THE LANGUAGE STRUCTURES OF EPIC AS
SEEN IN GONE WITH THE WIND AND
WATER OF LIFE

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The current form of literature, the novel, identifies with specific principles of word and sentence structures which are found in the epic form, and particularly in Margaret Mitchell's Gone with the Wind and Morton Robinson's Water of Life. Both novels, which are reputable examples of American literary expression, possess the principles of epic: length, a central figure struggling against destruction, and frequent emotional climaxes. These peaking emotional intensities are characterized by specific language patterns—words having rising and falling tone qualities, words having striking power, and sentence patterns conveying emotional expression—which accommodate the rising and falling emotional intensities of the episodic plot. The subject of this monograph is the identification of the specific word and sentence constructions with emotional intensities appearing on the literal level. The procedure for detecting the correspondence of language to literal meaning involves the application, on
a 1:15 basis of paragraph sampling, of Earnest Robson's theories of the rising and falling tone quality and the striking power of words, Samuel Reiss' theory of emotive connotations of words, and Robert Plutchik's Theory of Emotions.

Gone with the Wind and Water of Life are evaluated for the percentage of emotional words, and for the numbers of words with rising and falling tones, and those with striking power. Results show both novels to be highly saturated with words carrying emotional connotations. Analysis of the sample paragraphs occurring at points of high emotional intensity in the plot, reveal that these emotional words are used more frequently in emotional passages than in places where emotions of low intensity. Similar results occur when the number of rising- and falling-tone words are tabulated. While each novel has a generally rising tone, falling tones dominate where emotional intensity is high. Words with sharp jtones also prevail where expression of emotion reaches peaking intensity. In addition to similar characteristic word qualities, application of Plutchik's theory and the analysis of sentence and verb patterns show that the language of Mitchell's and Robinson's novels reflect epic qualities.

The epic principles of emotional fluctuation and frequent emotional intensities are investigated for their correspondence to specific language constructions on the
sentence and greater-than-sentence levels. Application of Plutchik's Theory of Emotions reveals that each novel is a series of episodes, that each episode varies in emotional intensity from its neighboring episodes, and that there are frequent plot climaxes. When passages showing high emotional intensity, on the Plutchikian scale, are analyzed for their characteristic sentence constructions, both authors are revealed to have relied heavily on the technique of conveying emotional intensity through grammar, using basic sentences and tagging pervasively. Similarly, the predominant verb type, transitive, reflects the epic quality of the hero's being concerned with objects and events outside of himself. According to these diagnoses of language patterns from both psychological and linguistic viewpoints, Gone with the Wind and Water of Life feature characteristic grammatical constructions accommodating emotion where the literal plot reaches climactic emotional intensities.

The assertion is made, therefore, that these methods of testing the supposedly "epic" nature of the selected novels have provided some mutual verification and have tended to justify the classification of these works as epics. As the results of this study have been somewhat consistent, the suggestion is made that the psycholinguistic approach is of no small value as a means of analyzing other works of the epic type. There may even be some value
in analyzing works of other literary genres for the purpose of identifying the language structures common to each work and type.

Accepted by:

[Signatures]
THE LANGUAGE STRUCTURES OF EPIC AS
SEEN IN GONE WITH THE WIND AND
WATER OF LIFE

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CHAPTER I
NATURE OF THE MONOGRAPH

A. BACKGROUND POINT OF VIEW

The purpose of this monograph is to identify the current epic form of literature with specific principles, using language structures as found in Margaret Mitchell's *Gone with the Wind* and Morton Robinson's *Water of Life*. The nature of this paper is psycholinguistic: psycholinguistics is the compound science of psychology and linguistics. The aims of psycholinguistics are to describe the mind's behavior through man's expressions of his thoughts and feelings—spoken and written—and to study language as an expression of man's total personality—which is composed of his sense, sensibility, and sensation. Certain terms will need clarification, or definition, for the purpose of this paper: grammar, language and behavior, fiction, and the epic.

The grammar of a language is the number of ways through which communication and expression can take place in that language. Whatever is said or written must follow certain patterns appropriate to a
specific time and place. Each language has patterns which accommodate themselves to communication and expression in literature, propaganda, and non-literature. On the primary level, literature involves communication and, on the secondary level, expression. A distortion of both communication and expression occurs in propaganda in that emotion exists at the utter expense of reason, or reason itself is distorted. In non-literature, language involves communication on the primary and secondary levels. In order to function effectively, any language must provide for literature, propaganda, and non-literature within a grammar. The grammar of a language such as English which accommodates literature must make provision for demonstrating the intellectual, emotional, and physical combinations of personality that make literature.

In order to qualify as a specific language—for example, English—a language must adhere to its own syntax, morphology, and phonology. These patterns of syntax—order, morphemes—basic meaningful sound units, and phonemes—basic sound units, distinguish
the language from all others. For example, it is
English to say "jolly green giant" but not "green
colly giant," and English to say "mocking" not
"ingmock!" Appropriate combinations of syntax,
morphemes, and phonemes accomplish communication
and expression in the specific language. For this
reason, the grammar of any language must be capable
of carrying the combinations of personality that
produce the communication and expression. Variation
must be provided for, also, because each personality
has a different combination of thinking, feeling
and sensing abilities. Since literature involves
the two functions of language, communication and
expression, this writer must define "literature,"
as it is meant in this paper.

For the purpose of this monograph, "liter-
ature" will be rewritten as a manner of using words
in order to communicate thoughts and express attitudes
toward experiences with the world of ideas, things,
institutions and events. "Attitude," as used in this
paper, refers to the combination of a belief and an
emotion, as found in literature. There are forms of
literature, just as there are variations of syntax,
morphology, and phonology. Among the forms of literature are tragedy, comedy, and the epic. This paper is concerned with the epic and its grammatical structures—or meaning carriers—which will be observed from a linguistic aspect. Observing that literature involves the functions of language, and that grammar is the structure of a working language, grammar must be flexible enough to handle literature and its various forms. The epic, as a form of literature, possesses certain characteristics which set it apart from other genres.

This monograph is chiefly concerned with the language structures of English common to the epic—as will be shown in the novels selected. The relevant point here is that in the epic there are few intensely emotional moments as revealed through attitudes. The attitudes rise and fall from the outset, and they peak many times. The language reflects the crescendoing and diminishing emotional intensity of the episodic plot, in its word order, vocabulary, and tone. Literature of an epical nature is produced, and human behavior is mirrored in the language which communicates and expresses man's
thinking, feeling, and sensing. One aspect from which to view the epic's language is through the theories of Samuel Reiss, Earnest Robson, and Robert Plutchik, which will now be explained.

B. DISCUSSION OF REISS, ROBSON, AND PLUTCHIK

Because human behavior works through thinking, feeling, and sensing, language must adapt itself to those matters. Literature employing language which successfully demonstrates the total personality's behavior is better than writing which does not effectively represent thinking and feeling in the word choices.

Words have sound qualities which often suggest a range of meanings. These sound qualities often image for the intellect what the word actually denotes. For example, the word "ring" appeals to the intellect as a sound much like that of a bell, just as the word "ring" denotes sound made by a bell.  

Another example occurs in the word "strain" which is

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\[1\]Ernest M. Robson, The Orchestra of Language (New York: Thomas Yoselaff, Publisher, 1959), pp. 33-36, passim.
composed of a firm, forceful phonemic combination [str], and the tense, high front diphthong [eι] and semi-vowel [n]. The very act of vocalizing the word requires the mouth to tense. Therefore, the word's denotation and its emotional connotation have "tenseness" in common.

W. Somerset Maugham once said: "...words should be used not only to balance a sentence but to balance an idea..." [Robson adds], "...and to feature emotions and feelings, and to express the rhythm of the processes and properties of things."2

The formulation of such words enables a grammar to execute the functions of language with finesse, for example as in "chunked ice crunched against the ship with crushing force." Imagery adds to the literal meaning because the sounds of the words resemble the sounds of things signified by the words.

The psychologist Samuel Reiss studied and classified words with emotional connotations into forty-three lists. These lists are found in

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2 Robson, op. cit., p. 79.
Appendix A. In addition to sharing emotional intensities associated with their meanings, the words in each list resemble one another in sound patterns. For example, List I contains, under the head word, or first word "nose," such words as "snooze," "sniff," "snort," "snout," and "nasal." The [sn] sound naturally associates with the nose. When the hard or sharp tone of [s] is considered in conjunction with the straining timber of [n], an unpleasant emotional overtone results. Observation of the definitions of "snout," "snort," "snot," and "snob," reveals that these words refer to things with unpleasant natures.

List XIV contains such words as "slip," "slide," "slither," "slush," "slipper," "slur," and "slick." The gliding quality of the [sl] sound contributes to the effectiveness of the words' denotations, all of which have to do with easy passage. The hard [s] cooperates with the lifting [l] to produce the necessary conditions for easy sliding from one sound to the next. The denotations are pleasant and of low emotional intensity agreeing with the easy, relaxed sound combinations. In addition, three of
the examples carry the quickness quality of the idea--"slip," "slide," "slick"--in the explosives [p], [d], and [k], which are the fastest sounds in English.

Reiss' theory of emotions, demonstrated by his forty-three lists, maintains that certain sound combinations will evoke certain emotional responses and that these combinations will appear in words denoting realities which evoke similar emotional responses. The presence of these words indicates a positive identifiable emotional intensity in a passage of speech or literature.

Reiss' word lists group words according to common characteristics resulting from their sound combinations and associating with certain emotions. Robson also associates the sounds of words with their emotive capacities. Robson's theory of the striking power of words suggests that the volume and duration of a word corresponds with its emotional

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\[\text{Robson, op. cit., p. 45.}\]
Chapter II where it is applied to words in emotional passages of the epic. Appendix B contains a complete listing of striking-power values, that is, the numerical value given each phoneme in the English language. Reiss' and Robson's theories give a picture of how language represents the attitudes and emotional states of the total personality.

The personality acting in epic experience demonstrates a unique combination of thinking, feeling, and sensing. Therefore, the questions of attitudes and emotions are critical. To discern the emotions and attitudes of the epic, this research applies Plutchik's Theory of Emotions. Plutchik's theory has been selected because it provides a solid psychological formulation for psychology and language. His theory is a highly structured category of the emotional states, and character traits and attitudes which result when the emotions are crossed. According to

Plutchik, there are eight basic emotional states: "Exploration" (I), "Destruction" (II), "Reproduction" (III), "Incorporation" (IV), "Orientation" (V), "Protection" (VI), "Deprivation" (VII), "Rejection" (VIII). Within each state, there are gradations of emotional intensity, degrees of expression of the emotion. For example, within the state of "Destruction," the range varies from "Annoyance," with an intensity rating of five on the eleven-point scale, to "Rage" (9.9). The state "Reproduction" includes "Calmness" (3.3), "Serenity" (4.36), "Pleasure" (5.7), "Happiness" (7.1), "Joy" (8.1), and "Ecstasy" (10).

Plutchik's theory is selected for this research, despite the problem of applying certain criteria used in real life experiences to the fictional situations of literature. There is no other specific formulation of emotions showing, better, the decreasing and increasing intensities. Further defense of this application is provided by Beardsley, who claims that we can imagine reality by the suggestion of the words we read.
To understand a sentence is to know what beliefs it could formulate and this is the same as knowing what it would be like to believe it ourselves: what we would expect to see if we looked out the window, or feel if we went out without a hat [in the rain].

Since literature has been defined for the purpose of this research, there now remains only the need to define the epic as it is to be understood in this paper.

