of a preposition.) *** There is little difficulty in determining the presence of Nominal⁴ in a sentence such as the following: "The men were sleeping in the old beds." The problem comes when the verb may have a preposition as a part of its functioning, as in the earlier example "The girl may turn on the water faucet." Here, as indicated earlier, "faucet" is Nominal².

Nominal⁵ stands for the nounal in apposition. The following examples should make the designation clear:

Jerlyna gave the books to Mr. Jones, the hard-grader.
Jack, the apprentice-plumber, was far from diligent
with his work.

Students have little difficulty in understanding the noun or nounal in apposition. One of the chief problems is in appreciating the fact that words in apposition do not have to be nouns; they can be nounals--other parts of speech acting as a noun. (I have already indicated that when we turn to the special case of Nominal⁶ there is the instance of a noun to the left of the nounal. That noun to the left of a nounal is always a "pure" noun in that it is a noun by structure and a noun by function. It "is" what it "does.") An example of another part of speech functioning as a nounal in apposition is that where an adjective can so function: "The undesirables, the guilty, will be tried. Here the adjective "guilty"--by structure--functions as a nounal. In this case, the functioning is as Nominal⁵. Of course, it is possible to give other numbers to the nominals. However, Nominal¹ and Nominal² are so universally given such numbering that it would be awkward to change.

Before considering what a noun is by structure, I will take a look at other aspects of nouns. There are nouns which are termed "pluralizers". These involve matters of agreement and pronoun use and usage:

This book has its own appeal.

These books have an appeal of their own.

Long *** handles these matters well:

Regular Inflection for Plural Number:

auditorium	s	bandit	s
egg	s	cap	s
crie	s	cape	s
day	s		
tomatoe	s	judg	es
box	es	summons	es
buss	es	hostess	es
mirag	es		
quizz	es		

Irregular plurals using the s ending ***

beeve	s	scarve	s
elve	s	wive	s
halve	s	wharve	s

Three A's and twp B's in the 1970's
no if's or but's too many Ph.D.'s

Irregular plurals inflecting in other ways

geese	lice	women
teeth	mice	oxen
feet	men	children
analyses	diagnoses	neuroses
axes	crises	theses
alumni	algae	
bacilli	larvae	minutiae

Other Plural Forms basic form the same for singular and plural

deer	perch	shrimp	vermin
fish	goldfish	salmon	swine
fowl	moose	sheep	trout
Chinese	Japanese	Siamese	Swiss
Iroquois	Portuguese	Sioux	
aircraft	grapefruit	means	series

Long, The Sentence and Its Parts, Chicago, University
Chicago, 1968, 532 pp. pp.206-207 passim.

In terms of writing, the term "irregular" may be used; however, variations from "regular" graphic representation is caused by the first and most pressing claim of Phonology. Phonology is always regular.

Long goes on to point out that there are plurals without corresponding singulars. A few such examples may be found as

Her present surroundings

Her travels....

The dues are not...

These scissors need...

Then we have a long list of words without semantically matching singulars: ashes, backwoods, dregs, earnings, wilds, works, woods, tropics, morals, among many others.*****

The reader is advised to go to Long should he desire more specific information than is given here. He treats nouns of number and quality. He then goes on to discuss the nouns under the heading of "Indifferent-number force in basic forms of pluralizers". There are such interesting possibilities as

animal crackers
automobile salesmen
cherry pie
card playing

cigar boxes student activities
baby girls taxi drivers
oyster stew word order
fool boys tourist business

At this point, I intervene to point out that the noun-before-the-noun sequence is operating. I have earlier suggested calling this sequence so that Nominal⁶ is given to the noun before a noun or nounal.

Certainly, no noun before another noun really functions as an adjective. Treating a noun before a noun as an adjective by function is erroneous. There is a special arrangement or significance. The noun-before-a-noun sequence is one of "belongs to," "is a part of," or "belongs to the class of," or "is a kind of." It can be seen that these terms can be applied to each of the nouns in the above list. We also have such a relationship in the following terms: gold ring, silver bracelet, fence post, or chrome finish, among many, many others.

Further, I have dealt with the examples given through Long because of the need to impress on the reader a thorny problem with definition. We cannot define a noun as a word that can be made plural. We have too many examples where we do not know whether the word was, or is, singular or plural. The definition must be comprehensively exclusive as to determining the structure which makes one part of speech differ from in terms of other parts of speech. When we say that a noun "is....., we are far from talking about what a noun "does." If we cannot determine the unique structure of a noun, then the term has little value. There are other parts of speech--as I have shown--that function as the noun functions. How is a noun defined invariably?

Traditionally, a noun has been defined as the name of a person, place, thing, or idea. Such is a notional definition, where the definition of other parts of speech tends to be functional.

There is always a problem with "the name of" because we can also give the names of qualities of things.

Long, op. cit., pp. 206 et sequentia.

I believe that it is impossible at first to take the route of stating that a noun is that part of speech which can be preceded by a determiner. At first glance, such an opening definition seems attractive. However, we can use such a word as "guilty" and place "the" before it. In the statement, "The guilty shall be punished," "guilty" is not a noun but an adjective.

We must not use the plural route in defining a noun, as we have seen earlier. We must not open with the "determiner" definition. What route must we take? We can try the "very" test first. We can place "very" before an adjective or an adverb, but not before nouns, pronouns, conjunctions, prepositions, verbs, or interjections.

We cannot place a regular determiner before a pronoun, article, preposition, or conjunction. However, we can place a regular article before an interjection, as in the "Amens!" We can place a regular determiner before a verb. We can place a regular determiner before a noun.

We must now distinguish among the noun, the interjection, and the verb by structure. We can eliminate the interjection in that an interjection is a word condensed from a statement of sentence value: "I am being hurt" becomes "Ouch!"

There is the problem of the verb and the noun. A verb can be distinguished on the basis of being able to make at least five structural statements about it: he runs; he ran; he is running; he has run; or, he may run. There are many nouns which will not meet the test. However, there are many, many other nouns which can meet the same test: he stones; he stoned; he is stoning; he has stoned; he may stone, among a host of others. (It is clear that we cannot put a regular determiner before the eight parts of "to be.")

It would appear that where the noun can meet the same test as what would appear to be a verb functioning in the second position of a sentence, we would be well-advised to say that we have a noun functioning as a verb. It would seem as though in the illustration concerning the word "stone" we would have the idea of the object before we would have the object in action.

In brief then, by using "very" we eliminate adjectives and adverbs from consideration. The other parts of speech will not accept the "very" before them. We eliminate the preposition, the conjunction, the article, and the pronoun, and "to be," because they will not take a regular determiner before them. We eliminate the interjection through its own definition of being a sentence in one word. We have the problem of the noun and the verb. Where a word that is left for consideration cannot meet the test of the present, the past, the present progressive, the perfect, or the modal, such a word must be a noun. Where a word meets the test for a verb, but also is that which is "spoken about," we have a noun functioning as a verb, but a noun by structure. It must be true that apart from such words as the parts of "to be," have, and the modals, we have very few verbs, as such. We have nouns that function as verbs, but few genuine verbs.



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Dr. L.W. Barnes, Editor

Volume IX, Numbers 17 and 18

Ralph J. Radinski: "The Tone of Many Modern Riddles"

The cleverness of the "riddler" must appear through words for the most part. It is true that we do have the non-oral riddle. One variety of the non-oral riddle is the use of the face and hands to represent the problem for the listener or viewer. The answer must always be to the oral question "What Is This? or That?" This form asks the question "What Is This?" However, in so doing, the answer is to a sketch or to a series of some sketches. Apart from the relative infrequency of the non-oral type we have the true riddle itself.

Even in the non-oral type, however, the solution comes from seeing the whole problem from an unusual point of view. The unusual point of view is usually stated in words and explained through words.

Basically, the true riddle tends to keep a predictable form. There is always a description. What is in the description almost always involves some kind of a comparison or contrast between the solution and the surface value of the opening statement, or description. The opening part of a riddle is the description; then follows the words which constitute the "block" or the "challenge". Then, of course, follows the answer. The minimal verbalizations must consist of the three parts then: description, barriers--or block-- and solution, or answer.

There are many efforts made to classify true riddles. The results of these efforts may be noted in Brunvand's The Study of American Folklore*. One kind of classification deals with different kinds of comparisons on the basis of the animal, human, plant, and inanimate world of objects. Another kind of comparison is that of numbering comparisons, form and function, color, and acts. The main problem with such efforts of classification is that the scope of the riddle is far too wide for precise classification or enumeration. The riddle involves all kinds of experience. Whatever can be a matter of man's consciousness must be a matter for the riddle.

Whatever the subject or object of the riddle, we may be assured that we do have an assertion of description, an assertion which constitutes a barrier, and a needed solution. (Sometimes the true riddle has all of its linguistic trimmings: introduction, description, name, block, close, and answer. Such is not often the case, however. Modern riddles seem to be quite compressed.)

*

Brunvand, The Study of American Folklore, N.Y.,

I could discuss different kinds and forms of riddles, such as the following: pretended obscene, the riddling question, the conundrum, the puzzle or problem, the riddle joke, the palindrome, the all-letter sentence, or the tongue-twister. Examples of such riddles can be found in The Study of American Folklore, or in other sources. We are more concerned here with the "tone" of the modern riddle.

First, it must be noted that there are many riddles of the more traditional themes. However, these tend to be more specifically organized, reflecting the modern trend toward specialization. One such illustration is made in Leeming's Riddles, Riddles, Riddles, (Fawcett). In one group of thirty items each answer is related to "How Many Fish Can You Catch."

There is also a section on "Please Tell Me Why?" This section consists of some eighty-nine items. Perhaps reflecting the modern individual sense of personal awareness is his section "What Am I?" Here we find nearly fifty items. The following chapter-titles indicate the extent of the specialization: "Shaggy Dog Riddles," "Some Difficult Feats (Feet)," "Which Is Which," "A Kennel Full of Curs," "Lots of Lettuce (Letters)," "Girls Are Always Riddles," "Where in the World," "What If," "Ghostly Guessers," "Say When," "Name the Nations," "Bible Riddles," "Secrets of the Seas," "Animal Crackers," "Why Are They Alike," "Cats, Cats, Cats," "Miss Trees (Mysteries)," "Abbreviated States," among many others.

It should not be claimed that the modern tone and temper alone in creating different categories. The modern tone and temper, with the use of the computer, are simply those reflecting the overall scientific age, an age which seeks categories for listing and which, with a Whitman-like "mass and magnitude" pile up examples after example of the same class.

Second, we have a trend toward sick jokes. There is a concentration on the riddle which focuses on the pathological aspects of man: the graveyard, disease, body odors, fecal matters, adultery, rape, and other traditionally tabooed acts. There are fewer pretended obscene riddles. The frankness and the earthiness of current idiom and usage make the pretended obscene unneeded.

Third, there is some effort to revolt against the inherent intellectualism of a machine age and of the thought required to solve riddles. We have the moron joke, the elephant joke, and the "Polish" jokes. We stay away from the riddling joke which has to do with embarrassing minority groups which are unusually sensitive. The moron-type joke is one which frankly announces its freedom from any great cognitive concentration.

This type approaches the sick kind, or the macabre.

Perhaps one of the reasons for the compression or brevity of the modern riddle is that man seems to pay less attention to any one item of experience for any length of time. The number of impacts of experience thrown at each individual tends to compete for his attention and for his time. The value placed on each second for television programs may well account for the brevity of the statement. There is simply not enough time for the more leisurely approach to the matter contained in words or through words. Man does not allow himself much time for reflection and for response; likewise, he does not allow his fellowman that much time.

I have been impressed by the very large number of times when the riddler asks his riddle and allows virtually no time for the audience to respond. Further, I have noticed that the members of the audience are ill at ease when any length of time goes by without the answer to the riddle following closely on the question. At any rate, the modern riddle is more on the brief side than was earlier the case.

Another reason for the brevity of the riddle is the reliance on the riddle as repartee. Repartee is by its nature swift, compressed, and breezy. Not all repartee is a matter of the riddle. However, there are many breezy one-liners or two-liners that are riddling in both nature and effect.

The riddling effect of the one-liner or two-liner depends on word's being used for another. The difference in the word expected and the word supplied poses a problem. There is a last minute variation from the expected to the unexpected. That which appears to be the common mode becomes the uncommon mode. As to its effect and revelation, it must be noted that this modern trend or version of the riddle is highly insulting in nature.

When we hear, all of a sudden, the verbal bolt "Every time he opens his mouth, he puts his feets in," we are led to expect the usual assertion about "putting one's feet in one's mouth." The riddling effect is far more effective when oral. Obviously, the sound of "feet" and "feat" is identical. By the time the audience grasps the fact that the riddler is talking about a "big head" there is no room or no time for further discussion.

Little reflection will serve to realize that the "big head" is a common phenomenon. In today's cynical and iconoclastic world, every effort is made to bring the "big head" down to normal size. This current world has little respect for greatness, and every effort is made to find some insulting remark that will serve to reduce the size of a large head to microscopic dimensions. The insult gag with its swift, paralyzing shot is an appropriate method. The effects are invariably nasty even if enlightening. When realization does strike, it is rather late for any rejoinder. When the audience's members get the point, each is involved in a somewhat embarrassing way, as though the recognition of the meaning is some kind of a personal admission of individual guilt. In fact, the solution is a punishment rather than a reward.

Let us choose at random three other modern quips of a riddling nature:

He doesn't want anyone to make a fuss over him--
just to treat him as they would any other great man.

Take the air out of that little wheel, and all
you have left is a flat tire.

His claim that he is self-made sure relieves the
conscience of the rest of the world.

The first one starts out with the heart-warming assertion that the individual is essentially a humble person. He is one whose company we do not need to fear; he is just one of us. The assertion goes along the same vein to the one word block "great." The comfort one feels through the first seventeen words is exploded through the viciously-stated "any other great man."

