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## ПРЕДИСЛОВИЕ

Проблемы стилистики в последнее время все более и более привлекают внимание теоретиков языковедов и литературоведов, практиков-преподавателей родного и иностранных языков, переводчиков с родного языка на иностранный и с иностранного на родной, составителей словарей и широких кругов читателей, интересующихся проблемами языковой формы.

У нас изданы монографии и учебники по стилистике английского, немецкого и французского языков. Работы советских лингвистов-стилистов широко известны не только в Советском Союзе, но и далеко за его пределами. Многие работы наших ученых переводятся на иностранные языки.

Однако пособий по технике стилистического анализа произведений различных стилей речи и в особенности стиля художественной речи очень мало. А без таких пособий многие теоретические положения стилистики остаются абстрактными, лишенными практической ценности. Ведь только умение видеть цель применения языковых средств дает возможность глубже понять содержание художественного произведения, в котором, как известно, форма языкового выражения играет немаловажную роль. Но анализировать форму произведения стоит лишь тогда, когда содержание действительно является значительным. А это, в свою очередь, бывает только тогда, когда форма согласна с содержанием, когда она существенно дополняет это содержание, когда она сама по себе несет в себе определенное сообщение.

Предлагаемая работа «Опыты стилистического анализа», написанная на английском языке, ставит своей задачей показать, как можно толковать художественные произведения и какую роль играет в них применение специальных стилистических средств.

Многие читатели, наслаждаясь совершенством формы художественного произведения, не в состоянии определить, что именно создает это чувство эстетического наслаждения. Наблюдение над характе-

ром использования различных стилистических приемов и языковых средств позволяет глубоко проникнуть в замысел автора и, более того, постепенно приучает читателя видеть определенную целенаправленность в использовании этих средств. От наблюдений читатель переходит к обобщениям, старается раскрыть смысл использования тех, а не иных средств. Форма становится содержательной и начинает осмысливаться как нечто способное нести в себе некоторую коммуникацию, подчиненную основному содержанию высказывания.

Чтобы выполнить поставленную нами задачу, необходимо тщательно подобрать материал, на котором можно продемонстрировать содержательность формы и ее целевое назначение. Это может быть сделано на более или менее законченных текстах, так как понимание целого — неперемное условие анализа его части. Таким законченным и одновременно кратким художественным произведением является сонет. В «Опытах» взяты четыре сонета Шекспира, широко известные советскому читателю по переводам С. Маршака. Каждый сонет подвергнут стилистическому анализу с разных сторон. Каждый из проанализированных сонетов противопоставлен другому сонету с другим художественным заданием. Поэтому читателю легко сделать вывод о взаимозависимости формы и содержания в сонетах Шекспира.

Поэтическая форма особенно много сообщает читателю. Нужно только уметь ее читать. Чувствовать ее недостаточно. Нужно понять законы ее функционирования, ее потенциальные возможности, ее зависимость от других средств языка, в том числе и так называемых нейтральных.

Поэтический образ не обязательно облекается в стихотворную форму. Из художественной прозы нами выбран отрывок из «Рождественской Песни» Диккенса — характеристика Скруджа. Этот выбор был продиктован следующими соображениями: а) отрывок представляет собой вполне законченное целое; б) он насыщен выразительными средствами языка и поэтому легко поддается анализу; в) имя Скруджа часто употребляется в английской художественной и публицистической литературе в качестве аллюзии и стало почти нарицательным. В девяти абзацах дано исчерпывающее описание этого персонажа, его внешности и внутреннего мира. Автор создает образ Скруджа яркими, широкими мазками, он с большой силой и эмоциональностью выражает свое отношение к этому персонажу. Это отношение проявляется в тех средствах, которые автор отбирает, т. е. в синтаксической, интонационной и стилистической организации высказывания. Каждый абзац подвергается анализу со всех указан-

ных сторон, и в результате читатель начинает понимать, какими средствами автор реализует свой художественный замысел.

Анализу этих двух типов художественных произведений предпослано краткое теоретическое введение. Целью этого введения является раскрытие общих закономерностей соотношения формы и содержания. Такое введение в стилистический анализ является чрезвычайно важным, поскольку оно раскрывает перед читателем основные положения эстетико-литературной и лингвистической науки в той области, где эти две науки перекрещиваются, образуя своего рода синтез. Известно, что при изучении иностранных языков внимание невольно задерживается на форме, поскольку она, являясь новой, еще не привычной, требует пристального рассмотрения и анализа для понимания содержания. Трудность освоения чуждой формы, таким образом, является залогом того внимания к форме высказывания вообще, которое необходимо для понимания художественно-значимой формы выражения.

Настоящее пособие должно заинтересовать и профессиональных переводчиков. Проблемы перевода непосредственно связаны с передачей особенностей языкового выражения оригинала, а это невозможно без стилистического анализа языка оригинала. Только тогда, когда полностью понята форма выражения в ее художественно-эстетической функции, возможен адекватный перевод содержания художественного произведения.

«Опыты» должны помочь и учителям средней школы. Привить вкус к чтению на иностранных языках можно только в том случае, когда сам процесс чтения доставляет удовольствие. Иногда это удовольствие обеспечивается самим сюжетом повествования, нарастающим интересом к разворачивающимся событиям. Появляется навык быстрого чтения, при котором иногда опускаются детали и особенно такие, которые содержат в себе поэтическое описание фактов, явлений. Результатом такого чтения нередко бывает пренебрежительное или невнимательное отношение к языковым средствам.

Учителя средней школы должны приучать учащихся внимательно относиться к форме языкового выражения, понимать функции той или иной формы и правильно оценивать значение формы в данном литературном произведении. Неумение понять роль языкового выражения в художественном произведении нередко приводит к чрезмерному увлечению нарочито броской, вычурной формой, которая в формалистических произведениях затемняет само содержание, а иногда и просто выхолащивает его.

Полезность такого пособия не ограничивается перечисленными возможностями его использования. Дальнейшее развитие науки о языке в чисто теоретическом плане должно быть основано на тща-

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тельном и всестороннем анализе языковых фактов в их разнообразном применении. Стилистический анализ еще мало привлекается в качестве метода анализа фактов языка и речи. Известно, что теоретические работы по языкознанию в своем большинстве ограничиваются рамками предложения. Все, что лежит за пределами этой единицы высказывания, рассматривается как не имеющее отношения к лингвистике. Только в самое последнее время языковеды стали обращать внимание на так называемые сверх-фразовые единства как единицы высказывания, подлежащие анализу лингвистическими методами, включая структурно-семантические. Для этих работ стилистический анализ является обязательной предпосылкой успешного структурного анализа. Только путем выяснения функций отдельных стилистических приемов и общей организации высказывания можно получить объективные данные о моделях более крупных единиц речи.

В заключение надо добавить, что стилистический анализ языковой ткани художественных произведений в значительной степени помогает учащемуся и в практическом овладении языком. Слова и выражения, над которыми учащемуся приходится думать, чтобы решить вопрос об их функции и значениях, надолго запоминаются и легко активизируются. Представляя собой один из возможных путей интерпретации содержания высказывания, стилистический анализ побуждает учащегося высказать свою точку зрения на взаимоотношение формы и содержания в данном произведении. Появляется стимул для живого обсуждения. Опыт проведения занятий по стилистическому анализу убедительно показал, что при обсуждении формы в ее взаимосвязи с содержанием и общей идеей произведения учащиеся свободно пользовались ранее накопленным словарем, фразеологией и конструкциями английского языка и широко дополняли их новыми, приобретенными в процессе интересной творческой работы над текстом.

*Автор*

## INTRODUCTION

Much has been said and written on the problem of matter and form. Maxims like "there is unity between the content and the form in which this content is expressed," have been widely recognized and interpreted in many ways.\* But a great deal has been left unsaid.

The solution to the problem is still lurking somewhere in the recesses of the inquiring mind of the literary critic and the linguist.

The problem cannot be solved unless a workable definition of the terms is arrived at.

The term *form*, when applied to any linguistic level higher than morphology, becomes obscure, uncertain, inadequate. This is apparently due to the misleading use of one and the same term for different phenomena — parts of a word, words themselves as parts of larger units, sentence patterns, and paragraphs.

Form is set against content and is therefore viewed as something deprived of meaning, or having a special kind of meaning known as grammatical meaning. However there are literary critics and linguists who venture to suggest that the form of a word or of a larger unit of speech may have its own independent meaning which is not confined to grammatical meaning.

