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Title of Monograph: A STUDY OF ATTITUDINAL TONES IN THE
POETRY OF CARL SANDBURG USING THEORIES PROPOSED BY
JAMIESON, REISS, AND PLUTCHIK

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A STUDY OF ATTITUDINAL TONES IN THE
POETRY OF CARL SANDBURG USING THEORIES
PROPOSED BY JAMIESON, REISS, AND PLUTCHIK

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Morehead State University, 1970

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This monograph is primarily concerned with the analysis for attitudinal tones carried within the structure of language in 150 randomly selected lines of poetry by Carl Sandburg. Working from the premise that man's total personality is composed of intellectual, emotional, and physical aspects, one may propose that in man's efforts to communicate with others, all three parts of the personality will come through in the language he employs. Therefore, attitudes will be present in the language structures which are used. If attitudinal over-tones are present in linguistic statements, there should be some method with which these tones can be separated and distinguished. This monograph is an effort to establish this contention and to present three methods with which attitudinal tones may be measured with varied degrees of success. Three approaches were applied in this study which deal with distinct methods of language analysis. Jamieson's A Grammar of Rhetoric presents a rhetorical approach to identi-

fying various attitudes connected with initial phoneme sounds. Reiss' theory in Language and Psychology deals with a psychological approach to language study using word-centered molar behavioral connections between words as its basis. The third method which was applied to the poetic statements is Plutchik's emotive theory from The Emotions: Fact, Theory, and A New Model which is psycholinguistical in nature. However, this theory was applied only as a check on the validity of the other two approaches.

Chapter One is primarily concerned with an explanation of the nature of the monograph. Included in this section are definitions essential to the understanding of the study which deal with various areas of grammar such as phonology, morphology, and syntax. Reference to various rhetorical approaches such as the bridge and perspective theories, the nature of poetry, man's total personality, the formation of attitudes, the nature of language itself, tagmemic analysis, "etic" as opposed to "emic", the poet, and those works to be included may be found in this section. Also included are the procedures to be followed, previous work in the field, and purpose and specific elements which are to be proven.

Chapter Two is concerned with the application of Jamieson's theory of initial phonemic combinations to Sandburg's poetry. The 150 randomly selected lines were analyzed for the presence of certain phonemic combinations which Jamieson felt applied to certain sounds or movements which were directly connected in a

psychological way with the object or action named. Of the twelve contentions given, all were supported in Sandburg's poetry. However, no definite conclusions could be drawn until after Plutchik's emotive theory was applied in Chapter Five.

In Chapter Three, Reiss' approach to linguistic analysis was applied to the selected poetic utterances. Of the forty-six molar-centered word lists composed by Reiss, forty were applicable to this study. There were 189 phoneto-semantic variants listed for the forty lists used. The attitudinal aspects for the lists tested were as follows:

1. Lists 8, 11, 13, 25, 26, 37, and 43 were positive in connotation.
2. Lists 1, 7, 24, 31, 38, 39, and 46 were neutral.
3. Lists 14, 28, and 40 contained elements of both purr and snarl words.
4. All other lists (27) were negative.

From this study, indications are that a negative over-tone will dominate in the poetic statements. However, this contention can not be proven until Plutchik's ideas have been applied as a check.

In Chapter Four, a comparison-contrast is undertaken between the ideas of Jamieson and those of Reiss. The similarities as well as differences were indicated. Some of the conclusions reached are as follows:

1. Both theories deal to a degree with phonemic sounds, but Jamieson applies more emphasis to this aspect.
2. Both theories are "emic" in nature as they are concerned with the total relationship between parts of an utterance up to its over-all meaning.

3. Jamieson's approach closely follows the bridge theory.
4. In Reiss' approach, elements of the perspective theory may be found.
5. Jamieson's theory is more "etic" in the initial stages.
6. Reiss' theory is entirely "emic" from the beginning.
7. Both theories were found to be applicable to a study of this type.

To help determine which approach to an attitudinal study of language proved the more applicable, Plutchik's emotive theory was applied in Chapter Five as a check on the validity of the data obtained from the other two approaches.

Chapter Five dealt with the application of Plutchik's theory for determining emotional content in language. According to this researcher, most emotions represent a combination of feelings and are mixed in nature. He designates primary, secondary, and tertiary emotions as three categories which may be separated and distinguished from each other according to their mixtures. Using these ideas, an analysis was made of the 150 selected lines. Examples were noted which could be placed under all eight of the primary emotive states which were designated by Plutchik, and the totals are listed below:

1. State I(Exploration) had 18 occurrences.
2. State II(Destruction) indicated 6 incidents.
3. State III(Reproduction) showed 20 examples.
4. State IV(Incorporation) indicated 50 incidents.
5. State V(Orientation) listed 7 occurrences.

6. State VI(Protection) had 11 examples.
7. State VII(Deprivation) showed 33 incidents.
8. State VIII(Rejection) listed 14 occurrences.

Although Incorporation listed the highest number of examples over any of the other primary states, the emotional intensity of this state is extremely low . The highest possible intensity is only 4.16 on a possible 11.0 scale. While Protection only listed eleven examples, a high intensity of 9.75 was registered in this state. Therefore, it is not the number of examples which determine the over-all tone in a work, but the number of examples which contain the highest emotive intensity. The examples which were highest on the numerical scale were negative in tone; thus the attitude was slightly negative as Reiss' approach in Chapter Two had indicated earlier. Further proof of the usefulness of both Jamieson's and Reiss' approaches was indicated in Chapter Six.

Chapter Six is concerned with the summary and conclusions reached after the results of both Jamieson's and Reiss' theories have been checked through the application of Plutchik's approach. It was concluded that both theories are relevant to a study of attitudinal tone in poetry, but some reservations must be indicated. Problems may be found within the theories themselves as neither approach is truly psycholinguistical in nature. Both methods rely too heavily on word action rather than on emotive content in words. Those areas within both theories which could correspond with an attitudinal study of language proved most

significant; however, neither theory was one-hundred per cent applicable. However, Jamieson's approach was shown to be somewhat more effective than Reiss'. Seven of the eight emotive states were detected when a comparison was made using Plutchik's data to check the validity of the information obtained when Jamieson's approach was applied. This check indicates that Jamieson's theory may be better suited to a language analysis concerned with detecting the degree of attitudinal over-tones than the ideas presented by Reiss. When Plutchik's check was applied to the data obtained from the application of Reiss' approach, only five of the eight primary emotive states were indicated. In either case, the study of poetic statements with emphasis given to the determining of attitudinal tones present has proven useful and significant in the field of linguistic analysis. The assertion that language does carry elements of the intellectual, emotional, and physical nature of man depicted through attitudes has been verified in this study employing three opposing methods of language analysis.

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A STUDY OF ATTITUDINAL TONES IN THE
POETRY OF CARL SANDBURG USING THEORIES
PROPOSED BY JAMIESON, REISS, AND PLUTCHIK

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CHAPTER I

NATURE OF THE MONOGRAPH, PROCEDURES, PREVIOUS WORK, PURPOSES AND SPECIFIC ELEMENTS TO BE PROVEN, AND ESSENTIAL DEFINITIONS

I. NATURE OF THE MONOGRAPH

This monograph is concerned with the poet's use of the language which can be scanned, at least stylistically, for words carrying attitudinal tones. The very nature of this proposal immediately leads into two fields of analysis: rhetoric and psycholinguistics. Because man is basically a social animal, he attempts communication through two primary methods: speaking and writing. Both forms are involved with theories of rhetoric and with psycholinguistical principles. However, the tagging of words for emotive content is a fairly new approach in language study, while the value and application of the principles of rhetoric have long been recognized. Because communication is a complicated process which begins in the writer, is carried on by verbal utterances or written statements, and concludes in the reader, the study of rhetoric has held a significant position in the past history of the educational field.

Rhetoric began in the ancient world of the Greeks as a formal study whose main purpose was to ensure that when a person discoursed, others would listen. The primary function of rhetoric in the Greek sense was to use words in such a manner

that others would be persuaded in matters of law and politics. This form of persuasion remained one of the essential elements of education during the entire Greco-Roman period. However, around the nineteenth century, the importance of rhetoric waned as scientific achievements became more important. More recently, the word "rhetoric" is considered in a much broader context, and within this framework, reference to the term will be made. Today, rhetoric applies to the communicative use of language, both oral and written. In "communicative language", the speaker wishes to be understood by the listener, but not necessarily agreed with. The important point is that the speaker desires to be understood, or to communicate, and this action between two individuals, if successful, is an example of effective communication. Rhetoric is concerned with that method which would best serve in aiding language to achieve this end. Rhetoric is both a science and an art: while on one hand, it is the systematic, theoretical study as to how language is employed for the purpose of communication; on the other hand, rhetoric deals with applying various learned techniques to a specific act of communication. In the study of poetry, analysis will be made from both the technical point and from the psychological approach which will include both areas of rhetoric. The simple definition of rhetoric would state that rhetoric searches for the best means of expression for that communication which one hopes to achieve, whether he be writing or speaking.

From this idea, several areas open for the application of rhetorical methods to the analysis of poetry as a form of communication. Along with the study of rhetoric in connection with selected poetic statements, psycholinguistical aspects will also be emphasized. From a breakdown of the word "psycholinguistics", "psycho" and "linguistics" appear as its counterparts. The term results from the work of psychologists and linguists who combined their efforts to understand man through a study of his communicative efforts. Until recently, psychologists and linguists worked separately; however, both parties have now realized that their basic goal is the same: to understand the complicated, unpredictable animal known as man. While psychologists have studied language as a key to the understanding of the human mind, the linguist also has been concerned with learning what meanings are carried in various statements and associations between words and sounds. The negative and positive connotations contained in certain utterances, as well as the structural formation of the sentence have also received the linguist's attention. The psychologist soon realized that he could benefit greatly from the work carried on by the linguist, as the linguist realized that the studies concerning attitudes and the emotional content of words performed by the clinical researcher could be useful to him. The linguist, with his principally scientific rendering of the language in a descriptive sense, joined efforts with the psychologist, who attempted to interpret language as the key to understanding man. Psycholinguistics was created. Psycholinguistics

is concerned with both the message and with the structural form of the communication. The connection between the statement and the person who makes the utterance, as well as the effect of the communication on the listener or reader, is also considered. In psycholinguistics, the purely scientific approach is no longer used, as language is considered in terms of the total personality of man, in addition to being viewed for its structural qualities. This primary concern with structural form merges into the field of grammar.

A completely suitable definition of grammar satisfactory to every expert in the study of language has not yet been formulated. Grammar may be said to consist of the description, analysis, and structuring of formal language patterns. This process is involved in both reading and writing, or decoding and encoding, if one wishes to use such technical terms. Grammar also refers to that system from which sentences may be formed in a language. Grammar is sometimes defined as that system which will generate all the grammatical sequences in a language. Further references to a definition of grammar may be found in Appendix A, but these general descriptions will serve at this point. Considering that grammar is concerned with the "manufacturing" of a language, a definite connection can be made with rhetoric, which emphasizes the most effective techniques for the formation of grammatical sequences. The term "grammar of rhetoric" may be used to refer to the field of study concerned with formulating the most effective techniques of sentence construction for the purpose of

communication. A grammar of rhetoric, then, is a system of language usage springing from the grammar itself and dealing with the concepts already contained within the framework of the grammatical rules which apply to a language. In considering the grammatical rules of the English language, three primary areas must be emphasized. Each field is of enough significance to merit separate attention.

Phonology is that area of grammar which concerns itself with the actual sounds of speech. A differentiation can be made between the "phonemic" and "phonetic" use in sound phraseology. Phonemic principles, relating to the systematic use of the speech utterance in a given language, may be used to describe a language, while phonetics pertains to the purely physical sound effects and characteristics of speech. Only forty-five basic sound units, or phonemes, appear in the English language; however, the number of possible phonemic combinations is not noticeably limited. The innumerable combinations of phonemes in the English language have not yet been exhausted, as every year "new" words become a part of the language. A more detailed description of the function of the phoneme within the language structure is given at a later point; however, the combining of phonemes into what is termed as a morpheme presents an interesting area of grammar.

Morphology deals with the basic meaning-carrying units of the language, these units being referred to as morphemes. These morphemes are similar to the atom in the field of science, as they are considered as indivisible units of language formulated from

phonemes, or sound units. Morphemes include word bases, sometimes called root words, inflections, and affixes. They comprise two classes: bound morphemes and free morphemes. A bound morpheme is so named because of its dependency on the word with which it appears. A bound morpheme is located either before or after the base word and is contained in the -ment in government or the -ex in expression. Other examples of bound morphemes would be -est, -er, and intra-. A free morpheme is usually a base word and can appear alone; the word dog is an example of this type of morpheme. The word, as such, has been constructed from a combination of phonemes and is now ready to be formulated into a sentence, leading into the third area of grammar known as syntax.

From syntax, the actual sentence written in the English language is developed. However, syntax first involves smaller units such as noun groups, verbals, prepositional phrases, clauses, and other basic units of meaning which, when combined, result in sentences. Syntax is significant as an area of grammar because primary emphasis is placed on how words or small groups of words are combined to form large group clusters. The arrangement, or ordering, of the English sentence is a direct result of the rules governing the placement of morphemes in the field of syntax. The significance of a grammar of rhetoric which provides the most satisfactory techniques for shaping the English sentence naturally must include the areas of phonology and morphology in addition to syntax. However, when dealing with the system of rules governing the shaping of communicative statements, one must consider, in addition to the three areas already discussed, three types of rhetoric.

Three significant areas of rhetoric are persuasion, analogy, and definition. Each of these fields demonstrates a different way of using language as a communicative device. If, when using one form of communication rather than another, certain structural practices are not followed, then effective communication can not be obtained. The art of persuasion has as its object communication, the main emphasis being placed on changing the listener's attitude about some specific experience. Therefore, persuasion must deal with the language in terms of emotional qualities, in that this form of rhetoric must evoke emotive responses from the individual which may or may not coincide with the ideas of the writer or speaker. In order to use words which will result in agreement from the reader, the writer must employ certain techniques of phonology, morphology, and syntax, leading the reader into agreement with the thesis proposed by the writer. Therefore, one may conclude that a grammar of rhetoric would be concerned with the application of various methods leading to agreement in the area of persuasion. Analogy, on the other hand, is concerned with causing the reader to make judgments between two objects which are being compared.

In the language of analogy, one object is compared to another in such a manner that certain qualifying, determining features of one object are brought into focus through comparison with another unlike object. Thus, the language tends to be thought-eliciting rather than emotive in nature. The reader is asked to make a decision between objects, a request which necessitates thought responses. In analogy, the writer uses all areas

of grammar in achieving the final result; therefore, the reader is compelled to think because he is forced to make comparisons.. Definition, likewise, has certain characteristics which distinguish this form of rhetoric from persuasion and analogy.

In employing definition as a form of communication, the writer is concerned with the physical nature of his subject. Thus, the statements are intended to evoke sensorial responses from the reader, as he is given descriptive terms applying to the physical senses. The very nature of definition evokes from the reader images dealing with the physical qualities of an object, as its traits are being separated and scrutinized in the act of defining. Basic qualities are microscopically considered, and the object under observation is distinguished from all other objects on the basis of its physical qualities. Persuasion, analogy, and definition are effective forms of communication. However, certain basic differences can be pointed out. In the area of persuasion, the writer is concerned with the emotive value of words, in analogy, with thought-provoking qualities, and in definition, with the physical description rendered by words. From this analysis, there appear to be three basic types of language usage: language to evoke emotion, language to elicit thought, and language to describe physical objects. The question which has been raised by this conclusion relates to what in man's personality requires him to have at his disposal three distinct categories for language communication.

If one considers that language may be used as a key to the understanding of man, as the psycholinguist contends, and if, as

has been already determined, there does appear to be three distinct areas of language communication, then man's personality must be structured in such a way as to parallel these three areas. Language may be constructed to furnish grounds for emotional, rational, and sensorial expression, indicating that the total personality of man is composed of the heart, the mind, and the body. Language used in such a manner as to elicit thought is structured to evoke intellectual responses and corresponds to that segment of the personality referred to as "the mind". The ability of man to use language to evoke feelings, or emotions, stems from the side of the personality known as "the heart". Finally, language may be used to furnish grounds in referring to sensorial, or physical qualities. This usage is a result of man's third aspect of the personality, "the body".