C. QUALITIES OF THE EPIC

The epic currently carries the same denotations of out-of-the-ordinary greatness that it did traditionally. Its essence is the complete and total involvement of the hero in life. Abstract ideas about men and life are personified in individualized epical characters. The hero represents those qualities which his society perpetuates, and he opposes evil, the non-desirable elements. Unlike the tragic hero who cannot endure because he opposes society, the epic hero has---

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and overcomes -- many episodic problems arising from expectations put upon him by the society he represents and is somehow superior to. These problems, arising from the aims and values of the hero's society, threaten him with destruction unless he devotes everything to destroying them first.

The epic can be understood on two levels. The primary level communicates the fictional story of an epic hero involved in a concrete and local plot. On the secondary level, the epic carries an abstract message of truth about life often more valuable than real life experiences can provide. The story of Achilles' heel need not be accepted as true, but the fact that all men are subject to death is true. The epic's universality arises from the general truth which transcends the concrete plot. The appearance of this abstract truth is ironic, because the epic features a hero who is unable to abstract a notion of life. The epic hero is so involved in his society that he is forced to defend and support it without ever understanding how or why he became its standard.

Because he is so centrally located as to events, he is unable to perceive them and to evaluate them
objectively. He, a member of society desiring to propagate certain human qualities being challenged by evil or contradictory forces, is so caught up by the necessity and importance of society's demands upon him that he must act, not consider. He lives and dies in involvement because he is unable to step aside and shove mankind and good and evil into perspective as the tragic hero does. As long as he can, he will battle evil, but evil will continue to assail him in the person of living things which represent evil. He can never terminate evil at its source!

The basic feature of the epic is the long series of specific events. Its length represents the duration of man's life and distinguishes it from tragedy where time is capsuled in the single emotion or action of the tragic hero as he is destroyed for opposing all of society. The series portrays the abstract truth that there will always be evil in the world even though evil things will be destroyed. Finally, the events are specific because the epic hero is enwrapped in concrete, not philosophical issues.

In the epic, the rising and falling actions continue to peak in emotional intensity. This episodic
nature prevents the epic from having the consistently intense emotion common to the tragedy. Nor does the epic, though it resembles comedy, possess the extreme emotional elements of burlesque and intellectual wit that comedy has. In its modern state, the epic takes the form of a novel, melodrama, or spectacular athletic quest. The essential threat remains that the hero is swept up by his social environment spiritually, bodily, and intellectually. The morals he represents and defends are those of his times. He is physically capable of leading and defending his group against opposing forces, and he is more fully aware of his society's problems than other members of it. Because of the epic hero's superiority and the importance of his exploits, the epic can be distinguished as a literary genre. Two novels which represent the epic genre are chosen for purposes of research for this paper.
D. AUTHORS CHosen AND REASONS

For the purpose of providing a random sampling of language structures on which to test emotional theories, this writer has selected Margaret Mitchell's 
Gone With The Wind, and Morton Robinson's Water of Life. These novels have been chosen because they are reputable examples of modern American literary expression, and because they possess the previously-defined principles of the epic. Nearly all people are more aware of Gone with the Wind than many other American novels because of the popularity of that novel and its screen versions. It demonstrates the rising-falling emotional intensity of epic through the sense of the rise and fall of men. Similarly, Robinson's Water of Life has been included for study because it reflects the epic quality in the ebb and flow of war and peace within man and family and within the total framework of a major segment of American society. The

can society, the midwestern whiskey-making communities. The human activities of acceptance and protest contribute a universality to both novels. The series of conflicts and fulfillments, common to life, and present in both works, reflects the actual fluctuations of war and peace that occur within each man, between men, and between peoples. The reasons for choosing these novels are stated.

Now, the procedures followed will be explained.

E. PROCEDURES TO BE FOLLOWED

This paper consists of six chapters. Chapter I details the nature of the research including, within this explanation, the statement of psycholinguistic viewpoint, a discussion of the theories of Reiss, Robson, and Plutchik, a listing of the reasons for the authors chosen, the listing of procedures followed, and a description of previous work in the field. Under these general headings are included the principles of linguistics and psycholinguistics and definitions of terms. Further descriptions of the language sound patterns are added to the description of Reiss' theory. Finally, the purpose of the research and the elements to be proven are stated.
Chapter II comprises the data collected from applying Reiss' and Robson's theories to Gone with the Wind on the basis of a 1:15 paragraph sampling. The frequency of occurrences of examples from each list are recorded against the number of words in the paragraph to determine the emotional intensity of the paragraph. The occurrences of words with rising- and falling-tone qualities and striking intensities are checked against the rising and falling nature of the episodic plot. Comments about the significance of the findings are included.

A similar pattern of sampling and recording, applied to Robinson's Water of Life, makes up Chapter III. This novel is also observed for its striking-power words and for its rising and falling emotional saturation shown in the occurrence frequency of Reiss' designated words.

In Chapter IV, the results of applying the emotional theories of Robert Plutchik to both novels are stated. The theory is applied to test the correspondence of emotive language structures with actual emotional intensity fluctuation. A detailed discussion of Plutchik's theory is included in this chapter. The significance of the findings is analyzed.
In Chapter V, the instances of certain syntactical and phonological constructions expressing emotion, are recorded. Both novels are included for study in this chapter, and comments on the significance of frequency and interval are made.

The final chapter compares and summarizes the findings of emotive structures in the novels of both Mitchell and Robinson in an effort to determine whether one's use of emotive structures resembles that of the other, and in what manner the epic novels actually do reflect in their language patterns the emotion of the episodic plot.

F. PREVIOUS WORK IN THE FIELD

This research was conducted after investigation indicated no previous work has been devoted to the same purpose of analysis of the emotional structure in *Gone with the Wind* and *Water of Life*. *Dissertations Abstracts, Books in Print, Readers Guide to Periodical Literature, Current Biography*, and special books of an analytical nature show no evidence of similar research.
Two monographs have dealt with emotional analysis of language, and of these, only one has used the theories of both Reiss and Plutchik. A monograph by Colleen Dummit, "Thought Structures in the Novelistic Art of F. Scott Fitzgerald and Sinclair Lewis," applied the theories of Reiss and Plutchik negatively in an effort to show the rational dominance in the works of Fitzgerald and Lewis.

Another monograph, "Plutchik's Emotive Theory as Applied to the Escatological Elements in the Key Works of Graham Greene," by Joseph C. Mills, uses Plutchik's theory as it is utilized in this research. But Reiss' theory is not applied, nor are the emotive phonological combinations observed. "A Psycholinguistic Study of Language Transfer," by L. Selinker is a dissertation which compares the syntax of Hebrew with that of English. It is the only sample of psycholinguistics research on language done on the doctoral level during the last two years, and the only dissertation concerned with the syntax of a language.
Written material on the epic and psycholinguistic research on the epic are scarce. The English Epic and Its Background and The Epic Strain in the English Novel, both by Tillyard, set forth the claim that the modern epic form is the novel. However, Tillyard's concern is strictly the English novel and there is nothing in it on American novels or the language structures. Gustav Herdan's The Advanced Theory of Language as Choice and Chance analyzes language structures in general but makes no application to the novel or the epic.

Readers' Guide lists several articles on Mitchell and Robinson appearing in periodicals, but only five pertain to Gone with the Wind and one to Water of Life. All six are either reviews or commentaries on the character of Scarlett O'Hara. Mitchell's portrait appears in Newsweek (July 24, 1957), and Robinson's obituary in Publisher's Weekly (February 6, 1961). Beyond these, no evidence of scholarship about the authors or


the novels, and no research on the language of the epic has been conducted. Therefore, as they in no way repeat research previously conducted in the field, the specific purposes of this paper may now be asserted.

F. PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The purpose of this monograph is the demonstration that certain emotional structures of language are characteristic of the modern epic as seen in *Gone with the Wind* and *Water of Life*. As epics, these two novels share similar characteristics: language patterns reflecting emotional intensities corresponding with the rising and falling tenseness of the plot structure. That is to say, the rising emotion of the plot is mirrored in the lifting or rising language structures, and the falling plot movement is marked by falling language structures. The highly intense emotional passages in the plot reflect escalated use of words with striking power, according to Robson's theory. Similarly, application of Plutchik's theory isolates the language on a "sentence +" basis for analysis of the correspondence between plot action and language. Finally, emotive
patterns in the syntax occur appropriately with the growing and decreasing climactic points.

While the contention is made that language structures correspond to the literal meaning of the words and contribute a universal, secondary meaning, the correspondence is natural, effortless and perhaps even unconscious on the part of the authors. Because of the natural reflection of human behavior in language, it is intended that this monograph also provide a pragmatic approach to the study of other works in the current epic tradition.
CHAPTER II

APPLICATIONS OF THE THEORIES OF REISS
AND ROBSON TO GONE WITH THE WIND

This chapter deals with the frequency of occurrence, in Mitchell's novel, of Reiss' seventeen hundred words and words of serial resemblance to Reiss' words. In addition to the application of Reiss' theory, an analysis applying Robson's theories of the rising and falling tone qualities and the striking power of words is included. This chapter is the report of the application, first of Reiss' theory, and then of Robson's theories, to Gone with the Wind.

In his book Language and Psychology, Dr. Samuel Reiss classified into forty-three lists seventeen hundred American-English words which carry emotional connotations. According to Reiss, these words carry, in addition to their denotations, emotional overtones arising either from their meanings, sounds, or both. They evoke emotions

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ranging in intensity from the very lows, carried by the sustained "aw" sound exemplified in "walk," "talk," and "wander," to highs, carried by words like "rush," "screech," and "scour." The analysis of the language of epic as seen in Gone with the Wind and Water of Life includes a search for the appearances of these emotive meaning carriers, and a search for words with striking power and falling tones.

A brief description of what is meant by rising- and falling-tone quality is presented in Chapter I. It is necessary to know that some words have a lifting quality resulting from their phonemic combinations, and some words have heavy or falling tones. This theory is applied to Reiss' forty-three lists with the following result. Twenty-four lists contain words having rising tone quality. Lists with a majority of words with falling tones number nineteen. Reiss' lists are divided into two categories in Appendix A, but only the first word, or head word, of each category is listed. While most of the head words resemble the words in the lists in tone quality, the classification is based on the quality of the majority of the words in the lists. For the purpose of clarity, this paper will refer to words
having rising-tone qualities as "rising words" and
"light words," and to those having falling-tone qualities
as "falling words" and "heavy words." The words which
appear in Dr. Reiss' forty-three lists will be termed
"Reiss words." While Robson's rising- and falling-word
theory is applied to the Reiss words throughout the
novel, it is also applied to the total vocabulary in
intensely emotional passages.

In addition to describing the rising- and
falling-tone qualities of words, Robson also categorizes
words according to "striking power." Robson defines
"striking power" as "the capacities of syllables and words
3
to command auditory attention." Single-syllable words
with short vowels and few consonants have low striking
power: for example, "dull," "cool," and "kid." Words
with high striking power--"strikes," "slate," and "scrod,
--have longer vowels and diphthongs, and a cluster of
consonants. The resulting impact on the ear, when words
of the second type are vocalized, is louder and longer.

The actual length and strength of each word
is measured using a scale in which Robson gives each
phoneme a numerical value relative to "th" which he

3
Robson, op. cit., p. 43.
labels "one" in value. The scale is shown in Appendix B. For the purpose of this research, any word rating a striking power of thirty-five or more is called a "striking word."