This point of view, if carried too far, will lead to the over-estimation of form and its significance in the utterance. Matter becomes of secondary importance.

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\* See references in *Style in Language* edited by Thomas A. Sebeok. The Technology Press of Massachusetts Institute of Technology, 1960.



Analysing Henry James's creative powers J. Middleton Murry justly remarks that Henry James "... paid the penalty of an undue preoccupation with technique; with the decline of his power of receiving a direct emotional impulse from the life he desired to represent he transferred the object of his interest to the process of representation ... Technique begins to assume a life of its own; ... a writer's impulse is derived from his delight in contemplating the formal beauty of the intricate design he is engaged in constructing; and this ghostly, almost supra-sensual emotion will take the place of the primary, originating emotion upon which a real vitality of style depends." \*

Neglect of matter is disastrous. Poor content, insignificant ideas will make themselves felt despite the author's efforts to hide the fact by intricate stylistic devices. It will be shown that this neglect of matter affects the form itself. The form, completely or partly deprived of matter, grows weaker.

On the other hand, form may be neglected to a point when it becomes just as dangerous as the neglect of matter. In recent years however neglect of form in literary criticism has become almost traditional. The vague generalizations, the abstract concepts which one finds in some papers on literary theory stem from too abstract a concentration on matter to the detriment of form, although form is the only way to express matter. Such neglect is natural, for form is, by its very nature, elusive. It is far more difficult to perceive than matter, though sometimes matter is obscured merely by the inappropriate use of form. Matter is the main vehicle of information—form is of secondary importance. *It is the servant of matter, but an indispensable servant.*

At first we do not pay attention to the form because of the content. The form becomes perceptible only after a thorough investigation of the role it plays in an utterance. Form is evasive because it is multiple. It seems to be at one and the same time an element of the structure and an element of the content. It depends on the level of observation. Thus *an image in a literary work will serve as the form of an utterance to one who subjects the communication to an analysis on a literary level. It will be matter to a linguist who investigates the composition of the image.*

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\* J. Middleton Murry. *The Problem of Style*. Oxford, 1925, p. 22.

The form is assumed to be known. The matter is intended to be new. The form is sometimes likened to a vessel in which the matter is served. But must form really be regarded as something known in all styles of speech? To answer this question it will be necessary to distinguish form in emotive literature from that in other styles of speech.

In this connection it is interesting to quote A. A. Potebnya:

"An image is adapted, 'tested' ... therefore an image may be called an *example* ... in the sense that it gets its meaning by the mere process of adaptation (through the process of exemplification). Thus a line of demarcation is drawn between internal and external poetical forms. All that preceded the adaptation in the process of the understanding of poetical works is but its external form. Thus in the proverb "No snow, no traces," not only sounds and metre constitute the external form but also the *closest meaning*."\*

In poetical works words are said to acquire new significance, sometimes entirely new meaning. This meaning may not even be recorded in dictionaries. It remains as it were on the outskirts of the language. But this elusive meaning is essential in a particular context. It is used to convey the author's ideas with poetic, as opposed to logical, precision. The additional meaning is suggested to the reader by its dictionary meaning. In other words, that which was matter in ordinary speech becomes form in poetic speech.

Is it possible with this concept in mind to say that form does not carry any meaning? The answer is no. There is a peculiar interrelation between form and matter when form is introduced as a primary meaning. In this case the correspondence between form and matter may sometimes assume an entirely different interpretation. In some of the contexts the correspondence will be of a complementary character. In other contexts it will be of a concordant nature. Sometimes the correspondence will assume an unexpected pattern as contrast, i.e., the matter will conflict with the form. This conflict, be it repeated, is of a deliberate character, not accidental, inasmuch as the author is well

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\* A. A. Potebnya. *Iz zapiskov po teorii slovesnosti*. Kharkov, 1905, p. 30.

aware of the discrepancy between the matter that he is dealing with and the form that this matter is moulded into.

Hence, the term *correspondence* does not cover all the possible relations which may exist between matter and expression.

The problem of matter and form should not be confined only to the notion of correspondence. The analysis of a varied range of poetical and non-poetical works shows that the actual problem lies elsewhere—does form make itself felt acutely or, on the contrary, is it dimmed by the overpowering effect of matter in the utterance? In other words, does matter or form take precedence? Indirectly this problem is connected with one of the problems of the theory of information—the problem of predictability.

Erroneous to my mind is the notion that the smaller the degree of predictability of form, the greater the degree of information which can be derived from the utterance. This notion stems from the conviction that all that glitters is gold. I cannot but admire the following idea expressed by A. A. Potebnya: "If our attention is caught by the word, every obscurity, every marked uncommonness of the word distracts our attention from the matter. Only transparency enables language to function lightly, powerfully, aesthetically." \*

Uncommonness of form, just like any other kind of uncommonness, arrests the thought, makes it aware of something that does not find an immediate solution, and though it sharpens the intellectual powers, the mind is deprived for the time being of the perception of the content and of the aesthetic value of the utterance. All this comes later in the process of solving the riddle of the form in which the idea is embodied. Some linguists, men of letters, literary critics and others engaged in searching for the keys to the mystery of poetical creation, maintain that after such efforts of the mind, after dis severing the *Gestalt* \*\* of the poetical work, the aesthetic aspect becomes more apparent, more vivid, more effective and therefore more rewarding. Some even go so far as to maintain that it is only through this process that the real cognitive power of the mind can be awakened.

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\* A. A. Potebnya, *op. cit.*, p. 146.

\*\* A new term signifying an integrated whole with properties not derivable from its parts.

This aspect of the problem of matter and form brings us to another problem, feeling and thought. These are also generally set one against the other. They are antidotes.

The process of thinking is markedly hindered by the inclusion of any element of feeling and, vice versa, feelings may be greatly suppressed by the working processes of the mind. Much has been written on this subject and I presume there is no need to subject it to a detailed philosophical or psychological analysis here. Lines from Shakespeare's *Much Ado About Nothing* will express this idea emotively:

Silence is the perfectest herald of joy;  
I were but little happy if I could say how much.

It seems to me that in setting ideas against feelings there is overemphasis of the natural oppositions of the two concepts. In reality they are not opposed to each other so straightforwardly, but are interconnected in many different ways. Anything that has assumed the form of an utterance must have passed through the mind, must have gone through the intellectualizing powers of the mind. Of course that intellectualizing power to some extent diminishes the intensity of feeling. Moreover, it changes the character of the feeling, attaching to it a kind of alien touch (i. e. the cognitive element, the element that is strange to feeling, of which the feeling is fully or partially deprived). The feelings that have gone through our mind do not cease to be feelings. However they are refined by thought. They become more acute, richer in variety, deeper in essence and more exact inasmuch as they have been expressed in terms of language.

But can the specific character of the emotive meaning be expressed in terms of language or, as in music, in terms of notes and bars? Must it only be hinted at and left unexplained, or should it be made explicit in music that the ideas are prompted by the feelings roused through sound combinations? The sounds do not hinder the natural faculty of the mind from seeking a solution with the help of previous experience. It is our former experience that calls forth both the understanding of the phenomenon in question and the feelings that accompany the mental processes from the recesses of our mind.

It can be proved that all emotions experienced by us pass through our mind. The impact which is produced by the

"concord of sweet sounds," finds response in an attempt to grasp the meaning conveyed to us by this concord. The meaning, whatever it may be, is so far explained in terms of language.\*

The proof is in the lines just quoted above. The power of feeling lies in the expression chosen. The depth of feeling can never be adequately conveyed by gesture or expression of the face or any other means of communication except language. In denying words the overwhelming power to express feeling the poet shows this power through words. The lack of an appropriate term to express what the poet wants to express does not show in any way the imperfect character of language. Periphrasis has taken upon itself the burden of expressing what has not been expressed in separate words. Feelings are synthetic, massive, uncritical, whereas ideas involve analysis and confine themselves to the general and the necessary.

The emotions that are reflected by linguistic means are not genuine emotions, but half emotions. This is an important conclusion drawn from the speculations on the interrelations of thought and feeling and correspondingly of the expression and the idea. The filter of the mind changes the massive and uncritical character of genuine emotions into the most subtle and refined of "intellectual" emotions. They have undergone some changes due to the process of interpretation which cannot be defined.

They are too universal or, to use a more proper term, they are too broad in their application to be reduced to only one definition.

On the other hand, they are too multifarious in their appearance to be confined to only one interpretation.