The second is more in inverse proportion to the opening words. "The more " you take out, the "less" you have. That technique is one quite common to this modern use of the riddling-insult. It is somewhat related to the older saying that "empty vessels make the most noise." It is clear that this modern riddling technique combines many aspects of the proverb or folk saying.

The third statement which relates to "self-made" takes advantage of the myth of the American as a self-made man. This cynical age is quick to take "pot shots" at the self-made man, the reliant man. We are all somewhat ill at ease in the company of the self-made man. This being ill at ease comes from our modern fear of the great individual and from our growing familiarity with the concept of the "company" man. The final part of the statement concerning "relieving the conscience of the rest of the world," sets the victim that much more apart from the rest of his society. When the quip is given, quite often other members of the audience will direct their attention to one or two specific members. It is necessary to keep in mind that this riddle loses some of its proverbial effect when the words shift from "one's" to "his" or to "her." No one really obtains pleasure from solving the statement. The answer does not give any real intellectual satisfaction. The answer always condemns, belittles, or embarrasses.

The fear of being older has given rise to riddles. The answer is always designed to embarrass those sensitive about the passing years. Quite often the riddles relate to the female. Again, the answer normally depends upon the shift of a word or two:

She's decided the secret of perpetual youth--she lies about her age.

The best years of her life were the ten years between twenty-nine and thirty.

She knows how to hang on to her youth--she never introduces him to other women.

She could add years to her life by simply telling the truth.

She doesn't have an enemy in the world. She's outlived them all.

First, it is quite obvious that all of these statements concern women. I could not find any statement about men who conceal their age. Obviously, there must be many. However, we can only conclude, then, that the compilation of such riddling-insults rests mainly in the hands of men.

When we look at the form of the statements, we can see that the opening part--or the assertion-- rests on states which any woman would desire: "secret of perpetual youth," "add years to her life," "doesn't have an enemy in the world," and "the best years of her life." The twist or the solution is insulting rather than revelatory.

Apparently "Boozers" are targets for the riddling shot. It is significant to note that each statement concerns men. The following two insults speak for themselves as to nature and technique:

His wife never worries about germs when he kisses her--
he's boiled most of the time.

They are going to star him in a movie-- "The Unquenchables."

Men, too, are the object of the attack through the one-line riddle depicting the "bore." This category has an almost innumerable set of insults such as the following:

As guests go, you wish he would.

He says a thousand things--but never "good-bye."

He's hither, thither, and yawn.

He's a great athlete--he can throw a wet blanket the entire length of a room.

The Tone of Many Modern Riddles:

6

In fact, no aspect of human nature or human experience is safe from attack. Such has always been true of any record of folk literature. The uniqueness of the modern riddle temper is, as I have indicated explicitly, one of assault. There is a penalty for solving the first part of the sentence. One dare not make the solution, for he--or she-- may be personally involved.

Nevertheless, the fun of the intellectual experience is gone. It is true that in the past a failure to solve a riddle could mean one's life. Solving the riddle did gain considerable success as to money, marriage, and manners. However, the riddle today for adults turns out to be a painful experience.

The following list of further riddling insults indicates the scope of this form:

Give her an inch and she'll soon wear it for a dress.
She has a passion for clothes, none of which return her affection.
Brains are not everything. In his case, they are nothing.
He just had a bright idea--beginner's luck.
At school he had underwater marks--below C level.
His audience was real polite--they covered their mouth when they yawned.
He gave a very moving performance--everyone moved to the nearest exit.
He had a forward spring--and an early fall.
He has a B.A., an M.A., and a Ph.D., but no J.O.B.
He's very responsible. No matter what goes wrong, he's always responsible.
He always does his best--including his best friends.
He has some very good friends. He never stabs them in the back--without a twinge of regret.
He's a very close friend. Too bad he is not a generous one.
They call her the baseball girl--she was thrown out at home.
Her child is descended from a long line she listened to.
She has everything a man would desire--heft, bulging muscles, and a moustache.
He has an easygoing nature. He's too heavy to run and too fat to fight.
He went out for football--because when his parents saw him, they said "This is the end."

There are literally ten of thousands of such comments. Others include comments on marriage, husbands, wives, show-offs, tightwads, fallen-angels, gold diggers, playboys, speakers, snobs, flat tires, meanies, and sad sacks, among many others. They all have in common a determination to pose a problem in the first few words and a determination use a word or set of words that will solve the riddle in a way entirely uncomplimentary to the human scene.

Morehead State University



Bulletin of Applied Linguistics

Dr. Lewis W. Barnes, Editor: Volume IX, Numbers 19 & 20
John S. Harris (Brigham Young University) "Metaphor in Technical Writing" *

Probably every technical editor or teacher of technical writing has encountered the argument that the use of metaphor in technical writing is unscientific. The argument runs, that while metaphorical language is acceptable in poetry and novels, the sciences and technology which provide the subject matter for technical writing require more exact and less artistic forms of expression.

Yet such an argument must ignore both past and present practice in technical writing. It must also ignore the essentially metaphorical basis of language itself as well as the very utilitarian value of metaphor in technical writing.

(Let me here clarify that here when I say metaphor, I am using the word in its broad sense to include all forms of figurative language that describe things in terms of something else.)

The practice of using metaphor for technical terms is an old one and is not the invention of a modern English speaking world. For example, we call the bones of the inner ear the hammer, the anvil, and the stirrup. Those are the common and unscientific names for them, and the names function well because those tiny bones are indeed shaped like a hammer, an anvil, and stirrup. Those are metaphorical names. If we were to be scientific, however, we would call them by their precise Latin names, malleus, incus, and stapes—which in Latin, mean hammer, anvil, and stirrup.

Similarly the navicular bone of the foot is predictably boat-shaped. And a serrate leaf has edges like saw teeth and an ovate one is shaped like an egg. The Latin names, of course, are derived from the Latin names for saw and egg.

This pattern of making metaphorical terms runs through the entire biological science nomenclature of plant and animal anatomy--from sigmoid colon to mons veneris and from deltoid muscle to Achilles tendon, and the terms are sometimes poetic and allusive as well as strictly technical.

Still, those are biological sciences, and they embody an older, perhaps unscientific tradition with their Latin associations--a tradition we would expect to appear less commonly in the physical and engineering sciences that are much more free of the Linnaean terminology. Yet even in the physical and engineering sciences, the tradition of metaphorical terminology is pervasive. For example consider the metaphors of shape that are commonly based just on the letters of the alphabet.

A frame

C clamp

D ring

F head engine

H beam (in structural engineering)

I beam (also in structural engineering)

J stroke (in canoe paddling)

L head engine and also pipe el (overlapping elbow)

N strut (the interplane strut on old biplanes)

O ring

P trap (in plumbing--the name comes from the shape not the function)

S curve, hook, etc.

T bolt, lug, slot, head engine, etc.

U bolt, turn, etc.

V block, cut, groove, brace, etc.

X brace

Y pipe

Z Section, cut

Note that these are all in the same calligraphic pattern as deltoid, sigmoid and even cuneiform.

Or consider the wealth of metaphorical terms that apply to the automobile which has brake drums and brake shoes. That same car becomes an animate object when its gears have teeth and its carburetor has a throat--a throat incidentally which may be throttled or choked (or in Australian usage strangled)--either one by means of a butterfly. The engine may cough and sputter and die or we may kill it--with little remorse. Yet the opposites sound either a bit too trite or poetic--"the engine roared into life or came alive," and there exists no transitive metaphor to replace start. That is, we cannot quicken or enliven an engine and certainly can't give birth to one.

The list could go on and on from fuel pump diaphragm--which comes from a Greek word for a barracade--to a shifting yoke and clutch fork (and plate).

Here some relationships with the poetic metaphor need to be shown. A metaphor in poetry is often a concrete image of some abstract concept. If it is an apt metaphor it conveys a vigorous image--at least the first time or few times it is heard. Then it begins to wear upon the listener and he hears it as trite, hackneyed and tiresome. The "bat out of Hell" no longer conjures up images of black flying chiropter out of the nether regions, but the expression simply becomes empty filler.

But the technical metaphor does not have the same requirements of transcendancy that poetry has, and beauty is not its prime parameter. Instead of becoming trite, it becomes standard terminology and as such eventually loses its metaphorical sense. For example, a dial was originally a sundial. From there it became the dial of a clock or watch. From that it became the indi-

cator face for any readout. It was originally circular or semicircular, but it remains a "dial" even if it is linear—as are many radio dials. It became a verb with the telephone dial, and we still continue to "dial" with a push button phone.

This loss of metaphorical sense sometimes necessitates a re-metaphorizing. For example manufacture originally meant "to make by hand" then "to make" and finally to make by machine. So that with our current rage for nostalgia and craftsmanship, non-manufactured goods are "hand made." Or, a machine which originally meant a pulley or a contrivance or box (according to which philologist you follow) became any kind of a device. But the electronic engineer found it necessary to re-invent the idea with the black box concept—an obvious dues ex machina.

Another example of the loss of metaphor concept can be seen in returning to the automotive metaphors. The brake drum obviously was so named because it resembled a small snare drum. When brake shoes were developed to push against the inside of those drums their name referred partly to shape, partly to function. But the composition material riveted or bonded to them did not become soles or half soles but linings, since such material had been used as a lining for the compressive bands which had gone around the outside of brake drums in older models. Thus, the metaphorical sense was lost almost as soon as the term was invented.

Despite this loss of metaphorical sense, the metaphor remains an immensely practical way to convey certain kinds of information. If directions say to turn a wheel to the left we may arbitrarily assume that it means the top rim is to move to the left, even though the bottom rim moves to the right. The metaphorical counter clockwise (or as the English say anti-clockwise) is certainly clearer. And since orientation and shape are two of the most

difficult of concepts to convey with words, these are the concepts most often described with metaphor.

Consider this passage from Asimov's description of the bonds of the carbon atom. Here he extends his metaphor until it becomes a veritable technical allegory.

Van't Hoff and Le Bel now suggested a three-dimensional model in which the bonds were directed in two mutually perpendicular planes, two in one plane and two in the other. A good way to picture this is to imagine the carbon atom as standing on any three of its bonds as legs, in which case the fourth bond points vertically upward If you suppose the carbon atom to be at the center of a tetrahedron (a four-sided geometrical figure with triangular sides), then the four bonds point to the four vertexes of the figure. The model is therefore called the "tetrahedral carbon atom."

Now let us attach to these four bonds two hydrogen atoms, a chlorine atom, and a bromine atom. Regardless of which atom we attach to which bond, we will always come out with the same arrangement. Try it and see. With four toothpicks stuck into a marshmallow (the carbon atom) at the proper angles, you could represent the four bonds. Now suppose you stick two black olives (the hydrogen atoms), a green olive (chlorine), and a cherry (bromine) on the ends of the toothpicks in any order. Let us say that when you stand this on three legs with a black olive on the fourth pointing upward, the order on the three standing legs in the clockwise direction is black olive, green olive, cherry. You might now switch the green olive and cherry so that the order runs black olive, cherry, green olive. But all you need to do to see the same order as before is to turn the structure over so that the black olive serving as one of the supporting legs sticks up in the air and the one that was in the air rests on the table. Now the order of the standing legs again is black olive, green olive, cherry.

Asimov, of course, is employing a nonce metaphor, but a great many wry or fanciful applications have become solidly part of technical language. One of my job responsibilities requires that I instruct secretaries in the use of recording equipment, and they invariably believe I am putting them on when I talk about male and female electrical plugs of several varieties. They still only half believe when I explain that the same terms are applied to pipe

... and to creating words, and that the terms have nothing at all to do with grammatical gender, but are only following an ancient metaphorical tradition probably begun by some nameless but poetical and slightly disreputable plumber in medieval times.

Nor is that metaphorizing a dead impulse in technology. When Bobeck developed the concept of using magnetic domains in solid materials as memory devices, he christened them "magnetic bubbles," and there was born a whole new technology with its own metaphorical terminology of angelfish circuits, rotating bars and bubble eaters.

Even computer programmers, who seem to speak only to each other, break from their usual acronyms and anagrams to use metaphors like word, bit, queue, and address. They further talk of awakening processes and putting them to sleep or even putting them in daisy chains.

The omnipresence of metaphor in technical talk and writing is thus easy to demonstrate but some generalizations about such uses still need to be made:

1. Metaphor is basic to language (as Emerson pointed out long ago in Nature).
2. Metaphor is an obvious choice for explaining such difficult spatial concepts as shape, size, texture, etc. (Thus a male dovetail probably gives a stronger image to the reader than does a "protruding trapazoidal prism.")
3. The poetic requirement of freshness for metaphor is in technical writing irrelevant. (If the paint is said to have an "orangepeel finish," the picture is clear, even if the metaphor is not original.)
4. The poetic ambiguity--the essential duality of artistic usage--must be regarded as foreign to technical metaphor. Thus, that dovetail must

clearly relate only to shape and the resultant mechanical interlock made possible by that shape. There must be no implied aviary lightness or overtones of peace conveyed by the word.

5. Even the nonce coinage of a metaphor must be regarded as a possible permanent usage. Indeed that is how many technical terms were born.

*
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Bulletin of Applied Linguistics

Dr. L.W. Barnes, Editor Volume IX, Numbers 21, 22, 23, and 24
Harry A Greene: "On the Teaching of Spelling"

As children record and exchange their ideas and information by writing, they need to spell correctly the words they are using. Writing is done for the purpose of transferring thought from a writer to an audience. While it is entirely possible to communicate in writing without all of the words used being correctly spelled, such communication lacks something in effectiveness. Too, spelling words correctly in many instances is crucial. Correct spelling not only gives the individual confidence and independence in his own writing and is often essential to his success in a vocational or social sense, but it also represents a reasonable if not necessary courtesy to extend to readers. *

Although the teaching of spelling may be regarded as a relatively simple matter in comparison to instruction in such areas as social studies and science, the recurring expressions of concern, complaint, and even frustration indicate that the attainment of desirable instructional results is not a simple matter. Of course, no instructional procedures can ever alleviate frustration traceable to the complexity and illogicality** of the spelling of our language. It is highly unlikely that it will ever be possible to change spelling to conform to pronunciation.