"Striking words," since they carry greater impact than other words, are appropriate in forceful or intensive language. The language of intensely emotional passages should reflect a substantial degree of "striking words." Nine intense passages among the sample paragraphs in *Gone with the Wind* are evaluated for their "striking-word" content. The discovery of the proportion of "striking words" to the total number of words in emotional paragraphs constitutes the second part of Robson's theory applied to *Gone with the Wind*. The results of applying both Robson's and Reiss' theories to Mitchell's novel are reported below.

*Gone with the Wind* was scoured for the appearances of the seventeed hundred "Reiss words," and words which fit the Reiss patterns closely, as "flicker" fits the pattern containing "flash" and "flare." The numbers of "Reiss words" are recorded against the number of words in the paragraphs to determine the percentage of

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4 Robson, *op. cit.*, p. 45.
emotion contained in the language itself. The results of the research are recorded in the bar graphs on the following pages.
Figure I
Reiss' Emotional Word Theory Applied on a 1:15 Paragraph Basis to Gone with the Wind
The graph shows the percentage of "Reiss words" contained in each paragraph on a 1:15 sampling basis. If no words from Reiss' lists are found, a dot occurs at zero per cent. The horizontal line represents the average percentage of Reiss words to the number of words in the paragraphs. While the graph pictures the applications of Reiss' theory, closer observation is required to understand the significance of the results.

In Language and Psychology, Reiss lists seventeen hundred American-English words which carry emotion. Webster's New International Dictionary lists a total of over 550,000 words. The percentage of "Reiss words" to the whole American-English vocabulary is.3%, less, than one-third of one per cent. The percentage of words from Reiss' lists appearing in Gone with the Wind is 7.5%. The proportion of emotion-carrying words contained in Mitchell's novel is over twenty times as high as the proportion of the same emotion-carriers to all words in the American language. The significance of this discovery may be stated as follows: the language of Gone with the Wind contains a higher proportion of emotion than the average proportion of emotion in the whole English

language. The graph shows that, while the average emotional content of the language is 7.5%, the sampled paragraphs give evidence of much fluctuation of the quality of emotional language. This fluctuation accommodates the nature of the episodic plot in which the emotional intensity varies. Out of the 553 samples, the actual proportion of "Reiss words" to the whole paragraph hits seven and eight per cent only thirty-eight times. In 216 paragraphs the percentages fall below average, and eighty samples contain no "Reiss words." The percentage exceeds the average 260 times, and exceeds thirty per cent ten times.

A clearer picture of the significance of the findings is shown if it is understood that where the "Reiss word" content is exceptionally high, there are fewer words in the paragraphs, and where the percentage reaches one hundred, there is only one word in the sample. Realization that the more Reiss-saturated paragraphs are shorter is important to the significance of the findings. Emotional language is shorter, quicker, less descriptive. Where the emotion is high or extreme, dialogue is almost always the framework for the language in Gone with the Wind. Mitchell uses dialogue situations
to depict the intensely emotional moments of the episodic plot. The following is an example of a highly Reiss-saturated sample paragraph.

"That's true, that's true." said Melanie distractedly, watching the small cloud of red dust disappear down the road. 6

Mitchell's characters utter the short, sharp statements which permit a high proportion of the emotional language classified by Reiss.

When the "Reiss words" appearing in Gone with the Wind are submitted to analysis using Robson's theory of rising and falling words, the results demonstrate:

Mitchell's novel to contain language of a generally-rising tone quality. The following chart illustrates the proportions of "Reiss words" to the paragraphs, and proportions of "rising" and "falling words" to the total "Reiss-word" content.

6 Mitchell, op. cit., p. 628.
### FIGURE II

**RESULTS OF APPLICATIONS OF REISS' AND ROBSON'S THEORIES TO GONE WITH THE WIND**

| Number of words in Webster | Number of words in Reiss | Percentage of "Reiss words" in the American vocabulary | Average percentage of "Reiss words in Gone with the Wind" | Number of times | Percentage of "Reiss words" hits the average | "Reiss-word" percentage exceeds the average | "Reiss-word" percentage falls below the average | "Reiss-word" percentage exceeds 30% | "Reiss-word" percentage hits zero | Number of times percentage of "Rising words" exceeds 50% | "Rising words" reaches 100% | "Falling words" exceeds 50% | "Falling words" reaches 100% | "Rising words" equals "falling words" |
|---------------------------|-------------------------|-------------------------------------------------------|--------------------------------------------------------|---------------|-----------------------------------------------|-----------------------------------------------|-------------------------------------------|----------------------------------------|-------------------------------|-----------------------------------------------|-----------------------------------------------|----------------------------------|-------------------|-----------------|------------------|
Of the 553 samples, three-fifths, 298 paragraphs, contain fifty per cent light "Reiss words." Only one-fifth, or ninety-eight paragraphs, have more heavy "Reiss words" than light ones. The remaining samples contain a "rising" and "falling word" balance, and of these samples, eighty contain no "Reiss words" at all. It may be said, then, that the language of Mitchell's novel is characteristically rising in tone, since the number of "light words" is three times as great as the number of "heavy words." Further support is contributed when it is observed that words with rising-tone qualities make up one hundred per cent of the Reiss content of a paragraph in ninety-eight instances, while "heavy words" make up one hundred per cent only in forty-two samples, less than half as often. Once Robson's theory of rising and falling tones is applied, the remaining test consists of analyzing the intensely emotional passages for "striking-word" and "falling-word" saturation.

Certain passages in Gone with the Wind are selected from among the sample paragraphs for application of Robson's "striking-" and "falling-word" theories. Chosen by means described in Chapter I, these passages represent the highest emotional intensities reached in
Mitchell's novel. They are researched to determine the percentages of saturation of "striking words." They are also scoured for the occurrences of falling-tone words among all the words in the passages. The findings are recorded on the following charts which include a resume of the story at each point.
FIGURE III

RESULTS OF APPLYING ROBSON'S FALLING-WORD AND STRIKING-WORD THEORIES TO HIGHLY EMOTIONAL PARAGRAPHS CHOSEN, ON A 1:15 SAMPLING BASIS, FROM GONE WITH THE WIND

<table>
<thead>
<tr>
<th>Paragraph number</th>
<th>Number of words</th>
<th>Percentage of &quot;striking words&quot;</th>
<th>Percentage of &quot;falling words&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>118-119</td>
<td>890</td>
<td>14%</td>
<td>16%</td>
</tr>
<tr>
<td>146-147</td>
<td>860</td>
<td>14%</td>
<td>25%</td>
</tr>
<tr>
<td>187-192</td>
<td>1000</td>
<td>20%</td>
<td>22%</td>
</tr>
<tr>
<td>287-303</td>
<td>1170</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>409</td>
<td>1310</td>
<td>22%</td>
<td>16%</td>
</tr>
<tr>
<td>493-495</td>
<td>780</td>
<td>28%</td>
<td>28%</td>
</tr>
<tr>
<td>509-511</td>
<td>1320</td>
<td>10%</td>
<td>18%</td>
</tr>
<tr>
<td>524</td>
<td>500</td>
<td>22%</td>
<td>32%</td>
</tr>
<tr>
<td>536-538</td>
<td>780</td>
<td>15%</td>
<td>24%</td>
</tr>
</tbody>
</table>
### FIGURE IV

**A RESUME OF THE STORY AT PASSAGES OF HIGH EMOTIONAL INTENSITY IN GONE WITH THE WIND**

<table>
<thead>
<tr>
<th>Paragraph number</th>
<th>Resume of story</th>
</tr>
</thead>
<tbody>
<tr>
<td>118-119</td>
<td>Scarlett hears how Melly met and spoke with Belle Watling.</td>
</tr>
<tr>
<td>146-147</td>
<td>Scarlett says good-bye to Mr. John Wilkes, as the old man goes to war.</td>
</tr>
<tr>
<td>187-192</td>
<td>Scarlett is en route to Tara despite the immediate danger of Yankee troops and the unreliability of her means of transportation, a stolen horse and wagon.</td>
</tr>
<tr>
<td>287-303</td>
<td>Scarlett visits Rhett in prison to ask him for money with which to pay the taxes on Tara.</td>
</tr>
<tr>
<td>409</td>
<td>On her way home from the mill, Scarlett is robbed.</td>
</tr>
<tr>
<td>493-495</td>
<td>Rhett insists that Scarlett go to Ashley's party, although a scandalous scene involving Scarlett and Ashley has just occurred which was witnessed by members of Ashley's household.</td>
</tr>
<tr>
<td>509-511</td>
<td>As Scarlett lies injured from her fall and miscarriage, Rhett confesses his part in her being injured to Melanie.</td>
</tr>
<tr>
<td>534-530</td>
<td>Bonnie, the link between Rhett and Scarlett, dies.</td>
</tr>
<tr>
<td>536-538</td>
<td>As Melanie lies dying, Scarlett promises to take care of Ashley and Beau for her.</td>
</tr>
</tbody>
</table>
The results of applying Robson's "striking-word" and "falling-word" theories to the highly emotional passages in *Gone with the Wind* reveal that Mitchell employs these word types frequently in intensive passages. Four of the nine passages surveyed contain twenty per cent or more "striking words" among the whole vocabulary. The remaining five passages contain between ten and twenty per cent "striking words." The extent of Mitchell's use of "striking words," as shown by these percentages, becomes more significant when these percentages are compared with the percentages of "striking words" in paragraphs with low-emotional intensities. Corresponding percentages of "striking words" to the whole vocabulary in emotionally low paragraphs reach no higher than ten per cent.

The application of the "falling-word" theory reveals results similar to those revealed by applying the "striking-word" theory. Mitchell relies on the technique of using "heavy words" at emotional ceilings more frequently than at places of less emotional intensity. The percentages of "falling words" in the nine highly emotional passages exceed twenty per cent in five samples. The remaining four samples average
between fifteen and twenty per cent "heavy words."
Corresponding percentages of "falling words" in low-emotional passages reach no greater than eighteen per cent.
The results of the search for "falling words" signify that Margaret Mitchell utilizes language with tone
caracteristics described by Robson, and that her

It may be concluded that the language of Gone with the Wind is emotional in the epic sense, and that it fluctuates in emotional saturation, accommodating the nature of the episodic plot. The tone quality of the emotional language is generally light, or rising, as the occurrences of "rising words" exceed those of "falling words" by a three-to-one ratio. However, this tone quality takes on "striking" and "falling" characteristics where passages are high with negative emotion. Since some evidence does lead to a general picture of the emotional language in Mitchell's novel; a report of a comparable analysis of Water of Life will be presented in the following chapter.
CHAPTER III

APPLICATION OF THE THEORIES OF REISS AND ROBSON TO WATER OF LIFE

This chapter resembles the previous one in applying the same analysis which uses Reiss' and Robson's theories to Robinson's Water of Life. This novel is also scoured for occurrences of the seventeen hundred "Reiss words" and other words fitting Reiss' patterns, and the percentages of "Reiss words" to each sample paragraph is derived. The ratio of "rising words" to "falling words" is determined for each paragraph. The quantity of "striking" and "falling words" in each highly intensive passage is measured. The results of the application of Reiss' theory and Robson's "rising" and "falling word" theory appear in the following graph and chart.
Figure II

Reiss' Emotional-Word Theory Applied on a 1:15 Paragraph Basis to Water of Life
### FIGURE II

**RESULTS OF APPLICATIONS OF REISS' AND ROBSON'S THEORIES TO WATER OF LIFE**

| Number of words in Webster | Number of words in Reiss | Percentage of "Reiss words" in the American vocabulary | Average percentage of "Reiss words" in Water of Life | Number of times | Percentage of "Reiss words" hits the average | "Reiss-word" percentage exceeds the average | "Reiss-word" percentage falls below the average | "Reiss-word" percentage exceeds 30% | "Reiss-word" percentage hits zero | Number of times percentage of "Rising words" exceeds 50% | "Rising words" reaches 100% | "Falling words" exceed 50% | "Falling words" reaches 100% | "Rising words" equals "falling words" |
|---------------------------|--------------------------|--------------------------------------------------------|-------------------------------------------------|-------------|---------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|---------------------------------------------|-----------------------------------------------|---------------------------------------------|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|---------------------------------------------|
| 550,000                   | 1,700                    | .3%                                                   | 10%                                             | 22          | Percentage of "Reiss words" hits the average | "Reiss-word" percentage exceeds the average  | "Reiss-word" percentage falls below the average | "Reiss-word" percentage exceeds 30% | "Reiss-word" percentage hits zero | Number of times percentage of "Rising words" exceeds 50% | "Rising words" reaches 100% | "Falling words" exceed 50% | "Falling words" reaches 100% | "Rising words" equals "falling words" |
Although not immediately apparent in the graph, the degree of "Reiss-word" saturation and the proportion of "rising" and "falling words" closely resemble that of Gone with the Wind, as closer scrutiny of the charts reveals. The bars, in Figure I, show the percentages of "Reiss words" in the paragraphs taken on a 1:15 sampling basis and numbered below each bar. The horizontal line marks the average percentage of "Reiss-word" content.