This, however, does not imply that the actual understanding of the role of emotions in the utterance becomes vague. Just as thoughts must have something in common to be able to circulate in society in the form of linguistic terms, so must it be with feelings. They must have something in common to be understood, controlled, and restrained by the enormous power of the human mind. This common nature of emotions is predetermined by the life of the community, by the whole experience of mankind.

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\* See also Ed. Stankiewicz. *Problems of Emotive Language. Approaches to Semiotics*. Edited by T. Sebeok. Mouton & Co. The Hague, 1964.

The cognitive power of our mind is predetermined by the level of scientific research. Even the seemingly unrestrained flights of fantasy are circumscribed by the achievements of science. This limiting power of our mind bridles the alleged power of our feelings and reduces them to control of the mind. Our thought, as V. G. Belinsky has it, "...is an intermediary between us and the object of our investigation ... depriving us of the direct feeling and thus of the subjective inferences to bring us back to the feeling that has already gone through our mind. It is necessary in all spheres of knowledge—and in the understanding of art as well." \*

Thought that has mastered feeling becomes, as it were, sharpened and somehow influenced by feeling, and an utterance so produced is said to acquire some kind of emotional colouring. In fact it is the feeling that contributes to the information carried mainly by the actual words used. This contribution to the logical meaning is sometimes called the emotive meaning of the utterance. In some cases it is impossible to define which of the elements of the utterance bears the main bulk of emotiveness. Those who have tried to define the various functions of the elements of language at different levels (phonetic, morphological, lexical, phraseological, syntactic, stylistic) have done much to single out such forms which possess the power to generate emotiveness.

They have proved that in language there are certain categories of morphemes, words and combinations of both morphemes and words, as well as stylistic devices, which are distinguished by their faculty to generate emotive meaning and inject it into a part or the whole of an utterance.

So far these devices of language have not been viewed as a definite system. True they are pointed out and mentioned here and there in linguistic research, but not presented as a separate system.

This, then, has so far been the fate of emotive meaning. It is recognized, but is still regarded with suspicion when the system of language is under observation. Linguists would rather push the problem of emotiveness to the border of the system, sometimes even going to the extreme of declaring emotiveness to be outside the system and belonging to extralinguistic categories.

\* V. G. Belinsky. *Sobranie Sochinenii v 3 tomakh*. Moscow, GIKHL, 1948, v. I, p. 411.

It is essential now not only to recognize the emotive power of language but also to establish a system of elements that generate emotiveness. So far such a system has not been discovered and is therefore denied.

In spite of the nebulous nature of emotiveness, its forms and functions, its devices and the effect it may have on logical communication, there emerges a more or less clear-cut class of words—interjections which are charged with emotive meaning. In traditional linguistics they are even hallowed into the rank of a part of speech.

A peculiarity of words of this class, and this holds true of any language, is that anyone of them may represent an independent utterance. The force of such words is so great that sometimes they overshadow the logical communication. The reader (and especially the hearer) of a communication which contains an interjection will unwittingly be subjected to the influence of this element of the utterance. Its power depends on its juxtaposition.

At the morphological level there are special elements that play the same part as interjections. But their influence does not go beyond words. The so-called diminutive suffixes (not a very exact term because the emotiveness of words with such suffixes is not confined to the concept of diminutiveness) -cule, -el, -ette, -ie, -in, -kin, -let, -ling, -ock, -ule, -y, with the variety of nuances of emotive meaning that they carry, will only contribute to the logical meaning of the word itself. The contribution, on the other hand, can be of so considerable measure that it may, as it were, overshadow the logical meaning of the stem. In this case the power of the emotive morpheme can be extended. There are cases when the power of the suffix is so great that it extends its influence to the whole of the utterance. Generally though, the emotive power of the emotive morpheme is confined, as it should be, to the word.

But when we try to extend the investigation of emotiveness to other levels of language we meet with some obstacles that are difficult to overcome. These obstacles sometimes emerge from mere lack of observational capacity on the part of the scholar, or from a deliberate neglect of the problem.

However, at the phonetic level there are some already established and recognized devices for injecting an emotive element into the utterance. These are special arrangements of sounds in words and in the whole utterance, the aim of

which is to give additional information. To the purely phonetic level belongs also that peculiar arrangement of the utterance which, unlike ordinary speech, is subjected to a more or less rigid scheme of stress alternations, i.e., rhythm. Rhyme, pause, expansion of syllables, over-stressing, whisper, and the like should also be treated as positive signs of the presence of emotive meaning in the utterance. A mere statement that these phenomena are not unconnected with the sense, though significant in itself, does not specify the exact role of such elements in the system of communication.

We are now able to make the following inferences from our general remarks on the interrelations between feeling and thought.

No linguistic form used to express the idea of the utterance is unconnected with the idea itself.

Every linguistic form used to express the idea must carry a modicum either of sense or emotion.

Every linguistic form used in an utterance assumes a new quality, sometimes almost imperceptible.\* This new quality of the form may sometimes be contextual and is responsible for the tinge of emotional element present in the utterance.

Emotional elements constitute a definite system which unfortunately has not yet been specified.

In some passages of poetry and emotive prose these elements play an important role that it is next to impossible to overlook. The emotive elements in these types of utterance have been abundantly dealt with in many works of literary criticism. Poetry and emotive prose are in fact an inexhaustible source of emotiveness. Reading through well-known poetical works and some of the artistic passages of emotive prose over and over again one cannot help marvelling at the new insight into the logical meaning which is generated by the emotive meaning contained in the linguistic forms. Sometimes this notion is carried so far as to suggest that the aesthetic perception of an artistic piece of emotive prose is derived mainly from the form in which the matter is moulded. The form itself can generate delight provided that it is in full concord with the idea.

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\* Cp. separate words and words in an utterance, different phonemes in actual speech as compared with those of the language, etc.



It must be born in mind that unless the matter which is sometimes deeply buried in the form proves worthy of the energy required to extract it, no form will be able to generate aesthetic value and will therefore be deprived of emotive meaning.

Another aspect of the same problem is that the aesthetic value can only be appreciated through repetition. Spontaneity is the foe of aesthetics. The aesthetic value can be properly estimated by a slow and gradual process of absorption of the additional information contained in the form. Therefore what we take for beauty at first sight is not true beauty. Form must be studied by a slow process of dissection. When this is done, the matter begins to display its depth or shallowness, its eternal or transitory character, its logical or figurative interpretation.

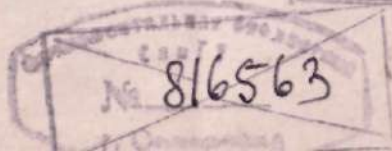
## PART I

### Four Sonnets by Shakespeare

With these preliminary remarks about the nature of form and its relation to matter we shall here try to subject four sonnets by Shakespeare to an analysis which is sometimes not consistent with the purely linguistic aspect of the analysis of form.

The sonnet is a literary composition complete in fourteen lines. It is short and at the same time is not devoid of the definite compositional devices which generally characterize literary work of greater dimensions. The sonnet expresses a generalized concept of an individual life experience. Each sonnet is, therefore, a single utterance which may be regarded as a self-contained micro-literary work in which all the typical features of any literary work in general are patterned and presented on a reduced scale.

*Shakespearian sonnets are superb both in form and content.* A great volume of emotional charge is always blended with rational elements. Only the genius of Shakespeare could display the enormous powers of human intellect in struggling with the devastating and devouring flame of passion. In this struggle the reasoning powers always take the upper hand. The emotions, violent though they may be, are unable to shatter the logical arrangement of the utterance. The form, bridled by the idea, grows into an additional source of communication and begins to fulfil its part. The following analysis is only a humble attempt to say what so far has been unsaid.



## Sonnet 21

1. So is it not with me as with that Muse,
2. Stirr'd by a painted beauty to his verse,
3. Who heaven itself for ornament doth use
4. And every fair with his fair doth rehearse,
5. Making a couplement of proud compare,
6. With sun and moon, with earth and sea's  
rich gems,
7. With April's first-born flowers, and all  
things rare
8. That heaven's air in this huge rondure hems.
9. O, let me, true in love, but truly write,
10. And then believe me, my love is as fair
11. As any mother's child, though not so bright
12. As those gold candles fix'd in heaven's air;
13. Let them say more that like of hearsay well;
14. I will not praise that purpose not to sell.

The analysis of any piece should begin with an attempt to grasp the idea expressed by this particular utterance. The interpretation of the idea of this sonnet will not require much effort on the part of the reader.