Frustration is largely eliminated through the instilling of confidence in spelling, or in anything else. In spelling instruction confidence can be instilled in each child by providing him with a definite and efficient method of learning, in providing words to be learned that are most needed in his writing activities, in providing him with an awareness of his achievements in spelling and his achievements in learning new words, in providing a meaningful and useful set of spelling experiences, and in providing him with an interest in his language and a desire to use each word correctly.

*

Editor's Note: There are other reasons of course. The purity of the language is held in trust for every individual within the context of those using the dictionary supply of words for a particular time and place. Further, the very increase in the number of words available to each child in his use and usage depends on his correctness in spelling. Further, the very concept of formal education must include the need to be more specific with words, phrases, and clauses with the passage of time. If we assume a growing excellence in intellectual development, we must also assume the need for better communication through each grade level. The increasing competence with ideas must be paralleled by an increasing competence with the linguistic features of man.

** A better familiarity with the phonology of the language will serve to convince its users that the language is not as illogical as may appear on surface reflection.

Research has shown that spelling ability is related to abilities in reading, handwriting, speech, and written composition. However, meeting a new word in reading does not mean that its spelling will be learned. Words must be met frequently through reading for this to occur. Even then, 63 of the 222 most frequently misspelled words are among the 1,000 words of highest frequency in reading. While there is a great deal of transfer of learning between spelling and reading, to teach spelling through reading activities interferes with the process of getting meaning by reading and is not the most effective way to teach spelling. There is little evidence to show that spelling instruction makes a better reader.

Speed and legibility in handwriting are factors that do affect spelling achievement. A faster writer has an advantage over a slower one. It is true that an illegible word must be considered as incorrectly spelled. Speech problems also affect spelling achievement, with improvement in articulation and pronunciation, and the development of the use of standard English resulting in growth in spelling ability. What are the goals of a good spelling program?

The following basic objectives should be a part of every spelling program:

1. To develop in each child an attitude that
 - a. recognizes that correct spelling is important to effective communication
 - b. creates a desire to spell correctly all the words he writes
 - c. instill a desire to spell correctly an increasing number of words and to understand and to use the words more effectively
2. To develop in each child the ability to
 - a. recognize all the letters of the alphabet in capital and lower case forms in both printed and handwritten materials
 - b. write all the letters of the alphabet in a legible manner in both capital and lower case forms
 - c. alphabetize words
 - d. hear words accurately as they are spoken
 - e. pronounce words clearly and accurately
 - f. see printed words or written words accurately
 - g. group and connect the letters of a word properly
 - h. use properly any punctuation elements important to spelling
 - i. use a dictionary, including the use of diacritical marking and guide words
 - j. use phonetic aids in arriving at the proper pronunciation of unfamiliar words
 - k. use applicable knowledge of sound and symbol correspondence
 - l. Use the most effective spelling rules.

- m. use effective procedures in learning to spell new words
- 3. To develop in each child the habit of
 - a. proofreading his writing carefully
 - b. using reliable sources to determine the correct spelling of unknown or doubtful words
 - c. follow a specific study procedure in learning the spelling of new words

Research has established that 3,000 to 4,000 words are used so frequently and are written so frequently that they may be considered basic for every child to learn to spell. Early in every language program children need to learn to spell the words they are currently using in their writing activities in school. To some extent, then, the specific spelling words to be learned must be determined by local curricular emphasis. Children should learn the words, specifically required for their individual needs as they arise. However, the teacher or the local staff should not be responsible for the compilation of the basic vocabulary forming the heart of the spelling program. Not only is this an expensive and technical task, but it might lead to grave omissions in the words chosen.

The total number of words to be taught in a spelling program is not as important as is the stress upon spelling in all writing activities and upon the supplemental skills in proofreading, using the dictionary, and learning to apply spelling generalizations. Teachers must make adjustments in the lists of words to be taught, unless the spelling books they are using are already doing so, all in order to care for the needs and abilities of both slow and gifted learners. Teachers should turn to research reports for this help. It is important to remember that it is impossible to teach all the words which children need in their writing, much less all words needed by adults.

Being a good speller is not simply a matter of ability to spell a basic core of words correctly, or even to spell many words. Certainly, it is not a matter of making a perfect score on a spelling test. The good speller is the person who recognizes the importance of correct spelling, who endeavors to spell correctly each word that he writes, and who is equipped to learn how to spell new words independently. He knows that correct spelling will improve the quality of his written statements. While an important objective of the spelling program is to teach children to spell the words in a basic vocabulary list, that is not the sole major objective. The development of a favorable attitude toward spelling is also of critical importance. To develop in children a good attitude toward spelling, the teacher must regard spelling as vital, as some skill that really matters. The teacher must herself be a good speller, one quite familiar with the dictionary. The child must be taught that the words he uses are the words that he must learn to spell.

A good attitude toward spelling is basic to a successful program, but merely desiring to spell correctly will accomplish little unless certain habits such as those described below have been established:

1. Being concerned about the spelling of words used in written expression. "Is this word spelled correctly?"
2. Carefully proofread all the written work. Examine each word carefully to see if it is spelled correctly.
3. Checking the spelling of all words about which the child is in doubt.
4. Using a specific procedure for learning the spelling of new words.

The Instructional Program

There are two general plans, and one or the other is typically used. These plans are the test-study and study-test plans. The evidence is fairly consistent in favor of the test-study. In the test-study plan, the teacher tests the pupils first to determine the words each pupil does not know how to spell. Thus, interest in spelling is not lost by pupils who know how to spell many of the words. The test-study plan consists of these features:

1. A preliminary term or monthly test is given to determine the general level of spelling achievement of the class and of individuals within the class.
2. A test on each weekly (or other instructional period) assignment is given before instruction is begun on that assignment. Sometimes the test is preceded by the teacher's pronouncing each word as the students look carefully at it. Following this sequence, the pupils pronounce the words themselves. The pretest procedure may also be modified prior to the first testing by the teacher's explaining the meaning of words which in his judgment pupils may not know.*** usually, the first step of the test-study plan should not be modified, however, since both meaning and pronunciation of properly chosen words will probably be known.
3. The words that each child misspells on this pretest are identified by the child and become his study list for the lesson.
4. In learning to spell each word, the child uses the steps that have been worked out by the class, or by the teacher and himself if modifications have been necessary to fit his particular needs.
5. A mid-lesson test is given to determine progress made since the pretest. A final lesson test shows the total progress made during the lesson and identifies words needed for later review.

Editor's note: one of the major weakness in any plan is the stressing of only one or two meanings for each word. Actually, a word does not have a meaning, but, instead, carries meanings.

6. Each child keeps his own record of spelling achievement on a chart, or on a similar device.
7. Any word that the child misspells on the final test is recorded by him in a special review word list.
8. Each child studies the words in his review list in the same manner as he studied them in the original presentation.
9. At regular intervals, testing of the review words for each child is done until all of the words are mastered.
10. A final term or monthly test is given to measure the progress made since the administration of the first test.

The major difference in the study-test plan is that no pre-test is given. The pupils begin the study of the words as the first step in the lesson. All words in a lesson become the study list for each pupil, whether he needs to study them or not. Also, usually only two tests are administered-- a mid-lesson and a final one.

Many spelling textbooks or workbooks present the weekly list of words in context; that is, the words are introduced by their inclusion in a story or in a paragraph. This procedure, within limits, has value in making certain that pupils know the meanings of words to be learned. However, much research has shown that the most efficient way and the most economical way of presenting spelling words is by a list. This statement does not imply that meaning is of no concern; but it is well to remember that if the words are carefully selected, they will be words whose meanings are known to children. Too much attention to a contextual presentation may simply be a waste of the pupils' time.

As to the amount of time to devote to spelling lessons, principles of learning and research in spelling indicate that no more than 75 minutes per week should be devoted to the spelling period. With a favorable attitude on the part of the students and with a spirited attack upon the learning of the words in a lesson, as little as 60 minutes a week may be allotted to learning these words. A typical weekly spelling program has these features:

First Day: Administering the pretest on the words in the lesson! Check the test, each student checking his own. Make list(s) of words misspelled. Discuss the words as may seem necessary--their meanings, their use, any unusual spellings, the application of spelling rules, or any etymological matters that are appropriate and of interest.

Second Day : Study visual and auditory elements of structural and phonemic elements in words. Study the words on the individual spelling lists.

Third Day: Administering of a test (usually including all words in the lesson as a means of ensuring that guessing did not account for some correct spelling on the pretest). Checking the test, again each pupil should check his own. Study the words misspelled.

Fourth Day : Continued practice should be given to the visual-aural analysis of words. Learn new meanings for the words. Extend word knowledge through practice in using linguistic principles. Study words misspelled on the third-day test.

Fifth Day : Administer the final test. Check the texts with each student checking his own work. Write words in a review list. Mark the achievement on a progress on a progress chart.

In addition, many program provide for handwriting diagnosis and practice, practice in using a dictionary, and various word-building activities. Newer spelling textbooks provide listening and writing activities, the study of word origins, spelling games, and special exercises and activities for the less able and for the more able children.

Good spelling programs should use the findings of research in presenting the steps in learning to spell a word. The steps involve visual, auditory, and kinaesthetic imagery as well as an emphasis on recall.

The best procedure is for the teacher and for the class to learn the steps and to use them without reference to the book. The following method of studying the spelling of a word is suggested to the teacher as a model for guiding the class to develop its own statement of steps:

1. Look at the word carefully and pronounce it correctly. If you are not sure of the pronunciation, look it up in the dictionary or ask someone who is certain to know. Say the word slowly, naturally, and clearly, looking at the word while it is being said.
2. Cover the word or close your eyes, pronounce it, and think how it looks. Try to visualize just the way the word is written as you repeat each letter in sequence to yourself.
3. Look at the word again to be sure that you said it and spelled it correctly. If you failed, start over at Step 1.
4. Cover the word and then write it, thinking carefully how the word looks. Check the accuracy of your spelling. If you misspelled the word begin again at 1.
5. Repeat this again without looking either at the book or at your previous attempts.

In life situations words are seldom spelled orally or written in a list or in tabular form. Written tests are preferred to oral tests; such is true. However, it is more efficient to learn to handle a column or list presentation. The list method is less time-consuming. Further, recall tests are superior to and more difficult than recognition tests. The evidence indicates that the most valid and economical test in spelling is the modified recall type, in which the person giving the test pronounces each word, uses it in an oral sentence, and pronounces it again. The word is then written by the students. However, the instructional program in spelling should not ignore the pupil's need to spell words in context in all his normal writing activities. This observation suggests that a combination of list and dictation activities may provide the most effective teaching. Now, what should be avoided?

The observation of this author is that the following suggestions concerning practices in spelling point out what should be avoided.

1. The teacher should not waste time calling attention to known hard spots in words. Instead, note the structure of the word, the sequence of the letters, and the letter representations given to sounds.
2. The practice of writing words in the air is of doubtful value. The arm and hand movements involved are usually not the same as in writing a word.
3. Students should not be required to make repeated writings of words without intervening attempts at recall. The practice of having a student copy a word five times or ten times encourages bad habits and poor attitudes.
4. The teacher should avoid condemning students for asking how to spell a word. Asking how to spell a word is a proof of a concern with spelling correctly. However, the student is to consult a dictionary whenever possible.
5. When a word is spelled by a teacher for the student, this spelling should be given in a written form, rather than in an oral form.
6. The teacher should never use the studying or writing of spelling words as a form of punishment.

Special Considerations in Spelling Instruction

Can competency in spelling be obtained through a general use of spelling generalizations? The results from current rule teaching have been quite negative. Before the advent of interest in linguistics, the question of the regularity or irregularity of sound and written symbol correspondence was generally associated with phonics rather than with Linguistics.

It has been found that the great majority of individual phonemes of oral American-English are indeed consistently represented in writing by particular graphemic options when the main components of the phonological structure underlying the orthography are taken into consideration. Without regard to their occurrences in respective positions in syllables; consonant phonemes collectively were represented by an equal number of graphemic options over 80 percent of the time in the selected list of words. **** It is quite true that a limited knowledge of the sound relationships between sounds and their graphemic representation (letters) enable one to spell thousands of words. The extent to which spelling rules should be taught is related to the issue of regularity of sound representation. The rules which follow have been shown to have few exceptions and have been shown to be of practical value.

1. Words ending in silent e usually drop the final e before the additions of suffixes beginning with a vowel, but they keep the final e before the addition of suffixes beginning with a consonant-- make-making; time-timely.
2. Words ending in a consonant and y change the y to i before adding all suffixes other than those beginning with i. The y is not changed to i in adding suffixes to a word ending in a vowel and y, or when adding a suffix beginning with i (busy-busily; carry- carrying; stay-stayed; enjoy-enjoying).
3. Words of one syllable or words accented on the last syllable, ending in a single consonant preceded by a single vowel double the final consonant when adding a suffix beginning with a vowel (run-running; begin-beginning).
4. The letter q is always followed by u in common English words-- quite, quart.
5. English words do not end with v-- believe, give.
6. Proper nouns and adjectives formed from proper nouns should always begin with capital letters--France, French.

In teaching these rules the following procedures should be utilized. First, the teaching should be inductive; that is, the teacher should permit its development from the examination of words to which the rule applies. Second, only one rule should be presented at one time. Third, exceptions to rules must be shown to students. Fourth, rules should be systematically reviewed and applied. Finally, emphasis should be upon the use of the rule rather than upon the memorizing of a verbal statement.

Hodges and Rudorf, " Searching Linguistics for The Teaching of Spelling," Research on Handwriting and Spelling, Horn, Editor, National Conference on Research in English, 1973, passim.