The percentage of the seventeen hundred words which Reiss classified, and words resembling those in his lists, against the 550,000 Webster lists in the 1959 Webster's Third International Dictionary, is .3%. Words bearing serial resemblance to Reiss' words which are counted among the Reiss content in Water of Life include "strength," "life," "whiskey," and "stench." In Robinson's novel, the average "Reiss-word" content is ten per cent, over thirty times as high as the ratio of emotive words to the whole language. This percentage attests to the fact that Water of Life utilizes emotive vocabulary extensively. Yet, a glance at the graph indicates much fluctuation in the amount of "Reiss words" used. The ten-per-cent average is actual only in twenty-two samples.
On 150 occasions, the percentage exceeds ten per cent; and in 170 samples, it falls below. This variation agrees with the episodic nature of the plot which climbs to emotional intensities frequently. On eight occasions, the number of "Reiss words" exceeds thirty per cent. As in Mitchell's novel, these high percentages occur in dialogue passages, where strong emotion is more easily expressed.

"That is true."  

In the fifty-per-cent samples, only four words make up the paragraph. These frequent emotional passages support the theory that the language of the novel reflects the epic's structure.

The application of Robson's theory of word pitch to the "Reiss words" also supports the hypothesis that the epic, as viewed in these novels, possesses characteristic language patterns. When Water of Life is checked for the ratio of "light Reiss words" to "heavy Reiss words," the ratio is found to be very similar to that of Gone with the Wind. Of the 372 paragraphs analyzed, 188 have over fifty per cent "rising Reiss words," while only seventy-four paragraphs contain over fifty

---

1 Robinson, op. cit., p. 529.
per cent "falling words." This means there are two and a half times as many paragraphs which contain a majority of "light words" as there are those containing mostly "heavy words." In eighty samples, the ratio of "rising words" to "falling words" is equal. Over twice as many samples contain one hundred per cent "rising words" than do those containing one hundred per cent "falling words." Ninety-four paragraphs possess "light words" exclusively, while thirty-six possess only "heavy words." Just as the application of Reiss' and Robson's theories to Water of Life reveals results similar to those found with Mitchell's novel, the evaluation of Robinson's highly emotional passages, using the "striking-" and "falling-word" theories reveals the two novels to be similar. The following chart and resume summarize the results of the applications of these theories.
FIGURE III

RESULTS OF APPLYING ROBSON'S FALLING-WORD AND STRIKING-WORD THEORIES TO HIGHLY EMOTIONAL PARAGRAPHS CHOSEN, ON A 1:15 SAMPLING BASIS, FROM WATER OF LIFE

<table>
<thead>
<tr>
<th>Paragraph number</th>
<th>Number of words</th>
<th>Percentage of &quot;striking words&quot;</th>
<th>Percentage of &quot;falling words&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>570</td>
<td>17%</td>
<td>38%</td>
</tr>
<tr>
<td>30-32</td>
<td>330</td>
<td>28%</td>
<td>42%</td>
</tr>
<tr>
<td>102-104</td>
<td>330</td>
<td>15%</td>
<td>33%</td>
</tr>
<tr>
<td>105-107</td>
<td>760</td>
<td>22%</td>
<td>25%</td>
</tr>
<tr>
<td>112</td>
<td>720</td>
<td>10%</td>
<td>34%</td>
</tr>
<tr>
<td>113-115</td>
<td>470</td>
<td>16%</td>
<td>25%</td>
</tr>
<tr>
<td>129-131</td>
<td>600</td>
<td>13%</td>
<td>20%</td>
</tr>
<tr>
<td>158</td>
<td>640</td>
<td>25%</td>
<td>28%</td>
</tr>
<tr>
<td>344-347</td>
<td>930</td>
<td>13%</td>
<td>13%</td>
</tr>
</tbody>
</table>
FIGURE IV
A RESUME OF THE STORY
AT PASSAGES OF HIGH EMOTIONAL INTENSITY
IN WATER OF LIFE

<table>
<thead>
<tr>
<th>Paragraph number</th>
<th>Resume of story</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Zarah has difficulty with the birth of her first baby, and Anson helps.</td>
</tr>
<tr>
<td>30-32</td>
<td>Zarah reacts to the stench of whiskey.</td>
</tr>
<tr>
<td>102-104</td>
<td>Anson becomes angry at the system which prevents the industrious Wool Hamer from keeping his farm and prospering.</td>
</tr>
<tr>
<td>105-107</td>
<td>Anson pays off Platt's debt and contracts with Moerlein to make whiskey.</td>
</tr>
<tr>
<td>112</td>
<td>The breach between Anson and Zarah, over whiskey, comes to a climax.</td>
</tr>
<tr>
<td>113-115</td>
<td>Zarah's and Anson's infant son is mutilated by a boar.</td>
</tr>
<tr>
<td>129-131</td>
<td>Anson and Solange communicate their mutual need for love, yet acknowledge the fact that they may not accept love from each other.</td>
</tr>
<tr>
<td>158</td>
<td>Anson receives Zarah's letter stating that she is ready and willing to come home after her long illness.</td>
</tr>
<tr>
<td>344-347</td>
<td>Chance takes the situation between Zarah and Arthur Coplestone into his own hands.</td>
</tr>
</tbody>
</table>
The chart shows that Robinson makes moderate use of "striking words" in intense passages. However, the degree of this use exceeds the degree of his use of word power in places where there is low emotion. From low to high, the percentage of "striking-word" saturation, discovered in the intense paragraphs, occurs as follows: 10%, 13%, 13%, 15%, 16%, 17%, 22%, 25%, and 28%. Low emotion paragraphs, similarly tested, contain no more than eleven per cent "striking words." The lack of striking difference between the percentages of "striking words" in passages with low emotion, and in those with high emotion, may be attributed to the nature of the intense emotions, and to the fact that they are being experienced by the epic hero, not an ordinary person. The most frequently occurring emotional states are "Deprivation" and "Rejection." These are usually experienced silently, or in solitude, by Anson or Zarah. Therefore, they do not take on the overt vehemence that they might, if other, more dependent characters were to express them.

The nature of the dominant emotions, which affects the degree of striking power contained in the vocabulary in emotional passages, also influences the percentage of "falling words" in the same passages. Robinson relies on the technique of using "falling words"
to a more impressive extent than he uses "striking words," and more often than Mitchell uses the "heavy words." Almost a third of the words used by Robinson to depict intensely emotional situations are words with heavy or falling tones: 13%, 20%, 25%, 25%, 28%, 33%, 34%, 38%, and 42%. Robinson's use of "falling words" diminishes where the emotional intensity diminishes. Low-emotion passages show no greater than sixteen per cent "falling words." The greater percentage of "falling words" in Water of Life, as compared with the percentage in Gone with the Wind, may again be attributed to the dominance of the emotional states "Deprivation" and "Rejection," which arise from concern with death and eternity instead of concern with temporal matters. The search for "striking" and "falling words" is completed, and the results of these tests as well as the test for "Reiss words," indicate that Water of Life, like Gone with the Wind, accommodates the characteristics of the epic in its language.

The percentages and ratios found reveal three significant facts about Water of Life. The novel contains a high quantity of emotive vocabulary, over thirty times the proportion of emotive vocabulary, as defined by Reiss,
to the whole language. *Water of Life* shows a fluctuating quantity of emotional vocabulary which is consistent with the rising and falling plot nature of the epic. Finally, Robonson's work is revealed to have a generally rising vocabulary tone, as "rising words" appear two and a half times as frequently as "falling words," although "falling words," dominate where expressions of "Deprivation" and "Rejection" become intense. These intensely emotional passages are also characterized by a heavier use of words with striking power, than are passages of low-emotional intensity. The analysis of the words is complete. The next chapter will report the results of an investigation of the emotion of the epic as found in sentences and "sentence +" segments in *Gone with the Wind* and *Water of Life*. 
CHAPTER IV
APPLICATION OF PLUTCHIK'S EMOTIVE THEORY
TO GONE WITH THE WIND AND WATER OF LIFE

The theories of Reiss and Robson are applied in the previous chapters to determine the amount of emotion in the sample paragraphs, shown by the percentage of rising and falling emotion-evoking meaning carriers. The configurations of emotional intensity anticipated in the nature of the epic are demonstrated. Further observation of the correspondence of the language with the literal level of meaning of the story is observed by applying Plutchik's theory. This theory is briefly described in Chapter I, but it is now necessary to explain both the theory and the application procedure in fuller detail so that the results may be better understood.

The eight basic emotional states, each with their varying intensities, are shown in Appendix C. Four of the eight states tend to be negative by nature: "Destruction" (II), "Protection" (VI), "Deprivation" (VII), and "Rejection" (VIII). "Destruction" refers to the emotive state experienced when a barrier blocks the achievement of a goal. "Protection" is the emotive
state in which a person anticipates his own destruction, or partial destruction, and flees to avoid it. The loss of something desirable evokes the state of "Deprivation." "Rejection" arises when a person desires to be rid of something he has, which he has previously accepted. The lowest negative emotional intensity listed by Plutchik belongs to "Timidity" (VI, 4.03), and the highest belongs to "Terror" (VI, 10.13). The negative emotions are slightly more intense than the positive emotions.

Plutchik also lists four positive states: "Exploration" (I), "Reproduction" (III), "Incorporation" (IV), and "Orientation" (V). These states have an intensity range from 3.3, belonging to "Calmness," to 10.0, belonging to "Ecstasy," slightly lower than the negative range. "Exploration" is the willingness of a person to meet experiences. "Reproduction" is the measure of a person's willingness to meet and repeat pleasurable experiences. "Incorporation" refers to the assimilation of all aspects of environment or circumstance, and is of positive, but low intensity. The state of "Orientation" is evoked when the unexpected is suddenly confronted. This temporary emotion yields to "Incorporation," "Reproduction," or "Protection," once the encounter is evaluated.
When emotions within two of the eight basic emotional states are crossed, a primary, secondary, or tertiary dyad results. A primary dyad is a character trait produced by crossing emotions within any two adjacent emotional states. Secondary dyads, or attitudes, are the products of the combination of emotions within every second emotional state. When one emotion is combined with an emotion within the third emotional state from it, a tertiary dyad results. Plutchik's theory is applied to determine the character traits and attitudes resulting from emotion crosses.