It lies on the surface. The poet is merely stating the fact that he does not approve of those who use language as a tool to embellish their ideas, and that he himself would not do so. His principle is to use the language that is true to life. Life is beautiful and needs no additional ornament. This idea, though not new, is here embodied in a form that brings forth a new aspect of the idea itself. In other sonnets as well as in his plays Shakespeare deals with the same problem but every time in a slightly different way. In sonnet 130, for instance, the poet mocks at those who use ornament in depicting their beloved and maintains that such poets "belie their fairs with false compare." Life is more beautiful in its actual and realistic presentation than in forms disguised by language terms and false parallelisms.

The sonnet deals not only with the ways and means of writing poetry but also to some extent reveals the attitude of the writer to art in general.

How do we arrive at this idea? Have we not assigned to the poet something that he did not say and, what is more, had no intention of saying or perhaps even hinting at?

This question can only be answered after a thorough analysis of every linguistic means and stylistic device used in this sonnet.

In the first line of the sonnet the word 'Muse' is used in a metonymical sense to designate the poet. But why is this word spelled with a capital letter? What is meant by the use of the demonstrative 'that'? According to Webster's New International Dictionary the word 'Muse' means:

"1. One of the nine goddesses ... who preside over song and the different kinds of poetry, and also the arts and sciences;—often in pl. 2. (often not cap.) The inspiring goddess, or special genius or style, of a poet. 3. (not cap.) A poet; also his or her poetry."

There is slight difference in the definition given by the Shorter Oxford Dictionary:

"... 2. (with or without capital) a. Chiefly with possessive: The inspiring goddess of a particular poet. Hence, his particular genius, style, or spirit."

The definitions of the word 'Muse' in both dictionaries suggest that it is used in two senses: the poet himself and the style, the spirit of his poetry. To my mind, it is to the word 'that' that prominence must be given. It is used to specify the author's attitude to the embellished verse, his detachment from it. The demonstrative 'that' gathers derisive nuance of meaning by being torn away from its correlative 'who.'

The interpretation given above of the first two lines of the sonnet demands a corresponding presentation of the rhythmical pattern, because it is due to the latter that we begin to realize what parts of the utterance are given prominence.

The iambic pentameter is violated in several lines. The violation assumes an informative quality. It contributes to the effect the poet strives for. Of course the attitude of the poet towards art in general is revealed through the meaningful elements of language, i.e., through words and their combinations, but it is also backed up by metrical devices. The first line has instead of the necessary five heavy stresses only four. The word 'not' has the primary stress in spite of its nature which demands a secondary stress, even in emphatic positions, i.e., where it is metrically stressed. The other heavily stressed elements are the personal pronoun 'me,' the demonstrative pronoun 'that,' which together with

the word 'Muse' forms a spondee foot at the end of the line.

The effect is still more enhanced by the rhythmical inversion with which the second line of the sonnet begins.\*

The three syllables are successively given primary stresses—that 'Muse' 'Stirr'd—making each of them sound emphatic, significantly charged with implications, and independent. The pauses between them grow longer as is always the case when two syllables are equally stressed.

The second line is, like the first, characterized by the omission of one of the scheme stresses: it has only four stressed syllables.

There may be two possible renderings of the third line according to the metrical design of the line. Let us examine the word 'itself' in this line.

It seems to me that this word should be stressed because of the general emotional charge of the sonnet. So strong is the author's scorn for those who are addicted to embellishments in their verse that it is next to impossible not to stress the only word that carries the potential emphasis of the utterance. Consequently, the syllable '-self' takes the primary stress and the whole line becomes four-stressed, the stressed syllables being 'heaven, '-self, 'or-, 'use.

There is no room for a more detailed rhythmical analysis of each line, though such analysis would undoubtedly reveal definite regularities in the correlation of the metre and the idea of the sonnet. However it will not be out of place to note that the number of stresses in the lines of the octave, on the one hand, and that of the sestet, on the other hand, is in accord with the general evaluation of that additional information which is embodied in the formal elements of the sonnet. Thus, for example, the lame rhythm of the first eight lines in which 'that Muse' is dealt with, gives way to the more regular, pleasing rhythm of the sestet which, according to the idea of the sestet, deals with the author's Muse.

The first line of the sestet has a flowing, regular iambic pentameter rhythm: five stresses falling where they ought to fall; the second line has only one modification,

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\* The first foot is trochaic. But to my mind it should not be called so inasmuch as trochee is a special kind of metre and not an accidental change. The latter should be given a special name. Here the term *rhythmical inversion* seems to be appropriate to the occasion. *Rhythmical inversions just as spondees and pyrrhics are here and henceforth meant as modifiers of the accepted metre.*

a rhythmical inversion in the fourth foot called forth by the necessity to set the words 'my love' against 'his fair' in the fourth line. In this combination both syllables are equally stressed, giving the line a spondaic foot. The third line of the second half of the sonnet has again this flowing, regular rhythm undisturbed by the irregularities which appeared in the first line of the sestet; no modifiers of any kind.\*

The fourth line of the sestet has again assumed the lame rhythm characteristic of the octave. The second foot of this line is spondaic. The word 'gold' is heavily stressed forming with the preceding scornful 'those' and the following word 'candles' three syllables stressed successively. And justly so. The moment the author's mind is directed towards the painted beauty—the periphrasis which stands for everything that is artificial—the rhythmical design of the line echoes the lame rhythm of the octave.

The same can be said about the two epigrammatic lines. The last line but one which refers our minds to 'that Muse' is again characteristic of the so-called lame rhythm. In fact there is hardly any regular alternation of stressed and unstressed syllables at all. Almost all the syllables (8 out of 10) are stressed though not equally. The rhythm assumes a broken quality.

The last line which deals with the Muse of the author is in contrast to the preceding line. It is more flowing and rhythmically euphonic, although it is not deprived of some modifiers of the rhythm. The word 'not' which carries the main modal effect of the contrast is heavily stressed.

The inferences from this rather sketchy analysis of the rhythmical design of the sonnet can be summed up in the following words: whenever and wherever the author speaks of the poets who are apt to embellish their language when expressing themselves and their feelings, the rhythm is artificially uneven, deliberately jerky, lame. The modifiers of the rhythm are justified by the derisive and scornful attitude of the poet. When speaking of those poets who 'truly write,' who are simple and natural in perceiving the realities of life, the poet uses a flowing, easily perceptible euphonic arrangement of syllables. The varying rhythmic pattern is easily accounted for by the reference to 'that Muse.'

\* There are of course some almost imperceptible variations in the character of the stresses that fall on the schematically proper places. But they can practically be ignored here.

When we turn our mind to the words the same correlation between form and content can be observed. In the octave which deals with the 'painted beauty,' the choice of words is marked with the same regularity and consistency: the predominance of archaic or obsolete, or highly literary or conventionally poetic words. Indeed such words as 'Muse,' 'ornament,' 'rehearse,' 'couplement,' 'proud compare,' 'heaven's air,' 'rondure' 'hem' are markedly literary and were so in the times of Shakespeare and therefore were not in ordinary use.

Even such words that now seem quite common, i.e. not coloured with a specifically stylistic tinge, as 'April's first-born flowers,' 'sea's rich gems' and the like assume a definite stylistic value, carry a certain amount of additional information not confined to the logical meaning they generally convey to the reader. They become somewhat poetic and conventional. Perhaps this is the influence of the environment of other poetic words or word combinations proper. The influence of the context in this case can hardly be overestimated. But whatever the cause, these words also contribute to the general effect achieved by the purely ink-horn terms scattered in the octave.

When we turn to the analysis of the vocabulary of the sestet we cannot fail to observe the purposely contrasted choice. Almost all the words are simple, plain in meaning, commonly used and naturally effective. The effect of the choice of words is almost impossible to account for in linguistic terms and it is only through contrast choices, the setting of one row of words against the other, that the real stylistic evaluation of the two may be perceived. The simplest observation of such words as 'let me,' 'true love,' 'truly write,' 'believe,' 'fair' (used as an adjective), 'mother,' 'child,' 'bright,' shows that for an expression of the author's feelings the most common words and word combinations were chosen.

The last line of the quatrain however seems somehow different. The words 'gold candles,' 'heaven's air' seem to be in stylistic contrast to the rest of the vocabulary. But it is not so. The derisive attitude of the writer to such means of emphasis is best revealed in the use of the pronoun 'those.'\* It is well known what a strong intensifying meaning the

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\* Cp. the use of 'that' in the first line of the sonnet.

word 'those' bears in some contexts. Being placed in a metrically stressed position it is made still more conspicuous by the derogatory emotions that this word carries alongside its logical meaning.