These aspects form the triangular nature of man's total personality, whether he be fictional in nature or a flesh-and-blood individual. A fictional hero is parallel to actual man in one respect in that responses to experience, whether fictionally rendered or whether occurring in real life, involve attitudes. Man possesses the ability to form attitudes when he is confronted with experiences, other people, and his environment in general. These attitudes, if they are expressed, must be communicated through language, at least partially, as this avenue is the most satisfactory one available to the human being. Therefore, attitudinal language will occur whenever the individual is confronted with experiences in reality, and the attitudinal tone (the degree of emotion involved) in the language should be such that some

degree of measurement is possible. The analysis of poetry for the degree of attitudinal tone contained in selected excerpts should prove possible, once the exact nature of an attitude has been determined.

In the discussion of attitudinal tone, reference was made to the degree of emotion involved in or evolved by language utterances. However, an attitude consists of more than just one emotion. An individual may have an enormous number of attitudes concerning anything existing in the physical world around him. The objects of these attitudes may be physical phenomena, groups of people, social organizations, politics, and institutions, to mention a few possibilities. The number is limitless except in this one respect: man cannot form an attitude about that which does not exist in his psychological world. Therefore, the basic ingredient which must be present before an attitude can be formed is cognitive recognition of the object about which the attitude is formed. The individual must first have belief about the subject which he holds to be true, and these ideas serve as the first building blocks in the development of an attitude. Also, there must be feeling involved with these beliefs. In other words, one cannot have an attitude unless emotion is involved. According to Krech, Crutchfield, and Ballachy,

as the individual develops, his cognitions, feelings, and the action tendencies with respect to the various objects in his world become organized into enduring systems called attitudes.¹

¹ Egerton Ballachy, et.al., Individual in Society: A Textbook of Social Psychology, (New York: McGraw-Hill Book Company, 1962), p. 139.

Not only does the individual recognize and feel deeply about a certain matter, but he also reacts in an observable manner in accordance with his attitude. The cognitive recognition of a person to an object is also governed in part by his feelings and action tendencies toward that object, and any change in this reaction will result in a change of attitude. As language serves as the main carrier of man's attitudes, the attitudes of an individual, whether expressed in writing or speaking, should be evident in the language structure he employs. Therefore, if a writer has certain attitudes concerning various experiences in life, his written statements should reflect this emotional involvement. In the field of poetry, especially, attitudinal tones should be present because the poet is more intimately involved with his subject matter in a personal way. The language may be structured in such a way as to elicit emotional responses from the reader through the use of attitudinal tones which are part of the psychological field of the author at a given time. If these "tones" do exist, then the identification and separation of these tones into various categories should be possible through an analysis of the linguistic utterances.

Language is capable of carrying emotional overtones in a distinct manner. Reference to S.I. Hayakawa's concept of "purr" and "snarl" words will serve to point out this idea. In his article, "Reports, Inferences, and Judgments", Hayakawa contends that there exist "eulogistic"(purr) and "dyslogistic"(snarl)

categories into which words may be placed.² A definite negative attitude is held concerning those words placed in the snarl classification, while a positive feeling is elicited for those words in the purr category. An example will serve to clarify this concept. The sentence "He is a dirty Jew" elicits a negative response from the reader because of at least one word-- "dirty". However, if the reader has a feeling of anti-Semitism, the word "Jew" also aids in forming a negative attitude. On the other hand, the utterance "Sally is a polite young lady" lends itself to a positive attitude because of the term "polite". Sally could be a "young lady", but without the addition of "polite", there is no real basis for the formulation of a purr attitude. Therefore, from these examples, language has been shown to contain the ability to carry attitudinal tones based upon the choice of words employed by the writer. He may choose to elicit thoughts, emotions, or sensorial responses in either a eulogistic or a dyslogistic manner.

Language has been presented in light of its use for evoking thoughts, emotions, or sensory classification as a highly flexible medium. However, no mention has yet been made about the exact nature of its structural qualities which allows for this diversity. In a grammar of rhetoric, the various structures which predominate in rational, emotional, or sensorial language would receive

a high degree of emphasis, as their application would result in effective communication in a specific situation. In order to construct a sentence which carries more intellectual tones than emotional ones, certain word order must be followed. If, in a given sentence, adverbs are shifted to the left of a noun, a slowing down of the phonological speed of the sentence results. These sentences will serve as examples:

Sally went immediately to the door.

- Immediately, Sally went to the door.

In the first example, the sentence flows along smoothly because the adverb "immediately" appears in the fourth position, which is its usual place in the English sentence construction. However, in the second example, the adverb has been shifted to the pre-nounal position, causing a pause in the sentence after the word "immediately". A comma is called for at this point in the sentence because the voice pauses quite noticeably when the sentence is read orally. The resulting sentence is much slower phonologically than the first rendition. The pause allows the reader more time for thought. In brief, if a sentence of an intellectual nature is desired, a shift of the adverb to the pre-nounal position will give the needed results. For a statement with emotive intensity, keeping the adverb in the fourth position and placing the adjectives in the pre-nounal position will achieve the desired emotive emphasis. In dealing with language to elicit sensorial perception, the writer would use words dealing with the five senses. Colorful adjectives and descriptive adverbs would also play a significant part in the sentence construction. A grammar of rhetoric would serve to make clear those structures which

are needed whenever a writer wishes to use language for emotive, intellectual, or sensorial responses. The fact having been established that there are language constructions which do elicit definite emotional responses from the reader, can one also conclude that there are specific phonemic combinations which tend to evoke distinct responses?

The importance of phoneme combinations in the psychological meanings connected with a word is a field just beginning to be explored by the psycholinguist. However, as early as 1833, Jamieson, in his A Grammar of Rhetoric, recognized the significance of phoneme structures. He pointed to the fact that various phoneme combinations lead to certain connections, or ideas, about a word. For example, the "sl" combination is connected with the idea of motion in some degree in such words as "sling", "slide", and "slip". Jamieson noted that this same type of linkage applied to other word groups beginning with a certain phonemic unit, listing various examples of this type in his book. He was not the only person who explored the use of certain sound combinations, however, because other writers, especially poets, were also aware of the importance of sound effect. A glimpse of several lines from Thomas Gray's "Elegy Written in a Country Church-Yard" will illustrate the effective employment of sound psychology:

The Curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.³

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³ Thomas Gray, "Elegy Written in a Country Church-Yard", (ll. 1-4).

The use of words containing the "l" phoneme alone and in combination with other sounds appears eight times in these four lines. Gray used the initial "l" three times, the double "l" twice, the "pl" twice, and "sl" once to achieve a slow, melancholy, tender tone. His use of initial "w" four times also adds to the effect of slow weariness at the end of a long day. From this example, the effect of phonemes and sound combinations seems to play a significant part in the total range any writer can hope to achieve through his written work in terms of its psychological aspects for the reader. Attitudinal tones depend a great deal on phonetic combinations which provide the psychological aspects eliciting definite responses from the reader. These responses have been considered only in reference to the "sound" qualities of a phoneme; however, the total range of phonemes in the language goes much deeper than mere consideration of sound aspects.

A restatement may be made at this point that phonemes are the basic sound units within a language. A phoneme may be designated as the smallest class of significant speech sounds. However, there are distinctions concerning certain types of phonemes which have not been mentioned previously. The nine simple vowels, the three semi-vowels, and the twenty-one consonants are designated as "segmental" phonemes, while the long vowels are not considered as such because most linguists agree that they are composed of one simple vowel plus a semi-vowel. These vowel combinations are given the technical term of "complex vowel nuclei", but are not represented in the phonemic alphabet which can be referred to in Appendix B. Also included with the segmental

vowel and consonant phonemes are phonemes for the four levels of pitch, four degrees of syllabic stress, and four methods of terminating the speech utterance(juncture). These twelve phonemes of American speech are designated as special, significant factors in the system of audio-linguistic signals, being referred to as "non-segmental" phonemes. This addition brings the total number of phonemes to forty-five. Phonemes deal only with small units of sound, but when combined, they form larger units of language known as morphemes. The morpheme has been defined earlier as the smallest segment of sound which carries meaning. The building blocks of language, then, are the phonemes which combine to form morphemes functioning either as words(free morphemes) or as parts of words(bound morphemes). Language may be surveyed from two approaches: "etic" and "emic". In dealing with language from the "etic" approach, the distinct sound units would be studied individually. In other words, primary emphasis would be placed on how a particular consonant or vowel is articulated. However, in an "emic" sense, the concern would be with how the sound related to other sounds in the morphemic unit, in the word, and finally, in connection with the sentence up to the paragraph level. The relationship of the part to the whole discourse would be explored. In speaking in "emic" terms, the total relationship of one unit in reference to other units in the construction is considered, while "etic" refers simply to the analysis of that one specific element in terms of its distinguishing traits. The study of language from the vantage point of an "emic" approach leads into the field of tagmemic analysis.

The tagmemic approach, deriving its name from the idea of "emic" analysis, supports the contention that a sentence is composed of a certain number of tagmemes, "functional units", each consisting of a functional slot with its class fillers. This type of analysis considers the relationship of every constituent in the sentence up to the paragraph level. A tagmeme may be defined as

the relationship between a slot of a pattern and the suitable class of units that will fit into this slot.⁴

Taking each of these tagmemes with their meanings produces meaningful units of grammar. A tagmeme may be one of four types: selection, phonetic change, modulation, or order. Each tagmeme must be considered in the total analysis on the tagmemic level. Analysis of this type occurs on various levels, beginning with the minute stems of word formation, and progressing to the discourse level. Each level must be analyzed only in view of the total communication system if understanding is to take place. Each unit appearing in a discourse is important in itself when the range of choice which a writer has within the context of the English language is considered. Therefore, each segment should be discussed from the vantage point of its contribution to the total language act and its suitability in that specific utterance. The tagmeme is a unit which makes sense only when studied in context. Therefore, the tagmemic approach should prove valid in the analysis of a literary work, particularly poetry, where in order

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Tommy R. Burkett, et. al., Generative English Handbook, (Belmont, California: Wadsworth Publishing Company, Inc., 1968), p. 124.

to determine what attitudinal tones are present, analysis from the basic sound units through word and sentence constructions would have to be conducted. Thus, the tagmemic approach lends new dimensions to the analysis of poetic language where total context must be considered and where structural identification must be made. Also, the tagmemic theory allows for two different approaches to the analysis of a given discourse.

In tagmemic analysis, two basic theories are posited: the bridge theory and the perspective theory. These theories have similar qualities; however, they may be distinguished by definition. Supporters of the bridge theory contend that units of a sequence must blend together in order for the mind to understand the sequence easily. In other words, the slots of a pattern (for example, a paragraph) should be filled only with certain units if the discourse is to flow smoothly and if the mind is to comprehend the ideas of the writer. There will be no sharing, communication, transference, or understanding between two units, whether they be people, ideas, or sounds, unless there is some common meeting ground, or "bridge", where the distinction of one unit shades off into the distinction of the next. Jamieson, in A Grammar of Rhetoric, contends that

...the current of sound may be adopted to the tenour of discourse. Sounds have in many respects, a correspondence with our ideas; partly nature, partly the effect of artificial associations...(and) any one modulation of sound, continued, imprints on our style a certain characteristic and expression.⁵

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Alexander Jamieson, A Grammar of Rhetoric, (New Haven: A.H. Maltby, 1833), p. 128.

Jamieson would agree with the assertion of the bridge theory that before communication can take place, there must be association in the mind between units of discourse. This "blending together" of a sequence which should lead to effective expression would be accomplished through the careful selection of phonemes, or basic sound units, if one approaches the construction of the discourse from the vantage point of both Jamieson and the bridge theory. The general correspondence of the current of thought and the current of sound is especially noticeable in poetry where attention to sound is demanded and where inversions and poetic technique give the writer more liberty in his use of euphony. According to I.A. Richards,

the chief characteristic of poets is their amazing command of words. This is not a mere matter of vocabulary...It is not the quantity of words a writer has at his disposal...(but) his sense of how they modify one another, how their separate effects in the mind combine, how they fit into the whole response.⁶

Both the bridge theory and the perspective theory demand that one essential ingredient be present: association. As Richards stated, there must be that basic association in the mind between units in a discourse if communication is to take place.

Like the bridge theory, the perspective theory is also concerned with how the mind reacts to units of discourse. However, in the perspective theory, the contention is made that the mind looks at reality as a sequence of particles, as a series of waves,

I.A. Richards, "Science and Poetry", Criticism: The Foundation of Modern Literary Judgement, ed. by Mark Schorer, et. al., (New York: Harcourt, Brace, and Co., 1948), p. 513.

and as a field or network. All three perspectives must be present before the mind can comprehend with any degree of wholeness. More emphasis is placed on the association of "whole" units rather than the individual association between segments of sound, as was upheld in the bridge theory. An outline demonstrates the way the perspective theory operates because the mind moves from particles (small divisions of the outline) to waves (the transition between outline parts) to the network (seeing the outline as a whole after viewing its parts). In this way the mind is able, through a sequence of smaller units, to expand until comprehension of the whole discourse has been achieved. In Reiss' Language and Psychology, the linking ability of the mind is considered in view of the total word and its associative meanings. Reiss states that

we emphasize ...that it is the general quality of the action of the object denoted by a word...that determines the possible scope and variety of meanings that may be associated with a simple word-sound... In line with the "poetic" character in general of the word-to-meaning linkage, we can now state that it is an "emotive or feeling quality" that is perceived as possessed in common by any of the different specific actions or objects that the word may denote.⁷

In other words, Reiss also feels that associative meanings can be made between one word and another in a manner similar to the process which occurs using the perspective theory. The main word (particle) is chosen, such as the word "nose". Then other words (waves) associated with the first word such as "snout", "snort", and "snipe" are added. Finally, there is a whole family

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Samuel Reiss, Language and Psychology, (New York: Philosophical Library, 1959), p. 27.

of words (network) which is associated either in meaning or in action with the base word. The results produce a "field" in which the mind sees the total word list in relation to the word "nose" which served as the basis for the linkage between all words in the family. While Jamieson's theory falls more closely in the area of the bridge theory, Reiss' ideas align readily with those proposed in the perspective approach. Although both techniques of analysis are tagmemic in nature, Jamieson placed his emphasis on phonemic attack, while Reiss concentrates on word-centered molar behavioral associations. The two approaches are both psychological as they are concerned to a degree with the emotive responses elicited from the reader by the use of certain language structures.

In approaching language psychologically from Jamieson's point of view, the importance is placed on the sound segments within a discourse. He defined language as the act of communicating thoughts or ideas of the mind by certain articulate sounds, which are used as signs for those ideas.⁸ The scholar contended that articulated sounds existed before actual words, and that the invention of words arose from imitation, as nearly as could be achieved, of the nature or quality of the object which was named. Whatever objects were to be named in which sound, or noise, or motion was concerned, the imitation by words was a natural result. Jamieson agreed whole-heartedly with Aristotle who stated that

...the instinct of imitation is implanted
in man from childhood, one difference in

him and other animals being that he is
the most imitative of living creatures...⁹

Jamieson contends that nothing came easier for man than using those sounds which are harsh to the ear for naming an object or idea whose meaning carries the same harshness. Thus the word "gruff" employs the "gr" sound which is harsh in American English, while the word itself arouses a negative attitude. The phonemic combination chosen helped in determining the meanings associated with the word.

While Jamieson's theory demands the main emphasis be placed on the phonemic combination used in words, Reiss approaches language psychologically from another viewpoint. The basis of Reiss' theory is the idea of word-centered molar behavioral associations based on whole words. In this approach to language analysis, Reiss contends that by taking a single word such as "clatter", a list can be drawn up of associative words which by virtue of their psychological meanings follow the same idea of the base word. The action involved in each word would be that of a "clattering" noise. Words which could be included are "clang", "crackle", and "racket". Although the same initial phonemes do not appear, as Jamieson would insist they should, Reiss claims that by virtue of molar behavioral association(i.e. that each word is connected with the idea of clatter) these words may be justified psychologically in appearing on the same list. He also points to the fact that in the area of sound repetition, the *ā* appears in each

word, while the "ck" combination appears twice. While not primarily concerned with sound, Reiss does point to repeated sound combinations as another aspect of his theory. Thus, while Jamieson's theory depends on the mind making associations through the occurrence of distinct phoneme combinations alone, Reiss's ideas include the belief that whole words should serve as the basis for psychological linkage. Neither theory has been proven superior to the other as La Drière mentions in "Structures, Sound, and Meaning":

It is hard to say whether meanings or sounds more often initiate the poetic process, but there is no theoretical reason to suppose any primacy of either.¹⁰

Despite the differences in the theories, they are not irreconcilable since both depend on the sounds of the language, whether in the form of whole word units or phonemic segments. Which theory proves to be the most useful in the study of poetry will be established later as selected poetic utterances are examined in light of both concepts. While the language for ordinary communication may be different in structure from the language used in poetry, there is one respect in which a likeness can be shown. The subjects of the poetic statements are the same as the subjects of ordinary language because both must deal with the world of reality. The poet, also, is limited to using for his ideas experiences, people, events, things, and institutions.