When Plutchik's theory is applied to written material, the emotional state and intensity are recorded and the average intensity of each emotional state occurring throughout a certain period—in the case of an epic, throughout each episode—is averaged with the average intensity of every other emotional state represented. The principal character traits and attitudes and their intensities are then discovered.

Since this monograph is concerned with the degree of emotional saturation of points randomly-chosen in Gone with the Wind and Water of Life, the total
Plutchikian analysis involving the dyads is necessary only to determine the characteristic traits and attitudes of each novel. A general observation reveals that, in the sample paragraphs of both novels, the most frequently occurring emotional states are those of "Destruction" and "Protection" in Gone with the Wind, and "Deprivation" and "Rejection" in Water of Life. The secondary dyad produced by States VII and VIII, occurring dominantly in Water of Life, is "Misery," "Remorse," and "Forlornness." In both novels, the average emotional intensity is moderate. In addition, Mitchell's novel features the seventh and eighth emotional states next most frequently, revealing moderate "Misery," "Remorse," and "Forlornness" (VII+VIII). In Water of Life a moderately low degree of "Pessimism" (I+VII) and "Resentment" and "Fatalism" (I+IV) result when the frequently represented states, "Incorporation" and "Deprivation," are combined. The general dyadic crosses of both novels having been compared, scrutiny of each individual novel will now be made.

The Plutchikian analysis is applied to each episode in Gone with the Wind. The resulting average emotional intensity of the composite selection is 5.6.
Based on the 11.0 scale, this 5.6 average shows *Gone with the Wind* to be of only moderate emotional intensity. The significance of the average becomes clear when the nature of the epic is recalled. Although the overall intensity is 5.6, there is evidence of much fluctuation of emotional intensity from episode to episode, and within episodes. The apparent movement of emotional intensity, demonstrated in the following graph, supports the rising and falling plot characteristics attributed to the epic.
FIGURE I
APPLICATION OF PLUTCHIK'S THEORY OF EMOTIONS
TO GONE WITH THE WIND

PLUTCHIK'S SCALE

EPILOGUE NUMERATED ACCORDING TO SAMPLE PARAGRAPHS CONTAINED IN EPISODES

--- EMOTIONAL STATES II, VI, VII, VIII, WHICH OCCUR MOST FREQUENTLY
--- EMOTIONAL STATES I, III, IV,
--- AVERAGE INTENSITY FOR THE EPISODE
FIGURE I (CONTINUED)

PLUTCHIKIAN SCALE

X → EMOTIONAL STATES II, VI, VIII, AND VII
● → EMOTIONAL STATES I, III, IV, AND V

AVERAGE INTENSITY FOR THE EPISODE
FIGURE I (CONTINUED)

AUTONOMIC SCALE

---

10  
5  
0  


---

10  
5  
0  


X  → EMOTIONAL STATES II, VI, VII, AND VIII

•  → EMOTIONAL STATES I, III, IV, AND V

---

AVG. INTENSITY FOR THE EPISODE
FIGURE I (CONTINUED)

- PLUTOCRATIC SCALE

X ➔ EMOTIONAL STATES II, VI, VII, VIII
• ➔ EMOTIONAL STATES I, III, IV, V
— ➔ AVERAGE INTENSITY FOR THE EPISODE
FIGURE I (CONTINUED)

- PLUTCHIKIAN SCALE

- EMOTIONAL STATES II, III, AND III
- EMOTIONAL STATES I, II, III, AND IV
- AVERAGE INTENSITY FOR THE EPISODE
The graph represents the rising and falling emotional intensities of Gone with the Wind. The horizontal lines mark the average intensity within each episode. The numbers below the strips of graph are the numbers of the paragraphs randomly selected, which fall within the episode. The scale of markings to the left of each strip show the Plutchikian scale of intensity. The crossed dots on the graph represent the most frequently occurring emotional states: "Destruction," "Protection," "Deprivation," and "Rejection." Round dots appear where the first, third, fourth and fifth emotional states are indicated. There is no attempt here to indicate any sequence of emotions occurring; the graph merely shows the emotional states and their intensities which appear within each episode.

While the graph shows the fluctuations, the extent of the emotional variation requires closer observation to be seen. The overall emotional intensity of Gone with the Wind is 5.6 on the eleven point scale. Although this average intensity is moderate, there is much variation in emotional intensities, even among the averages for the individual episodes. The episode with the lowest intensity, Sample Paragraphs thirty-five
through thirty-eight, averages 4.60. The story, at this low ebb, centers on the preparations for the barbecue at the Wilkes' plantation. At the opposite intensity-end, an average of 8.65 is reached, in the episode which includes Samples 509 through 511. This intense episode features Rhett Butler confessing to Melanie, in shame and sorrow, his guilt in Scarlett's injury and miscarriage. Both of these examples show, that while the novel has moderate average intensity, the epic characteristics of rising and falling emotion are present.

Further epic characteristics of the rising and falling emotion and frequent emotional climaxes may also be observed by looking at the graph. Of the ninety-seven episodes registering average intensities, only twenty-two have intensities between five and six. Almost four fifths of the examples have an average intensity of more than one half of a point greater or less than the average. Three passages show average intensities of less than five points, and three show average intensities greater than eight points. Nine episodes, or nine per cent of all the episodes, average an intensity greater than 7.5. Within these episodes are the only examples of "Rage," "Terror," "Grief," and "Hate" found in Gone
with the Wind. Since one in ten passages contain emotional climaxes, which raise the average two to three points above the 5.6 average for the whole, Gone with the Wind is revealed to have the epic characteristic of frequently peaking emotional intensities. As the Plutchikian analysis of Mitchell's novel reveals it to have epic qualities, the analysis is also applied to Water of Life and the results are shown in the following graph.
FIGURE II
APPLICATION OF PLUTCHIK'S THEORY OF EMOTIONS
TO WATER OF LIFE

PLUTCHIKIAN SCALE

EPISODES NUMBERED ACCORDING TO SAMPLE PARAGRAPHS CONTAINED IN EPISODES

X → EMOTIONAL STATES VII, VIII WHICH OCCUR MOST FREQUENTLY
● → EMOTIONAL STATES I, II, III, IV, V
- → AVERAGE INTENSITY FOR THE EPISODE
**FIGURE II (CONTINUED)**

- **Plutotocin Source**

- **Legend:**
  - X → Emotional States VII and VIII
  - ⬤ → Emotional States I, II, III, IV, V, and VI
  - Average Intensity for the Episode
The graph shows that *Water of Life* also possesses the epic qualities of fluctuating emotional intensity and frequent emotional climaxes. The overall average intensity for the novel is 6.3, a high moderate intensity. However, of the fifty-five episodes which appear on the graph, only twenty-five possess average emotional intensities within a half of a point of the 6.3 average. The remaining averages range from 4.71, in the episode which includes Sample Paragraphs 149 through 151, to 7.90 in the episode involving paragraphs 110 through 112. The emotional climax which rates the highest average intensity of all the episodes occurs at the peak of the breach between Anson and Zarah over whiskey. Zarah is completely unable to cope with the stench, and Anson grieves for having had to decide to turn whiskey-maker. This incident is one of the very few instances in the novel, where Anson or Zarah exhibit intense emotion. Intense emotion, where the epic hero loses self control, --as Scarlett does when she suddenly becomes aware that her hasty and improper advances toward Ashley in the library are witnessed by Rhett Butler--, does not occur, which accounts for the moderation even among the high averages. The intensity average exceeds seven on eight occasions. Therefore,
one in seven episodes is an emotional climax, although these peaking intensities may be labeled emotional climaxes only in relation to the novel. Thus, the possession of the two qualities of epic, fluctuating emotion and frequent emotional climaxes, enables Water of Life to be classified as an epic. As it has been demonstrated that both novels possess the characteristics of the epic, they will now be searched for language constructions accommodating emotional expression.
CHAPTER V

ANALYSIS OF GONE WITH THE WIND AND WATER OF LIFE FOR LANGUAGE STRUCTURES REFLECTING EMOTION

Reported in this chapter is the research analysis of word and sentences structures characteristic of the epic as seen in *Gone with the Wind* and *Water of Life*. The authors' styles in the highly emotion-packed sample passages are observed for the language constructions giving evidence of emotion. The purpose of this research is to determine which language structures appear at highly emotional points in the novels.

Language reflects the total personality in communication and expression. Since the total personality involves a combination of thinking, feeling, and sensing, these activities are encoded into grammatical constructions and syntax which might correspond to the nature of each activity. Feelings, the emotions, with which this research is concerned, tend to find expression in certain specific sentence and word constructions: basic sentences, such as "John mowed the lawn."; ellipses, for example "Scram!"; tagging, for example "The father, anxious, cold, and ill...."; and certain verb types, such as transitive or state of being.
As opposed to thought patterns involving longer, slower, deliberative sentences, emotional language is word-thrifty, quick, and power-packed. Examples of emotion-reflecting structures are basic sentences, ellipses, and tagging. The previously described basic sentence contains no added or shifted parts which would prolong or delay its duration. Its minimum wording indicates a lack of thought allowed by longer, phonologically slower sentences, and facilitates expression of the feeling behind the meaning.

Death and fear receded gently as Melanie took her hand and laid it quietly against her cool cheek. Scarlett tried to turn to see her face and could not. Melly was having a baby and the Yankees were coming. The town was afire and she must hurry, hurry. But Melly was having a baby and she couldn't hurry. She must stay with her till the baby came and be strong because Melly needed her strength. Melly was hurting so bad--there were hot pinchers at her and dull knives and recurrent waves of pain. She must hold Melly's hand. 1

Here, Scarlett is reliving her fear during on siege and Mitchell uses basic sentences, strung together with conjunctions, to convey the frightening urgency Scarlett felt and the number of pressures assailing her at once.

1 Mitchell, op. cit., p. 801.
While basic sentences permit the hurried wording required in expressing emotion, ellipses exhibit even greater emotive influence since they are more compact, often lacking even basic parts. Ellipses accommodate hurried communication and expression caused by excitement, pain, fear, and other states.

"Get dirty then. Ask me about my draft classification. Probe into my adulterous relationship with the wife of an embezzler. Produce photostatic copies of hotel registers. Sub-peeny my bank account, show checks written to one who shall be nameless here. And while you're about it, ask me if I've stopped being a house-burner, imperiling adjacent property?"

The exclusive use of ellipses here aids Chance, the speaker, in demonstrating how he will be attacked if he testifies in court. The attacks will be strong, emphasizing Chance's activities. The missing subject brings these activities to the foreground of importance.

As basic sentences and ellipses accommodate emotion, tagging, although slowing the sentence pace, encourages emotion by the weight it gives description. A phrase focusing on the preceding noun or verb emphasizes the physical or emotional aspect because of the louder, higher pitch which tagging seems to demand in speaking.

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2 Robinson, *op. cit.*, p. 596
Scarlett stood for a moment, ankle deep in mud as the guns lurched by...... Then, as the last cannon and limber chest came groaning and splashing up, she saw him, slender, erect, his long silver hair wet upon his neck, riding easily upon a little strawberry mare that picked her way as daintily through the mud holes as a lady in a satin dress. 3

Scarlett's concern for Mr. Wilkes shows in her obvious admiration of his "slender, erect" form and in her observation that his hair is wet. These aspects of Mr. Wilkes' portrait, as he rides to war on a horse which is, emphatically, too fine for such an errand, are brought into sharp focus through the technique of tagging. These grammatical structures, the basic sentence, the ellipse, and tagging, are some of the chief emotion carriers in English.