Bright children at all age levels tend to make generalizations rather easily. The slow learning child does not make such generalizations in any easy fashion. For this child it is simply much easier to teach the spelling of each word separately than to try to teach enough examples of the application of a rule to give it meaning for him. At any rate the student needs to get ready for spelling.

Spelling Readiness

A major contribution of the study of linguistic principles as they apply to graphic representations of the words of our language is the surge of interest in teaching children to perceive sounds accurately and to discriminate properly among similar ones.

Activities which help to develop readiness for beginning spelling instruction include the following:

1. Show pictures of objects, two or more which have names that begin with the same sound. Have the students identify those with the same beginning sounds: bear, a baby, a ball, a lion.
2. Do the same for ending sounds: sled, bread, bed, and cap.
3. Say words and have the students hold up their hands when pairs of words begin with the same sound (or have the same end or internal sound: big-boy; fill-ball; live-give).
4. Say pairs of words and ask the students whether they rhyme.
5. Have objects named and ask children to give other words which begin with the same sound, or end, etc.
6. Say a key word followed by other words, with the students holding up their hands for each one that begins (or ends, etc.) with the same sound as the key word: soft, followed by dot, sit, sing, bought, fan, song.
7. Give much practice in careful and accurate pronunciation by having the students name many objects, identify pictures, give words which relate to other words the teacher or they have said, and--most importantly-- actually talk about things of interest to them.
8. Have the children match pictures with letters which begin their names.
9. Do the same for medial or ending sounds and the letters which represent them. Caution will need to be exercised with these activities since the letters representing some final sounds are definite--as in men, bad, and top--while in others the representation is less clear --as in sing, cake, and ball.

10. Have children think of words which begin with the same letter and then say these words to compare beginning letters and sounds.
11. Introduce exercises similar to those above but which relate to consonant clusters, rather than to single consonants.
12. Practice visual perception and discrimination by finding like and different objects, words, and word elements.

There is also the matter of taking care of individual abilities and needs. Children may be grouped according to spelling disabilities in the same manner as the grouping for reading, mathematics, or science instruction. Testing pupils in groups with varying numbers of words assigned may be done in several ways. Give the enrichment words to the high group; then give the regular lesson words to the high group and to the average group. Have the groups begin as their words in the lesson are reached in the testing procedure. Another possibility is to treat each group separately with the test being given to one group at a time and the other groups doing independent work. A third method involves pronouncing all the test words in the manner suggested with the high group writing each word, the average group every other word, and the slow group every third word. Or, one can administer the test to all by simply saying, for example: "Group 1, hygiene--A good hygiene practice is to brush one's teeth after every meal. Group 2, during--Be quiet during the test--during. Group 3, idea--I have no idea where he is--idea."

For the good speller, enrichment activities should be provided. Activities such as the following are useful:

1. Select synonyms and antonyms from words in a list.
2. Learn plurals, particularly of troublesome words as they are met.
3. Find root words in large words.
4. Add prefixes and suffixes to root words, and notice their effect on meaning.
5. Use words in sentences to show varied meaning.
6. Study the history of interesting words and make reports in class.
7. Use words in some form of creative writing.
8. Make titles or slogans for the bulletin board.
9. Do purposeful dictionary exercises.
10. Make individual spelling graphs.
11. Make word charts: synonyms, antonyms, homonyms, contractions, and abbreviations.
12. Form derivations from a weekly list.
13. List words in early lessons for practice in alphabetizing.
14. Learn words from a local unit list.
15. Study library card catalogue and telephone books to discover the importance of correct spelling.
16. Proofread compositions to find spelling errors.

17. Build compound words.
18. Collect samples of many homonyms and interesting word usage from other sources in the school, such as library books, readers, and newspapers.
19. Add to individual dictionaries words which are of special interest.

Other activities which may be given to high achievers--and to others for motivational purposes at times--include the following:

1. Finding substitutes for overworked words such as : awful, funny, scared, pretty, good, glad, or got.
2. Rewrite trite sentences, using more interesting and specific words.
3. Add prefixes and suffixes to root words and explain definite differences in meaning. Use prefixes that are parts of names: Mac, Van, ,O', may kindle special interests in words.
4. Form plurals for irregular words, such as wife, tax, foot, valley, mouse. List groups of words that illustrate various ways of forming plurals.
5. Find the histories of such words as desperado, digit, festival, or vocation.
6. Find and discuss the origins of such words as radar, jeep, videotape, astronaut, and backlash.
7. Make lists of words which may be spelled correctly in more than one way (theatre and centre , for example.)
8. Have children bring to class lists of words grouped by similar sounds, roots.
9. Provide crossword puzzles and have the children make the puzzles.
10. Play word games such as scrabble and anagrams.
11. Present words with scrambled letters and have the children unscramble them.
12. Provide riddles which may be answered with words from a list.

Then, of course, there are activities useful in working with a slow speller.

1. Emphasize the importance of the words to be learned. Teach only a minimum list and make certain that the words presented are vital.
2. Teach no more than the pupil can learn to spell. Success is of major importance, and the poor speller has had only too much experience with failure in learning to spell the words in the regular spelling list. Difficulty in spelling is not necessarily determined by the length of a word or by the frequency or infrequency of its use.
3. Give more than the usual amount of time to oral discussion of the words to be learned. In addition to making certain the meanings of the words to be learned, ask questions about the structural aspects of the words. For example, ask what word begins with a specific letter, which word has a vowel sound like that in another word, which word has these two letters together, etc.

4. Pay particular attention to pronunciation, making certain that the student can pronounce each word properly and naturally. Provide listening lessons calling for perception skill and for discrimination skills.
5. Provide exercises for strengthening visual perception and discrimination..Such activities include inserting missing letters in words, substituting letters to make new words, putting syllables together into words, fitting words into outlined word shapes, and categorizing words according to some structural element.
6. Strengthen the student's image of words by having him trace their forms with his index finger as they are written on the board.
7. Note any bad habits of study the student may show. He must be shown that the bad habit is harmful and that it may be preventing him from achieving success in spelling.
8. Check and perhaps modify his method of individual study, Have him study at the board.
9. Provide many varied writing activities which call for using the words he has learned to spell.

Whether the child is a good speller or not, there are certain problem areas. The time and length allotted for this article do not permit their complete presentation or discussion. There is the phoneme-grapheme irregularity which is evident in such problem words as ache, across, again, afraid, already, among, any, beautiful, because, believe, birthday, build, color, could, cousin, dead, decide, does, doesn't, enough, friend, guess, heard, mother, one, school, sure, the, they, tonight, thought, very, wait, want, were, when, women, and you.

The homonym problem finds its expression in such words as there, their, they're, two, to, too, hear, here, buy, would, for, our, your, you're, write, piece, know, or sum.

Failure to apply rules involving the apostrophe, how words are compounded, and which words should be capitalized result in the persistent misspelling of coming, didn't, don't, I'll, I'm, its, it's, getting, sometimes, studying, Sunday, that's, tried, truly, and writing.

Improper pronunciation is a frequent cause of spelling errors: and, going, third, today, Saturday, pretty, hundred, kept, been, library, or children. Silent letters, of course, are a major source of spelling difficulty: February, Christmas, time, have, fine, like, are, safe, and half--amount many others.

Above all, only the appreciation of the teacher for the language itself and the desire of the teacher to have the students to be able to understand and represent the language can result in good spelling.

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Lewis H. Zahner: "Another Look at the English Sentence As Taught"

The grammar that we have known has asserted that the sentence consists of at least one subject and of at least one predicate. A sentence consists of a completed thought. Every sentence must have at least two parts: a subject and a predicate. A sentence must have a part that names and a part that tells. Or, a sentence must have two parts-- what is spoken about as subject and what that spoken about is or does as predicate! It has been variously and consistently asserted that if one or the other part is lacking a sentence does not exist.

At this point, one of the modern approaches--one that has certainly been used at one time or another in the past-- is to lead to the subject as a "naming part." In this approach any number of naming parts is given. The student is then asked to complete the naming part. When he does so, he has arrived at the "telling" part."

The next step is that of giving the telling part, and then requiring that the naming part be supplied. In supplying the naming part the student is asked to supply a word or words answering the question "who" or "what." * At this point it is clear that the student of English grammar is being led to the matter of reaching as concepts the ideas of "subject" and "verb," or as "subject" and "predicate."

Quite likely the student will be asked to take ten units on the left hand side of the paper and match them with ten units on the right hand side of the paper to make sentences. Under some conditions there will simply be a list of phrases which need to be matched with other phrases to make the union of the naming and telling part. In other instances, the student may find that the written unit already has two parts, the naming part and the telling part.

Let us assume, for the moment, that the student does understand the idea of "completed thought" and that he focuses on the assertion that every sentence must contain at least two parts, a part that names and a part that tells. Let us assume, further, that the student can put the two parts together. Let us assume that he does gather that the two parts are essential. He has at this point been able to say that "The boy runs" is a sentence. The naming part is "boy" and the telling part is "runs."**

*

"Who" is safer than "what." We are not likely to say "He does who?" We are more likely to say "He does what?" If the answer to the latter is "runs," we are in trouble, for the telling becomes confused with the naming at that point.

**

It would be the best approach out of many to work with

No matter what approach is made, we must sooner or later arrive at the idea of subject and verb. We do not often have sentences consisting of only one word. Therefore, the naming and telling which is quite simple in terms of two words becomes more difficult in terms of several words making up the sentence.

A modern approach to the idea of subject is that of suggesting that the word that is needed to keep the sentence from falling apart in the naming part is the subject. Let us say that we have a naming part "That small boy with the red sweater" and a telling part "soon lost his way in the mist." The student is led to see that the word in the naming part that holds the sentence together is "boy." "Boy" is the subject. The word in the telling part that holds that part together is "lost." That word is the "verb."

Then, presumably, the student is to be given a list of statements from which he is to select the subject and the verb from each part. It would appear that a modern approach to the sentence and to its constituents is that of avoiding dealing with the word "predicate." However, at this point there is a real problem. The student is left with the naming part as function--subject. He is left with the telling part as a part of speech, the verb. "Subject" is not a part of speech. We know that the subject need not be a noun, but the predicate, apparently, must be a verb. It may be urged that this discussion does not go directly to the nature of the sentence, but, instead, to certain kinds of methods and techniques. However, it is urged that in terms of student-understanding, the method and the techniques are often the only way we can know the thing itself--in this case, the sentence.

The position usually taken at this point in instruction is that of telling the student that the naming part of the sentence is called the subject, and that the subject is the most important word in the naming part of the sentence. Then, the student will be told that the most important part of the telling part of the sentence is called the "verb." *** Of course, we still have left open the realization that the verb does not only "do." Sometimes the verb is a matter of "is-ness." One would suppose that the teacher then faces the task of showing that the telling part of a sentence indicates not only what the subject does but also what the subject is, according to a particular situation. (We also have the intriguing situation wherein we "tell" the student what the naming part is, and we tell that student what the telling part is.) When we tell what we have we have to tell the world, then we are both naming and telling. I am suggesting that "naming" and "telling" are not without their problems. Of course, we are not without considerable sympathy for the teacher. The verb is only a verb, but the subject may not be a noun. There is the problem of distinguishing between a noun used as the subject where the noun is a noun and the nounal used as the subject where the subject is not a noun by structure, as in "Fishing" is fun."

The definition of verb is not a simple matter. In fact, the definition of any part of speech other than the article and the adverb is a stiff problem. Further, what is meant by "most important"?

Once the concept of "most important" has been introduced--whether explained or not-- the subject must obviously consist of more than one word, and the predicate must consist of more than one. Restated, the naming part must be a part of two or more words, and the telling part must have more than one word. Let us suppose that we have a sentence such as "The large Ford tractor handled the plowing easily." By some means the student is asked to derive the fact that "tractor" and "handled" are the key words. I will not undertake to say how this is done or how it should be done. One would not suppose that the instructor would talk about nouns before nouns, nouns before adjectives, and adverbs after verbs in such an approach.

It might be observed that the student could conclude that we could have a sentence saying that "The Ford handled the plowing easily." It would be urged, immediately, that we are not talking about a Ford but about the tractor. It would be urged that everyone would know the relationship between tractor and plowing. Everyone should know the relationship, but everyone might not know the relationship. Nevertheless, there is a problem with the idea of "most important word."

Another problem arises when we have a sentence such as "Six of our best cows jumped over the pasture fence." Are we talking about "six", or are we talking about "cows"? We soon have the problem of handling the prepositional phrase. How do we distinguish between the object of a preposition and the subject of the sentence? Since it would seem logical in introducing the sentence to use many of the kinds of phrasing we use in ordinary conversation, it would appear that sentences with prepositional phrases in their subjects would be essential. Yet, we know that many, many times students confuse the object of the preposition and the subject of the sentence--simple subject. Then, when the time comes to handle the word "most important" what happens when we say to the student "Six jumped over the fence?" Unless the sentence follows from other sentences in context, the student will ask the question "Six what?" Further, the student is quite likely to be of the opinion that "cows" is more vital than "six."

Now, at this point, we see that problems do exist in defining the sentence even at this elementary stage in development. Even the definition of a sentence in the light of "thought" is not that easy a task. Some sentences are better explained in terms of emotions or expressions than in terms of intellectual or cognitive statements.

Now, it is probable a teacher can avoid some of the problems cited merely through being made aware of them. It is possible to suggest that the two parts of the sentence might be called, for example, "S" and "P" parts. We could then go ahead and develop the subject, and then state that all that is not the naming part, or "S" part must be the telling, or "P" part. We might then take the route of pointing to a key word in the "S" part as the "N" word and of the "P" part as the V word. Of course, there are other problems.

However, assuming that the student has been able to hurdle the problems cited, what is the next approach to handling the sentence insofar as nearly all teachers are concerned?

Probably the teacher will stay with the simple sentence at this point. It would seem the soundest approach to go back to two-word sentences. If the teacher does not do so, any approach leading to sentence patterns will be difficult. (Nearly every teacher, even in the most conservative situations, will make a stab at sentences according to patterns.)