The world of reality consists of various experiences, people, events, ideas, and institutions with which an individual must associate. For each person, this "real world" may be different,

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Craig La Drière, "Structure, Sound, and Meaning", Sound and Poetry, ed. by Northrop Frye, (New York: Columbia University Press, 1956), p. 97.

but the basic components are the same. Depending upon the immediate psychological field(what one thinks and feels at a given moment) of the individual, the world of reality may either be considered in a positive or in a negative manner. Man has experiences within this world; certain events occur to him, around him, or are done by him. He has definite ideas about these experiences and attitudes about people and the institutions he encounters. Other people also make up this world, and the individual must contend with them on various levels of communication. According to Krech in Individual in Society,

the cognition of the individual--his ideas about persons and things--are selectively organized. Only certain objects, among all the objects that are "out there", enter into his conception of the external world.¹¹

In all, his world of reality is made up only of those things which surround him and of which he is aware. Language is formed as a result of communications about these external "things" in the world of reality. The language of the individual must then express his attitudes concerning these realities in his environment as he sees them in relation to himself. In like manner, the poet's language will express this same world or reality in all its universal experiences, ideas, people, events, and institutions, as the poet also depends upon reality for his subject matter. He, too, has linguistic utterances as his only means of communicating his attitudes on various facets of life. However, if the poet must express himself within the confines of the common language system used in ordinary communication, why is poetry designated

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Individual in Society, op. cit., p. 25.

as an area of literature unique in itself?

Poetry is unique in the sense that it tends to be "emic" in nature. By this term, one means that this form of discourse involves itself with man's total personality on the emotional, intellectual, and physical plane. While a novel may be either rational, romantic, or realistic in style, poetry must contain elements of the heart, mind, and body fused into one linguistic phenomena. As "literature" is sometimes defined in a general sense as "thinking with feeling about things, ideas, institutions, events, emotions, people, and the supernatural--in some proportion among the three parts of the personality", poetry can be fitted into this concept. However, according to Suzanne Langer,¹² there are some differences which must be pointed to when considering poetry in view of other literary forms. In poetry, man's total personality is involved, and for this reason, poetry is usually considered as the highest form of understanding. The poet has many experiences which are direct because they are in terms of his own personal reaction on all three levels of his personality. The poem is a result of the poet's use of language to symbolize these reactions. Therefore, his language should contain attitudinal tones because of the personal involvement indicated. The language structures of poetry should combine thinking, feeling, and sensing as the unique nature of the poetic utterance is such as to demand the inclusion of the total realm of man's mind. For this reason, the poetic statement should be per-

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Suzanne Langer, Feeling and Form: A Theory of Art Developed from "Philosophy in a New Key", (New York: Charles Scribner's Sons, 1953), pp. 208-221.

fect for applying both tagmemic theories of analysis. As poetry is "emic" by definition, Jamieson's approach using the bridge theory and Reiss' concept applying the perspective theory should derive significant results in determining the attitudinal tones in a given poetic statement. The rhetorical approach and the psychological approach along with psycholinguistical concepts will be combined in this monograph in a specific analysis of the language used in the poetry of Carl Sandburg in order to determine attitudinal over-tones present in the works..

Having discussed the unique nature of poetry and the theories which will be used in an analysis of this form of writing, one needs to turn attention to, in any sense, a significant party in the consideration of poetry, the poet. The choice of Carl Sandburg as a poet worthy of investigation was not made lightly. As he is often presented to the public as one of the "best-liked" poets of this century, it is not difficult to find critics who have commented on his style, subject matter, and work habits. However, one finds it rather difficult to discover articles or books which emphasize any type of linguistic-psychological analysis of his work. For this reason, Sandburg was considered as an appropriate choice in terms of this monograph topic. Also, the fact that the poet is American, writes in American-English about America, and is a member of the twentieth-century writers helped determine his being chosen. Critics such as Yatron have commented on his appeal to the American people in statements such as

(Sandburg is) the one living man whose life

epitomizes the American dream...Sandburg's life itself symbolizes for many that peculiarly American dream of great achievement from humble beginnings.¹³

From such comments, the curiosity of the reader is whetted as to just what qualities are present in Sandburg's poetry which helped him to achieve this high esteem in the eyes of the American people. Are there attitudes and ideas incorporated into his poetic statements which speak for America? What experiences in his life led him to form certain attitudes concerning the different aspects of reality as he saw it? These questions are relevant because the attitudes formed by the poet in relation to his total personality will be evident in a psycholinguistical analysis of his language. The attitudinal tones in Sandburg's poetry will be a result of the total interaction of his mind on those qualities which compose the world of reality. This "real world" will contain those experiences which Sandburg knew throughout his life..

The son of an immigrant Swede railroad worker, Sandburg knew from the beginning of his life the battle against poverty. As his family was not well-to-do, the young boy held various jobs throughout his earlier life. In 1898, at the age of 20, Sandburg entered the Spanish-American War and served eight months. When he returned from war, he decided to obtain more than his limited education, and entered Lombard College in Galesburg, Illinois, his birthplace. Sandburg served as editor of the college paper and was encouraged to continue his writing habits. After college, he served on several newspaper staffs, traveled all over the

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Michael Yatron, "Carl Sandburg", America's Literary Revolt, (New York: Philosophical Library, 1959), p. 161.

country by freight, fraternizing with the lower classes, and then settled down again to newspaper work. Meanwhile, he had continued to write poetry. In 1914 he published a body of poetry and received some recognition. From that time on his poetry was received with praise, and Sandburg made varied lecture tours throughout the United States which enhanced his popularity. He also gathered old ballads and folk songs into a volume entitled "The American Songbag". This association with the people furthered his image as a "speaker for the people", and Sandburg's fame was established.

The subject matter for Sandburg's poems is the "real world". He wrote about the cities and the rise of industrialism in Chicago (1916) and Smoke and Steel (1920). However, he was a writer of many facets, and his Cornhuskers (1918) dealt with the agrarian life of the Middle West, which he identified with perhaps more than with the big cities. Slabs of the Sunburnt West (1922) was another volume concerning life in the prairies of the West, but Good Morning, America (1928) and The People, Yes (1936) deal with American life in general. However, in this study, primary emphasis will not be placed on subject matter, but on the language which the poet used in rendering his ideas about these subjects into concrete terms for the reader. Sandburg has been praised for his ability to employ words with such comments as

there is an affiliated side of Sandburg's power that most of his critics have overlooked, and that is his ability to make language live; to make the words on the

printed page sing, dance, bleed, rage, and suffer with the aroused reader.¹⁴

Our concern here is to determine what language structures were employed by the poet in order to achieve these effects on the reader. From both a rhetorical sense and a psycholinguistical aspect, the research should prove both interesting and fruitful considering the fact that Sandburg's language has often been termed "rugged" or "harsh". The determination of how these effects were created in terms of phonemic combinations and word association will lead into a psycholinguistical analysis of Sandburg's poetry which should divulge the entire range of attitudinal tones present. Considering his poetry from the outlooks of Jamieson and Reiss, plus an analysis of the selected statements according to Plutchik's emotional theory, should result in a study which can point to definite conclusions in determining attitudinal tones on the basis of language structure in poetry.

This study has been limited to include only Alexander Jamieson's A Grammar of Rhetoric, Reiss' Language and Psychology, and as a check, Plutchik's The Emotions: Facts, Theories, and a New Model. A brief summary of each work is in order at this point. Although Jamieson's book was published in 1833, his work has long been considered of importance in linguistic circles. His theory concerning man's use of language involved the idea that man tends to develop words which are imitative in nature to the qualities of the object being named. He worked mostly with phonemic combinations as examples of this phenomena. Jamieson's work also

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Louis Untermeyer, "Carl Sandburg", American Poetry Since 1900, (New York: Henry Holt and Co., 1934), p. 70.

concerned itself with the discussion of the parts of speech, word order, and the function of structure in the sentence. In today's linguistic approach, his ideas and contentions would be readily acceptable. The remarkable point in considering Jamieson's work is how such a significant book on the construction and function of language could have gone unnoticed for such a length of time only to be re-discovered in view of the supposedly "new" linguistic approach to language analysis. The primary emphasis will be placed on his work with phonemic combinations and their effect on the psychological attitudes of the reader. The exact data which will be employed is explained in Chapter Two which deals with applying these concepts to Sandburg's poetry.

Published in 1959, Reiss' Language and Psychology is a follow-up of The Rise of Words and Their Meanings, in which the author developed his theory that the mind forms associative links between words which carry the same molar-centered behavioral qualities. By this , reference is made to the idea that "clatter", "clunk", and "clap" are associative in meaning because all three words have to do with the idea of a certain type of noise. Reiss continued his work in this area, and in Language and Psychology, presents lists of words which he considers associated. He presents each list in terms of a base word which is followed by those words in the language which the author felt belonged to that family in regard to associative meanings. Exact lists which will be used in connection with analysis of Sandburg's poetry will be discussed in Chapter Three which deals with Reiss' theories as applied to poetic statements.

Plutchik's theory dealing with the formation of attitudes will not be discussed at this point as this work is being used only as a check for testing the validity of the other two theories. However, in Chapter Five, Plutchik's findings will be pitted against the results which were obtained when both Jamieson's ideas and those of Reiss were applied to the selected poetic utterances. This comparison should result in some valid conclusions concerning the degree of attitudinal tones present in poetry.

II. PROCEDURES TO BE FOLLOWED

This monograph contains six chapters which carry the specific research done in this study of attitudinal tones in the poetry of Carl Sandburg. Chapter One contains a discussion of the general nature of the monograph along with procedures to be followed, previous work in the field, and purposes and specific elements to be proven. Also, Chapter One contains numerous essential definitions which are necessary to the understanding of this work. All essential definitions have been incorporated into the body of Chapter One, thus eliminating the need for a section which deals specifically with this area.

Chapter Two will deal with the application of Jamieson's theory from A Grammar of Rhetoric which contends that certain psychological associations are evoked through the use of various phonemic combinations at the beginning of words. From the poetry of Sandburg, 150 lines (Appendix C) will be scanned for words which have specified initial phonemic combinations. These will then be assimilated into charts showing the number of occurrences for each

combination. Speculation may be made at this time as to what attitudinal tones are evoked through the use of each combination; however, these thoughts will only remain assumptions until Plutchik's theory of emotive formulation has been applied in Chapter Five.

Chapter Three will involve the application of Reiss' theory concerning word-molar association from Language and Psychology. This concept will be applied to the same 150 lines which will be analyzed in Chapter Two according to Jamieson's ideas. Using Reiss' collected list of forty-six base words, analysis will be conducted listing those words used by Sandburg which fit into the specified categories. The emphasis in this section will be on total word use, while in Chapter Two, phonemic combinations will serve as the focal point. Again, emotive connotations can only be surmised as to their exact intensity until Plutchik's theory is applied in Chapter Five.

In Chapter Four a comparative analysis will be conducted as to the consistency between the ideas of Jamieson and those of Reiss. Can significant conclusions concerning attitudinal tones be reached through both the study of phonemes and the study of whole words? The questions asked earlier may be dealt with to some extent in this chapter, but specific answers will not be formulated until Chapter Six. Whether either or both theories prove relevant to the specified language analysis at hand remains to be proven at this point although comparisons and contrasts between the two approaches will be enumerated.

Chapter Five concerns the analysis of the 150 random lines according to Plutchik's theory on emotive content which will also be explained at this time. The application of this theory will serve as a check on the conclusions determined through the application of the other two concepts. A comparison-contrast of the findings from all three investigations should aid in the formulation of Chapter Six which deals with conclusions.

The summary of this study will appear in Chapter Six. The results from the application of theories by Jamieson, Reiss, and Plutchik will be summarized as to which conclusions seem significant in proving that a psycho-emotive approach to language analysis is justified. Exactly what specific elements were proven will be discussed as well as those concepts which may turn out to be invalid. The establishment of Jamieson's theory in applicability as opposed to that of Reiss was not the object of this study; however, the supremacy of one theory over the other will be pointed to if such a conclusion is justified.

III. PREVIOUS WORK IN THE FIELD

A psycholinguistical analysis of Carl Sandburg's poetry in terms of attitudinal tones has never been attempted by any critic. Evidence of this belief can be shown by checking the Abstracts of Master's Theses and the Abstracts of Doctoral Dissertations. In addition, a search through the Reader's Guide to Periodical Literature from 1960 through 1970 listed few articles dealing with Sandburg's poetry, and no articles which dealt with psycho-emotive aspects. Considering the lack of articles dealing with Sandburg's use of the

language in an emotive sense, one can safely assume that the area explored in this monograph is original in nature.

In other areas of consideration, Sandburg has not been neglected. In After the Genteel Tradition(1934), Newton Arvin discussed Sandburg's place in American poetry in relation to other poets of the time. Amy Lowell, in Tendencies in American Poetry(1917), denounced Sandburg for daring to confuse the use of "shall" and "will". However, she did not undertake to analyze his poetic utterances in any way except to point out what she considered "unnecessary grammar errors". Perhaps one of the few attempts to deal in a part-linguistic manner with Sandburg's poetry appeared in an article by Llewellyn Jones in First Impressions. Entitled "Carl Sandburg: Formalist", this article attempted to convince the reader that Sandburg's style in poetry was not done in a non-formulated manner, but that the poet employed, in fact, quantitative syllable rhythm. His discussion in technical terms comes fairly close to the nature of a linguistic analysis, but falls short of what one would expect in view of today's approach. A more recent work on Sandburg is Michael Yatron's America's Literary Revolt in which the author discusses Sandburg's themes in light of biographical data and relates subject matter in the poems to Sandburg's actual life experiences. All of these works about Sandburg deal with various aspects of his work, but one can easily contend that no formal presentations have been written on his actual use of language in an emotive sense.

IV. PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The main purpose of this monograph is to determine if attitudinal tones can be defined and if they do exist in poetic language as a result of certain language structures employed by the poet. These "tones" must be conveyed to the reader through emotive use of the language, as an attitude must consist partly of emotion plus belief. Through use of Jamieson's A Grammar of Rhetoric and Reiss' Language and Psychology, the existence of this contention will be proven or shown to be invalid.

The specific questions which will be answered in this monograph are as follows:

1. Is a "grammar of rhetoric" applicable to a study such as this?
2. Is a psycholinguistical approach to poetry analysis of significance in determining the degree of attitudinal tones present in poetic statements?
3. Is Jamieson's approach using phonemic combinations applicable to Sandburg's poetry in view of the overall purpose of this study?
4. Is Reiss' theory of word association relevant to poetic analysis based on psycho-emotive aspects?
5. Is one theory more applicable to this specific study?

Through actual application of both theories to Sandburg's poetry, and through careful analysis of the psycholinguistical approach to language study, these questions should be amply proven either to be significant or irrelevant in the consideration of how a poet may employ language structures for the purpose of eliciting emotive responses from the reader.

V. ESSENTIAL DEFINITIONS

As all definitions have been incorporated into the body of Chapter I, no further terms are in need of special attention. Therefore, this section of the monograph will not be included.

The discussion of the nature of the monograph, procedures to be followed, previous work in the field, and purpose and specific elements to be proven has been completed. The next step leads into Chapter II which deals with applying Jamieson's theory of phonemic combinations to 150 randomly selected lines from Carl Sandburg's poetry. For this purpose, an anthology containing examples of all his verse will be used. Exact lines analyzed may be found in Appendix C. Specific poems used will be indicated, and the random sampling was made from every fifth line of the chosen poems.