It is anticipated that emotional structures characterize the language of the epic at its few intensity peaks. In proving the correlation of language structures to the literal meaning, both Mitchell's and Robinson's novels are surveyed at emotional points, determined by Plutchikian analysis, to be rather high. The proportion of emotional structures to the number of sentences in each paragraph demonstrates a marked tendency of both authors to use basic sentences, ellipses, and tagging at

3 Mitchell, òp. cit., p. 262.
intensity peaks. In addition, sentence types are tallied with the result that similar verb patterns predominate in both novels. The results of the research are summarized in the following charts. A listing of the passages, to which this research is applied, may be found in Appendixes D and E.
FIGURE I

ANALYSIS OF LANGUAGE STRUCTURES IN HIGHLY EMOTIONAL PASSAGES CHOSEN FROM GONE WITH THE WIND

<table>
<thead>
<tr>
<th>Number of sentences</th>
<th>Number of basic sentences</th>
<th>Number of ellipses</th>
<th>Number of Examples of tagging</th>
<th>Page number</th>
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<td>10</td>
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<td>840</td>
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<td>104</td>
<td>47</td>
<td>22</td>
<td>36</td>
<td>Total</td>
</tr>
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</table>
FIGURE II

ANALYSIS OF LANGUAGE STRUCTURES IN HIGHLY EMOTIONAL PASSAGES CHOSEN FROM WATER OF LIFE

<table>
<thead>
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<th>Number of sentences</th>
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<th>Number of ellipses</th>
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<td>31</td>
<td>Total</td>
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</table>
This research deals with those episodes registering peaking emotional intensities. Although the emotional climaxes in Water of Life are milder than those in Gone with the Wind, the intensive moments of both novels actually do reflect the epic characteristic of frequent emotional climax, because these passages represent emotional intensities well above the average intensity. As on the literal level these episodes show intensified emotion, so also, in the language structures, emotion is conveyed through the authors' uses of basic sentences, ellipses, and tagging, as the figures on the charts demonstrate.

When the figures on the charts are observed more closely, the results show that in the "intensive" passages, both Mitchell and Robinson make consistent and impressive use of emotive-evoking language structures. In the 104 Gone with the Wind samples, there occur 105 examples of basic sentences, ellipses, and tagging. Similarly, among the seventy-two sentences from Water of Life, seventy-one occurrences of emotive language structures may be counted. When the proportions of basic sentences, ellipses, and tagging are observed, further similarities in the authors' styles are apparent.
Both Mitchell and Robinson appear to rely upon the same techniques of using basic sentences most frequently, then tagging, and the ellipses least often. Mitchell uses basic sentences forty-seven times in 105 sentences, or about forty-five per cent of the time. Robinson's thirty-one basic sentences make up forty-four per cent of the total. Tagging occurs almost as often as do basic sentences in both samples. Mitchell uses tagging thirty-six times, while Robinson uses it thirty times. Finally, the twenty-two instances of ellipses, in the climactic passages of Gone with the Wind, make up the remainder of the techniques used by Mitchell to convey emotion through language structures. There are ten ellipses among the seventy-two sentences selected from Water of Life. These percentages show that the language of the epic in these novels reflects the characteristic emotional climaxing of the epic's plot. Further research reveals that predominant verb types are the same for each novel, and that the verb type chosen reflects epic qualities.

When the verb types are counted, it is observed that both Mithcell and Robinson use the transitive verb type most frequently. In 105 sentences, Mitchell uses the transitive verb fifty-one times. Robinson uses it
forty-seven times in seventy-two sentences. The use of the transitive verb is appropriate in the epic, particularly at intense moments, because the transitive verb indicates the subject's concern with things external to himself. The verb has a completer. Therefore, the subject, the epic hero, acts upon ideas, objects, and events belonging to the world around him. Both authors also show similarity in using the state of being verb and intransitive verb types in near equal amounts, next most frequently. Thus, the test for dominant verb types, as well as the tests for the frequency of emotive language structures in highly emotional episodes, show the novels researched to have epic characteristics reflected in the language at points having high emotional intensities.

As the search for emotive language structures and verb types appears to have been somewhat successful, the analysis of the epic for language reflecting epical qualities is complete. The remaining chapter will correlate and comment upon the significance of the findings.
CHAPTER VI

CONCLUSIONS CONCERNING THE LANGUAGE OF EPIC AS SEEN IN GONE WITH THE WIND AND WATER OF LIFE

One purpose of this monograph is to identify the current epic form of literature with specific principles of word and sentence structures, such as are found in the epic form, and particularly in Gone with the Wind and Water of Life. This process of identification of the epic with certain language structures employs Reiss' theory of the rising- and falling-tone quality and the striking power of words, and Plutchik's Theory of Emotions. The research also includes an analysis of the sentence patterning appearing in the emotional climaxes. A further purpose, in applying these theories and tests to the selected novels on a 1:15 paragraph basis of sampling, is to suggest a pragmatic approach to the study of other works in the current epic tradition. The results of applying these theories and tests are summarized in this chapter.

In Chapters II and III, the theories of Reiss and Robson are applied to Gone with the Wind and Water of Life, and the results are reported. The quantity of
the seventeen hundred words designated by Reiss, and those closely-related to his words, sequentially, but not appearing in his lists, saturate Mitchell's novel to a degree twenty times as great as the .3% proportion of "Reiss words" to the total American-English vocabulary. Comparatively, the quantity of "Reiss words" in Robinson's novel averages a percentage thirty times the proportion that "Reiss words" occupy in the total vocabulary. The conclusion resulting from this test is that both epic novels show extensive use of words carrying emotional overtones. In addition, another significant similarity appears as a result of this research.

The proportion of "Reiss words" as against all of the words in each paragraph, varies from random sample paragraph to paragraph in both novels. Since a major quality of the epic is emotional fluctuation, this variation in the number of emotional words reflects the nature of the epic. Both novels reflect the fluctuation of the epic in the percentages of emotional words used in each paragraph. Further similarities become apparent when words with certain tone qualities are observed.

When Robson's theory of the rising-and falling-tone qualities of words is applied to the "Reiss words"
throughout the novels, both Mitchell's and Robinson's epics exhibit a marked tendency toward the use of "rising words" over "falling words." The number of rising "Reiss words" in Gone with the Wind exceeds the number of the falling "Reiss words" by three to one. In Water of Life, "rising words" occur two and a half times as frequently as "falling words."

Robson's theory of "falling words," and also his theory of the striking power of words, are applied to the total vocabulary of certain sample paragraphs determined, by Plutchikian analysis, to be emotional climaxes in the novels. Both authors use "falling" and "striking" words more frequently in highly emotional passages than in low. However, Robinson's use of "falling words" is almost double Mitchell's use of words with heavy tones. The variation in percentages between the two novels, when this test is applied, is attributed to the escatological nature of Water of Life. In Robinson's novel is depicted a concern with life after death, escatology. Gone with the Wind treats only of a vanishing temporal society. Therefore, the greater use of words with heavy tones is appropriate to the novel which exhibits deep concern over everlasting things. Despite
this variation in the percentage of use of "falling words" in each novel, both novels do exhibit "Reiss word" saturations and "rising-" and "falling-word, and "striking-word" contents, which reveal them to be similar to each other and epic in character. The epic nature of these works is also ascertained by applying Plutchik's theory.

The application of Plutchik's Theory of Emotions in Chapter IV discloses, in each epic, the presence of emotional intensity fluctuations, the several instances of emotional climaxes, and the natures of the dominant character traits resulting from crossing the most frequently occurring emotive states. Although the average intensities of Gone with the Wind and Water of Life are 5.6 and 6.3 respectively, few of the numerical values registered actually do fall within close range of the averages, and there is evidence of frequent transition from high or low intensities to the opposite end of the Plutchikian scale. This variation in intensity ratings confirms the episodic nature of the novels. The average emotional intensity in Gone with the Wind episodes reaches peaking intensity nine times; in Water of Life, there are also nine emotional climaxes. The emotive states of "Destruction" and "Protection" occur
most frequently in Mitchell's novel; "Deprivation" and "Rejection," which appear next most often, predominate in Water of Life. These emotions reveal both novels to possess the characteristics "Misery," "Remorse," and "Fordornness," although Gone with the Wind more strongly reflects "Guilt," "Despair," "Shame," and "Prudishness." While Plutchikian analysis reveals both novels to be epic in nature and to be characterized by specific traits resulting from the crossing of frequently occurring emotions, the slight discrepancy in the emotions dominating in each novel can be understood as an effect of the differences in subject matters and the authors' points of view.

The fact that "Deprivation" and "Rejection" dominate in Robinson's episodic plot and are second in frequency to "Destruction" and "Protection" in Mitchell's novel, results from the differences in subject matter and points of view. Gone with the Wind depicts a vanishing pre-Civil War society in which deprivation and rejection are experienced only on the temporal and superficial levels as the results of War and prejudice. In Water of Life, these same emotional states are evoked from concern with temporal and eternal survival, as implied in the title. The title also reveals the point of view under
which each plot unfolds. Mitchell's title suggests a "here-today-gone-tomorrow" attitude of passivity, while "Water of Life" offers the view that what is here today merely symbolizes eternal things. These two epics, while they share the several common characteristics revealed by the analyses reported in this paper, differ in subject matter and point of view, which accounts for the conspicuous difference observed when the theory of Plutchik is applied. However, this variation in the dominant emotions does not impede the similar use of language patterns appearing in the novels, as results reported in Chapter V indicate.

Chapter V involves the analysis of language constructions occurring in highly emotional passages. These eighteen passages have previously undergone analyses from the aspects of Reiss', Robson's, and Plutchik's theories. In this surveillance, the instance of basic sentences, ellipses, and tagging are recorded and their percentages determined. An observation of sentence patterns is also made. The research reveals that both Mitchell and Robinson use the techniques of basic sentences and tagging more frequently than they use ellipse, and that the accumulated percentage of emotional language constructions per number of sentences in emotional passages
is pervasive in both *Gone with the Wind* and *Water of Life*. In addition to the comparable uses of emotive language structures, both epics exhibit dominance of the same verb type.

Mitchell and Robinson both show preference for the transitive verb type at places where the emotion peaks. The dominance of the transitive verb reflects the nature of the epic whose hero becomes involved with things outside of himself, and common to his society. The test for verb patterns is the final analysis included in this paper. The verb test, as well as the other tests, reveal the novels to reflect the nature of the epic. In view of the results of the applications of these theories, *Gone with the Wind* and *Water of Life* may be classified as epics.

Through analysis using theories and tests summarized in this chapter, both *Gone with the Wind* and *Water of Life* are shown to be epic in style because they reflect, in their language patterns, the ebb-and-flow nature of epic, the frequent emotional climaxes, and the concern of the epic hero with things external to himself. The applications of Reiss' emotive-word theory, Robson's "rising-" and "falling-word" theory,
and the tests for basic sentences, tagging, and verb types provide support to the hypothesis that these specific language structures identify with the epic as seen in the selected novels. Both novels show similar characteristics in every test conducted, and this similarity supports the hypothesis that specific language structures characterize the epic.