Yet, there is a built-in irony here. The most difficult sentence pattern to teach when there are more than two or three words in the telling part is the intransitive sentence. Further, the majority of our sentences must be sentences of more than two or three words in the predicate. The very heart of the intransitive pattern is that there is no visible word in the verb-completer position -- the third position. There is a null there. It is the fourth position that is filled by an adverb or by an adverbial. Thus, the sentence "Birds are resting in the forest" has no verb completer. "In the forest" is an adverbial in the fourth position. Yet, students will insist, on visual grounds, that "in the forest" is in the third position. Therefore, it is not good policy, from an intellectual point of view, to commence with the two-word sentence for patterns. Yet, to teach the subject and the verb in their simplest terms it would seem logical to start with sentences of two words. We have a real problem here.

Unless the teacher does not desire to teach sentences in terms of positions in the sentence, it would appear that the S-V pattern (intransitive) must be presented in terms of more than two words. If the teacher opens with a sentence such as "Children eat," the sentence will have to be expanded to a statement like "Children eat during the noon hour." It is true that expanding the sentence to this degree will not at this point pose a problem insofar as "V" is concerned. The student can respond that "S" is "Children." The student can also respond that "eat" is the "V." The problem will come when we reach the area of what is known as the "completer." It would be well to indicate that the subject is always in the first position; the verb is in the second position. Then, of course, we have the thorny area of the third position and of the fourth position. At the time of writing, it would appear that few teachers handle sentences in terms of positions. It would be well for them and for their students were they to work through sentence positions as running through four: the subject, the verb, the verb completer, and the adverbial.

At any rate, the next pattern to be taken up by teachers is usually the S-V-O, or the direct object pattern, usually called Pattern II.

It is clear that verbs do not always have the power or nature of making completed statements about the naming part, or about the subject. We say that some verbs need completing--they need a "completer." In making this point, the teacher may use such sentences as the following to show the idea of "incompleteness" with respect to some verbs:

Hal wanted.	The soldier earned.
The audience cheered.	The students saw.
Luke saved.	The cooks made.

To gain the goal of having "completeness," the sentences might take the following forms:

Hal wanted sympathy.	The soldier earned his medal.
The audience cheered the play.	The students saw the play.
Luke saved his money.	The cooks made soup.

The students are to see that a certain word is needed, in each instance, to have the sentence make "sense." There is a problem with one of the sentences. We could well have "The audience cheered noisily." In all other cases, then, it would be clear that the word needed for completing the sentence would have the nature of a noun or nounal. Thus, the way would be open for the teaching of this type of sentence as S-V-O, where "O" stands for the direct object.

At this stage, the teacher is more than likely in the position of trying to reach a general position to the effect that a word that completes the meaning begun by the subject and verb is called the completer. When this stage is reached, the teacher is in the position of being defeated by the burden of having words about words. When we consider that there must be more than one kind of completer, we are forced into more difficulty. We must talk about a particular kind of completer. The next assertion usually runs to the effect that "The kind of completer we have added here shows what or whom the verbs acts upon. We call this kind of completer the direct object, or, simply, the object of the verb." Now, the words may be changed slightly, but in nearly all instances the group of words above put in quotation marks approximates the explanation or order the student receives. What would happen if the student asked for an explanation of "direct"? Then we would have to make the typical textual response to the effect that a direct object receives the action of the verb or shows the result of this action. I do not know that I would do too well explaining what "receives the action of the verb" really means. At any rate, the student now has two patterns presented to him, the S-V and the S-V-O.

Since the approach to the sentence has been in terms of subject and verb, the teacher must make a decision. (Often, she accepts the sequences given in her text.) The decision at this point is whether to take up the additional patterns, or to stop and handle the "noun."

The teacher faces the problem because there is the need to talk about what kind of a word can be used as a completer. What kind of a word can we use for the subject and direct object? No matter what approach is used, if the approach is not thoroughly linguistic, there is a problem. After defining a noun, by no means an easy task, the teacher must do one of two operations. First, the teacher can simply settle for a noun or pronoun by structure. Second, the teacher must introduce other parts of speech that can be used as the noun. If the teacher does not handle the second option, what will happen in such a case as "Johnny likes fishing?" Here, "fishing" is the direct object of the sentence. But, "fishing" is not a noun, but a verb acting as a noun.

It may well be that the teacher has already taken up the parts of speech. If such has been the case, then it would appear that the verbal sequence of Subject--Verb should not have been used. Now, this thinking aloud is not without some useful purposes. We can see what problems come about through handling an item where the functional unit--in this case, the sentence--must often be discussed in terms of its smaller structural units--in this case, the parts of speech. Although each part of speech has but one structure, each part of speech has more than one function. The operation of this fact causes many, many problems to the teacher of English and an equal number to the one who is learning English.

I am not going to discuss the identification of parts of speech by structure, or by function. To identify parts of speech by function is not the most fruitful approach. However, let us suppose that the teacher goes beyond giving the noun a definition in terms of being the name of a person, place, thing, or idea. The teacher has been wise enough to add "idea" to the definitive aspects. We will kindly and mercifully pass by the problem of teaching a student how to identify the word that is an idea. Certainly, he will need to know how to do so at some point in his learning career. We will also leave untouched the question of a noun being the name of "a" time. Nearly all traditional texts stay clear of the trap in adding the term "action" in defining a noun. How to teach some nouns as "abstract" is not an easy task if one stays with the word "abstract."

I point out that the teacher is faced with the problem of getting across the idea that nouns can be used as subjects and objects in a sentence. A little later the spectres of showing a noun as a completer for the verb "to be," of showing the noun as a verb completer for a copulative or linking, or state-of-being, or whole-part verb construction, of showing the noun as an indirect object, of showing the noun in apposition, and of showing the noun as being able to fill the slot to the left of another noun will enter the picture as sentence development proceeds.

However, it would seem that before going on to other sentence patterns the teacher must show that there are nouns that can be used in both the naming and telling parts of a sentence, or in the subject and verb, or in the subject and predicate--if the teacher is operating along traditional lines.

If the teacher did decide to handle the noun and pronoun matters before going on to patterns other than the S-V and S-V-O, the best way to handle the tasks would be to be able to distinguish between a noun or pronoun as the first step. Next, the actual substitution of the pronoun for the noun would be useful.

If we did accept the fact that work with nouns is not for the purpose of working with the noun per se but for the purpose of being able to handle the sentence more effectively, the next step is that of distinguishing between a noun or verb. A rather comprehensive list of sentences would be used.

Quite likely, a word in each sentence would be italicized or underlined. The student would be asked to state whether that word could fit the role of being a noun or a verb. Three problems, at least, must be met. First, the student must decide whether the word is a noun or verb. Second, he must make that decision in sentences where the noun could be the subject or the object. Third, he is probably given a word that can be a verb in one sentence, or a noun in another sentence-- as in the two sentences:

- a. The boy shouted.
- b. He made a shout.

A fourth problem arises from the fact that other parts of speech not nouns can serve as subjects or as direct objects. Probably the teacher gives an examination at this point to determine the following elements:

- a. the two main parts of a sentence
- b. the most important part of a telling sentence
- c. the most important part in the naming part of a sentence
- d. what is required to make up a sentence
- e. the nature of the S-V sentence
- f. the nature of the S-V-O sentence
- g. the definition of a noun
- h. the nature of the pronoun
- i. the function of the pronoun
- j. the ability to find the subject and verb in sentences
- k. the location of the direct object
- l. the presence of S-V or S-V-O sentences
- m. the ability to select noun, pronoun, or verb from sets of sentences

Although I would not approach the matter of the sentence in the manner generally done by teachers operating in a non-linguistic mode, I do believe that if the non-linguistic mode is used, the majority of teachers, experienced ones, at least, would proceed along the lines indicated.

It is important to note that we have not talked about the question or about the command. It can be seen without much review that we have a real problem in view of the definitions that are given for sentences in the traditional mode or in the transitional mode. However, if the student met some sort of a test much like the one indicated above, we could assume that the teacher would be forced to say more about verbs and completers.

Some readers may urge that the account is not fair to them even though they may not be in a truly linguistic mode. However, what has been said is the distillate of some examination of more than three hundred teachers in different grades and in different parts of the country. We have a good cross-section. While some of the terms would differ and while some of the techniques would vary, what has been said is a fair approach to what is going on in the matter of handling the sentence. Some of the problems are being pointed out. The teacher who makes a serious and earnest effort to handle grammar must recognize some of the problems being indicated here. Certainly, in any method or in any technique, sooner or later the problems of the action verb and the linking verbs come up. Part of the problem is a language problem. The main difficulty is with the term "linking." The problem vests in the fact that in truth every word in a sentence is linked with another word, and, most often, with the word to its right or to its left. We suffer from using words about words. We suffer from a matter of geography. Words are just next to other words.

At first glance, the matter of distinguishing the action verb from the linking verb is a simple matter. When the verb is quite physical, the problem is not as acute as when the action is said to be a mental action. Such verbs as "hit," "rush," and "drove" would be rather clearly physical. It is not as easy to see action in such verbs as "imagine," "desire," and "recall," verbs that are said to show mental action.

At this point, the teacher must draw a deep breath before saying, in effect, "There is another sort of verb that is not a verb of action at all." After introducing such forms of "to be" as "am," "is," "are," "was," "were," and "been"--if not also "be" and "being," the teacher must point out that the subject of the sentence does not do anything in a sentence where the forms are used. There are other linking verbs, she asserts, but these forms of the verb "to be" are the most often used. They are most important. The most important linking verb is the verb "be."

At this point the student has a chance. However, in nearly every case the definition of a "linking verb" is the problem. We can expect the definition of a linking verb to run as follows: "A linking verb links the subject to a word in the telling part of the sentence which describes or identifies the subject."

I would be inclined to observe that in such a sentence as "He carried his books to school," "carries" certainly establishes some kind of link between "He" and "his books." At that point the teacher would probably tell me to focus on the terms "describes" and "identifies." I might get a lecture on the useful distinctions between description and narration. I might even go so far as to suggest that when I am told that someone carried something, I am describing what he did. (Of course, we might hope that we would reach the point where information as to what a person is is quite different from information as to what a person does. Whenever we can work together orally long enough we probably do understand each other.)

If the teacher, now, decides to use a sentence pattern limited to the forms of the verb "be," she would probably have a list of sentences with the different forms. Unless the teacher had some linguistic experience in a formal sense, it is not likely that it would be indicated that the words which complete the forms of the verb "to be" must be limited to those that are nounal, adjectival, or "locational." We really have for this sentence pattern S-V_{be}-VC. That is, it is true that we have a subject, a form of the verb "to be," and a verb completer.

Under the kind of teaching I have been discussing, it is quite likely that the teacher will come along with some symbolic designation as S-LV-C. The problem here is that the linking verb is still a verb. The linking verb is a subclass of "V." Therefore, we should not have a sentence pattern S-V-C and one S-LV-C. We should not violate parallelism. We should not give equal value to S-V-C and S-LV-C. The second is only a variety of the first.

With very few exceptions, the teacher will use LV to include not only the forms of the verb "be" but also the kind of verb which is followed by a completer called the "complement." Such a procedure is a bad one, one of error. The sentence pattern for a "linking verb" other than the forms of the verb "to be" is not the same as the sentence pattern involving only the forms of the verb "to be." It is true that there are elements of whole-part in a verb "to be" sentence, but there are also equivalences. The better procedure is to make a distinction between the verb "to be" pattern and all other sentence patterns. First, it is stressed that the subject and linking verb cannot make a whole sentence. Something is missing. Another word is required. The word required is a completer. However, the teacher has also made this statement in handling the direct object sentence pattern.

The teacher is forced to more words in distinguishing between the direct object which follows an action verb and the completer which follows a linking verb. At this point--if not before this point--my readers may become a bit testy about the frequent reference to the fact that it is obvious that words must be used to talk about words. I then say that since such is the case many of the problems come about not because of the original word but because of the fact that we must use words about words. Then the reader can make an irrefutable point: words are all that the teacher has. We simply must be more careful about the words we use about words.

Certainly, the teacher does have to show what an action verb does that is different from what a linking verb does. The general assertion is that all that a completer for a linking verb can do is to describe the subject or to identify the subject. We call this kind of a completer the "subject complement." A "complement" is something that completes or fills out. (A complementary angle is an angle added to another angle to fill out or to complete a number of degrees required for a right angle--90°.)

The next step in traditional presentation is to give some practice in completing "linking verbs." From the earliest times within my experience, the next sequence runs something like this one: there are state-of-being or other linking verbs such as "seem," "become," "appear," "taste," "smell," and "get"--when it means "become."

If the teacher has some experience or if she is quite alert, the student will then be informed that an easy way to tell whether a verb in a particular sentence is a linking verb is to see whether some form of "be" can be substituted in its place. For example, if the sentence as "The sea seems rough" can be modified to read "The sea is rough," "seems" is a linking verb. What happens in the following situation? The sentence reads as follows: "He cheered the soldiers." We substitute some form of "to be" and get such a sentence as "He is a soldier." It is quite clear that "cheered" is not a linking verb, or is it?

We then go to meaning and find that a verb that takes a direct object cannot be a linking verb. Or, the teacher may take the position that we have an entirely different meaning for the sentence when we put a form of "to be" in place of a transitive verb. We agree. However, at the same time, there was something wrong with the test to be made. Something had to happen first. If that something did not happen, the rule would not work. I would be told that there is a much closer relationship between "seems rough" and "is rough" than between "cheered the soldier" and "is a soldier." I would have to agree. However, "seems rough" is not "is rough." I did make a substitution which did not work, for whatever reason.

We can also have a little problem with the following statements:

a. The cake tastes good.

b. He tastes the cake.