The epigrammatical lines are also built on the same pattern. The first line speaks of those who are under the charms of the 'painted beauty' and therefore the choice of vocabulary is in full accord with the tastes of such poets. Particularly significant are the words 'hearsay well.' The conclusive line is as simple and straightforward as are the words in the first four lines of the sestet.

Passing over to the syntactical pattern we must first of all state that the octave is far more complicated than the sestet. The use of long periods with present and past participles in the function of connectives between sentences is positively bookish (not colloquial). The word order is far from being simple or ordinary. Such inversions as 'things rare' and the place of the verb 'to hem' at the end of the sentence also contribute to the elevated effect aimed at by the author.

Among other syntactical peculiarities of the octave which are conspicuously lofty is the use of a stylistic device known as *polysyndeton*. The repetition of the word 'with' three times in two successive lines makes the whole utterance sound monotonous though it simultaneously gives a greater prominence to the pairs of words connected by the copulative conjunction 'and.'

The sestet, on the contrary, has a very simple syntactical design. The first two lines of the sestet are connected by colloquial 'and then.' All other connectives are also simple. 'As,' 'though' are the only conjunctions used in this part of the sonnet.

The polysyndeton is a peculiar syntactical stylistic device. It is implicit not only from the point of view of the rhythm, but also from the indirect, semantic implications. The repetition of 'with' at the beginning of the line to connect the most conventional symbols of beauty (sun, moon, etc.) forcibly imposes on the reader a definite type of intonation: that of tediousness.

Here again arises the old problem—whether such interpretation is dictated by the form itself. The answer is the alternative question—what other interpretation of the deliberate use of the polysyndeton may be suggested?



Let us try through transformative analysis to replace the seemingly redundant 'with's' by pauses. In this case we shall get the following syntactical structure of the utterance: 'With sun and moon, || earth and sea's rich gems, || April's first-born flowers, and all things rare.'

The touch of derision perceived through intonation is lost. Consequently, the intonation of a tedious repetition of hackneyed trivial symbols of beauty is primarily prompted by the repetition of the word 'with' in combination with the conjunction 'and' that pairs the symbols.

In considering the almost imperceptible additional information which sometimes colours the utterance emotionally, and sometimes contributes to the sense of the utterance one cannot avoid using the term *implication*. For want of a better term we shall use 'implication' as a synonym of additional information.

Implications generally are of two kinds: emotional and logical. The logical aspect is the one that carries additional semantic information not revealed by the meaningful words of the utterance. The emotional implication is carried to the reader by both meaningful and formal elements.

Under meaningful elements of language we include all kinds of interjections and exclamatory words and phrases.

It has already been pointed out that the power of interjections extends over the whole utterance, particularly when they open the utterance. So in the sestet the beginning is marked off by the interjection 'O' followed by a rather long pause indicated by the comma. This interjection colours the whole of the sestet. And strange though it may sound, the octave, that aims at emotiveness and therefore employs various means to attain it, fails to convey this effect. The reader remains unaffected by the devices used and is not touched by the elaborate form of the octave. The sestet, on the contrary, can hardly be said to employ any special stylistic devices but it drives home the emotive effect most forcibly.

Of course this is achieved not only by the use of the interjection 'O.' There are other means which have already been alluded to. One of them is the emotive meaning of the pronoun 'those.' The other is the simile 'not so bright as.' The third is the metaphorical periphrasis 'gold candles.' This stylistic device aims here at a mocking effect. The reader cannot help feeling the very strong derisive attitude

of the poet not only towards such "taffeta phrases," to use Shakespearean words, with which the octave abounds, but also to the devices that are typical of and sometimes even indispensable to the 'painted beauty.' One of the most popular stylistic devices used in poetry is undoubtedly the *simile*. Shakespeare, rejecting traditional simile as 'proud compare' introduces none in the sestet. The identification of 'my fair' with 'any mother's child' is not a simile inasmuch as it does not involve objects of different classes in the orbit of comparison.

In conclusion we should like to point to the semantic aspect of the words used in the sonnet.

It is interesting to note that the words of the octave are for the greater part not used in their direct or primary meanings. Indeed. Such words as 'muse,' 'painted beauty,' 'verse,' 'fair,' 'rehearse,' 'heaven's air' are all used either in a transferred meaning or in one of their derivative meanings.

The words of the sestet, on the contrary, are all used in their direct and primary meanings. The only exception is the 'gold candles' which was dealt with above.

### Sonnet 90

Sonnet 90 has been chosen for analysis because it is written in a manner quite different from the one just analysed. Here it is.

1. Then hate me when thou wilt; if ever, now;
2. Now while the world is bent my deeds to cross,
3. Join with the spite of fortune, make me bow,
4. And do not drop in for an after-loss.
5. Ah, do not, when my heart hath 'scaped this  
sorrow,
6. Come in the rearward of a conquer'd woe;
7. Give not a windy night a rainy morrow,
8. To linger out a purposed overthrow.
9. If thou wilt leave me, do not leave me last.
10. When other petty griefs have done their spite,
11. But in the onset come, so shall I taste
12. At first the very worst of fortune's might.
13. And other strains of woe, which now seem woe,
14. Compared with loss of thee will not seem so.

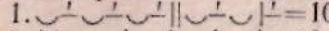
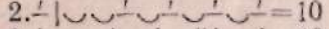
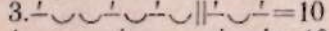
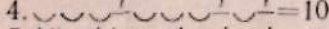
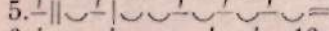
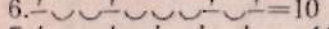
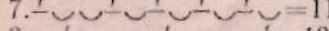
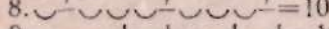
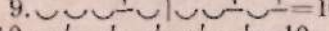
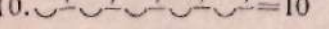
This sonnet unlike sonnet 21 is very emotional, emphatic, stronger in feeling and more stirring. This can be felt. It remains to be proved that it is so.

The form of the sonnet as a whole does not follow the pattern. The matter is not divided between the octave and the sestet. There is no contrasting of ideas—only one idea runs through the entire sonnet. The reader gets the impression that the emotional surge is so violent that it breaks down the conventional form in which the feelings must be expressed. As usual, all patterns give way when the emotive aspect takes the upper hand. This of course does not imply that the emotional cannot, in its turn, be made to greater or lesser degree schematic. It also has its forms and patterns though much broader than the corresponding logical patterns.

The emotional aspect of the utterance can be also traced in the rhythmical arrangement. It breaks away from the iambic pentameter scheme to a far greater degree than in the previous sonnet. There we can account for some of the modifiers of the rhythm, such modifiers as carry a modicum of logical or emotional information, that enable us to seek the reason of the violation in the given form of the utterance.

In this sonnet the violations are so numerous that it is practically useless to account for each and every modification of the iambic pentameter. In fact these are not violations of the rhythm but the introduction of a specific rhythm that is only basically iambic.

The rhythmical design of this sonnet can be presented in the following graphical form, where the figures indicate the number of syllables in the line, symbol || stands for a pause equal to the length of a syllable; symbol | =  $\frac{1}{2}$  of the ||.

1. 	= 10	syllables + 2 pauses = 11.5 syl.
2. 	= 10	" + 1 pause = 10.5 "
3. 	= 10	" + 1 " = 11.0 "
4. 	= 10	" = 10.0 "
5. 	= 11	" + 2 pauses = 12.5 **
6. 	= 10	" = 10.0 "
7. 	= 11	" = 11.0 "
8. 	= 10	" = 10.0 "
9. 	= 10	" + 1 pause = 10.5 "
10. 	= 10	" = 10.0 "

\* See analysis below, p. 27.

11.  $\overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} || \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} = 10$  syllables +1 pause = 11.0 syl.  
 12.  $\overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} = 10$  " = 10.0 "  
 13.  $\overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} | \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} = 10$  " +1 pause = 10.5 "  
 14.  $\overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} || \overset{\cdot}{\cup} \overset{\cdot}{\cup} \overset{\cdot}{\cup} = 10$  " +1 " = 11.0 "

The first thing that strikes one's ear is the contamination of the iambic rhythm with a trochaic variant. Five of the fourteen lines begin with the trochaic foot instead of the iambic. We may of course also call them rhythmical inversions of the iambic rhythm.\* But wherever we encounter numerous deviations from the accepted metre, and provided that these deviations grow into a regularity we say that there is more than one rhythm present. In this case a combination of iambus and trochee.