Thus, the assertion is made that these methods of testing the supposedly "epic" nature of the selected novels have provided some mutual verification and have tended to justify the classification of these works as epics. As the results of this study have been somewhat consistent, the suggestion is made that the psycholinguistic approach has no small value as a means of analyzing other works of the epic type. There may even be some value in analyzing works of other literary genres for the purpose of identifying the language structures common to each work and type.
BIBLIOGRAPHY


APPENDIX A

KEY WORDS, OR "HEAD WORDS," USED IN APPLICATION OF REISS' THEORY THAT WORDS EVOKE FEELING

Word lists containing a majority of "rising words"

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<th>List</th>
<th>Key Word</th>
<th>Brief Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>nose</td>
<td>something suggested by or associated with the nose</td>
</tr>
<tr>
<td>3</td>
<td>clap</td>
<td>loud noise made by sudden impact of hard surfaces</td>
</tr>
<tr>
<td>4</td>
<td>cleek</td>
<td>Scot. to seize, to clutch</td>
</tr>
<tr>
<td>5</td>
<td>clap</td>
<td>to make a noise, a clack or clatter, to press or lie close</td>
</tr>
<tr>
<td>9</td>
<td>scratch</td>
<td>to scrape with claws or nails, to write hastily</td>
</tr>
<tr>
<td>11</td>
<td>spring</td>
<td>to leap, bound; to start or rise suddenly</td>
</tr>
<tr>
<td>12</td>
<td>plash</td>
<td>to strike or break the surface with a spattering noise</td>
</tr>
<tr>
<td>13</td>
<td>gleam</td>
<td>to shoot or dart rays of light, a beam, glow</td>
</tr>
<tr>
<td>14</td>
<td>glide</td>
<td>to move gently and smoothly; to move stealthily</td>
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<td>16</td>
<td>smutch</td>
<td>a dark stain, a dirty spot, a blot</td>
</tr>
<tr>
<td>List</td>
<td>Key Word</td>
<td>Brief Definition</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>------------------</td>
</tr>
<tr>
<td>18</td>
<td>swack</td>
<td>to strike or beat violently, to fall heavily</td>
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<tr>
<td>19</td>
<td>swash</td>
<td>to move, dash, strike, hit with clashing, splashing sounds, to swagger</td>
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<tr>
<td>20</td>
<td>whip</td>
<td>to move, take, pull, jerk, snatch suddenly, forcibly</td>
</tr>
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<td>22</td>
<td>switch</td>
<td>a slender, flexible whip, rod, to strike or beat</td>
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<tr>
<td>23</td>
<td>whirr</td>
<td>to move, fly, revolve in a buzzing sound</td>
</tr>
<tr>
<td>25</td>
<td>strike</td>
<td>to give a blow to, make a sudden impression on</td>
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<tr>
<td>27</td>
<td>sting</td>
<td>a pole, post, or shaft to prick painfully</td>
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<tr>
<td>33</td>
<td>cut</td>
<td>penetrate or divide, to slash, to carve</td>
</tr>
<tr>
<td>34</td>
<td>cuff</td>
<td>to strike with the palm or flat of the hand</td>
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<tr>
<td>35</td>
<td>cob</td>
<td>a lump, rounded heap or mass</td>
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<tr>
<td>39</td>
<td>scoop</td>
<td>a large ladle, to make hollow</td>
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<tr>
<td>40</td>
<td>blow</td>
<td>to talk loudly, inflate, to puff up by inflation</td>
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<td>41</td>
<td>pat</td>
<td>a light blow or stroke</td>
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<td>42</td>
<td>splotch</td>
<td>a spot, stain, daub</td>
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<td>Brief Definition</td>
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<td>------</td>
<td>----------</td>
<td>------------------</td>
</tr>
<tr>
<td>2</td>
<td>snap</td>
<td>associated with a sharp, cracking noise, snap, click</td>
</tr>
<tr>
<td>6</td>
<td>clump</td>
<td>unshaped mass, a heavy trampling sound</td>
</tr>
<tr>
<td>7</td>
<td>lag</td>
<td>to walk or move slowly, to stay or fall behind</td>
</tr>
<tr>
<td>8</td>
<td>lop</td>
<td>to hang downward, to flop or sway about loosely</td>
</tr>
<tr>
<td>10</td>
<td>gross</td>
<td>thick, bulky, massive, dull</td>
</tr>
<tr>
<td>15</td>
<td>slime</td>
<td>soft, moist earth or clay</td>
</tr>
<tr>
<td>17</td>
<td>muddle</td>
<td>to confuse or stupefy, to bewilder or perplex</td>
</tr>
<tr>
<td>21</td>
<td>flog</td>
<td>to flap violently, to whip</td>
</tr>
<tr>
<td>24</td>
<td>curl</td>
<td>to twist or form into ringlets, to bend</td>
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<td>26</td>
<td>stick</td>
<td>woody piece or part of a tree, to set, to fix in</td>
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<tr>
<td>28</td>
<td>twang</td>
<td>to sound with a harsh ringing noise</td>
</tr>
<tr>
<td>29</td>
<td>ping</td>
<td>a sharp sound such as a bullet striking a wall</td>
</tr>
<tr>
<td>30</td>
<td>bar</td>
<td>lever, to exclude or shut out, hinder</td>
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<td>31</td>
<td>wear</td>
<td>to carry or bear upon the person, such as clothing</td>
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<tr>
<td>32</td>
<td>gore</td>
<td>to pierce or wound, to cut into tapering form</td>
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<tr>
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<tr>
<td>36</td>
<td>bump</td>
<td>heavy blow made by colliding, swelling</td>
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<td>37</td>
<td>bag</td>
<td>sack or pouch, the belly, womb, to swell or bulge</td>
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<td>38</td>
<td>bulge</td>
<td>a hump, swelling protuberance, to swell or jut</td>
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<tr>
<td>43</td>
<td>drop</td>
<td>to fall in drops, to let fall, release</td>
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Reiss, *op. cit.*, pp. 1-258
APPENDIX B

ROBSON'S THEORY OF THE "HEARD STRIKING POWER OF SOUNDS USED IN CONVERSATIONAL SPEECH"

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<thead>
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<th>Sound</th>
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<td>&quot;oh,&quot; &quot;ew,&quot; &quot;a,&quot; &quot;ah,&quot; and &quot;a&quot;</td>
<td>28</td>
</tr>
<tr>
<td>&quot;u&quot; as in gun</td>
<td>27</td>
</tr>
<tr>
<td>&quot;ee&quot; as in heel</td>
<td>26</td>
</tr>
<tr>
<td>&quot;e&quot; as in ebb</td>
<td>25</td>
</tr>
<tr>
<td>&quot;ow&quot; as in howl</td>
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<td>&quot;i&quot; as in it</td>
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<td>&quot;er&quot; as in term</td>
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<td>&quot;oo&quot; as in ooze</td>
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<td>&quot;oo&quot; as in book</td>
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<tr>
<td>&quot;r&quot; as in roar</td>
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<td>&quot;ch,&quot; &quot;w,&quot; and &quot;l&quot;</td>
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<td>&quot;sh&quot; and &quot;ng&quot;</td>
<td>4</td>
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<tr>
<td>&quot;y&quot; as in you</td>
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<tr>
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<td>&quot;zh&quot; as in azure</td>
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<tr>
<td>Sound</td>
<td>Striking Power</td>
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<tr>
<td>-------------</td>
<td>----------------</td>
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<tr>
<td>&quot;dh&quot; as in they</td>
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<tr>
<td>&quot;s,&quot; &quot;p,&quot; &quot;d,&quot; &quot;b,&quot; &quot;v,&quot; and &quot;f&quot;</td>
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<tr>
<td>&quot;h&quot;</td>
<td>1 1/2</td>
</tr>
<tr>
<td>&quot;th&quot; as in thin</td>
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* * " * is a weaker, shorter pronunciation of the "u" in sun

Examples of Words with "Striking Power" Greater than Thirty-Five

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<tr>
<th>Word</th>
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<tr>
<td>clings</td>
<td>3+5+24+4+2 =38</td>
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<tr>
<td>wife</td>
<td>5+30+1 =36</td>
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<tr>
<td>torn</td>
<td>3+28+8+3 =42</td>
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<tr>
<td>sprang</td>
<td>2+3+8+28+3 =44</td>
</tr>
<tr>
<td>black</td>
<td>2+5+28+3 =38</td>
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<tr>
<td>right</td>
<td>8+30+3 =41</td>
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<tr>
<td>brained</td>
<td>2+8+28+3-2 =39</td>
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<tr>
<td>cried</td>
<td>3+8+30-2 =39</td>
</tr>
<tr>
<td>fear</td>
<td>2+26+8 =36</td>
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Robson, op. cit., p. 45.
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<th>REPRODUCTION</th>
<th>INCORPORATION</th>
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<td>Ecstasy</td>
<td>Admission</td>
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<td>(7.30)</td>
<td>(9.90)</td>
<td>(10.00)</td>
<td>(4.16)</td>
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<td>Anger</td>
<td>Joy</td>
<td>Acceptance</td>
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<td>(8.40)</td>
<td>(8.10)</td>
<td>(4.00)</td>
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<tr>
<td>Attentiveness</td>
<td>Annoyance</td>
<td>Happiness</td>
<td>Incorporation</td>
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<td>(5.86)</td>
<td>(5.00)</td>
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<td>(5.70)</td>
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<td></td>
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<td>(4.36)</td>
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<td></td>
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<td>Calmness</td>
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<td></td>
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<td>PROTECTION</td>
<td>DEPRIVATION</td>
<td>REJECTION</td>
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<td>------------</td>
<td>-------------</td>
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<td>Astonishment</td>
<td>Terror</td>
<td>Grief</td>
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<td>(10.13)</td>
<td>(8.83)</td>
<td>(9.10)</td>
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<td>Amazement</td>
<td>Panic</td>
<td>Sorrow</td>
<td>Disgust</td>
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<tr>
<td>(8.30)</td>
<td>(9.75)</td>
<td>(7.53)</td>
<td>(7.60)</td>
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<td>Surprise</td>
<td>Fear</td>
<td>Dejection</td>
<td>Dislike</td>
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<td>(7.26)</td>
<td>(7.96)</td>
<td>(6.26)</td>
<td>(5.86)</td>
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<td>Apprehension</td>
<td>Gloominess</td>
<td>Boredom</td>
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<td>(5.50)</td>
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</tr>
<tr>
<td>Timidity</td>
<td>Pensiveness</td>
<td>Tiresomeness</td>
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<td>(4.03)</td>
<td>(4.40)</td>
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The Naming of the Emotion-Mixtures

**Primary Dyads**

I+II  
Anger + Expectancy = Aggression, Revenge, Stubbornness

II+III  
Anger + Joy = Pride

III+IV  
Joy + Acceptance = Love, Friendship

IV + V  
Acceptance + Surprise = Curiosity

V + VI  
Surprise + Fear = Alarm, Awe

VI + VII  
Fear + Sorrow = Despair, Guilt

VII+VIII  
Sorrow + Disgust = Misery, Remorse, Forlornness

VIII+I  
Disgust + Expectancy = Cynicism

**Secondary Dyads**

I+III  
Expectancy + Joy = Optimism

II+IV  
Anger + Acceptance = Dominance

III+V  
Joy + Surprise = Delight

IV+VI  
Acceptance + Fear = Submission, Modesty

V+VII  
Surprise + Sorrow = Embarrassment, Disappointment

VII+VIII  
Fear + Disgust = Shame, Prudishness

VII+I  
Sorrow + Expectancy = Pessimism

VIII+II  
Disgust + Anger = Scorn, Loathing, Hate, Indignation, Resentment, Contempt, and Hostility

**Tertiary Dyads**

I+IV  
Expectancy + Acceptance = Fatalism

II+V  
Anger + Surprise = Outrage, Resentment, Hate

III+VI  
Joy + Fear = Guilt

IV+VII  
Acceptance + Sorrow = Resignation, Sentimentality

V+VIII  
Surprise + Disgust = Rejection

VI+I  
Fear + Expectancy = Anxiety, Caution, Dread, Cowardliness, Distrust

VII+II  
Sorrow + Anger = Envy, Sullenness

VIII+III  
Disgust + Joy = Morbidness
APPENDIX D

HIGHLY EMOTIONAL PASSAGES SELECTED FROM
GONE WITH THE WIND FOR APPLICATIONS
OF REISS' AND ROBSON'S THEORIES AND THE TESTS
FOR EMOTIVE LANGUAGE STRUCTURES

1. But Scarlett was not listening. She was looking at the dirty handkerchief, and humiliation and fury were filling her. There was a monogram in the corner in which were the initials "R. K. B." In her top drawer was a handkerchief just like this, one that Rhett had lent her only yesterday to wrap about the stems of wild flowers they had picked. She had planned to return it to him when he came to supper tonight.