Now, in this case, I can substitute "is" for "tastes." The resultant is "The cake is good." Thus, "tastes" is a linking verb. It is clear that in the second instance, a substitution of "is" for "tastes" results in "He is the cake," and that does not make too much sense. The last test is for meaning or sense. On one occasion the substitution results in a possible sentence; in the other instance, one substitution results in nonsense. We are forced into meaning, or experience. In at least thirty-five texts I have encountered the statement to the effect that "if you can substitute some form of 'be' for the verb, it is a linking verb." I then encounter such a sentence as "He loved a dashing football player." I dutifully substitute "He is a dashing football player." "Dashing" is not a linking verb. What then?

I am left with three sentence patterns. There is no question that if I work diligently and if the teacher postulates all exceptions and conditions, I will do a reasonably good job with the three patterns. I will not be happy if I seek perfection in being able to distinguish among all patterns, however, if the rule(s) given me may not work on every occasion.

Is there a better way? If we stay with the sentence as usually defined, there are few better ways left. Any variation will be of little help in resolving the sentence problem.

It would be difficult to avoid coming to the conclusion that there are four different types of sentences: assertions, questions, exclamations, and commands or requests. We cannot reach the last three from any definition of a sentence given in a traditional or transitional mode.

From the point of view of definition, we can reach all of the types by another method. Were we to say that a "sentence consists of a word or group of words followed by the fade-out of the voice on a rising or falling note," we would be in excellent shape. There could be no exception to the definitive aspects of such an approach.

We would be able to handle single word sentences such as "Ouch" ! and "Oh" ! We would be able to handle commands. We would be able to handle questions. Every one of the four types must end in the fade-out of the voice. The fact that the voice can fade-out only on rising or falling notes in the sentence will eliminate instances where there are fragments. In the fragment situation, the voice will not fade out on a rising tone or on a falling tone. In a graphic mode, the period, the exclamation point, and the question mark indicate what has happened in terms of having various types of sentences.

There is no need to worry about naming parts or about telling parts. What is spoken about is the subject, or NP. What that spoken about is or does is the VP. All that is not the Subject, or NP, is the VP.

#

The VP must have a verb and a verb completer. Each sentence has parts.. We must have three of the parts in each sentence that starts with the subject. We must have a noun or word acting as a noun in the first position. We must have a verb in the second position. We must have a verb completer in the third position. The fourth position can be filled only by an adverb or by an adverbial. The fourth position does not have to be filled.

Basic terms are carefully explained, one at a time. The idea of "optional" is essential. The fourth position is filled by option. The term /-al/ is crucial. That ending shows that whatever is spoken about is "used as." Because the intransitive sentence, certain questions, certain commands, and exclamations have no visible set of characters in the third position, the idea of "null" is important. Fortunately, "null" is not difficult to show. A sentence that does not have the order NP+VP in terms of the four positions as stated is a "T" sentence, where "T" means "transformed." Position is important. Drill on the entire concept of fade-out will serve to handle the matter of the sentence. Every effort must be made to stay with structure first.

What kinds of sentences are basic? By "basic" we mean that the sentence has the order of subject-verb-verb completer-and optional adverb(ial). By "basic" we also mean that each sentence must have the first three positions filled in the order cited. When such a condition is not true, the sentence is a "T" sentence.

How can one teach the basic sentence patterns? There are four basic sentence patterns, not three. It is true that many texts list more than four basic patterns. However, such a listing is an error. More than four listed patterns indicates that one of the major patterns has been broken down into subclasses, or perhaps more than one basic pattern has been so handled. The error stems from the fact that wholes and parts should not be mixed together. Since the verb "be," the transitive verb, the intransitive verb, and the copulative or linking, or state-of-being, or whole-part constitute the four major types, any breaking down of one or more into parts violates parallelism. Wholes must be left with wholes.

The first sentence pattern for identification should be the "be" pattern. When any of the eight parts of the verb "be" are in the last position of the second part of a sentence, we have the "be" pattern. The verb may be completed by a noun or word, acting as a noun, by an adjective or by a word acting as an adjective, or by a word or group of words acting as "location."

The second sentence pattern to be studied should be the transitive. We have the transitive when the sentence can be read "the other way." We mean that the nouns in Positions I and III may be substituted for each other, and where we must then be forced to use the word "by." Because we can read "He ran a good race" the "other way" as "A good race was run by him," the sentence belongs to the transitive variety, usually called "Pattern II."

If the word in the third position is actually a part of the subject, or word in the first position, we have the third sentence pattern usually called "Sentence Pattern III." This pattern is variously called the linking pattern, the state-of-being pattern, the copulative pattern, or the whole-part pattern. The last term is the best term because it is the easiest to teach. A whole-part verb may be followed by a noun or word used as a noun, by an adjective or word used as an adjective, or by a word or group of words standing for location. Thus, "She has a headache" is a whole-part sentence type (III) because the verb --not one of the forms of the verb "be"--is followed by a word an actual part of the subject. The "headache" is actually a part of the subject. Other examples are as follows:

- a. Water remains everywhere. (location)
- b. The sea seems rough. (adjective)
- c. He has red hair. (noun)

If we do not have the verb "be," if we do not have a transitive verb, and if we do not have a whole-part verb, we have Type I, or the Intransitive. There is no question from my own experience that the Intransitive Type I is best handled through elimination.

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Bulletin of Applied Linguistics

Dr. Lewis W. Barnes, Editor Volume IX, Numbers 29 and 30

L.W. Barnes : " A Few Observations on McGuffey's New Fourth Eclectic Reader as to Articulation

Insofar as articulation is concerned, McGuffey's art as evidenced in his readers is very much at the center of his views concerning reading.

This specific reader cited opens with his glossary of "Marks and Pauses," then moves swiftly to a chapter on articulation.

His opening statements may be of interest. They go beyond mere reading to include conversation and public speaking:

Distinct and correct Articulation lies at the foundation of all excellence in reading, conversation, and public speaking.

That there is a great defect in early education, in this particular, all will bear testimony. The remedy should be applied where the evil commences.

This branch can be taught only by example. The teacher's voice must be the model, and the pupil must imitate him. (p.10)

Of particular interest is McGuffey's emphasis on articulation at the particular reader level. Further, there is the focus on need for more phonology at the early education level.

Of course, the emphasis that the teacher's voice must be the model places a burden on the teacher that has not been placed there for some time. Few teachers are trained to be conscious of the sounds of the phonemes and letters. Fewer are trained in making themselves aware of the sounds of their own voices.

Following the remarks cited above, McGuffey's reader gives the heading " Key to the Sound of the Letters." When one considers that the readers were prepared before the day of the taperecorder and other sound recording elements, McGuffey's key for the vocals, for instance, is far from a simple or unsophisticated table.

McGuffey -on Articulation

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For example, his letter "a" is represented through five different sounds, shown as a¹, a², a³, a⁴, or a⁵. These , respectively, represent the sounds in fate, fat, far, fall, and was.

Then "e" is designated as a set running through e¹, e², and e³, shown respectively in me, met, and her. Then "i" next is represented through i¹, i², and i³. After informing us that "y" is the same as "i", we are informed that there is a range for the letter "o," one extending o¹, o², o³, o⁴, o⁵, and o⁶ respectively represented by the sounds as in note, not, nor, wolf, do, and love.

The troublesome "u" is represented through the range u¹, u², u³, and u⁴, as, in order, through tube, tub, fur, and full. He handles "oi", "ou," and the consonants in similar fashion.

His note at the bottom of the page set aside for his key to the sound(s) of vowels indicates an interest in comparative sounds:

Observe that a⁴ in fall is the same as e³ in ner;
a⁵ in was the same as o² in not ; that e³, i³, i³
in her, sir, fur , are the same; and that o⁴
in wolf is the same as u⁴ in full.

(p. 10)

Despite our almost incredible advances in knowledge of language as evidenced in linguistic matters, it is doubtful that many teachers, even those in the very specialized areas of reading, conversation, and public speaking have had much training that would put them at the point of McGuffey's basic phonology.

His treatment of articulation runs through the first twenty-four pages of this particular reader. Each exercise stresses combinations of sounds. The preface to each exercise is unique, informative, and interesting as to articulation. I choose to cite the comments introducing Exercise 4.

Utter the sound of the letters and pronounce very distinctly. The combined consonants should be uttered together and not separately, their sound, as nearly as possible, being given and not the names of the letters. Thus, bred should not be spelled be -er-e-de, but br-e-d, bred. Some of the syllables are formed and spelled arbitrarily, that the sound of the letters may be more easily uttered. Double letters, as ll, ff, &c., are sounded as single letters.

(p.15.)

Then follows the list of consonant sounds as br, bz, bst, bd, bdst...thw. These consonant sounds are represented by many words.

Before opening the reading lessons as such on p. 31, McGuffey's Exercise V takes the teacher and student through the more common errors in articulation and pronunciation. On the left side of each column for each letter sound treated, McGuffey has the incorrect articulation, on the right, the correct sounding. He treats the following letters : A, E, I, O, U, D final, G final, K final, H, R, T final, and TS final.

His introduction to "U" is of interest. Under "U," he has three headings: Incorrect, Correct, and Pronounced. His comments prefacing his columns show the nature of his concern:

The most common mistake in the sound of "u" occurs in words of the following kind: as, crea-ter or crea-choor, for creat-ure; na-ter or na-choor for na-ture, etc. The following examples exhibit their incorrect and correct p-onunciation:

Incorrect	for	Correct	Pronounced
Lec'-ter. or lec-choor	for	lect-ure,	lect'-you
etc		(pp. 24 ff.)	

McGuffey, apparently ill at ease concerning the readiness of both teacher and student for his reading lessons, has a model exercise for pointing out certain errors which will occur when reading in sentence form. He urges that sentences like the following be prepared:

This act, more than all other acts, laid the ax at the root of the evil. It is false to say that he had no other faults... That last still night! That lasts til night.

(p.28)

Then, before his "Preliminary Lesson," McGuffey has another note:

To Teachers.- It must be borne in mind that much depends upon the teacher--that unremitting attention on his part is essential--that his voice must be the model for the pupil; and that repeated and persevering practice is necessary.

Bad habits in articulation are almost always formed in early childhood, and very young children may be made to understand and profit by instruction on the subject. But, once more, let it be remembered that everything in this matter depends upon the teacher.

(p. 28)

In the "Preliminary Lesson" on pp. 29, 30, McGuffey handles the marks for accent, inflection--both rising and falling. The entire "Preliminary Lesson" is reproduced to show his approach.

EXERCISE

ON THE RISING AND FALLING INFLECTIONS.

Let the pupil practice these examples, until he is perfectly familiar with the rising and falling inflections.

Are you sick', or well?

sick, or well?

Will you go', or stay?

go, or stay?

Did he ride', or walk?

ride, or walk?

Is it black', or white?

black, or white?

Is he rich', or poor?

Are they old', or young?

Did you say cap', or cat?

I said cat', not cap'.

cat, not cap.

Did you say am', or ham?

I said ham', not am'.

ham, not am.

Is the dog white', or black?

The dog is black', not white'.

Did you say and', or hand?

I said and', not hand'.

Is the tree large', or small?

The tree is small', not large'.

Are the apples sweet', or sour?

The apples are sour', not sweet'.

Is the tide high', or low?

The tide is high', not low'.

Did you say play', or pray?

I said pray', not play'.

Did you say pillow', or pillar?

I said pillow', not pillar'.

PRELIMINARY LESSON.

AC-CENT.

Ac-CENT, marked thus ('), is an increased force of voice upon some one syl-la-ble of a word; as,

Col'-o-ny, bot'-a-ny; re-mem'-ber, im-port'ant; rec-ol-lect', rep-re-sent'.

In the words *col'-o-ny* and *bot'-a-ny*, the first syl-la-ble is ac-cented. In the words *re-mem'-ber* and *im-port'ant*, the second syl-la-ble is ac-cented. In the words *rec-ol-lect'* and *rep-re-sent'*, the third syl-la-ble is ac-cented.

INFLECTION,

Is an upward or downward slide of the voice.

THE RISING INFLECTION, marked thus (^), is an upward slide of the voice.

EXAMPLES.

Has he come? To be read thus: Has he come?
Has he gone? Has he gone?
Are you sick? Are you sick?
Will you go? Will you go?
Are they here? Are they here?

THE FALLING INFLECTION, marked thus (v), is a down-ward slide of the voice.

EXAMPLES.

They are here. To be read thus: They are here.
He has gone. He has gone.
He has come. He has come.
I will go. I will go.
I am well. I am well.

The reader is directed to McGuffey's actual signals or marks for showing rising and falling inflections. We do not often find words slanted up or down. We do have slanted lines with arrow heads pointing to the upward glide or to the downward glide. However, in McGuffey's book under discussion or review for articulation and other phonological matters the technique seems to me to be quite effective.

I am not prepared to discuss the actual content or subject matter of this book from any philosophical point of view. Whether the exercises are overly didactic in nature is for the reader to decide. I do not know precisely how the students and teachers reacted to these readers when they were in quite general use some many years ago. We have no accurate way of knowing such educational response.

The term "eclectic" was--and is-- sufficient to put the pupils and teacher on guard to be prepared for anything or for everything. It is apparent that many of the selections expand proverbs. However, many others are informative in terms of the scientific knowledge of that time. Others are entertaining. Many are surprisingly and usefully quite concrete in nature. Much of that spoken about in one time is not relevant to other times. Therefore, the emphasis in this discussion is on the approaches McGuffey uses in phonological senses.

In this particular reader there are seventy lessons each similar in treatment and format: there are introductory remarks before each short lesson; each lesson itself has a story in which many of the words themselves are divided into syllables; then, at the end of the lessons there are always exercises for articulation.

I will focus on Lesson I, as typical of the others. The introductory remarks are rather interesting and significant:

To Teachers.-- In the defining exercises, n. stands for noun; pro. for pronoun; adj. for adjective; v. for verb; adv. for adverb; pre. for preposition; c. for conjunction; and i. for interjection.

In defining words, that meaning only is given which is appropriate to them in the connection in which they are used.