Another striking peculiarity of the rhythmical structure of this sonnet is the time beat of each iambic line. Pauses as meaningful elements of the utterance here assume a far greater significance than usual. They, as it were, grow into the constructive element of the rhythmical design of the sonnet. The longest pause in verse always comes at the end of the line, except when we have enjamb(e)ment, i.e., the overflowing of a syntagm into the beginning of the next line. (See for example lines 11 and 12.) The longest pause is generally indicated by #. We do not show such pauses in our graphical interpretation of the sonnet because they appear regularly. In the first line the pause indicated by || comes in the middle. It breaks the line into two parts making each of the parts more lengthy and therefore more conspicuous. Line 5 is especially long: 11 syllables + pauses. Here length becomes a constructive factor. In line 5 after the interjection 'Ah' comes a prolonged pause which almost equals to two syllables and makes the line almost equal to 13.5 syllables.

The design of the sonnet signals to the reader a high degree of emotional tension. The emotive meaning of the utterance suggests also a definite idea about the poet's state of mind. He is supposedly overcome by the surge of emotions. These are reflected by the pauses between the words and prolonged vowels in the words.

Though this sonnet is not semantically divided into the traditional octave and sestet, it can nevertheless be

\* See p. 20

split into these two conventional parts from the point of view of emotional interpretation.

The emotional element in the octave, as has been already pointed out, manifests itself most fully in the change of the rhythmical arrangement of the lines. This arrangement is evidently called forth by the peculiar syntactic pattern of the sonnet. Six lines of the octave contain verbs in the imperative: 'hate,' 'join,' 'make me,' 'do not drop,' 'do not come,' 'give not.' They all begin the sentences.

It is interesting to note that this surge of emotional tension greatly subsides in the sestet. There we find only two imperatives and their impact is not so strong as in the octave. It is perhaps due to the character of the distribution of the imperatives. The first of the imperatives in the sestet is placed after the if-clause ('if thou wilt leave me, do not leave me last'). It is important to compare the place of the subordinate clauses in the octave where they follow the imperative ('then hate me when thou wilt...') with the place of the clause in the sestet where the imperative follows it ('if thou wilt leave me...'). The second imperative of the sestet is also placed in a position which can hardly be called conspicuous ('but in the onset come').

So we may conclude that the imperatives in the octave are far more imperative than in the sestet.

Before proceeding to a further analysis of the formal elements of the sonnet we must direct our attention to some semantic aspects of the utterance as a whole.

The main idea of the sonnet can be summed up in the following words: let the heaviest blow of fortune come first. Hence a very important inference is drawn. To the poet love is worth more than all other things in life. The form into which this content is moulded is the succession of events (here losses). The poet is depicted as a man who is losing everything there is to be lost.

This interpretation of the main idea of the sonnet leads us to the assertion that any utterance here dealing with the succession of events becomes of paramount importance. Indeed all the words indicating time or succession are markedly conspicuous: 'when,' 'ever,' 'now,' 'while,' 'rearward,' 'last,' 'onset,' 'at first.' Some of them are strengthened by the use of stylistic devices. The word 'now' in the first line of the sonnet is repeated in the form of anadiploses, i.e., the last word of the line opens the next

line. The same word is emphatically stressed in line 13 where it is made conspicuous by the introduction of a spondee in the following foot.

The succession is also indicated by the juxtaposition of the words 'night' and 'morrow' in line 7. The idea in this micro-context is expressed through the following periphrasis: 'a windy night' which stands for storms of life means all the misfortunes that have befallen the writer. Note how this periphrasis synonymously repeats the idea expressed in the metaphorical periphrasis in line 2: 'the world is bent my deeds to cross,' which being deciphered means difficulties in the man's life. After a storm one expects a quietude, repose, sunshine. 'A rainy morrow'—the second periphrasis—stands for no quietude, a prolongation of despair though, perhaps, not in violent form. 'A rainy morrow,' as is used here, is not a reward for 'a conquer'd woe.' Note the synonymical repetitions of 'after-loss,' 'rainy morrow.'

For a stylistic analysis of the kind undertaken here it is very important to observe various forms of repetition including synonymical. Alongside such dictionary synonyms as 'woe' (repeated three times in the sonnet), 'grief,' 'sorrow'—there comes a string of contextual synonyms similar to those indicated above. Each of the synonyms adds a slightly modified meaning to the recognized basic meaning of 'disaster.' The phrase 'the spite of fortune' may also be regarded as a synonymous repetition of 'woe,' 'misfortunes.'

Another stylistic device skilfully employed in the sonnet is *alliteration*.

The poet implores for mercy violently, passionately. The force of the cry for mercy is strengthened by the repetition of the sounds: [au], [ou], [ɔ], [ɔ:], [ɑ].

The sounds [ɔ], [ɔ:] are repeated in the sonnet 16 times, the sound [ou]—9 times, the sound [ɑ]—5 times, the sound [au]—6 times. The vowels [ɔ], [ɔ:] and [ou] constitute the base of the phonetic arrangement of the sonnet.

Back vowels predominate. They form the melodic aspect of the whole sonnet. This melody is an attempt to reproduce in a very indirect way the groan of a lamenting man. The reader, particularly one who would slightly prolong the vowels just referred to, will not fail to observe what an important general emotional effect these vowels carry in the utterance.

Ivor Brown in one of his articles states that "...the work of the artist who concentrates on form can sometimes be short of content. His craft in composition may have become a series of technical tricks. But there is no more excuse for rejecting all technique because some technique covers lack of substance than there is for starving the family because too much cake makes the children sick." \*

The skill of Shakespearian alliterations lies mainly in the complete subordination of the form of the utterance to its meaning. Never does any formal element of the sonnet manifest itself independently of the idea dealt with.

The phonetic arrangement of this sonnet clearly shows that the form is in full accord with the meaning. This correlation is of a complementary character. The form contributes to the meaning and this addition is the gist of the sonnet. Never would the sonnet produce the impression it was meant to produce if it were not for the form in which it is embodied. However the form itself can hardly be said to occupy any conspicuous position in the sonnet as an utterance. It is almost imperceptible. So much so that some people, more or less dumb to the musical effect, fail to notice anything peculiar in the phonetic arrangement and are apt to consider such analysis as an invention of the literary critic. Such people are inclined to evaluate any work of art from the point of view of its content only, forgetting that substance cannot exist without form.

The intricate designs that sometimes constitute the form are indeed fascinating. Even Shakespeare was not entirely freed from the magic spell of form. It woos the poets' hearts with the subtlety of a siren and no wonder that many a poet could not escape the lure of form. They imagine themselves discoverers of a new and enchanting land where Form reigns and where new horizons are opened to those who can properly evaluate the alleged independence of Form.

Here is an example of what J. Keats called "best bow" to form made by Shakespeare.

#### *Sonnet 24*

Mine eye hath play'd the painter and hath stell'd  
Thy beauty's form in table of my heart;  
My bow is the frame wherein 'tis held,

\* *New York Times Book Review*. Nov. 17, 1963.

And perspective it is best painter's art.  
 For through the painter must you see his skill  
 To find where your true image pictured lies,  
 Which in my bosom's shop is hanging still  
 That hath his windows glazed with thine eyes.  
 Now see what good turns eyes for eyes have done:  
 Mine eyes have drawn thy shape, and thine for me  
 Are windows to my breast, where-through the sun  
 Delights to peep, to gaze therein on thee:  
 Yet eyes this cunning want to grace their art,  
 They draw but what they see, know not the heart.

The form is very complicated. The idea of the sonnet cannot be grasped at once as in the two preceding sonnets. It is hidden behind the elaborate design which is not so easily deciphered. Let us just state some of the points without giving them proper stylistic treatment. There is however one thing that must not be overlooked—the excess of the formal element which is embodied in the intricate design. The poet's idea may be interpreted in the following manner: such tricky modes of expression can appear only when the heart is asleep. The words of the sonnet 'play'd' (in the first line) and 'know not the heart' (in the last line), show that such excessive use of the formal element in the utterance can only be justified if and when there are no true feelings in poets' minds.

There is one more rather important point. The phrase 'And perspective it is best painter's art' seems to be significant. It can be interpreted as follows. Though form should be always subordinate to content and though there should always be this predominance of content over form, the latter should by no means be underestimated.