CHAPTER II
JAMIESON'S THEORY AS APPLIED
TO SELECTED LINES OF SANDBURG'S
POETRY

In Chapter Two of this monograph, application of Jamieson's theory from A Grammar of Rhetoric will be made to 150 randomly sampled lines of poetry by Carl Sandburg. On the basis of taking every fifth line from an anthology of Sandburg's works, these choices were made. As Jamieson's approach to language is primarily linguistic in nature, this study will be concerned with a scientific analysis and summary of the results obtained. Charts representing the various phonemic occurrences will be given, and discussion of each chart will aid in clarifying its significance. Only those phonemic units presented by Jamieson in his book will be considered, although other phonemic segments may be present in the sampled lines.

Jamieson contended that man, in his formation of language, chose words to represent objects which have sounds analagous to the object named. To Jamieson, nothing was more natural than through the use of the voice to imitate the quality of sound, or noise, or motion which the external object made or did, and then

to form its name accordingly. These are twelve concepts upheld by Jamieson which will be dealt with in this chapter:

1. Words formed with "st" usually denote firmness and strength.
2. Words beginning with "str" imitate violence, force, and energy.
3. The use of "thr" implies forcible motion.
4. A word beginning with "wr" implies distortion or obliquity.
5. "Sw" used initially indicates silent agitation or lateral motion.
6. The use of "sl" implies a gentle fall, or less observable motion.
7. "Sp", "spr", and "spl" observed initially indicate dissipation or expansion.
8. If a word ends in "ash", something acts nimbly and sharply .
9. Use of "ush" to end a word indicates something acting more obtusely or dully.
10. Violent or slow motions are imitated by abrupt, heavy, or harsh words and lines.
11. Easy and smooth motion results from a succession of soft and harmonious lines.
12. Words may be so formed that their sound can express the dispositions and emotions of the mind.

The linguistic phenomena which will be studied in this section having been described, an example of each occurrence from the poetry will now be given.

Firmness and strength are found in words which begin with "st". Jamieson felt that this idea went back to the Latin formation using "sto". Such words which could serve as examples would be "stout" or "stake". The use of words beginning with this

phonemic combination can be seen in Sandburg's verse:

And there were black crows crying, "Caw, caw,"
bringing mud and sticks¹⁵

The relation between "stick" and the idea of firmness and strength is not hard to comprehend if one recalls the American policy of "walk softly, but carry a big stick" which was popular some years ago. When one carries a stick, one expects to be obeyed because the "stick" may be used to back up orders given by the individual. Other examples of initial "st" being used in word formation can be seen on the charts included with this chapter.

The initial use of "str" in word formation represents the idea of violence, force, or energy. The word "strength" in itself aids in setting up the boundaries of meaning present with the use of this combination. For this concept, a return was made to the Greek word which formed the base for such words as "strive" and "strike". An example of a word beginning with this phoneme unit can be pointed to in these lines:

The people knew the salt of the sea
and the strength of the winds
lashing the corners of the earth.¹⁶

In Sandburg's use of the word "strength", the idea of force is implied as the poet refers to "the strength of the wind". Another example of occurrence appears in "strong" which is used several times in the selected lines. Any other examples appear on the included charts later in the chapter.

With Jamieson's theory, the use of "thr" implies forcible motion such as "throwing", "thrusting", or "threatening". One

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Carl Sandburg, "The Past is a Bucket of Ashes", (ll. 36-37).

¹⁶

Carl Sandburg, "The People, Yes", (ll. 46-48).

might notice that each of these words implies a negative attitude as an individual usually does not favor "forced" action. Notice should be paid to this concept because in a later analysis, particular attention will be given to attitudinal tones present in the language. The use of "thr" may be seen in this line:

And always dark in the heart and through it,
Smoke and the blood of man.¹⁷

The idea of "thrusting" something through the heart is evident in this line of verse, whether one means that smoke has been thrust through the blood of man as a result of industrialization, or whatever the factor doing the "forcing". Another use of "thr" occurs in "throwing", which can also be related to the idea of moving something by force. In view of these examples, the concept seems sound.

Another phonemic combination contained in Jamieson's analysis of language is the initial "wr". Contention is made that this particular unit of sound implies distortion or obliquity. Such words as "wry" and "wrong" would fall into this category. In Sandburg's verse, the following example may be found:

Fierce as a dog with tongue lapping for action,
cunning as a savage pitted against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding.¹⁸

A connection between the idea of "wrecking" and "distortion" can be made because in the act of wrecking, an object is certainly rendered misshapen and broken. Again, the connotation of the

¹⁷

Carl Sandburg, "Smoke and Steel", (ll. 52-53).

¹⁸

Carl Sandburg, "Chicago", (ll. 18-24).

word leads into a negative reaction to the word as one tends to view "wrecks" in less than a positive manner. Other examples of "wr" employed initially will be presented in Table I.

The fifth occurrence of initial phoneme combinations is "sw" which Jamieson related to silent agitation or lateral motion. "Sway" or "swim" can serve as examples of this idea. The use of "sw" appears in this line:

Fish swim a pool in your garden flashing a
speckled silver. ¹⁹

In this instance, "sw" refers to a lateral motion which is the movement involved in swimming. Other examples are "swear" and "sway" which deal with agitation and motion respectively. In the selected examples presented here, Jamieson's concept seems to be valid concerning the use of the initial "sw".

A gentle fall or less observable action such as "slip" or "slide" is indicated by use of the initial "sl" combination. Again, emphasis has been placed on motion rather than on physical properties of an object. In Sandburg's poetic statements, the same idea is indicated:

Sling your knuckles on the bottoms of
the happy tin pans. ²⁰

The idea of "sling" relates to an action comparable to "slide" or "slip". However, the word which appears most often employing the "sl" sound unit is the word "sleep" which relates to a less

¹⁹

Carl Sandburg, "Broken-Face Gargoyles", (l. 6).

²⁰

Carl Sandburg, "Jazz Fantasia", (l. 3).

observable action, or action which is mild in nature if compared to "slap", an action with energy. In a later analysis according to Plutchik's ideas, emotional intensities will be designated for the words indicated in this study. The significance of "sleep" as compared to "slap" can be clearly indicated on this basis of comparison.

The seventh idea based on phonemic combination is that of dissipation or expansion carried in the "sp" unit. Jamieson indicated that such words as "spread" and "spill" would fit into this category. Also included are the "spl" initial units as well as "sp" and "spr". Examples of both "sp" and "spr" may be observed in these lines:

The people is a polychrome,
a spectrum and a prism,
held in a moving monolith...
serene over the shot spray
of northern lights.²¹

Both "spray" and "spectrum" deal with expansion because one employs a "spray" of water to cover a wider distance, just as the scientist employs a spectrum to separate the colors included in light beams. In this sense, the use of "sp" and "spr" initial phonemic combinations agrees with the basic concept proposed by Jamieson.

The eighth contention states that words which contain the phonemic segment of -ash deal with something which acts nimbly or sharply. Such words would be "crash" or "flash", the emphasis being once again placed on motion or action. The use of -ash occurs in these lines:

²¹

"The People, Yes", op. cit., (ll. 54-64).

The people knew the salt of the sea
and the strength of the winds
lashing the corners of the earth.²²

The use of "lashing" implies action of a sharp or harsh nature, such as the "wind lashing" an object. Again, a negative attitude is connected with the word "lash", and this association should be indicated later in the Plutchikian analysis of the poetry.

Another phonemic combination appearing within a word and related to -ash is the sound unit -ush. According to Jamieson, this occurrence indicates something which acts more obtusely or dully than with the -ash unit. Indications of the less sharp tone connected with this segment of sound can be seen in Sandburg's use of the occurrence in "Jazz Fantasia":

Sling your knuckles of the bottoms of the
happy tin pans,
let your trombones ooze, and go husha-husha-
hush with the slippery sandpaper.²³

The idea of sharpness in sound would be indicated by such words as "crack" or "crash", while "husha-husha" gives the idea of a muted noise, thus equating this particular usage of -ush with Jamieson's theory. The "hush" sound phonetically rendered gives a breathy, dull tone because of the "h" and "sh" phonemic units appearing in the same sound segment.

In his tenth contention, Jamieson indicated that violent or slow motions were imitated by abrupt, heavy, or harsh words and lines. This concept should be evident in Sandburg's poetry as his style has often been designated by the critics as "harsh"

²²

"The People, Yes", op. cit., (ll. 46-48).

²³

"Jazz Fantasia", op. cit., (ll. 14-15).

or "brutal". "Chicago" has been cited most frequently as an example of his use of this type of language:

Come and show me another city with lifted head
and singing so proud to be alive and course
and strong and cunning.²⁴

The use of the initial "c" phoneme, which in this instance sounds like the hard "k", indicates the poet's use of abrupt language to indicate the harsh movement and growth of the city. Throughout "Chicago", the phonemic units lean toward harsh combinations such as "br" and "b", in such words as "breaking" and "building", which both indicate action. The poetic statements indicate that violent motions may be presented to the reader through the use of harsh or abrupt combinations of sounds.

That easy and smooth motion results from a succession of soft and harmonious sounds was Jamieson's next assertion. Such sound units would include "sh", "s", "sm", "fl", "bl", "p", "m", and "n" combinations. Other possibilities may be pointed to in the tables, but for the verification of this point, the given examples will suffice. An example of soft, harmonious sounds may be found in Sandburg's verse:

Make a wide dreaming pansy of an
old pond in the night.²⁵

Easy, smooth motion is carried on in this line of poetry due to several phonemic factors. The use of "m", "p", and "n" lends to the smoothness of the sounds, but the use of "ing" carries the motion along in a flowing manner. Together, these aspects lead to the soft, harmonious nature of the poetic statement. Sandburg's

²⁴

"Chicago", op. cit., (ll. 14-15).

²⁵

Carl Sandburg, "Nocturne in a Deserted Brickyard", (l. 7).

use of language is not only harsh but also, upon occasion, soft and flowing.

The final idea upheld by Jamieson is that words may be formed in such a manner that their sound expresses the disposition or emotions of the mind. Dignity and solemnity may be indicated by lines composed of monosyllables or of long syllables slowly pronounced, while disagreeable sounds indicate the opposite emotions which arise from some manner of difficulty encountered by the individual. Sandburg employs both types of verse. A comparison can be made between the two uses in these lines:

Let us understand half of it...
A nigger, a wop, a bohunk changes.²⁶

In the first line of verse, the word "understand" gives solemnity to the line as the syllables must be pronounced slowly by the reader. However, the second example employs short, choppy syllables such as "nig", "ger", "wop", and "bo", all of which contain harsh sound combinations. The connection of negative connotations with the use of harsh phonemic combinations has already been indicated in other examples; however, no indication was made to emotive states of mind. In order to "understand", an individual must certainly be in a distinct state of mind because the act of understanding requires certain actions. Therefore, this word may be connected with Jamieson's idea that words may be used to indicate emotions or states in the mind of an individual.

Each of Jamieson's contentions has been applied to selected verses chosen from the 150 lines included in this study. After carefully considering each idea and applying it to Sandburg's verse, the conclusion is reached that in each case Jamieson and

Sandburg are in agreement as to which phonemic combinations indicate certain aspects in the personality of man. However, before final assertions are made, a complete study including all 150 lines will be made, and the results plotted in Tables I through IV. A brief explanation will follow each table summing up its findings and clarifying any results which may be vague.

TABLE I

JAMIESON'S PHONEMIC COMBINATIONS FOUND IN SANDBURG'S POETRY

Ex.	Meaning	Occurrences
st-	denotes firmness, strength	sticks stands steel(5) star(3) stars(2) story stacks <u>14</u>
str-	denotes violence, force, or energy	strong(4) strength strongest strips street-ends <u>8</u>
thr-	implies forcible motion	through(2) throwing <u>3</u>
wr-	implies distortion or obliquity	wrecking wrist <u>2</u>
sw-	indicates silent agitation or lateral motion	swim sway swear swallowed <u>4</u>
sl-	implies a gentle fall or less observable action	sleepers sleep(5) sling slums slippery slum sleep-walk sleeves <u>12</u>
sp- spl- spr-	indicates dissipation or expansion	speckled spoke spectrum speech spiral speak spray spike <u>8</u>

TABLE I (CONTINUED)

JAMIESON'S PHONEMIC COMBINATIONS FOUND IN SANDBURG'S POETRY

Ex.	Meaning	Occurrences
-ash	indicates something acting nimbly and sharply	ashes lashing flash flashing <u>4</u>
-ush	indicates something acting more obtusely or dully	husha- husha- hush <u>3</u>

Table I represents a listing of words which have certain phonemic initial sounds. The meaning associated with each sound is indicated, and the connection between the words in the list and the meanings given by Jamieson is evident. Up to this point, no indication has shown that Jamieson's theory asserting that certain phonemic combinations relate to specific ideas is misleading. On the contrary, the evidence thus far accumulated indicates that specific phonemes are associated in meaning with certain attitudes. However, Table II will deal more specifically with words which indicate violence and should serve to further verify Jamieson's ideas.

ABRUPT, HARSH, OR HEAVY LINES IN SANDBURG'S POETRY

Lines Indicating Violence

1. Let me work.
2. Fierce as a dog
3. cunning as a savage pitted against the wilderness
4. Shoveling, wrecking
5. Building, breaking, rebuilding
6. Let the dead be dead.
7. black crows crying, "Caw, caw",
8. Beat me and hammer me into a crowbar.
9. Beat me and hammer me into a steel spike.
10. They go down shot, hanged, sick, broken.
11. The strong men keep coming on.
12. Tumble, oh cubs!
13. The panderers and liars have violated and smutted it.
14. The steel mill sky is alive.
15. A nigger, a wop, a bohunk changes.
16. The mother's arms are strong to the last.
17. The haters of slums hated his slum heart.

Harsh Combinations and Initial Sounds

- | | | | |
|--------------|----------------|--------------|---------------|
| 1. fierce | 9. breaking | 17. crowbar | 25. strong(2) |
| 2. dog | 10. rebuilding | 18. violated | 26. spike |
| 3. cunning | 11. dead(2) | 19. smutted | 27. steel |
| 4. pitted | 12. black | 20. bohunk | 28. sky |
| 5. shoveling | 13. crows | 21. tumble | 29. sick |
| 6. wrecking | 14. caw | 22. nigger | 30. wop |
| 7. building | 15. haters | 23. broken | 31. cubs |
| 8. last | 16. beat(2) | 24. coming | 32. hanged |

*Heavy Combinations or Initial Sounds

- | | | |
|----------------|----------------------|--------------------|
| 1. me | 5. blutters along | 9. long ago |
| 2. work | 6. sleep-walk | 10. how to sleep |
| 3. come and go | 7. wind learning | 11. smell and sway |
| 4. in and out | 8. over oldest music | 12. on his sleeves |

Lines Indicating Slow Motion

1. The people come and go, out and in.
2. The owl car blutters along in a sleep-walk.
3. The wind learning over its oldest music.
4. Long ago I learned how to sleep.
5. The smell and sway of them were on his sleeves.

*

Not to be confused with heavy words used to indicate words with a great many meanings as they are termed in linguistic jargon.

In Table II, there are several phonemic combinations which occur more than once in words indicating violence. The initial "b" phoneme appears in "breaking", "beat", "bohunk", "building", and "broken". Also the hard "c" is found initially in several words: "cunning", "crows", "caw", "crowbar", "coming", and "cubs". Another noticeable phonemic occurrence is a combination using "s". Such words as "shoveling", "steel", "spike", "shot", "strong", and "smutted" indicate that an "s" combination produces words which are abrupt, harsh, or violent in nature. As the chart verifies, there are certain phonemic sound segments which result in words which carry certain attitudinal overtones such as those listed under the violent category. According to Jamieson's theory, these combinations can be pinpointed as has been done in Table II.

Also included in Table II are sentences which indicate heavy sounds which result in slow motion. By "heavy sounds", one means those phonemic combinations or sounds which take the speaker longer to express phonologically. The "ing" sound segment lengthens the phonological speed of the sentence. Other phonemes which lengthen the phonological pace are "m", "w", "l", and combinations such as "sw", "sl", and "bl". Also, when a sentence contains several words which begin with vowels such as "over", "old", or "in and out", the utterance tends to become slower in pace than a sentence which has fewer of these occurrences. According to Jamieson, these word combinations result from the attempt of man in his language formation to match his actual thought to the word itself through the use of phoneme combinations which most closely imitate that

specific idea. From the listings in Table II, Jamieson's theory has been given some support as specific phonemic combinations indicate distinct qualities such as speed, slowness, abruptness, or harshness in relation to the combination employed.