In contrived --con-trived, the second word below, and similar words, the last two syllables are pronounced as one; as if spelled con-triv'd.

Words having the mark + as +difficult, +provide, in the first paragraph, are to be spelled. See "To teachers," pp. 32 and 33 .

(p. 31.)

The majority of the observations made, or direction made, or explanations made are at the top of the page or before the article, or essay, or poem itself. On this p. 31 under discussion, one finds that the title of the lesson is "Where There Is a Will There Is a Way." Before reading each numbered paragraph, the reader is given further instructions:

Utter each word distinctly. Do not say "an" for "and"; "sen" for "send"; "foun" for "found"; "cole" for "cold"; "win" for "wind"; "aroun" for "around." See Exercise V, on D, page 26.

On p. 32, the teachers receive the following instructions:

Reading should be made a study--not passed lightly over, as is too often the case in primary schools. One short lesson a day, thoroughly practiced, is far better than more, imperfectly treated. The exercises in defining, spelling, articulation, the questions upon the subject of the lesson, and upon grammatical construction, may be increased or varied at discretion, but not omitted.

Not one word should be passed over until it is thoroughly understood, correctly spelled, and distinctly articulated. Emphasis and inflection should also receive their appropriate attention.

The words preceded by the mark + may be spelled orally, or written. The daily practice of writing words is an important means of fixing their orthographical form in the mind of the reader.

(p. 33.)

At the end of the lesson--and at the end of every lesson--there is a heading "Articulation." For this particular lesson, the following observations are made:

Utter, first, the sounds composing a syllable, and not the names of the letters, and then pronounce the syllable. See directions, Exercise IV, p. 15. Double letters must be sounded as single, and silent letters must be omitted. The latter are often left out altogether, as the "e" in "cobble," "hobble," &c., where the bbl should be uttered as one sound.

	2	3	2	2	1	
Br.	Bran	, brass	, brunt	, brink	, brake	, broil
	1	2	2	2	3	2
Bl.	Blind	, bluff	, blunt	, black	, blurt	, blend
	2	2	2	2	2	
	Cobbl	, hobbl	gabble	, doubl	, troubl	

(p.33)

Again, I pass over the nature of the stories, for their excellent or demerits are not a concern for this paper. I suggest that the teacher use a McGuffey reader for the purpose of comparing or contrasting the treatment of sound(s) as employed in more current texts.



Dr. Lewis W. Barnes, Editor Volume IX, Numbers 31 and 32

Dr. Donald Cunningham: "The Three Languages of Technical Writing" *

We often assume that there is only one language used in writing--the language of words. I have heard many of my colleagues describe with a gleam of pride how they have demonstrated to their students how difficult it is to learn to use language by having them make intricate geometrical designs, describe their designs in writing, exchange written descriptions with their students, and then have others reproduce the designs on the basis of the written description. I assume such exercises are all right if the purpose is to show how difficult it is to use written language to describe things. Unfortunately, many of these same teachers never explain to their students that in actual communication situations they must put what is best communicated with words in words and what is best put in other languages in other languages. Technical and scientific writing often involve at least three languages: the language of words, the language of graphics, and the language of formulae. Each of these three has its own subgroups.

Of these languages and sub-languages only the conventional paragraph language is treated as a communicative device in conventional writing courses. Outlines are treated to some degree, but only as a pre-writing device for improving organization. Yet each of these languages has special value in conveying specific kinds of information.

The Linear Stream

Spoken language is a stream. That is, the voice can speak only one word at a time and the ear can hear only one at a time. These words fall in sequence or linear order. The listener has only his memory to relate what has gone before and only his imagination to predict what will follow. English, incidentally, with its dependence upon word order rather than inflectional endings is probably the most linear of major languages. Written language is a little less of a stream than spoken language since the reader can look ahead or refer back.

*

I am indebted much to Professor John S. Harris of Brigham Young University for much of the content of this paper. He was the first to explain to me the importance of graphics to the writer.

While this stream is appropriate for narrative--especially suspenseful narrative-- it is often a serious handicap to communication in other kinds of discourse, and certain principles of conventional language as well as the other languages have evolved largely to overcome the handicaps imposed by the stream of language. Commas around non-restrictive clauses, dashes, parentheses, brackets, and colons are generally used to indicate that the linearity is changed either by interruption or in the case of items in a series, by branching. The asterisk, the dagger, the double dagger, and the section are devices used to refer to notes at the bottom of the page--thus overcoming the limitations of linearity. And, of course, most transitional words and phrases such as furthermore, on the other hand, and in conclusion are also signals relating to linearity.

Let me now illustrate the application of other types of language--other than conventional language--to some of the basic expository techniques of technical writing.

Process Description

Since process description is essentially chronological, it is probably the technical writing technique most adapted to linear language. Yet even here it may be preferable to use non-paragraph word language, the language of graphics, and the language of formulae.

Of non-paragraph language, informational lists and headings and captions may be used to good effect. A heading system-- a kind of exploded table of contents-- is an example of non-paragraph use that helps inform the reader of the organization of the report and of the contents in a given section at a glance! Steps in a process may often be made much clearer in numbered steps placed in a column than in conventional paragraphs. Parts lists or equipment and materials lists in sets of instructions also are best presented in informational lists.

Of the language of graphics, various flowsheets, ranging from simple block diagrams to complex schematics, depict the flow of action or activity in a process or technique. Pictorials may be used to describe the hardware or the positioning of instruments in the process. If the process is a chemical one, the chemical equation is a useful way of summarizing it in shorthand.

Spatial Description

This kind of description, also called mechanism description, hardware description, or apparatus description, is difficult to handle in words, since the writer must not only visualize the portion of space being used--a difficult enough task-- but he must also visualize its relationship to what has already been described and to what is yet to be described.

Such concepts as size, shape, color, hardness, and texture in such a description can usually be handled in words only by relating the object or scene to the previous experience of the reader. Obviously, listing of major component parts in summary fashion provides an overview of the forest to prevent the reader getting lost among the trees. It will be equally obvious, I think, that the language of graphics (photographs and drawings) simplifies the task of showing the reader those features to be emphasized. A simple outline view is good for showing dimension, shape, and major features and avoids the clutter of photographs. Cutaway or cross-sectioned views are good for revealing inner parts, for clarifying the position of interior assembly in relation to its housing, and in showing what would be hidden in a view of intact assembly. An exploded view is good for showing internal parts of small and intricate objects in explaining how they are assembled.

Classification

Classification involves showing the relationship of the unit to the group. A near ideal for doing this is the outline, the tree diagram, and the Venn diagram. These are often taught to be used in pre-writing as aids to organization, but they should also be taught to be used as communicative devices in their own right. No other devices so clearly show componentcy--unless it is the exploded drawing, which is a kind of outline itself.

Definition

Definition is essentially an equivalency process, and the adaptability of the various languages depends upon the thing to be defined. A specific physical object is most easily defined by a pictorial. A process is defined in much the same way that one is described. However, when the definition required is of an intangible or of a group, pictorials fail, and only words will do.

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Conclusion

There are two main ideas that I should like to leave with you. One is that for each writing situation the writer needs to choose the language that will most clearly convey the kind of information required to the intended reader. When the information involves such non-linear concepts as shape, space, componentcy, or simultaneous comparison, the information can often be presented more effectively in non-linear words, graphics, or formulae. Second, the writer needs to be sure that whatever non-linear verbal language or non-verbal language he uses, the reader is able to understand it. If the reader cannot read chemical formulae or electrical schemats, then formulae or schemats should not be used to explain a chemical or electrical process--but a simple block diagram could be used to explain the same information.



Dr. Lewis W. Barnes, Editor Volume IX, Numbers 33 and 34
R. L. McQueen Language and Media"

Here we are involved with complexities that are mainly psycholinguistical. With Linguistics we are concerned with what we can say or write. With psychology we are concerned with the "whyness" of what is to be said or written. Further complicating these matters, we have to take into account distribution. Media, is, of course, distribution.

On the simplest level we can state that language is a system of articulated sounds through which people, mainly, communicate, express, or commune. I shall be rather deliberate in saying that by communication I have in mind that "B" understands what I "A" understand in much the same way. Of course, that does not mean "agreement." By "expression," I do mean that my concern is with emotions evoked on my part and/or on the parts of those who hear or read what I have to say. By "communion," I have in mind the pleasure that language gives in terms of sounds.

But then we have to take into account the environment that modifies language. The environment can be physical, social, psychological, or philosophical. Whether one person hears me or whether several hear me at the same time can make many differences. I am more likely, as a listener, at least, to think with one person, or to worship or to emote with many people.

The kind of building I am in, or the kind of street I walk on, or the particular room I sit in will find that each does constitute, as such, some kind of media. I perform linguistically in a different fashion because of the nature of each social or physical setting. There is the media for casual conversation, for the classroom lectures, for family communication, for formal dialogues, for love, for hate, for respect, for envy, and for other emotions or attitudes. Some of these are carried or introduced by the speaker. Some are carried or introduced by the listener. Some are carried or introduced simply because of a general situation existing--for instance, the tensions and nature of a trial court, the nature of an encounter with a traffic policeman, or the nature of an interview for a position.

Even in the mind of an individual alone, an individual not conscious of external forces or actions, the i.p.f. for linguistic functions is a complex matter. The medium of all past experiences strong enough to become a part of the nervous system, the medium of all organic and hormonal functioning, and the media of present intellectual, emotive, or sensorial concerns are themselves a complex set of elements. What I have been saying is that apart from the television, the radio, the newspaper, or the cinema, we are caught up with human beings in the kind of media I have been talking about, and the kind we do not usually consider.

Of course, as one learns in sociolinguistics--if not elsewhere--the cultural chasm is, itself, a matter of media. The upper middle class, the middle class, the lower middle class, the upper lower class, the lower class, and the lower lower class through their views about social institutions use the views, themselves, as media for language. Perhaps, however, we need to look at the specific nature of the languages of mass media.

Deer and Deer have discussed some of these matters in their text Languages of the Mass Media. Language itself is a medium. Whether one talks about the past, the present, or the future--or even about timelessness, he has to move from left to right as he speaks or writes over time. In oral conversation, what is said and what is heard must follow chronologically in space-time, which is itself a medium. It does make a difference how one uses language as to its being oral and represented graphically as written. The first, the oral, is almost irreversible.

When we reread, we can almost read the same thing. I say "almost" because the consciousness is already tinged with the first reading and so, on subsequent readings, we may not be reading the same thing again. Even if we have someone repeat what he had said before, it is unlikely that the auding can be the same as for the first instance. We do not ever speak the same way twice. The tone changes. Tone is a medium. We can repeat, the second time with joy; we can repeat, the second time with asperity. Thus, through the elements of human behavior, we have our emotions or attitudes as carriers for language, carriers that unlike the chemical catalysts, are actually involved in the final product. Then, too, while we are still harping on the categories of the mind and of the emotions--or attitudes--and senses which are themselves media, we might consider the question of psychological time. This is a complex medium itself.

When what is in external experience, when what is in the emotive transportive world, and when what is available as the medium in a bio-physical sense act and interact at any one time, we are fairly well compelled to behave in certain ways. I would suppose that this psychological mode or medium accounts for such forms of behavior as that of the Texas sniper, of Hitlerian oration, and of the Lizzie Borden axe that gave her pappy forty whacks, and other dramatic events, physical or linguistical. Then there is the medium of the newspaper.

The medium of the paper is such that the statement, the build-up, and the falling action are fractured. The ordering that such a medium as a book can do is impossible to the paper. The newspaper report takes on the kind of reader participation that is required in reading or listening to modern poetry. The reader has to order and create. All is in the heading. Whatever detailing and ordering that must be done must be done by the reader. The paper is a jumbling apparatus.

As the anthropologist Carpenter has pointed out, the bits and pieces of events are strung together by the commercial which, however, is becoming so technically perfect as to lead from the scene of one event to another. Sometimes one wonders whether the beginning of the commercial is not still a part of the production itself.

Certainly, the medium used must affect or effect the language. When television is the medium, the three-act play becomes two acts. Such is the case because of the financial charge for time allotted. Therefore, the language structures must be such as to move the situation to the climax rapidly. Then, too, there is no falling off or declining tone allotted. There must be an economy of language. First, language must be used so that each word counts. Next, the flow of language must be rapid.

Obviously, that must cut down on the intellectualization in the play. In radio, we hear the different people. We cannot see them. Language plays a sharper and more demanding role. The resultants must be gained through contrast in articulation. Thus, language effects are exaggerated; on television, we see and we hear.

But we look at one, and we watch the other. Television pays not as much attention to the speaker or actor as it does to the one spoken to or the one acted upon. Television is more interested in the innermost details of the face or the hands as such. Television is not a panoramic medium. Were we reading a magazine or a newspaper, we, as the readers, would have to provide the image of the statements or the action.

The listener or reader of news must recreate. In the television situation, the listener is shown: he actually sees outside himself. He is to some degree negated as a participating agent; he is shown--experience is, sensorily, thrust upon him. Of course, one advantage of television in its visual and oral roles is that we see a reality that might otherwise be masked by our own creative or creating faculties.

Where the world is much wider, much more panoramic, language does not play as large a role. Sheer physical mass and magnitude tend to dwarf speech as such. It takes a sort of vastness to hold man speechless.

In a novel, time moves on as the usual man's life moves on. The language reflects large areas and long areas of a life that can be dull, repetitive, and uninspired together with moments of heightened sensitivity. Radio and television must move swiftly to the crux of the action. There is no time for the audience to assimilate too many words; thus, the character of the individual in radio and television tends to be revealed, rather than created.

It is interesting to note that more versions of mystery plays or episodes of murders are explicit as to action and language than was formerly the case. The audience does not have time to listen to many words or to engage in too many private speculations as to the likely guilty party or parties. The linguistic utterances are short and directive more than suggestive. Since we now get expectation rather than surprise, we ought not to be surprised that the utterances in any TV play are far from being introspective only.