Behind the intricate design of the sonnet, complicated and elaborate as it may seem to the reader, is concealed the author's scorn and disdain of such intricacy. It is the deliberate character of the design that conveys this information to the reader, stressing at the same time the waste of energy and time that goes into the creation of similar literary works the seeming beauty of which is less than skin deep.

The main stylistic device employed in the sonnet is that known as *sustained metaphor*. It consists of the principal metaphor (image) and contributory or associated images. The main image is the eye that is represented as a painter.



The associated images are built through such metaphorical words as: 'stell'd,' 'form,' 'table' (a board or other flat surface on which a picture is painted. Now obsolete), 'frame,' 'shop,' 'to hang' (of pictures), 'to draw,' 'shape,' 'art,' 'glaze,' 'skill' (of a painter), 'pictured' and other concepts associated with the painter and his art.

It is of no use to subject each line to a scrupulous semantic analysis. It will amount merely to a search for logical connections between the ideas expressed. They are entangled in the intricate design of the sustained metaphor and not clearly grasped.

And finally the last sonnet chosen for analysis.

### *Sonnet 66*

1. Tired with all these, || for restless death I cry,
2. As, to behold desert || a beggar born,
3. And needy nothing||trimm'd in jollity,
4. And purest faith || unhappily forsworn,
5. And gilded honour || shamefully misplaced,
6. And maiden virtue || rudely strumpeted,
7. And right perfection || wrongfully disgraced,
8. And strength || by limping sway disabled,
9. And art || made tongue-tied by authority,
10. And folly, doctor-like, || controlling skill,
11. And simple truth || miscalled simplicity,
12. And captive good || attending captain ill:
13.       Tired with all these,|| from these would  
          I be gone,
14.       Save that to die, || I leave my love alone.

What strikes one's eye at the first glance is the wholeness of the compositional structure of the sonnet. No division into octave and sestet. No pauses indicating any break in the narrative. One has the impression that the whole of the sonnet is but one utterance, without any intervals, in one gasp of indignation and disgust. But still so strong is the brand of the form, particularly that of the sonnet, that the 'best bow' to form assumes an air of concession to the conventional compositional design: the last line breaks the monopoly of the pattern adopted in the whole of the sonnet. It turns

the mind of the poet sonnetwise. It is so unexpected in the structure of this sonnet that the reader's attention is unwittingly drawn away from the contents of the preceding lines and focuses on the feelings of the poet which allegedly are stronger than the emotions called forth by the injustice of society in his day.

The main stylistic device employed here is *antithesis* built on parallel constructions which are linked together by the initial position of the conjunction 'and.' This gives the second syllable of the iambic foot the maximum of stress. It is very important. The epithets 'needy,' 'purest,' 'gilded,' 'maiden,' 'right,' 'simple' grow significant by carrying the predicative force and consequently the most important share of the communication. The same can be said of the adverb-epithets: 'unhappily,' 'shamefully,' 'rudely,' 'wrongfully.' They are in oppositional semantic relations to the row of epithets enumerated above.

The whole of the sonnet can be divided vertically: there is a pause in each line which stands between the subject and the predicate. This pause is indicated by the sign || and is easily perceived. Such a pattern is called *dipody* and now means any breaking of the line into two parts.

Another stylistic device worth mentioning is a slight *personification* of the abstract notions, such as 'desert,' 'nothing,' 'faith,' 'art,' 'folly,' 'good,' 'ill.' The predicates that these words are connected with enliven the abstract notions making them almost animated objects.

It is significant to note the order in which the four sonnets by Shakespeare were chosen for stylistic analysis. The first sonnet (21) is presented by the poet in the traditional sonnet form. It tends to be more of an essayistic character. The intellectual aspect predominates. The comparison of the two types of poet reflects the author's attitude towards art in general. Every detail is carefully weighed and assigned its proper place. The emotional elements, though they are significant to the *Gestalt* of the utterance, are still subordinate to the content, each contributing to it according to the share of meaning it carries in the whole of the sonnet.

The second sonnet (90) presents a variant to the ideal compositional design. First of all it is not so clearly divided into octave and sestet. The emotional aspect takes the upper hand from the beginning and loudly claims its rights in the system and signs of communication. The stylistic devices

here are definitely informative. The contribution to the sense made by the form itself is obvious.

The third sonnet (24) may be called an ode to form. It grows here into a self-sustained means of communication. The idea can hardly elbow its way into the sense structure. It has to be dug out from under the pile of tangled elements of the sustained metaphor. It is only through a scrupulous stylistic dissection of the parts of the sonnet that the dim light of the hidden idea breaks through. But the idea itself justifies the choice of the compositional design of the sonnet: if there are no feelings, if form reigns supreme, there can be no idea. The form must be fed by the idea. If there is none, everything is subordinated entirely to the intricacies that the form is capable of.

And finally the sonnet that comes last (66) serves as an antidote to sonnet 24. It is so crowded with ideas that the form gives way to the content. The compositional design is fully neglected. The whole of the utterance is a combination of the intellectual and the emotional. The stylistic devices used here are not elaborate, they are mostly based on various forms of antithesis presented in parallel constructions. And it is only at the very end of the sonnet that the poet allows himself to be reminded that form should always be taken into consideration. Hence the poet's 'best bow' to form, the sudden switch over from the social to the lyrical aspect of the idea.

In conclusion I would like to suggest that further analysis of the sonnets by Shakespeare from the point of view of the interrelation of form and content would greatly contribute to the study of the works of the world genius, provided that the form is regarded as capable of contributing meaning to the utterance.

## PART II

### An Excerpt from *A Christmas Carol* by Dickens

Poetical imagery and its poetical expression is not confined to verse. Emotive prose being variety of what we call *belles-lettres* style, has almost all of the properties of poetical language except metre. In other words all features by which we characterize this style in general are to be found in the emotive prose. But it has certain peculiarities that distinguish it from poetical language proper. That is why it is generally regarded as one of the varieties of the *belles-lettres* style. One of these peculiarities is a specific rhythm, that of prose, which is not so easy to feel. Sometimes it is almost imperceptible, sometimes it is close to a metrical pattern. The imagery of the emotive prose is likewise not so straightforward as that of poetry. It varies not only in quantity but in quality as well. It is not so difficult to observe as rhythm. In poetry the imagery is more consecutive and orderly than it is in prose.

The syntactical arrangement of emotive prose is not so rigid as that of poetry; it is not so strictly subordinated to the rhythmical design.

Emotive prose (*belles-lettres* style prose) is almost always a combination of two aspects of expression: that of the author and that of the characters. They are distinguished from each other in more ways than one, the main difference being the direct speech of the characters and indirect speech of the author. The mixture of these two forms is a special stylistic device called *represented speech*.\*

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\* See I. R. Galperin, *Očerki po Stilistike Anglijskogo Jazika*. Moscow, 1958, p. 203-213.

The speech of the characters is of a colloquial nature; that of the author is literary-bookish.

The fragment of emotive prose which has been chosen for a stylistic analysis is from *A Christmas Carol* by Charles Dickens. It has been chosen for its depiction of Scrooge, the main character of the story. The excerpt is complete in itself. It is interesting from the point of view of the marked partiality of the writer for his hero. The nine paragraphs of the story are full of all kinds of stylistic devices which are easy to observe and as easy to understand from the point of view of their stylistic function. The paragraphs will be given separately and analysed accordingly. It is supposed that the reader is well acquainted with the plot of the story, it is no use analysing the part if the whole is unknown. The first paragraph runs as follows.\*

1. Marley was dead, to begin with. 2. There is no doubt whatever about that. 3. The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. 4. Scrooge signed it; and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. 5. Old Marley was as dead as a door-nail.

The idea expressed in this paragraph can be stated as follows. The writer is trying to convince the reader that Marley was dead. It is very important to understand that the idea of the paragraph is not merely to state the fact that Marley was dead. For this purpose it would be enough to say it only once. But as we see the writer finds it necessary to use five consecutive sentences dealing practically with one idea, Marley's death. Such persistency in carrying the idea to the mind of the reader is explained by the fact that Marley's ghost will appear later in the story and it is the aim of the writer to play with the nature and supernatural which it will be remembered is the gist of the story itself.