HARMONIOUS LINES AND SOFT SOUNDS IN SANDBURG'S POETRY

1. Fish to swim a pool in your garden flashing a speckled silver.
2. I have thought of meetings and for/ Every meeting a good-by.
3. Smoke of the leaves in autumn another.
4. Sing an old log-fire song.
5. In a passel of trees where the branches trapped the wind into whistling, "Who, who are your?"
6. Who can ever forget
listening to the wind go by
counting its money
and throwing it away?
7. And here sleep/ Tosses a little with dreams.
8. Sheet mist shadows and the long look across.
9. The people will live on.
10. wherein the sea offers fog/ and the fog moves off in rain
11. does she remember...
12. Make a wide dreaming pansy of an old pond in the night.
13. A red moon rides the humps of the low river hills.

Repeated Occurrences of Soft Sounds

1. fish swim a pool ...flashing silver
2. thought of meetings...meeting
3. smoke of the leaves in autumn another
4. sing an old log-fire song
5. passel ...trees where branches...wind whistling ...who,
who...you
6. who...listening...wind...throwing away
7. here sleep tosses...with dreams
8. sheet mist shadows...long look across
9. wherein the sea offers...moves off in rain
10. does she remember
11. wide dreaming pansy...pond night
12. red moon rides...humps of the low river hills

Table III is concerned with presenting lines from Sandburg's verse which are harmonious in nature and which result in smooth and easy motion carried by a succession of soft sounds. Initial phonemes which may be considered as soft would be "breathy" or continuance sounds such as "f", "sh", "fl", "th", "l", "wh", "p", "r", "h" and "m". The terminal "ing" combination provides a carrying motion in the sentence and leads to the smooth, easy pace of the listed examples. Not only do the voiceless phonemes result in softness of tone, but they also aid in slowing down the phonological speed of the sentence. Such words as "flashing", "meetings", "whistling", "listening", and "dreaming" illustrate the combination of soft sounds plus the slowing of the phonological pace of the utterance caused by the "ing" formation. Such lines as "Make a wide dreaming pansy of an old pond in the night" employ both techniques and proved to the critics that Sandburg could use language in such a way as to evoke soft responses as well as harsh or brutal ones.

WORDS EXPRESSING DISPOSITIONS AND EMOTIONS OF THE MIND

1. brutal	17. laugh off
2. proud	18. break lose
3. cunning(2)	19. thinking
4. fierce	20. knew
5. bragging	21. serene
6. laughing(2)	22. understand
7. remember	23. learned
8. dreaming(2)	24. forget
9. absently	25. listening
10. casually	26. footloose
11. sleep-walk	27. ask
12. sleep(3)	28. haters
13. dreams	29. hated
14. peace(5)	30. warning
15. learning	31. thought
16. strongest wants	32. wanted

Table IV is involved with listing those words which express the disposition and emotions of the mind. Thirty-two examples of such words were found in Sandburg's poetry. Further work will be done in support of the theory that these words do elicit various emotional qualities in the mind when they are examined in accordance with Plutchik's concepts.

From the tables presented, one may conclude that Jamieson's theory concerning the application of various phoneme structures to elicit negative or positive responses from the reader has been supported. However, acceptance of his theory will not follow until Plutchik's concepts have been applied as a check. Application of Reiss' approach from Language and Psychology will now be undertaken in Chapter Three before moving on to Plutchik at a later time.

CHAPTER III
REISS' THEORY AS APPLIED TO
SELECTED LINES OF SANDBURG'S
POETRY

The analysis according to Jamieson's concepts has indicated that certain phonemic combinations do evoke specific attitudinal responses from the reader. In other words, lists can be drawn up of words which begin with specific phonemes, and the words are associated in meaning with certain ideas such as motion, violence, strength, and so forth. In like manner, words should also evoke specific responses because they are associated in action or in relation to their molar-behavioral association. Chapter Three will deal with such a theory as proposed by Samuel Reiss.

Reiss' book Language and Psychology states that all word meanings contain an emotive aspect or quality. Because all life is a reaction in terms of the total personality to experiences, language formation can never be free of an emotive context. Especially in the area of poetry, this fact should stand out, as poetry is man's highest form of expression in terms of coming to grips with life in view of the mind, the body, and the heart. The assertion may be made that because of the emotional nature of

poetry, the poetic statements should carry a higher degree of emotional intensity than ordinary language. Therefore, words of a language may be said to deal not only with the denotative, or "dictionary meaning", but also with the connotative or "associated meaning". The contention is in reference to this concept, and Reiss states that words carry both meaning and emotion by virtue of their association with other words similar in molar behavior.

Reiss' efforts to support his theory has led him to compile a list of forty-six key words and their phoneto-semantic variants. With these lists, he hopes to illustrate that a specific word may be linked with an entire group of other words which have similar meanings, and sometimes even similar phonemic combinations. However, the most emphasis is placed on the molar-behavioral association which exists between all the words included on a specific list. These words of like association should elicit similar responses in the individual. In poetic statements, these responses should be highly intense in their emotive tones in relation to a definite positive or negative attitudinal response. In view of the key words and their variants, a large range of meaning and emotional response is possible. Only those lists which are applicable to Sandburg's poetry will appear in Table V; however, all forty-six key words may be found in Appendix D.

When Reiss' theory is applied to Sandburg's poetry, the lists containing only the key words and their molar-behavioral associative meanings will be checked against the randomly selected lines. A table will be compiled of those words which can be classified into

any of the forty-six lists after a careful comparison of each list and its variants has been made. When the test for words of an emotive nature is applied to Sandburg's poetry, Reiss' theory should indicate numerous occurrences of words which evoke strong emotional qualities if the theory is to prove applicable to the study of poetry. The contention that poetry contains emotive language should be verified through a compiled list of words which may be associated with other words on the basis of a molar-behavioral pattern. The table which follows indicates those words which were found in the 150 selected lines which may be associated with Reiss' compiled word lists.

TABLE V
APPLICATION OF REISS' THEORY
TO SANDBURG'S POETRY

NUMBER OF WORD LIST	KEY WORD	PHONETO-SEMANTIC VARIANTS
1	Nose	head salt of the sea bones of the nose smell nostrils speech requires air
2	Snap	clock ticks castanets click cricket
3	Clap	against hard boots dance
4	Cleek	holds held arm forefinger holding
5	Clap	caw(2) cry crying
6	Clump	husha-husha-hush passell broken foot mob
7	Lag	go down went away marched(2) blutters moves off moving cross over goes

TABLE V(CONTINUED)

NUMBER OF WORD LIST	KEY WORD	PHONETO-SEMANTIC VARIANTS	
8	Lop	open doors sway sleeves tosses loose sling	
9	Scratch	flakes scribble little cat feet	
10	Gross	headstones scrap	
11	Spring	sky spiral lifted(2) runners run	
12	Plash	pitted against	
13	Gleam	sun shot spray lights spectrum prism	sunset stars fog-star fire-white star
14	Glide	creepers hidden glimpsing lapping	serene sleep-walk sleep time sleepers
15	Slime	mud ooze	ashes

TABLE V(CONTINUED)

NUMBER OF WORD LIST	KEY WORD	PHONETO-SEMANTIC VARIANTS
16	Smutch	dust gray rust smutted dark smoke
17	Muddle	fool cunning(2) changing absently tricky
18	Swack	beat tumble hammer break dumps broken wreck breaking
19	Swash	flashing swim lashing
20	Whip	takes buy and sell make commanding violated
21	Flog	blowing wind
23	Whirr	air whistling whines winds(verb)
24	Curl	curling
25	Strike	show

TABLE V (CONTINUED)

NUMBER OF WORD LIST	KEY WORD	PHONETO-SEMANTIC VARIANTS		
26	Stick	cedar sticks Christ Golgotha panels(2)	stacks log-fire trees branches strips	
28	Twang	laugh laughing warble	swear howling	
29	Ping	shot		
30	Bar	doors door hinder doorways crowbar	left trapped trap walls	
31	Wear	shoulders long boots		
32	Gore	lean shorten groove nail		
33	Cut	carved corners count	counting kill	
35	Cob	steel cinders gray	grave pile	
36	Bump	blue	brutal	tumble

TABLE V (CONTINUED)

NUMBER OF WORD LIST	KEY WORD	PHONETO-SEMANTIC VARIANTS
37	Bag	women mother nest pulse capacity heart live girl alive
38	Bulge	hump
39	Scoop	dug deep shovel big shoveling low hole grave deep down
40	Blow	warning reply saying bragging speak proud tell swallowed
42	Splotch	blood crimson
43	Drop	rain give open
46	Knap	hilltop hills high stand

From the compiled word lists, several conclusions can be drawn. Careful study has shown that all but five of Reiss' lists can be employed in an analysis of Sandburg's poetic statements. Because the lists deal mainly with words which are connected in a psychological way through molar-centered behavioral patterns, one may state that the poetic statements seem to contain a fairly high degree of emotive quality in reference to the percentage of the lists used. Such words as "violated", "grave", and "beat" carry evident negative overtones, while "live", "alive", and "serene" imply positive ideas. That the words included in the word lists must contain observable purr and snarl connotations was a prerequisite given before the analysis was attempted. In this sense, the testing with Reiss' word lists appears to have been a success in that definite attitudinal tones can be attached to the various word lists. The following conclusions were reached concerning the testing with Reiss' word lists:

1. Lists 8, 11, 13, 25, 26, 37, and 43 were positive.
2. Lists 1, 7, 24, 31, 38, 39, and 46 were neutral.
3. Lists 14, 28, and 40 contained elements of both purr and snarl words.
4. All other lists used were negative in connotation.

From these conclusions, a point may be made which should be supported in a later chapter. The degree of emotion in the poetic statement should run more heavily to the negative side of the emotive scale when Plutchik's concepts are applied in Chapter Five. As Reiss contended in his theory, a large range of emotive content is possible because not only may words be positive, neutral,

or negative in tone, but they may also carry elements of both purr and snarl. This categorizing indicates the wide range of emotive possibilities which can be elicited when the word-association theory is employed in the study of poetry. Both Reiss and Jamieson have indicated that poetic language carries a high degree of emotional intensity; however, the question of which theory is better suited to the analysis of attitudinal tones has not been touched upon.

In Chapter IV, emphasis will be placed on a comparative-contrastive analysis between the ideas of Jamieson and those upheld by Reiss. Conclusions will be drawn in light of the studies already conducted in Chapters II and III which dealt respectively with each theory. At this point, no definite statement will be made as to which theory appears to be more applicable to an emotive analysis of language, but definite conclusions will be formed in Chapter Six. However, careful examination of both concepts and the applications already made should indicate that one or both theories are valid in determining attitudinal tones. Drawbacks and positive points in both ideas will be indicated in Chapter IV.

CHAPTER IV
A COMPARISON-CONTRAST OF THE
THEORIES OF JAMIESON AND REISS

Chapters II and III dealt with the proposed theories given by both Jamieson and Reiss concerning language analysis as applied to selected poetry by Carl Sandburg. In looking over the results of both applications, several interesting conclusions can be drawn. There are basic likenesses shared by the two theories as well as individual differences. First, the similarities between the two linguistic approaches will be pointed to before the basic differences are discussed.

Both Jamieson and Reiss deal with phonemic sounds to a degree. Jamieson places primary emphasis on the initial phonemic combinations of the words which belong in various categories such as harsh, violent, and soft. In like manner, Reiss points to various re-occurrences of sounds which appear to dominate in his word lists for each group, one through forty-six. Looking back to Chapter II, Table I, one may compare Jamieson's use of the st-, which he contends denotes firmness or strength, with Reiss' Table V, list 26, which uses the base word "stick", indicating to set or fix in firmly:

Reiss

sticks
stacks
strips

Jamieson

sticks
stacks
steel

The occurrence of the st- in each list indicating similar meanings despite the opposite approaches can not be overlooked or merely considered a coincidence. Can one then state that a definite attitude of "strength or firmness" is implied psychologically whenever the st- appears in certain initial combinations in words? Jamieson would firmly insist on this conclusion while Reiss would merely point to the repetition of the sound as an incidental matter in his theory.

Another example should be cited before progressing further with other likenesses in the theories. One example of the repetition of basic phonemic combinations does not serve to convince the scientific-minded reader of the validity of an incident. A comparison can be shown between Jamieson's use of -ush(Table I) and Reiss' Table V, list 6. The -ush sound indicates something acting obtusely or dully according to the nineteenth-century scholar. Reiss, similarly, employs "clump" as his base word and agrees that this "u" sound envisions an unshaped mass, or heavy tramping sound. The likeness between the list for each theorist is amazing if one insists on calling these phonemic occurrences simply coincidental. The lists read as follows:

Reiss

husha
husha
hush

Jamieson

husha
husha
hush

After applying both theories of linguistic analysis to Sandburg's

poetic statements, one may see that the results of the words fitting into each list, whether chosen according to sound alone, or listed according to the word-centered molar behavioral pattern, are fairly consistent in the appearance of certain phonemic combinations. The similarities seem to indicate that attitudinal language can be measured and categorized either by using Jamieson's initial sound theory and/or also by applying Reiss' word lists. Further comparison could be made between each of Jamieson's tables and those of Reiss; however, as the tables are included in this study, the reader may proceed further if he so desires. Enough supporting evidence has been cited to at least indicate that both Jamieson and Reiss are concerned with phonemic combinations, although on a different level and with unlike main objectives.

Another likeness found within the theories themselves is their over-all "emic" quality. Although Jamieson can be considered as "etic" in some ways, his theory still is concerned with the relation of the part(phonetic sound) to the whole(meaning engendered by this sound). On the other hand, Reiss is entirely "emic", as his main emphasis is placed on the relationship of the base word chosen to the other words which appear in the corresponding list. He is not concerned with sound repetition, but simply points to these incidents when they appear. His entire theory is based upon consideration of the whole psychological relationship which a word may induce. As poetry is by nature "emic" in that it must incorporate man's entire personality of heart, mind, and body, Reiss' contention would seem to be more applicable to this study. However, Jamieson includes the attitudinal approach also when he indicates the meaning related

to the initial sound presented. Thus far, both concepts seem to be applicable in the study of attitudinal tones in poetic language. A Plutchkian analysis in Chapter Five should indicate which theory follows more closely in describing the emotional tones contained in certain phonemic occurrences.

In contrasting Jamieson's ideas with those of Reiss in relation to their approaches to language study, reference must be made back to the bridge and perspective theories explained in Chapter I. Jamieson follows the bridge theory in that he contends that the careful selection of beginning initial phonemes will lead psychologically to a bridge which forms in the mind of the reader relating to that specific sound. As str- denotes violence, force, or energy (strength, strong, etc.), the reader will come to associate that beginning sound with the meaning. The phonemic combination will take on meaning in itself, thus forming a "bridge" to communication within the immediate psychological field of an individual. Therefore, a writer who wishes to convey the attitude of strength or violence has only to use words which contain the sound indicated for that chosen emotive attitude. In view of this approach, attitudinal tones should be indicated in a given work through application of Jamieson's ideas. However, Reiss approaches the problem somewhat differently.

The perspective theory takes an over-all approach to language association. Reiss' word lists correspond quite readily to the "field" or "network" discussed in this theory. Individual segments of sound are not the main elements in this concept. Instead, Reiss deals with a chosen base word and builds a word list around it.

according to the molar behavior associated with the meaning of the "main" word. List 15, page 47, can serve as an illustration of the opening procedure. The base word "slime" and the associative psychological meaning of soft, moist earth or clay is given. The particle is the base word; the waves are the attitudinal and psychological meanings indicated by Reiss. The next step is to progress to the field. By indicating other words which can be associated in the mind with "slime", Reiss compiles a list of such linguistic examples. From Sandburg's poetry, the words "ooze" and "mud" were indicated as fitting in this particular category. Reiss' theory may be viewed as following the perspective theory closely, while Jamieson uses the bridge theory as a basis for his ideas. Both men approached the analysis from an "emic" point of view, although Jamieson begins his study from the "etic" and only progresses to "emic" in the final conclusion.