So Rhett consorted with that vile Watling creature and gave her money. That was where the contribution to the hospital came from. Blockade gold. And to think that Rhett would have the gall to look a decent woman in the face after being with that creature! And to think that she could have believed he was in love with her! This proved he couldn't be. p. 210.

2. Scarlett stood for a moment, ankle deep in mud as the guns lurched by. Oh no! she thought. It can't be. He's too old. And he doesn't like war any more than Ashley did! She retreated back a few paces toward the curb and scanned each face that passed. Then, as the last cannon and limber chest came groaning and splashing up, she saw him, slender, erect, his long silver hair wet upon his neck, riding easily upon a little strawberry mare that picked her way as daintily through the mud holes as a lady in a satin dress. Why--that mare was Nellie! Mrs. Tarleton's Nellie! Beatrice Tarleton's treasured darling! p. 262.

3. Into her swaying, darkened mind cold sanity came back with a rush and she remembered what she had forgotten for the moment--that she was frightened too, and Rhett was leaving her, leaving her, the damned cad. And on top of it all, he had the consummate gall to stand here in the road and insult her with his infamous proposals. Rage and hate flowed into her and stiffened her spine and with one wrench she tore herself loose from his arms.
"Oh, you cad!" she cried and her mind leaped about, trying to think of worse things to call him, things she had heard Gerald call Mr. Lincoln, the MacIntoshes and balky mules, but the words would not come. "You low-down cowardly, nasty, stinking thing!" And because she could not think of anything crushing enough, she drew back her arm and slapped him across the mouth with all the force she had left. He took a step backward, his hand going to his face.

4. "Oh, shut up!" she cried, feeling a momentary intense relief at being able to speak her feelings. "Whose business is it what I do with my hands?"

What a fool I am, she thought vehemently. I should have borrowed or stolen Aunt Pitty's gloves. But I didn't realize my hands looked so bad. Of course, he would notice them. And now I've lost my temper and probably ruined everything. Oh, to have this happen when he was right at the point of a declaration!

"Your hands are certainly no business of mine," said Rhett coolly and lounged back in his chair indolently, his face a smooth blank.

5. "Grab her! he shouted to the negro. "She's probably got her money in her bosom!"

What happened next was like a nightmare to Scarlett, and it all happened so quickly. She brought up her pistol swiftly and some instinct told her not to fire at the white man for fear of shooting the horse. As the negro came running to the buggy, his black face twisted in a leering grin, she fired point-blank at him. Whether or not she hit him, she never knew, but the next minute the pistol was wrenched from her hand by a grasp that almost broke her wrist. The negro was beside her so close that she could smell the rank odor of him as he tried to drag her over the buggy side. With her one free hand she fought madly, clawing at his face, and then she felt his big hand at her throat and, with a ripping noise, her basque was torn open from neck to waist. Then the black hand fumbled between her breasts and terror and revulsion such as she had never known came over her and she screamed like an insane woman.
6. "I'm so sorry but I have a headache." How odd that her voice sounded so natural! Thank God for the dark! "I don't believe I'll go. You go, Rhett and give Melanie my regrets."

There was a long pause and he spoke drawlingly, bitingly in the dark.

"What a white livered, cowardly little bitch you are."

He knew! She lay shaking, unable to speak. She heard him fumble in the dark, strike a match and the room sprang into light. He walked over to the bed and looked down at her. She saw that he was in evening clothes.

"Get up," he said and there was nothing in his voice. "We are going to the reception. You will have to hurry."

"Oh, Rhett. I can't. You see--" p. 773.

7. "You don't understand. She didn't want a baby and I made her. This--this baby--it's all my damned fault. We hadn't been sleeping together--"

"Hush, Captain Butler! It is not fit--" "And I was drunk and insane and I wanted to hurt her--because she had hurt me. I wanted to--and I did--but she didn't want me. She's never wanted me. She never has and I tried--I tried so hard and--"

"Oh, please!"

"And I didn't know about this baby till the other day--when she fell. She didn't know where I was to write to me and tell me--but she wouldn't have written me if she had known. I tell you--I tell you I'd have come straight home--if I'd only known--whether she wanted me home or not... ."

"Oh, yes, I know you would!"

"God, I've been crazy these weeks, crazy and drunk! And when she told me, there on the steps-- what did I do? What did I say? I laughed and said: 'Cheer up. Maybe you'll have a miscarriage.' And she--" pp. 803-804.

8. *Watch me take this one!*

Memory rang a bell far back in Scarlett's mind. There was something ominous about those words. What was it? Why couldn't she remember? She looked down at her small daughter, so lightly poised on the galloping pony and her brow wrinkled as a chill swept swiftly through her breast. Bonnie came on with a rush, her crisp black curls jerking, her blue eyes blazing. p. 825.
At the mention of Ashley's name, Scarlett's heart stood still, cold as granite within her. Melanie had known all the time. Scarlett dropped her head on the coverlet and a sob that would not rise caught her throat with a cruel hand. Melanie knew. Scarlett was beyond shame now, beyond any feeling save a wild remorse that she had hurt this gentle creature throughout the long years. Melanie had known—and yet, she had remained her loyal friend. Oh, if she could only live those years over again! She would never even let her eyes meet those of Ashley.
APPENDIX E

HIGHLY EMOTIONAL PASSAGES SELECTED FROM
WATER OF LIFE FOR APPLICATIONS
OF REISS' AND ROBSON'S THEORIES AND THE TESTS
FOR EMOTIVE LANGUAGE STRUCTURES

1. Writhing like an enormous white whale on a
sea of pain, Zarah gritted her teeth and held on.
"Now, darling." Something hypnotic in Anson's
voice bade Zarah release the uterine muscles
that expel a baby from its happy haven. Inter
feces et urinas, covered with mucous slime, like
all things born into this world alive, Zarah's
baby came forth.
"Yowll!"
"Yell, you little beggar." Triumph and sympathy
were in Anson's voice as he snipped the cord,
knotted it close to the baby's belly button. p. 55.

2. The first batch went through the still on
September 25. The final batch brought Anson well
into the middle of October, and brought Zarah, already
three months pregnant, into a lashing fury.
"How much longer will this sickening business
take? I haven't had fifteen minutes alone with you
for the past three weeks. You've been sleeping in
the barn, working from dawn to midnight. Why, why--
knowing that the smell of the stuff nauseates me,
why do you--ah!" p. 58.

3. The slow fuse of Anson's wrath crackled toward
an explosion. What was wrong with a system that
netted an industrious man nine dollars after a dozen
years of back-breaking labor? Wool was neither a
drunkard nor a wastrel--merely another victim of
usurious moneylenders operating in the Ohio Valley.
Thousands of farmers, dispossessed, were crowding
into the cities to become factory workers, or
remained on the land as tenant farmers, scrabbling
out a meager existence.
Black anger burst from Anson. He purged himself
in a torrent of profanity. Words that he had never
used before sprang to his lips; his heavy fist struck
the work bench as he gritted out his sympathy for
Wool Hamer.
"May God damn their souls to eternal hell."
p. 187.
4. Useless now to attempt unraveling the skein of conspiracy woven by Meakins and Rocamp. Plattathad forged the note, and unless Anson paid its face value, his farm would be snatched from him.

Along the hot, unpaved sidewalk, ankle-deep in August dust, Anson walked toward the hitching post where Custer lashed an exasperated tail at green flies. Similar torments, each a question mark, were stinging Anson's brain. The most tormenting question of all was: Where can I raise five hundred dollars? p. 192.

5. Convulsive sobbings shook her. How could she say to this man: I loathe the smell of whiskey that clings to your beard. You are an abomination to my nostrils. Unable to utter these words, Zarah's indictment turned inward. "I am a poor ripped thing, torn in childbirth. A good doctor could repair the hurt, but you take no steps to help me--even though your pleasure would be increased if I were mended."

Anson lay on the bare floor, attempting to sooth her. "Men are stupid about such things, darling. Tomorrow we will go to Cincinnati, find the best surgeon. My wife will be made whole again." p. 201.

6. Ghastly with fear and rage, Anson seized a mattock, overtook the gruesome beast and brained him with a single blow. He picked up Sonny's mutilated body. An arm had been chewed away; carnivorous jaws had gouged a gaping hole on the babe's right side. Like a man lifting a sacrifice to heedless heaven, Anson cried out in anguish, "Fifer...Fifer...for God's sake, help me." p. 204.

7. One night as they sat together in the living room, Anson rose, broke the stem of his churchwarden pipe and faced her from the other side of the room.

"Solanfe!"

The choking desperation in Anson's voice conveyed everything that a woman wants to hear from the man she loves.

And how did Solange reply?

In kind. She who had uttered "Anson's name longingly in her cold bed, spoken it a hundred times daily in the commerce of household, now compressed her own yearning and his unserved need into the whisper of his name.

"Anson."

What more could she say? That she would lie at the foot of his bed or in his arms, or on the floor beside his bed; that she would do, be, anything that he wished; yield and surrender her lips, breasts and the warmth of her cradling body to his service--all this without hesitation or remorse, freely, unconditionally, for as long as he needed her; and
upon Zarah's return, would step aside, forget (yet still remembering) the least of his caresses, words and glances as the only encounters she had ever known with an emotional equal?

Unsayable.

p. 233.

8. All tremors vanished. With the exultation of a bridegroom about to enter his chamber, Anson strode up and down the barn. He slapped his four horses jubilantly on their rumps. "She's coming back, she's coming back," he cried to the barn swallows. For a moment he had the illusion that he could leap from the barn floor to the timbers overhead and perform a giant swing. Instead, he threw his hat into the hayloft, opened his throat to let an almost-hysterical burst of laughter set the barn swallows flying in the queen-trussed shadows overhead.

These paroxysms over, he leaned against the corn crib and wept.

p. 283.

9. Chance brought him a pail full of water. "Up again, Arthur. It will be up and down, all afternoon. I am not an expert boxer. I shall do my best to close your eyes, puff out your cheeks, break a few teeth; I'll watch you vomit, haul you up again, and paste you silly. At three o'clock I shall be relieved by Mr. Reb Plaskett. He has asked permission to put over the KO. He has been waiting twenty-one years for this opportunity."

"Who is Reb Plaskett?"

"He was Laly's sweetheart. He loved her. He still loves her. In due time you will discover his passion for her."

p. 629.