The demands of television are such as to replace as many words as possible with gestures or other non-linguistic tokens. These demands, as we have noted, result from the time factor. In an important way the modification of language is truer to life situations where our verbal flow is often punctuated with paralinguistic features. Sight and sound work together: the visual demands a certain kind of verbal flow. Consider, for example the packaged goods for sale. The picture of a forceful figure demands an "Ajax." The vision of a power that surges over all dirt demands a "surf" or a "tide."

The action and vision of that which has a pressure resulting in that which squeezes and is soft is "Charmin." Swift, delicate, elegant, all that of the feminine in the old tradition requires a set of words like "jiffy," "jello," "rinso," "dove," and other such soft or swift, light vowels.

In Multimediate, a text by Clare and Ericksen, we are told that:

"In this electronic age, much of our culture is transmitted by movies, records, and television programs, through pictures and sounds, rather than through printed words."

We find it easier to think about life more meaningfully through movies and popular songs than through printed essays.

Television and other sound media tend to deal with life as contemporary. In many instances we see what is taking place at the time it is taking place. In the printed page we are faced with the fact of completeness. The language of the printed page is the language of an action completed. Someone has already made the observation that he wants us to note. Thus the language of the printed page--other than the medium of the timeless sonnet--thus is the language of yesterday. We have an awareness of it today, but with such an awareness, we have the language of completeness absorbed, as well.

Then, of course, there is the matter of making the decision. If a novel is sentimental, the novelist has made the decision that he or she is the one who is a creature of sentimentality, rather than one of sentiment. The television presentation is more likely to have a language which compels the reader to declare himself as pathetic or as bathotic.

I could go on to show how such media as science, education, politics, and society determine the direction and nature of language. Some of the media use language as a camouflage, to state what is not really there, or to hide that which is there. Others use language to attenuate or to pollute language, as in calling a collector of garbage a sanitation engineer.

Suffice it to say that we need to consider more than the first obvious fact which is that whatever we think, feel, or sense, we should have linguistic capacity to make sense, sensation, and sensibility apparent from one person to another. What we need to consider is that the media we use or the media we are caught up with must determine the way our language behaves or performs.

In addition to the patent nature of the newspaper, the stage, the radio, or the television, there are such media as elements of the emotions, bio-physical features, and external material factors. There is also the unique medium of the individual mind, body, and soul or spirit.



Dr. L.W. Barnes, Editor: Volume IX, Numbers 35 and 36

Judy Robinson Rogers: "American Idiom in Walt Whitman's Poetry"

American Idiom in Walt Whitman's Poetry

Walt Whitman wrote in the 1855 Preface of Leaves of Grass the now familiar line: "The United States themselves are essentially the greatest poem." He elaborated: ". . . The genius of the United States is not the best or most in its executives or legislatures, nor in its ambassadors or authors or colleges or churches or parlors, nor even in its newspapers or inventors . . . but always most in the common people." And he wrote in Democratic Vistas that in the common people also lies "the infant genius of American poetic expression." It waits unrecognized "in some western idiom, or native Michigan or Tennessee repartee, or stump speech--or in Kentucky or Georgia, or the Carolinas--or in some slang or local song or allusion of the Manhattan, Boston, Philadelphia, or Baltimore mechanic--or up in the Maine woods," and the list continues. There can be no doubt about Whitman's theoretical devotion to the American idiom.

But a practical devotion can also be demonstrated. C. Carroll Hollis reports with enthusiasm in the Quarterly Journal of Speech his examination of an unpublished Whitman manuscript in the Feinbur Collection. Here, Hollis says, is evidence of Whitman's "conscious preparation for poetic use of common speech." ¹ Whitman prepared a filing system by cutting out the pages of a book and retaining the spine and stubs to paste in later new sheets with notes,



clippings, and observations which he wished to preserve. He labeled the volume Words. Here, according to Hollis, "he inserted a curious array of notes that indicate an amateur but shrewdly perceptive understanding of language growth and practice."² The entries, in random order, concern etymology, folk tales, philology, vocabulary, place names, idiom, and slang. Hollis reproduces a number of the idiom and slang entries and discusses them in detail. Whitman records, for future use, such expressions as "Did he do it a purpose?"; "That's so, easy enough-"; "Bully for you"; "that's rough"; "log rolling."³ Whitman seemed especially interested in phrases with prepositional endings and listed "swim out, cave in, dry up, and switch off," among others.⁴ He records one phrase "so long" with a note of approval: "a delicious American--New York--idiomatic phrase at parting--equivalent to 'good bye' 'adieu' etc."⁵ "So Long!" later becomes the title of one of his Songs of Parting.

Each list which Hollis reproduces contains words of interest to readers of Leaves of Grass, but the significance of the Words book is the evidence it provides that Whitman devised a practical method for studying, recording, and preserving the words that become a part of the language of his poetry. Here also is evidence of Whitman's enthusiasm for the American idiom, an enthusiasm that led him to remind himself to:

Talk to everybody, everywhere--try it on--
keep it up--real talk--no airs--real questions--
no one will be offended--or if any one is,⁶
that will teach the offende^e just as any one else.



The poetry itself provides internal evidence of Whitman's zest for idiomatic words and phrases, especially the poems which make up the first two editions of Leaves of Grass. The poems of the Leaves of Grass of 1855 and 1856 are rich with Americanisms--words generally labeled slang or colloquial, words associated with rural customs and activities, words related to specific trades, and even American place names. The reader of Leaves of Grass is likely to generalize that the tone of the poetry is exuberant, often bardic, and sometimes biblical, without acknowledging that this tone is frequently achieved with the aid of--and sometimes in spite of--a vocabulary heavy with informal, idiomatic words.

"Song of Myself," entitled in the 1856 edition "Poem of Walt Whitman, an American," a poem of invitation, identification, and celebration provides a number of instructive examples. Here, when the poet invites his fellow Americans to identify physically and spiritually with him, he generally does so in words that are informal and colloquial. In section 16, for example, the poet claims identity with "every hue and caste" and enumerates farmer, gentleman, sailor, and such but includes in the conventional list "fancy-man" and "rowdy."⁷ Later, in section 19, he invites the "kept-woman" and "sponger" (l. 375). He claims that he is not "stuck up" but rather "am in my place" (l. 351).



Late in the poem he reiterates the invitation with similar informality:

Shoulder your duds dear son, and I will mine, and let us
hasten forth,
Wonderful cities and free nations we shall fetch as
we go.

If you tire, give me both burdens, and rest the
chuff of your hand on my hip.

And in due time you shall repay the same service
to me,

For after we start we never lie by again. (ll. 1215-1219)

"Duds" is a surprising choice of a slang term, but it seems appropriate in this direct address. The colloquial "fetch" is apparently a favorite of Whitman since he uses it often in "Song of Myself" (as in "A child said What is the grass? fetching it to me with full hands"). Here it may carry its usual meaning, we shall gather wonderful cities and free nations as we go, or it may be used as a nautical term meaning to arrive at, as in "to fetch port." The use of another nautical term, "lie by," two lines later suggests the nautical definition of "fetch." The use of "chuff" to mean the heel of the hand is unique. "Chuff" properly means "chubby" or "fat," and Whitman must be thinking of the heel of the hand as the cubby or fat part of the hand.

The use of colloquial and slang terms is by no means limited to direct appeals to the reader. Speaking of his senses Whitman writes: "They bribed to swap off with touch and go and graze at the edges of me" (l. 630). He describes himself as "voyaging to every port to dicker and adventure" (l. 786). He refers to the tale of the sea fight of John Paul Jones as a "yarn" (l. 899),



describes "Lads ahold of fire-engines" (l. 1039), and judges the traditional accounts of the universe only "middling well" (l. 1025). His comrades come to him "Bussing my body with soft balsamic busses" (l. 1178). With the vivid dialectical word "limpsey," he describes the runaway slave: "Through the swung half-doddr of the kitchen I saw him limpsey and weak" (l. 191). He borrows the slang term for an Indian, "old top-knot," to address the earth (l. 990), and obviously with no ridicule refers to Negro field workers as "wooly pates" (l. 286).

This language, which Whitman calls in the last section of the poem "my gab" and "my barbaric yawp," is forceful, evocative, and appropriately directed to the audience Whitman wished to win. Whitman writes in a short essay called "Slang in America" for The North American Review that: "Language, be it remember'd, is not an abstract construction of the learn'd or of the dictionary-makers, but is something arising out of the work, needs, ties, joys, affections, tastes, of long generations of humanity, and has its bases broad and low, close to the ground."⁸

Consistent with this view is Whitman's use in "Song of Myself" of words which derive from the customs and activities of rural Americans. Whitman describes the butcher's helper by borrowing a metaphor from minstrelsy:

The butcher-boy puts off his killing-clothes, or
sharpens his knife at the stall in the market,
I loiter enjoying his repartee and suffle and
breakdown. (ll. 217-18).

In a catalogue of places and activities, he names picnics, jigs, baseball, and bull dances, the last a slang term for the Indian buffalo dance (ll. 751-52). The list continues:

At the cider-mill tasting the sweets of the brown
mash, sucking the juice through a straw,
At apple-peelings wanting kisses for all the red
fruit I find,
At musters, beach-parties, friendly bees, huskings
house-raisings. . . (ll. 753-55).

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This may be the earliest use of "apple peeling" in print, and the borrowing of the military term "muster" for a gathering of people is a colloquialism no longer current. There was for Whitman poetry in the sound of such rural American words as well as music in the street sounds that he calls the "blab of the pave" (l. 154).

Hollis records from the Words book an entry which testifies to Whitman's special regard for the "blab of the pave":

I love to go away from books and walk amidst
the strong coarse talk of men as they give muscle
and bone to every word they speak. I say the great
grammar of and the great Dictionary of the future
must embody all these.... You who would hear
superb music, go, traverse our streets. I often
wander all day, on Manhattan Island through the
streets toward the East River, on purpose to
have the pleasure of hearing the voices of the native
born ... workmen and apprentices in the spar-yards,
on piers, caulkers on the ship-scaffold, workmen in iron,
mechanics from or to their shops, drivers calling to
their horses, and the like.¹⁰

"Song of Myself" reflects this interest by incorporating the idiom of the workmen. Whitman speaks familiarly of the journeyman

printer as the "jour printer with gray head and gaunt jaws. . ."
 (l. 275). He writes in customary idiom that "The policeman travels
 his beat" (l. 279) and includes among the sounds of the city the
 "heav'e' yo of stevedors unlading ships by the wharves" (l. 591).
 He borrows the nautical term "slues round" for other contexts,
 "My head slues round on my neck" (l. 1060), but writes accurately
 that "the pilo^t seizes the kingpin" (l. 267). Of course, he knows
 the terminology of carpentry well and so describes perfect unity
 as "plumb in the uprights, well entretied, braced in the beams"
 (l. 49).

Whitman also seems confident of the poetry latent in American
 place names and the slang nicknames that are commonly associated
 with particular states. The Wolverine, Hoosier, Badger, and Buckeye
 appear in "Song of Myself." The Red River, the Tennessee, the
 Arkansas, the Chattahooche, and the Altamahaw are all named.
 Whitman identifies with "a planter nonchalant and hospitable down
 by the Oconee" (l. 337), "a Kentuckian walking the vale of the Elkhor
 in my deerskin leggins, a Louisianian or Georgian" (l. 335).
 He announces himself as "Walt Whitman, a kosmos, of Manhattan the
 son" (l. 497). In one series Whitman lists "Kanuck, Tuckahoe,
 Congressman, Cuff," grouping the names for a French Canadian
 and a Virginian with the typically American "Congressman" and "Cuff,"
 a slang term for a Negro.

Of course, instances of idiomatic words and expressions could be multiplied in each category, and still only one element of Whitman's heterogeneous vocabulary would have been sampled. As Roger Asselineau points out: "Archaic words are found side by side with neologisms, abstruse terms next to slang words, and foreign words close to Americanisms."¹¹ The language of Leaves of Grass is exceptionally rich, consisting of, according to one critic, 13,447 words of which 6,978 are used only once.¹² But there seems no doubt that in the poems of the 1855 and 1856 editions of Leaves of Grass Whitman chose American idiom over a more conventional poetic diction. By 1865 Whitman had apparently relaxed the rigor with which he had excluded typically poetic words and allusions. In Drumtaps, Asselineau points out, "archaisms suddenly proliferated," and in the 1865 edition Whitman consciously added poetic diction to previously published poems.¹³ The language becomes increasingly conventional throughout the subsequent editions of Leaves of Grass. Asselineau summarizes: " . . . If we classⁱⁿ chron-
ological order, . . . all the Americanisms in Leaves of Grass, it becomes apparent that after having abounded in the first two editions, they become rarer in the third and almost completely disappear from the following ones, where a dozen at most can be counted."¹⁴

NOTES

1 C. Carroll Hollis, "Whitman and the American Idiom," Quarterly Journal of Speech, 43 (1957), 408.

2 Ibid.

3 Ibid., pp. 410-11 passim.

4 Ibid., p. 411.

5 Ibid.

6 Ibid., p. 409.

7 Walt Whitman, Leaves of Grass, ed. Sulley Bradley and Harold W. Blodgett (A Norton Critical Edition; New York: W.W. Norton, 1971), p. 46. All subsequent references to "Song of Myself" are from this edition of Leaves of Grass.

8 Walt Whitman, "Slang in America," in Specimen Days, Democratic Vistas, and Other Prose, ed. Louise Pound (Garden City: Doubleday, Doran, 1935), p. 366.

9 See William D. Templeton, "On Whitman's Apple-peelings," PQ, 35 (April, 1956), 200-02.

10 Hollis, p. 420.

11 Roger Asselineau, "The Language of Leaves of Grass: Innovations and Traditions," in Walt Whitman: A Collection of Criticism, ed. Arthur Golden (New York: McGraw Hill, 1974), p. 50.

12 Ibid., p. 59.

13 Ibid., p. 51.

14 Ibid., p. 53.