Jamieson differs from Reiss in that his approach to language analysis is entirely "etic" at the beginning. He deals with individual language units in detail. In fact, his study is based on the significance of an individual sound unit and its effect upon the psychological field of a person. Jamieson delved into the Latin background of American English in making some of his observations as to what distinct sound unit carried which exact meaning. However, as stated earlier, Jamieson carries his study further into the "emic" sense because he does not stop with just analyzing individual sound segments, but he progresses on to forming exact meanings which are associated with each combination. Thus, using

the bridge theory and starting from an obviously "etic" approach, Jamieson carries his study deeper until he, like Reiss, ends with an over-all analysis on a psychological basis.

While Jamieson begins with an "etic" approach, Reiss starts with the "emic" viewpoint. In fact, his entire analysis, based on the perspective theory, can not help being entirely "emic", as the perspective theory deals with an entire "field" of associative meanings surrounding a base word. Once the base word has been established, Reiss concentrates on the possible attitudinal and associative words which, in light of the molar-behavioral approach, could possibly fit into the compiled list for the chosen word. There is nothing "etic" in this theory, as the entire psychological field of the individual is involved in choosing the word lists. In this manner, Reiss differs from Jamieson in his approach from the beginning, but as the two scholars progress in their theories, the ideas converge so much that at the final outset, the "emic" analysis focuses sharply on psycho-emotive associations rather than individual language units.

In comparing and contrasting two equally suitable types of linguistic analysis, at this point, it can only be said that both Jamieson and Reiss have shown that their theories are applicable to the study of attitudinal tones in poetry. Which approach may prove to be more accurate, if one does, can only be determined after Plutchik's ideas have been applied in Chapter V. Starting from an "etic" basis and the bridge theory, Jamieson continues his development of the initial sound approach until he is dealing in an "emic" way with attitudinal and psychological associations which

are possible with a given sound unit. In Reiss' study, he starts from an "emic" beginning and using the perspective theory, concludes that certain base words have a group of words which may be associated with them in a molar-behavioral sense on a psychological level. Both men have set forth their ideas, and as the study has thus far supported; they have carried them out in a meaningful and useful way as far as the attitudinal analysis of language is concerned.

CHAPTER V
PLUTCHIK'S THEORY AS APPLIED TO
SELECTED LINES OF SANDBURG'S
POETRY

In Chapters II and III, both Jamieson's and Reiss' theories were applied to selected lines from Sandburg's poetry. These results were tabulated on tables which may be found in this study. In Chapter IV, a comparison-contrast study was made of the two concepts of linguistic analysis. Various likenesses and differences were pointed to; however, no definite conclusions were reached as to which theory proved the more applicable to the study of attitudinal tones in poetic statements. In order to determine if one theory is better suited to this specific type of language analysis rather than the other, a test according to Plutchik's Emotive Theory will now be applied. However, before this study is undertaken, further explanation of the nature of the approach is necessary.

Robert Plutchik, in his The Emotions: Facts, Theories, and a New Model, makes several assertions concerning the nature of man's emotional make-up. According to this more recent theory, eight specific emotions are designated as primary emotive states. All other emotions are considered as being mixed in nature and are

combined from the eight primary emotions. Four pairs of opposing emotive states varying in intensity are represented in these primary emotions. Reactions to various situations are not of the same emotional intensity. For example, one does not react with the same intensity to fear as one does to anger. Plutchik allows for these variations in intensity by presenting various dimensions or levels of intensity for each primary emotion, thus providing for each primary state a range of specific emotive tones. An example of this range may be seen in Appendix E under the primary emotion of Destruction where the dimensions range from annoyance to rage with the numerical value of intensity increasing as one goes upward on the scale. Plutchik designates four positive primary emotions: Exploration, Reproduction, Incorporation, and Orientation; and four negative categories: Destruction, Protection, Deprivation, and Rejection. Various intensities of emotional involvement have been listed in ascending order with the numerical values increasing to indicate the emotional involvement under each of the eight primary states. With Plutchik's theory, degrees of emotional intensity can be determined, thus leading to the definite attitude involved in a literary work.

Plutchik divides emotions into three types: primary, secondary, and tertiary. Definite criteria determined his choice for those emotions which he designated as primary in nature. They must be found in all levels of life, must not depend upon a specific part of the body in order to exist, must not depend upon the intellectual aspect of the personality, and must be defined in terms of the behavior of the individual in reaction to his surroundings. The

eight primary emotions listed in Appendix E meet these requirements according to Plutchik's judgment. The other two types of emotive states are formed through a combination of the primary states which will be clarified later.

Before continuing with the actual evaluation of selected lines from Sandburg's poetry, one should understand the emotions involved in each of the primary states. Exploration deals with the individual's exploration of his environment, or his attempts to do so. It deals with his degree of awareness of the situations around him. In Reproduction, the subject is associating positively with sexual behavior and forms of pleasurable response to stimuli. Incorporation deals with the reception of stimuli from external sources which are satisfactory or acceptable in nature. In the Orientation state, a new situation is approached. If the situation turns into an unpleasant one, the state may turn from its highest degree (Astonishment) to the negative state of Protection. As this state is highly mobile, an extremely pleasant encounter may lead into either the Incorporation or Reproduction category.

The four negative primary states will now be broken down. In the Destruction state, the individual is confronted with some barrier which stands between him and the goal he desires. There is an attempt made to remove this barrier, with the emotional intensity of rage being the highest possible state into which the person may project himself. Protection finds the concerned individual fleeing from some harmful source in an effort to avoid being destroyed. He may range the scale from timidity to actual terror, the highest possible numerical value found on the scale. Deprivation is a response to the subject's having lost something which was pleasurable.

His negative reaction may include the more intense reactions of sorrow and grief. In the last negative primary state, Rejection, is the concern. The individual desires to rid himself of something which he once found desirable, but now no longer cares for. He may go from simple boredom to actual loathing toward the object he is rejecting. From the explanation of each primary state, one can now determine under which valued intensity the selected lines of poetry should be fitted.

In determining the numerical value for each stage of intensity under the primary states, Plutchik conducted controlled research using a scale of 1 to 11 to plot the intensities. The more intense the degree of emotional response, the higher the numerical reading on the scale. This chapter will consist of evaluating the selected lines of poetry and assigning to each line the emotive intensity designated. The analysis will be made according to Plutchik's chart*, using the eight primary emotional states given, and determining the degree of intensity under each state which the line represents. The total number of occurrences under each state will be added. In order to find the average emotional intensity under each primary state, the total occurrences will be added numerically and divided to find the average for that particular state. Each primary emotive state will then have an average intensity which may be used to make the various dyadic crosses, resulting in the secondary and tertiary emotions mentioned earlier.

In forming the primary crosses, any adjacent primary state may be combined with any other. If every second emotive state is combined, the resulting cross is designated as secondary. When

*

see Appendix E

every third emotive state is mixed, the result is a tertiary dyad, the hardest to name with the exact emotional degree. All the emotions may be combined in this manner; however, the further apart the states, the harder it is to determine the exact name for the emotion formed. Combinations in the secondary and tertiary fields are increasingly difficult to determine because these emotions occur less often in the human experience. Plutchik would contend that the primary and secondary crosses are more exact in determining the human emotional state than the tertiary because these combinations occur more often to the individual, while the tertiary crosses may be designated, but with reserve.

The actual analysis of Sandburg's poetry according to Plutchik's concept will be plotted on the following pages. Tables VI, VII, and VIII will indicate the resulting crosses which were made after the study was completed. Comments will accompany the charts noting the significance of the data obtained.

TABLE VI
PRIMARY DYADIC CROSSES

Emotive State	Number of Samples from 150 Selected Lines	Average of Emotive State	Crosses I+II, II+III, III+IV, IV+V, V+VI, VI+VII, VII+VIII, and VIII+I
I Exploration	18	Expectancy 6.76	I+II= moderate agres- sion or stubbornness
II Destruction	6	Annoyance 5.00	II+III= low degree of pride
III Reproduction	20	Pleasure 5.76	III+IV= lesser degree of friendship
IV Incorporation	50	Admission 4.16	IV+V= some curiosity
V Orientation	7	Surprise 7.26	V+VI= some alarm or awe
VI Protection	11	Apprehension 6.40	VI+VII= some despair or guilt
VII Deprivation	33	Gloominess 5.50	VII+ VIII= remorse or forlornness
VIII Rejection	14	Dislike 5.86	VIII+I= low degree of cynicism

TABLE VII
SECONDARY DYADIC CROSSES

Emotive State	Number of Samples from 150 Selected Lines	Average of Emotive State	Crosses I+III, II+IV, III+V, IV+VI, V+VII, VI+VIII, VII+I, and VIII+II
I Exploration	18	Expectancy 6.76	I+III= some degree of hope
II Destruction	6	Annoyance 5.00	II+IV= some dominance
III Reproduction	20	Pleasure 5.76	III+V= low degree of delight
IV Incorporation	50	Admission 4.16	IV+VI= some submission or modesty
V Orientation	7	Surprise 7.26	V+VII= low degree of disappointment
VI Protection	11	Apprehension 6.40	VI+VIII= some shame
VII Deprivation	33	Gloominess 5.50	VII+I= some pessimism
VIII Rejection	14	Dislike 5.86	VIII+II= scorn, loathing, or hate (moderate)

TABLE VIII
TERTIARY DYADIC CROSSES

Emotive State	Number of Samples from 150 Selected Lines	Average of Emotive State	Crosses I+IV, II+V, III+VI, IV+VII, V+VIII, VI+I, VII + II, and VIII+III
I Exploration	18	Expectancy 6.76	I+IV= low degree of fatalism
II Destruction	6	Annoyance 5.00	II+V= some outrage, resentment or hate
III Reproduction	20	Pleasure 5.76	III+VI= low degree of guilt
IV Incorporation	50	Admission 4.16	IV+VII= some resignation or sentimentality
V Orientation	7	Surprise 7.26	V+VIII= some rejection
VI Protection	11	Apprehension 6.40	VI+I= anxiety, caution, or distrust
VII Deprivation	33	Gloominess 5.50	VII+II= low degree of envy
VIII Rejection	14	Dislike 5.86	VIII+III= low degree of morbidness

As indicated in Tables VI, VII, and VIII, there were 95 occurrences of emotions under the positive states of Exploration, Reproduction, Incorporation, and Orientation. Opposing these positive emotions found in Sandburg's poetry are 64 examples with negative emotive value. The actual analysis of the poetry may be found in Appendix F and Appendix G which show how the lines were assigned to the various states and also how the mathematical computations were made to determine the average for each state. The highest emotional value found in the study was negative in nature (panic, 9.75) and occurred only one time. The lowest emotive reaction (calmness, 3.30) was positive in connotation. The range of emotive intensity was great; however, the degree of numerical values was not as high as could be plotted on the scale. For example, no incidents of rage(9.9), ecstasy(10.00), astonishment(9.30), terror(10.13), or loathing(9.10) were found in the analysis, which indicates that Sandburg was not as emotional in his use of language structures as is possible within the framework of American English. His emotive range as indicated by Plutchik's application seems to be somewhat restrained. As there were 31 more examples of positive reactions than there were negative ones, the over-all attitudinal tone of the poetry should be positive in nature. This conclusion is in keeping with the general thought regarding Sandburg's poetry which usually upholds his high degree of faith in the common man and America.

Chapter VI will deal with Jamieson, Reiss and Plutchik in accordance with the study conducted using the theory proposed by

each. The results which have been plotted in tables in Chapters II, III, and V will be studied and conclusions drawn as to the significance of both Jamieson and Reiss for the study of attitudinal tones in language using Plutchik's results as a check. Some correlations should be seen in the results from all three methods if they are valid. Any questions raised earlier in this study will be answered, and definite conclusions should result as to the method most applicable in measuring emotive tone in poetry.

CHAPTER VI
CONCLUSIONS AND SUMMARY CONCERNING THE
ATTITUDINAL TONES IN SANDBURG'S POETRY

The purpose of this study was to apply two entirely different theories of language analysis to selected poetry by Carl Sandburg. The main purpose of the paper was to determine if language does carry attitudinal over-tones, and if so, to what degree they can be measured. The theories of two eminent scholars were chosen as basis for this study. Jamieson, a nineteenth-century rhetorician, was pitted against the modern psychologist, Reiss, in a contest to show if both theories were applicable for determining emotional content in language. The ideas of Plutchik were used as a check, as his theory has been tested and proven valid in determining attitudinal tones in literary works. One may progress on the assumption that language must carry emotion as man is composed of mind, heart, and body; therefore, he must devise a way of expressing his ideas, including attitudes. The method he uses is language, perhaps man's most ingenious invention.. The conclusions which have been drawn from the application of the three theories will serve as the main body of this chapter.

Comparing Jamieson's findings with those of Plutchik, one finds several similar ideas in the analyzed poetic statements. Table I may be compared with Tables VI, VII, and VIII with the following results:

- a. Plutchik indicates 18 examples under Exploration resulting in aggression and stubbornness.
- b. Jamieson noted 14 words beginning with st- which denote firmness and strength.
- a. Examples(6) were found under Destruction, resulting in pride, outrage, or hate.
- b. Jamieson's theory resulted in 8 examples of str- words implying violence, force, and energy.
- a. Plutchik showed a secondary cross resulting in dominance.
- b. Jamieson had three thr- words indicating forcible motion.
- a. Under Orientation, a primary cross resulted in alarm.
- b. Jamieson showed two examples of wr- initial phoneme words indicating distortion such as "wrecking" or "wrecked".

The similarity between the ideas expressed in each theory can be seen in the above listings. Both Jamieson and Plutchik indicate aggressive, firm attitudes in the analyzed poetic lines. They also agree that such concepts as hate and violence are evident in the emotional tones. Force, or dominance, was another factor which appeared in the analysis of the poetry. The last conclusion which was agreed upon by both scholars indicates that Plutchik's analysis showed the attitude of alarm, while Jamieson concludes that there is some degree of distortion which could cause this alarm.

These results indicate that certain areas of the theories of

both Jamieson and Reiss correspond, although the studies can not be compared in their entirety because Jamieson seems to depend more on movement than on emotional value. Some of his phoneme combinations are assigned emotional or attitudinal dimensions while others are not. Only those which were given emotive tones could be compared to Plutchik's results. For example, the sw- was assigned the distinction of indicating lateral motion. As there is no emotive quality of a specific nature associated with this motion, a comparison can not be made. Jamieson's failure to rely more heavily on emotive aspects may prove a definite drawback as far as evaluating the emotional content in language is concerned.

Table IV indicates a listing of words which express the disposition and emotions of the mind. Thirty-five of these individual words were found in the chosen poetic selections. Again, comparison can be made between these words which were listed using Jamieson's concepts and the resulting emotions indicated when Plutchik's theory was applied.

- a. Under Destruction, outrage, resentment, and hate were the results of a tertiary cross.
- b. Jamieson's list shows "brutal", "fierce", "haters" and "hated".
- a. A primary cross under Destruction indicated pride.
- b. "Proud" and "bragging" appear in Table IV.
- a. Distrust was a tertiary cross under Protection.
- b. Jamieson's list indicates "cunning" twice.

- a. Under Reproduction, a secondary cross resulted in delight.
- b. Table IV lists "laughing"(2) and "laugh-off".

- a. Sentimentality resulted from a tertiary cross under Incorporation.
- b. Words such as "remember", "dreaming", "dreams", "thinking", and "thought" appear in Table IV.

- a. In Plutchik's evaluation, a secondary cross under Incorporation results in submission or modesty.
- b. Words such as "casually", "sleep-walk", "sleep"(3), "serene", "absently" and "peace"(5) carry attitudes of submission and lack of resistance.

- a. Incorporation shows curiosity under a primary cross.
- b. Jamieson's lists indicates "learning", "knew", "ask", "understand", "learned", and "listening" as examples of words implying curiosity.

- a. Plutchik's table shows envy as the result of a tertiary cross under Deprivation.
- b. "Strongest wants" and "wanted" appear on Table IV.

- a. Under Protection, alarm is listed as a primary cross.
- b. "Warning" appears as a result of Jamieson's analysis.

- a. A tertiary cross of rejection appears under Orientation.
- b. Jamieson's Table IV lists "forget" and "break loose" which would apply to the idea of rejecting something which is no longer pleasurable.

- a. Cynicism resulted from a primary cross under Rejection.
- b. "Foot-loose" indicates a cynical attitude toward life in general.

The comparison of Jamieson's listing of words which indicate emotions with the results of Plutchik's analysis shows a great deal of

similarity between the two approaches to language analysis. In Table IV, Jamieson has limited himself to considering only those words which actually carry emotional value. Because these words are attitudinal in nature, they can be compared with the emotional values found when Plutchik's theory was applied to the same poetry. The listing of words which evoke emotion seems to comply more closely with Plutchik's approach than just the listing of words according to initial phoneme sounds. In Jamieson's second approach, he limits his analysis to words which carry attitudes. Table IV, which lists these words, could be compared more completely with Plutchik's findings than the results obtained from merely listing words in accordance with their beginning phonemic combinations. The initial phonemic approach could only be partially compared with Plutchik's ideas because several of the phoneme combinations were not assigned attitudinal qualities. There seems to be some value in applying both of Jamieson's concepts even though every aspect of his theory did not lend itself to this specific study.

The similarities found in the conclusions reached by both Jamieson and Plutchik have been indicated. A comparison will now be made indicating the likenesses found in Table V, which was compiled when Reiss' theory was applied, in relation to the conclusions found in Tables VI, VII, and VIII. Out of the forty-six lists organized by Reiss, forty were applicable to this study. Seven were positive in connotation; seven were neutral; three were a mixture of both attitudinal tones, and the remaining twenty-three were negative. The determining factor as to which tone dominates the poetry is not how many lists were either positive or negative, but how many

words from the selected lines fit into each category. There were forty-six positive occurrences; thirty-one words which were neutral; twenty-one incidents of mixed emotions, and ninety- one negative listings. A check with the tables compiled when Plutchik's theory was applied will also indicate more crosses of a negative nature in comparison with positive tones. Both Reiss and Plutchik after application of their theories indicate the dominance of a negative tone. The emotional intensities can be compared with Plutchik's crosses to check the validity of Table Five.

- a. An indication of aggression or stubbornness appears as a primary cross under Exploration.
- b. Table V, list four includes the following words which mean to seize or clutch: "holds", "held", and "holding". List twenty also contains aggressive words such as "takes", "buy and sell", "make", "commanding" and "violated".
- a. Rejection resulted from a tertiary cross under Deprivation.
- b. List seven includes words which mean to stay or fall behind such as "moves off", "went away", and "goes".
- a. Incorporation has a secondary cross listed as modesty or submission.
- b. In list fourteen, words fitting this idea such as "creepers", "hidden", "glimpsing", "serene", "sleep-walk", and "sleep-time" may be found.
- a. Pride was listed as a primary cross in Table VI.
- b. List forty includes similar attitudes with such words as "bragging" and "proud".
- a. A secondary cross under Exploration resulted in hope.
- b. Words which mean to project a beam or a glow of light are found in list thirteen such as "sun", "lights", "spectrum", "moon", "prism", "sunset", "stars", and "star".

- a. Under Protection, despair or guilt is listed.
 - b. List sixteen includes words which refer to a dark spot or blot such as "dust", "rust", "smutted", and "smoke". These words may all be associated on the psychological level with despair and guilt.
-
- a. A tertiary cross of outrage, resentment, and hate appears under Destruction.
 - b. Similar emotional qualities may be seen in the words from lists twelve, eighteen, and thirty-six. They are "pitted against", "beat", "hammer", "tumble", "break", "broken", and "brutal".
-
- a. A secondary cross under Deprivation resulted in pessimism.
 - b. Words which mean to bar or hinder appear in list thirty. Examples are "door", "hinder", "trapped", "trap", and "walls".
-
- a. A secondary cross under Exploration, which has to do with the "life force", resulted in hope.
 - b. In list thirty-seven are words which may be associated with the belly or womb. Words falling into this category are "women", "nest", "capacity", "live", "alive", "mother", "pulse", "heart", and "girl".
-
- a. Under Protection, a tertiary cross resulted in anxiety or caution.
 - b. Words which perplex or bewilder are included in list seventeen such as "fool", "changing", "tricky", and "cunning"(2).

The results of this comparison indicate that certain lists compiled by Reiss are not applicable in a study of attitudinal tones in poetry. Like Jamieson, in some instances Reiss fails to indicate a specific emotion with which the base word may be associated. He relies too much on the action associated with the word. As his approach is termed as word-molar behavioral, one should not be

surprised to discover that the main emphasis is given to the action rather than to the emotive content of the words contained in each list. The comparison of the theories of both Jamieson and Reiss with the idea of Plutchik has shown that both the former theories have an identical flaw. They rely too much on action association and not enough on emotive content. This limits their usefulness in evaluating attitudinal tones in poetic language, although an analysis with either or both theories would certainly prove helpful in determining negative or positive attitudes.

At the beginning of this study, several questions were proposed which were to act as the blueprint for the research work in this monograph. At this point these questions may be recalled and answered. The first question asked if a "grammar of rhetoric" was applicable to a study of attitudinal tone in poetry. The completion of the analysis according to Jamieson's theory appears in Chapter II and indicates that such a study is applicable and revealing. However, as already indicated, his theory is limited in its usefulness because of the emphasis placed on action association, especially in the initial phoneme approach. In comparing his study to Plutchik's analysis, only the st-, str-, thr-, and wr- initial phonemes could be used out of the eleven listed. However, Jamieson's words which related to the disposition of the mind in Table IV represented seven of the eight primary emotive states. Forty words were included in the comparison with Plutchik's results from a list of forty-one. Jamieson's twelfth contention that words may be related to the disposition and emotions of the mind has proven to be the most useful idea he presented. Jamieson seems to have developed a useful theory

which can partially help in determining the emotional tones through the employment of some of his concepts. This study indicates that the application of a "grammar of rhetoric" resulted in limited conclusions in determining the attitudinal tones in the selected linguistic utterances due to faults within the theory itself.

The second question which was studied in this paper asked if a psycholinguistical analysis aided in determining the degree of attitudinal tones present in poetic statements. This study has pointed out that only with the application of certain areas of both theories tested which were psycholinguistical in nature could any results be obtained. One concludes logically that only an analysis of this type could yield results in the area of emotive content. Other types of analysis might depict grammatical structures and other qualities, but they could not hope to indicate attitudinal degrees within a given statement. Only through the application of psycholinguistical approaches can one hope to determine emotive intensity within the language. This conclusion points to the need for more detailed theories which would enable the psychologists to determine the attitudes of their patients toward certain situations and objects. In the area of literary analysis, better theories would allow the scholar to determine the attitudes involved in the language of a certain work. The emotive field of the author at the particular time of writing could be determined through analysis of the work itself and not with a large degree of subjective guesswork as most of today's critics allow. This study has indicated that psycholinguistical approaches to poetic analysis do result in valuable conclusions which can be studied in terms of attitudinal tones.

In dealing with the third question which asked if Jamieson's phonemic combination approach was applicable to this study, one can cite the results given in Chapter II. Various occurrences were plotted on Tables I through IV, and in Chapter IV, these results were compared with conclusions indicated after the application of Reiss' concepts. The comparison indicated that the two theories were applicable in several areas, but due to faults within the theories, they were both only partially useful in a psycholinguistical approach. However, the results from the application of Jamieson's theory were valuable as was indicated when a comparison was made with Plutchik's conclusions. A significant number of data were comparative in emotive tone indicating that Jamieson's ideas are useful in those areas which could be applied to the psycholinguistical approach. The only limitation falls within the theory itself, which is not wholly psycholinguistical in approach to begin with. This fault is the only limiting factor, as the theory itself contains a large number of areas which yielded valuable results in determining attitudes.

The fourth question asked if Reiss' theory of word association was relevant to poetic analysis based on the psycho-emotive concept. Before making a definite statement, one must point to limiting factors which have been previously explained. Reiss' basis for his theory starts with the molar behavioral word association between one word (the base) and a list of others. He emphasizes action rather than emotion, and for some of the forty-six word lists organized there is no emotional tone involved. In such cases, no comparisons

with Plutchik's results could be conducted; however, in the case of word lists which could be analyzed emotive-wise, interesting data was obtained. There were forty-one out of the forty-six lists compiled by Reiss which were used in this study. Thirteen of those lists could be compared with Plutchik's conclusions, using a total of five of the eight primary emotive states. Reiss' molar-centered behavioral approach indicated over fifty per cent of the primary emotive states which were carried in the poetic utterances analyzed. Significant numbers of lines indicated similar attitudes when compared with both Jamieson's and Plutchik's results. Again, in those areas which could be applied to a study conducted for determining attitudinal tones, valuable information was obtained. However, when applying this theory, one should keep in mind the limitations which have been indicated.

The final question answered in this research was whether one theory proved more applicable to the specific study at hand. First, one must understand that Plutchik's theory has been proven to be completely applicable to an analysis of attitudinal tones. The use of this theory is not in question here as it was used only as a check for the other two concepts. Then the question is limited to include only the theories of Jamieson and Reiss. This study has indicated that both Jamieson and Reiss have developed concepts which contain contentions applicable in determining attitudinal tones in poetic language. However, Jamieson's theory was able to detect seven of the eight primary emotive states, while Reiss' word list approach only included five. Jamieson's approach seems to be more applicable at least in this one respect. However,

neither theory is wholly applicable to a psycholinguistical analysis because both place too much emphasis on action association, and too little importance is given to emotive content. Both approaches can be applied to poetic utterances with valuable results, but unless the results can be compared to Plutchik's conclusions, little information can be obtained concerning the degree of emotional intensity involved in the statements. Therefore, this study has indicated that in combination with a Plutchikian analysis, both theories are worthwhile. If the theories were used alone without the check, however, only a minimal degree of information concerning attitudinal tones would be obtained. Although Jamieson's theory proved to be somewhat more applicable than Reiss', both approaches suffered from the same defect. In order to obtain valid results in evaluating emotive content in language, one must start with an approach which is totally psycholinguistical. Anything less than this beginning point will result in partial success and will leave the study incomplete.

The net results of this study have shown that there is a definite need for more psycholinguistical theories which may be applied to the study of American English. As language is the most satisfactory means of communication man has, he should feel a responsibility to understand the meanings which may be carried in a simple statement. It is his duty as a thinking creature to determine what degrees of emotion may be carried within the confines of his language. If he is to understand himself and others, he must do so through the psycholinguistical approach which offers him a total

glimpse of himself as a physical, emotional, and intellectual animal. The understanding of our language is the gateway to opening the doors of communication between ourselves and others. Further research into psycho-emotive aspects of language is a must, and the need for better and more applicable approaches to language study has been definitely indicated in this monograph.

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APPENDIX A

Various Interpretations of Grammar

In Appendix A are listed various interpretations of the term "grammar". No one brief definition or interpretation has ever been formulated which is satisfactory to all scholars in the field of linguistics. Many ideas and viewpoints exist concerning the correct definition for this word. Below are listed several concepts or ideas about grammar from some of the leaders in the field of language analysis.

LEFEVRE(1964): Each language has its own independent and unique structure; it requires its own independent and unique description. This structure or system, taken as a whole, is the grammar of the language.

THOMAS(1965): Transformationalists hope to specify a "scientific grammar" which offers a logical, complete, and self-consistent explanation for the way any particular language operates.

ALLEN(1966): Ordinarily, a grammar describes the language system used by a group of people, a group with common cultural characteristics.

WILLIS(1967): As we have defined the term, grammar is the total structure system of a language and is based on word form and word arrangement.

BURKETT(1968): Rules, at the sentence level and lower, governing the choice of correct units to fill particular positions is the concern of grammar.

27

Carl A. Levefre, Linguistics and the Teaching of Reading, (New York: McGraw-Hill Book Co., 1964), p. xiv.

28

Owen Thomas, Transformational Grammar and the Teacher of English, (New York: Holt, Rinehart, and Winston, Inc., 1965), p.4.

29

Harold B. Allen, op. cit., p. 10.

30

Hulon Willis, Structural Grammar and Composition, (New York: Holt, Rinehart, and Winston, Inc., 1967), p. 11.

31

Tommy R. Burkett, op. cit., p. 170.

APPENDIX B

The Phonemic Alphabet

The examples on the pages which follow illustrate the sound segments which are used by the majority of Americans. These phonemes represent the forty-five basic sound units in our language.

Consonants

- /p/ the first sound in pot, second in spot, and last in top
- /t/ the first sound in top, second in stop, and last in pot
- /k/ the first sound in cab, second in scab, and last in back
- /b/ the first sound in bun, and the last in nub
- /d/ the first sound in debt and the last in Ted
- /g/ the first sound in gull and the last in lug
- /c/ the first sound in cheer and the last in rich
- /j/ the first sound in jeer and the last in ridge
- /f/ the first sound in fine and the last in knife
- /e/ the first sound in theme and the last in beneath
- /s/ the first sound in sigh and the last in nice
- /ʃ/ the first sound in shack and the last in cash
- /v/ the first sound in vile and the last in live
- /ð/ the first sound in this and the last in scythe
- /z/ the first sound in zero and the last in rose
- /ʒ/ the middle consonant in fusion, the last sound in rouge
- /m/ the first consonant in mat, the last in come
- /n/ the first consonant in net, the last in pin
- /ŋ/ the middle and final consonants in singing
- /l/ the first and last sounds in lull
- /r/ the first and middle consonants in rearing

/y/ the first sound in ves

/w/ the first sound in wit

/h/ the first sound in ham

Vowels

/i/ the vowel in bill, sit, fish, wing and rip

/e/ the vowel in ten, pep, yell, head, said, and says

/æ/ the vowel in sack, pass, flat, sang, and plaid

/ɪ/ the vowel in the first syllable of children and in just

/ə/ the schwa found in sun, fuzz, and above. The most used vowel sound in American English.

/ɑ/ the vowel in farther

/u/ the vowel in full, good, push, and should

/o/ found only as the beginning of a diphthong for most speakers

/ɔ/ the vowel in gone, fall, stork, taught, and water

Non-Segmental Phonemes

The English language also contains twelve other phonemes which differ from the thirty-three already listed. These non-segmental phonemes aid in the oral reading of our language. There are four each under the headings of Stress, Pitch, and Juncture.

Degrees of Stress

/'/ the loudest or primary stress

/ˌ/ the next loudest or secondary stress

/˘/ the tertiary stress

/ʊ/ the weakest stress or none at all

Degrees of Pitch

- /PL1/ somewhat lower than your fundamental pitch level
- /PL2/ your fundamental or normal pitch level
- /PL3/ a pitch contrast above your normal tone
- /PL4/ extremely high pitch level

Types of Juncture

- /+ / internal juncture within words
- /- / level juncture indicating no stops
- /↑ / rising juncture indicates a rise in pitch
- /↓ / falling juncture indicates a fall in pitch

APPENDIX C

Selected Poetry of Carl Sandburg

"Chicago"

1. City of the Big Shoulders
2. And they tell me you are brutal and my reply is:
3. Come and show me another city with lifted head and singing so proud to be alive and course and strong and cunning.
4. Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding.
5. Bragging and laughing that under his wrist is the pulse,
and under his ribs the heart of the people,
Laughing!

"Fog"

6. The fog comes in on little cat feet.

"Grass"

7. Pile the bodies high at Austerlitz and Waterloo.
8. Shovel them under and let me work.
9. Let me work.

"Cool Tombs"

10. Does she remember...in the dust, in the cool tombs?
11. Tell me if any get more than the lovers...in the dust...
in the cool tombs.

"Nocturne in a Deserted Brick-Yard"

12. Make a wide dreaming pansy of an old pond in the night.

"Limited"

13. (All the coaches shall be scrap and rust and all the men and women laughing in the diners and sleepers shall pass to ashes).

"The Past is a Bucket of Ashes"

14. My grandmother, Yesterday, is gone.
What of it? Let the dead be dead.
15. We are the greatest city,
and the greatest nation:
16. We are the greatest city,
and the greatest nation,
nothing like us ever was.
17. Strong men put up a city and got a nation together,
And paid singers to sing and women to warble;
18. And there are black crows crying, "Caw, caw,"
bringing mud and sticks
building a nest
over the words carved
on the doors where the panels were cedar
and the strips on the panels were gold
and the golden girls came singing:
19. The only singers now are crows crying, "Caw, caw,"
And the sheets of rain whine in the wind and doorways.
20. The feet of the rats scribble on the doorsills:

"A.E.F."

21. The rifle grooves curling with flakes of rust.
22. Forefingers and thumb will point absently and casually toward it.

"Prayers of Steel"

23. Beat me and hammer me into a crowbar.
24. Let me pry loose old walls.
25. Beat me and hammer me into a steel spike.
26. Let me be the great nail holding a skyscraper through
blue nights into white stars.

"Jazz Fantasia"

27. Sling your knuckles on the bottoms of the happy tin pans,
let your trombones ooze, and go husha-husha-hush with the
slippery sandpaper.
28. A red moon rides on the humps of the low river hills.

"Blue Island Intersection"

29. Six street-ends come together here.
30. The people and wagons come and go, out and in,
31. It is the sleep time and they rest.
32. The owl car blutters along in a sleep-walk.

"Smoke and Steel"

33. Smoke of the leaves of autumn another.
34. If the west wind comes they run to the east.
35. Smoke of the finished steel, chilled and blue,
By the oath of work they swear: "I know you."
36. Deep down long ago when God made us over,
Deep down are the cinders we came from--
You and I and our heads of smoke.
37. Sing an old log-fire song:
38. Smoke of a country dusk horizon--
They cross on the sky and count our years.
39. Smoke of a brick-red dust
Winds on a spiral
Out of the stacks
For a hidden and glimpsing moon.
40. Let us understand the half of it.
41. A nigger, a wop, a bohunk changes.
42. And left smoke and the blood of man
And the finished steel, chilled and blue.
43. And always dark in the heart and through it,
Smoke and the blood of man.
44. Homestead, Braddock, Birmingham,
They make their steel with men.

"Losers"

45. Because I was swallowed one time deep in the dark
And came out alive after all.
46. I am looking for the grave of Sinbad, too.
47. "You ate grass; I have eaten crow--
Who is better off now or next year?"
48. I think I could tell their headstones:

"Wind Song"

49. Long ago I learned how to sleep.
50. In a passel of trees where branches trapped the wind
into whistling, "Who, who are you?"
51. Who can ever forget
listening to the wind go by
counting its money
and throwing it away?

"Primer Lesson"

53. They wear long boots, hard boots;

"Broken-Face Gargoyles"

54. It is too early to sing and dance at funerals.
55. Fish swim a pool in your garden flashing a speckled silver.
56. It is too early and I am not footloose yet.
57. So I shall make little fool homes with doors, always open
doors for all and each to run away when they want to.
58. All I can give you is broken-face gargoyles.
59. It is early.

"Flash Crimson"

60. I shall be eaten by gray creepers in a bunkhouse where no
runners of the sun come and no dogs live.

61. The broken foot goes to a hole dug with a shovel or the bones
of a nose may whiten on a hilltop...and yet...and yet.

62. I who have seen the flash of crimson,
I ask God for the last and worst.

"Early Lynching"

63. There were many Christs at Golgotha, many more thief pals,
many many more in the mob howling the Judean equivalent of
"Kill Him! Kill Him!"

64. The mother's arms are strong to the last.

65. The haters of the slums hated his slum heart.

66. The smell and the sway of them were on his sleeves, were
in his nostrils, his words.

"Precious Moments"

67. Speech requires blood and air to make it.

68. The warning holds yet: Speak now or forever hold your peace.

"Moist Moon People"

69. Yet the moon shall be commanding,
The moon shall take a high stand on the sky.

70. And the crickets began a-looking for last year's concertinas--

71. They were all there; the clock ticks spoke with castanet clicks.

"Bundles"

72. I have thought of meetings and for
Every meeting a good-by.

73. I have wanted to let go and cross over
To a next star, a last star.

"Upstream"

74. They go down shot, hanged, sick, broken.

75. The strong men keep coming on.

"Sunsets"

- 76. There are sunsets who dance good-by.
- 77. And here sleep
Tosses a little with dreams.

"For You"

- 78. The peace of great doors be for you.
- 79. The peace of great books be for you.
- 80. The wind learning over its oldest music.
- 81. The peace of great mountains be for you,
The sleep and the eyesight of eagles,
Sheet mist shadows and the long look across.
- 82. Pumps of the strongest wants we cry.
- 83. Tumble, oh cubs--tomorrow belongs to you.
- 84. The peace of great ghosts be for you,
Phantoms of night-gray eyes, ready to go
To the fog-star dumps, to the fire-white doors.
- 85. Keepers of the lean clean breeds.

"The People Will Live On"

- 86. The people will live on.
- 87. You can't laugh off their capacity to take it.
- 88. I make enough to get by
and it takes all my time.
- 89. "They buy me and sell me...it's a game...
Sometime I'll break lose."
- 90. To the lights lighter than any bones,
To the time for thinking things over,
To the dance, the song, the story,
Or the hours given over to dreaming,
Once having so marched.
- 91. The panderers and liars have violated and smutted it.

92. The people knew the salt of the sea
and the strength of the winds
lashing the corners of the earth.
93. The people is a polychrome,
a spectrum and a prism,
held in a moving monolith,
a console organ of changing themes,
a claviglax of color poems,
wherein the sea offers fog
and the fog moves off in rain
and the labrador sunset shortens
to a nocturne of clear stars
serene over the shot spray
of northern lights.
94. The steel mill sky is alive.
95. Brother may yet line up with brother.
96. You can't hinder the wind from blowing.
97. In the night, and overhead a shovel of stars for keeps,
the people march:
"Where to? What next?"

Key Words in Application of Reiss' Theory
That Words Evoke Feeling

<u>List</u>	<u>Key Word</u>	<u>Brief Definition</u>
1	nose	something suggested by or associated with the nose
2	snap	associated with a sharp, cracking noise, snap, click
3	clap	loud noise made by sudden impact on hard surface
4	cleek	Scot. to seize or clutch
5	clap	to make a clack or clatter, to press or lie close
6	clump	unshaped mass, a heavy tramping sound
7	lag	to walk or move slowly, to stay or fall behind
8	lop	to hang downward, to flop or sway about loosely
9	scratch	to scrape with claws or nails, to write hastily
10	gross	thick, bulky, massive, or dull
11	spring	to leap, bound; to start or rise suddenly
12	plash	to strike and break the surface with a spattering noise
13	gleam	to shoot or dart rays of light, a beam or glow
14	glide	to move gently and smoothly, to move stealthily
15	slime	soft, moist earth or clay
16	smutch	a dark stain, a dirty spot, a blot

<u>List</u>	<u>Key Word</u>	<u>Brief Definition</u>
17	muddle	to confuse or stupefy, to bewilder or perplex
18	swack	to strike or beat violently, to fall heavily
19	swash	to move, dash, strike, hit with clashing, splashing sounds, to swagger
20	whip	to move, take, pull, jerk, snatch suddenly and forcibly
21	flog	to flap violently, to whip
22	switch	a slender, flexible whip, or rod, to strike or beat
23	whirr	to move, fly, revolve with a buzzing sound
24	curl	to twist or form into ringlets, to bend
25	strike	to give a blow to, make a sudden impression upon
26	stick	woody piece or part of a tree, to fix or set in
27	sting	a pole, post, or shaft to prick painfully
28	twang	to sound with a harsh, ringing noise
29	ping	a sharp sound such as a bullet striking a wall
30	bar	lever, to exclude or shut out, to hinder
31	wear	to carry or bear upon the person, such as clothing
32	gore	to pierce or wound, to cut into a tapering form
33	cut	penetrate or divide, to slash, to carve

<u>List</u>	<u>Key Word</u>	<u>Brief Definition</u>
34	cuff	to strike with the palm or flat of the hand
35	cob	a lump, rounded heap or mass
36	bump	heavy blow made by colliding, a swelling
37	bag	sack or pouch, the belly, womb, to swell or bulge
38	bulge	a hump, swelling, protuberance, to swell or jut
39	scoop	a large ladle, to make hollow
40	blow	to talk loudly, to inflate, to puff up by inflation
41	pat	a light blow or stroke
42	splotch	a spot, stain, daub
43	drop	to fall in drops, to let fall, to release
44	touch	a light stroke, tap, or blow
45	tiddle	to fidget or pamper
46	knap	a top or crest, hill, a rap or knock

APPENDIX E

Judged Intensity for the Eight Primary Emotive States

EXPLORATION	DESTRUCTION	REPRODUCTION	INCORPORATION	ORIENTATION	PROTECTION	DEPRIVATION	REJECTION
Anticipation (7.30)	Rage (9.90)	Ecstasy (10.00)	Admission (4.16)	Astonishment (9.30)	Terror (10.13)	Grief (8.83)	Loathing (9.10)
Expectancy (6.76)	Anger (8.40)	Joy (8.10)	Acceptance (4.00)	Amazement (8.30)	Panic (9.75)	Sorrow (7.53)	Disgust (7.60)
Attentiveness (5.86)	Annoyance (5.00)	Happiness (7.10)	Incorporation (3.56)	Surprise (7.26)	Fear (7.96)	Dejection (6.26)	Dislike (5.86)
Set (3.56)		Pleasure (5.70)			Apprehension (6.40)	Gloominess (5.50)	Boredom (4.70)
		Serenity (4.36)			Timidity (4.03)	Pensiveness (4.40)	Tiresomeness (4.50)
		Calmness (3.30)					

Judged Intensity for Each Group of Selected Lines

1. Admission + Acceptance	26. Pleasure
2. Admission	27. Pleasure + Attentiveness
3. Pleasure + Acceptance	28. Pleasure
4. Expectancy + Acceptance	29. Acceptance
5. Happiness + Surprise	30. Tiresomeness + Acceptance
6. Admission + Expectancy	31. Acceptance
7. Gloominess	32. Boredom
8. Acceptance + Dislike	33. Pensiveness
9. Annoyance	34. Panic
10. Gloominess + Surprise	35. Admission + Pleasure
11. Gloominess + Expectancy	36. Admission + Acceptance
12. Serenity + Pensiveness	37. Pensiveness
13. Admission + Sorrow	38. Pensiveness + Admission
14. Acceptance	39. Apprehension
15. Admission + Pleasure	40. Expectancy
16. Admission + Pleasure	41. Dislike + Acceptance
17. Admission	42. Anger + Surprise
18. Apprehension + Expectancy	43. Acceptance + Sorrow
19. Apprehension + Dislike	44. Acceptance + Sorrow
20. Disgust	45. Surprise + Pensiveness
21. Admission + Pensiveness	46. Expectancy
22. Boredom + Calmness	47. Dislike + Dejection
23. Expectancy + Acceptance	48. Gloominess + Admission
24. Pleasure	49. Admission + Pensiveness
25. Expectancy + Acceptance	50. Expectancy + Apprehension

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- | | |
|-------------------------------|-------------------------------|
| 51. Apprehension + Surprise | 76. Pensiveness |
| 52. Pensiveness + Annoyance | 77. Pensiveness |
| 53. Admission + Dislike | 78. Pleasure |
| 54. Admission + Gloominess | 79. Serenity |
| 55. Pleasure | 80. Pensiveness |
| 56. Admission + Gloominess | 81. Pleasure + Pensiveness |
| 57. Apprehension | 82. Dejection |
| 58. Admission + Sorrow | 83. Expectancy |
| 59. Admission | 84. Serenity + Gloominess |
| 60. Gloominess + Dislike | 85. Acceptance |
| 61. Acceptance + Expectancy | 86. Anticipation + Admission |
| 62. Acceptance + Expectancy | 87. Surprise |
| 63. Anger + Admission | 88. Acceptance + Annoyance |
| 64. Serenity + Pensiveness | 89. Acceptance + Dislike |
| 65. Dislike | 90. Pensiveness + Pleasure |
| 66. Admission + Dislike | 91. Sorrow + Dislike |
| 67. Acceptance + Pensiveness | 92. Admission + Apprehension |
| 68. Apprehension + Expectancy | 93. Acceptance + Surprise |
| 69. Acceptance + Apprehension | 94. Admission + Pleasure |
| 70. Pensiveness | 95. Pensiveness + Annoyance |
| 71. Admission + Attentiveness | 96. Admission + Apprehension |
| 72. Dejection | 97. Anticipation + Acceptance |
| 73. Admission + Expectancy | |
| 74. Grief + Admission | |
| 75. Acceptance + Pleasure | |

Formulating Average Emotive Intensities
for Primary States

STATE	OCCURRENCES	COMPUTATIONS
I Exploration	Expectancy(6.76) 14 Attentiveness(5.86) 2 Anticipation(7.30) $\frac{2}{18}$	$\begin{array}{r} 6.76 \\ 14 \\ \hline 94.64 \\ 11.72 \\ \hline 14.60 \\ 18 \end{array}$ $\begin{array}{r} 5.86 \\ 2 \\ \hline 11.72 \\ 18 \end{array}$ $\begin{array}{r} 7.30 \\ 2 \\ \hline 14.60 \\ 18 \end{array}$ $\begin{array}{r} 120.96 \\ 18 \end{array}$ Expectancy
II Destruction	Annoyance(5.00) 4 Anger(8.40) $\frac{2}{6}$	$\begin{array}{r} 5.0 \\ 4 \\ \hline 20 \\ 16.8 \\ \hline 36.8 \end{array}$ $\begin{array}{r} 8.4 \\ 2 \\ \hline 16.8 \\ 6 \end{array}$ $\begin{array}{r} 36.8 \\ 6 \end{array}$ Annoyance
III Reproduction	Calmness(3.3) 1 Serenity(4.36) 4 Pleasure(5.70) 14 Happiness(7.10) 1	$\begin{array}{r} 3.3 \\ 7.10 \\ \hline 17.44 \\ 29.80 \\ \hline 107.72 \end{array}$ $\begin{array}{r} 4.36 \\ 4 \\ \hline 17.44 \\ 20 \end{array}$ $\begin{array}{r} 5.70 \\ 14 \\ \hline 79.80 \\ 20 \end{array}$ $\begin{array}{r} 107.72 \\ 20 \end{array}$ Pleasure
IV Incorporation	Acceptance(4.00) 23 Admission(4.16) $\frac{27}{50}$	$\begin{array}{r} 4.0 \\ 23 \\ \hline 92.0 \\ 112.32 \\ \hline 204.32 \end{array}$ $\begin{array}{r} 4.16 \\ 27 \\ \hline 112.32 \\ 50 \end{array}$ $\begin{array}{r} 204.32 \\ 50 \end{array}$ Admission

After all the occurrences have been multiplied by the number of times they were found in the selected lines, they are added, then divided by the total occurrences for that state. This number gives the average of the state. The emotion designated for that state is the emotion which is closest to the numerical value which was formulated using the emotional intensities assigned to the emotions which may be found in Appendix E.

STATE	OCCURRENCES	COMPUTATIONS
V Orientation	Surprise(7.26) 7	7.26 Surprise
VI Protection	Apprehension(6.4) 10 Panic(9.75) $\frac{1}{11}$	$\begin{array}{r} 6.4 \\ 10 \\ \hline 64 \\ 9.75 \\ \hline 73.75 \end{array}$ 11 $\overline{73.75}$ Apprehension
VII Deprivation	Pensiveness(4.4) 17 Gloominess(5.5) 8 Dejection(6.26) 3 Sorrow(7.53) 4 Grief(8.83) 1	$\begin{array}{r} 4.4 \\ 17 \\ \hline 74.80 \\ 44.0 \\ \hline 118.80 \end{array}$ $\begin{array}{r} 5.5 \\ 8 \\ \hline 44 \\ 18.78 \\ \hline 62.78 \end{array}$ $\begin{array}{r} 6.26 \\ 3 \\ \hline 18.78 \\ 5.34 \\ \hline 24.12 \end{array}$ $\begin{array}{r} 7.53 \\ 4 \\ \hline 30.12 \\ 176.53 \end{array}$ 33 $\overline{176.53}$ Gloominess
VIII Rejection	Disgust(7.60) 1 Dislike(5.86) 10 Boredom(4.70) 2 Tiresomeness(4.5) $\frac{1}{14}$	$\begin{array}{r} 7.60 \\ 4.50 \\ \hline 58.60 \\ 9.40 \\ \hline 80.10 \end{array}$ $\begin{array}{r} 5.86 \\ 10 \\ \hline 58.60 \\ 5.72 \\ \hline 80.10 \end{array}$ $\begin{array}{r} 4.70 \\ 2 \\ \hline 9.40 \end{array}$ 14 $\overline{80.10}$ Dislike