The main stylistic device used in the paragraph is *climax*. The sentences are so arranged that each of the consecutive sentences is more important, more significant and more emotionally coloured than the preceding one, all of them forming a chain of interdependent elements. It is

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\* The numbers to the sentences in the paragraphs are given for the reader to follow the analysis easier.

therefore important to observe the distribution of the sentences forming this stylistic device. The first sentence merely states the fact of Marley's death. The statement is made not in what we generally call neutral style. It is somehow stylistically significant and therefore implicit in nature. What makes it so arresting? The combination of a solemn idea—a person being dead—and a common colloquial phrase—to begin with—which is inappropriate, unfit to the idea expressed. Such a notion as death generally calls forth lofty vocabulary and constructions and the phrase 'to begin with' sounds out of place here.

This stylistic device—a deliberate mixture of the stylistic aspects of words—unwittingly puts the reader on his guard. The solemnity of the idea is diminished to the level of an ordinary event. It is the starting point of a climax.

The second statement is implicit in more than one way. First of all there is an intensifier, the word 'whatever,' which gives the sentence a degree of importance higher than the first. Then there comes a very tricky device. We suggest that it should be called 'implication.' Why should the writer warn the reader that Marley's death should not be subjected to doubt? If a person is said to be dead, well, that is the long and short of it. In ordinary circumstances no one would ever subject this kind of statement to doubt. Strange though it may sound the statement that is literally intended to convince the reader that the event dealt with is true to fact, produces just the opposite effect: it makes the reader doubt the fact, or, to put it mildly, suspect something. Calling a person's attention to something that needs no proof is sometimes on the same level as making the reader seek for the reason of the verbal expression of a self-evident fact.

The third sentence should be analysed in connection with sentence 4. It is not independent from the point of view of the stylistic effect sought. The third sentence merely enumerates the people who signed the register of Marley's burial. The enumeration is made in the traditional pattern of enumeration—the last member of the enumeration is connected with its co-members by the copulative conjunction 'and.' The members are equal in rank all bearing upon one and the same semantic field—those engaged in the performance of the funeral office.

But when taken in connection with sentence 4 it assumes quite another stylistic significance: the two sentences

taken together form a stylistic device known as *chiasmus* or *reversed parallelism*. The third sentence is inverted as compared with the fourth. The two members of the construction form a stylistic whole in which the corresponding members are distributed according to the pattern ABBA. The third sentence is in the passive, the fourth in the active voice.

Let us by way of transformation compare the following two variants: \*"it was also signed by Scrooge" and "Scrooge signed it." The two sentences, of course, must be analysed in connection with the third sentence, inasmuch as we agreed that both sentences represent a stylistic whole. The first variant which we marked with an asterisk may be said to form a parallel construction with the preceding sentence. In that case Scrooge and the people enumerated in the third sentence would occupy the same structural position. It could, therefore, be assumed that there is no great difference between them and the main hero of the story.

This concept stems from the presumption that there is always a certain parallelism between the ideas expressed and the form in which they are wrought. When, however, the parallelism is reversed in structure it can likewise be assumed that there is no parallelism in ideas. Scrooge, of course, is made far more important and significant in whatever capacity he may be taken for comparison, than the other people enumerated in the preceding sentence. This is proved also by lexical means, by the idea expressed in simple, neutral means of the language that Scrooge's name was reliable.

If we analyse the intonational pattern of the second sentence we see that to the word Scrooge is given a strong stress. And this is in full accord with the idea that the author wants to emphasize.

The strongest, the most convincing proof, the undeniable argument is given in the last sentence of the paragraph which is the peak of the climax. In this sentence a phraseological unit is used. No matter what we call it—a *phraseological unit* or a *fusion* or an *idiom* or a *saying*—it is something the author regards as the strongest of all possible proofs. Why? Just because the colloquial phrases that are used in ordinary speech for the sake of emphasis have been already established in the language as the strongest means of emphasis. They reverberate the sounds of human voices and emanate the warmth and intonational patterns of lively conversation. They are, as it were, the accepted norm for emphasis and are

intended to serve as such in the models of emphatic speech. It is well known that anything already accepted by a language community will always be received more easily than something that needs gradual decoding. But the effect is made stronger not because it is momentous and unconditional. It has acquired a definite stylistic function because it is introduced into the author's speech which, as has been already pointed out, is generally devoid of such properties. A colloquial phrase, and an idiom in particular, will always present a contrast to the norms of indirect speech. The idiom used as the peak of the climax has lost its literal meaning and is used as a mere emotional intensifier. It is registered as such in dictionaries of the English language.

Therefore it may be said that the last sentence was intended by the writer to carry the most convincing proof of Marley's death.

The arrangement of the sentences in the paragraph is by no means accidental. It is informative. It gives additional information to the reader about the idea of the whole story. In further narrative Dickens himself will state his task. But now leading gradually up to the hidden idea that he is pursuing, the writer makes the reader feel that there must be a reason for proving such truisms as a person being dead or being alive. But the very plot of the story, as the reader will see later, is such that he must throughout find himself between something that is real and unreal, something that is quite natural and something that seems to be unnatural, almost mysterious. Hence the necessity to prove the fact of Marley's death to the reader. Hence the combination of the idea—elevated, as the idea of death itself—and the colloquial way of presenting it (to begin with).

Summing up the stylistic analysis of the first paragraph we may say that its idea or rather the intention of the writer is to convince the reader that Marley was dead, not merely to state that Marley was dead. For this particular purpose the writer has selected the following stylistic devices and expressive means of the language which, from his point of view, will serve best to achieve the aim set: climax, chiasmus, combination of different stylistic aspects of words, repetition (see the first sentence and the last sentence in which the idea of Marley's death is repeated as a sort of frame), enumeration, implication, phraseological fusion (dead as a door-nail).



To connect the purely linguistic analysis of the utterance embodied in the first paragraph with the literary analysis it, perhaps, will not come amiss to say a few words about the composition of the paragraph from a literary viewpoint.

The aim of the writer is the depiction of Scrooge. The depiction is by no means objective. This will become apparent from further utterances. But in order to impose on the reader his attitude towards Scrooge Dickens points out the character's features which will be considered as non-partial. Therefore Dickens begins the depiction with seemingly objective statement—Scrooge's occupation and his social position. In the first paragraph only one trait of his character is given—reliability as a businessman. The fact that he is a businessman is also given not in the manner typical of neutral style. There is no direct indication of this fact. It is understood indirectly, through the mention of the word 'Change,' a professionalism used mostly in business circles.

The stylistic and literary aspects of the analysis are interwoven: the literary is understood only through the analysis of the linguistic texture of the utterance.

The second paragraph of the story strikes one with its direct address to the reader. Let us first read it attentively and observedly.

1. Mind! 2. I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. 3. I might have been inclined, myself, to regard a coffin-nail as the deadeest piece of ironmongery in the trade. 4. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country is done for. You will, therefore, permit me to repeat emphatically that Marley was as dead as a door-nail.

Let us again begin our analysis by clearing up the idea as it comes to mind from the first uncritical reading. The first thing, as has been already pointed out, is to find out what the writer is driving at, what his idea is, what is the purpose. In trying to answer these questions one is sure to see that the writer has digressed from the topic he started with. Only at the very end of the paragraph does he resume the conversation about Marley's death, the beginning of the paragraph being devoted to the analysis of the idiom 'as dead as a door-nail.' Looking deeper into the arrangement of the

utterance we come to the conclusion that the writer wants to refresh a stale English cliché, or as we are used to calling it, a phraseological fusion. Indeed, the phrase has become so popular in the English speaking community that it is hardly possible to see any force in the saying. Dickens with his acute feeling for the English language is well aware of the fact that idioms soon wear out and become conditional devices for the feelings or ideas they are called to represent.

But now we know that the phrase must serve as the peak of the climax, in other words, as something which intends to be the strongest of all preceding utterances. A stale phrase won't do for this purpose. It must be striking, vigorous, effective and therefore strongly argumentative.\* And Dickens tries to make it so. He adheres here to a well-known stylistic device: the breaking of the phraseological unity of the phrase injecting into it a new force, new vigour, new life. When one begins to think about a phrase that is commonly used in ordinary speech and which is composed of the elements which are improper from the point of view of the logical connection of the word-concepts, one begins to wonder how the combination came to be in service of the language. Having thus refreshed the old idiom, the writer then again re-establishes it in its primary constructional form for the reader to understand that the phrase has been used for the sake of making the preceding utterance most efficient.

What do the stylistic devices used here mean? What are their stylistic functions? How are they made to serve the writer's purpose?

The first stylistic device has already been pointed out. It is the *direct address to the reader*. This stylistic device has no special term for its identification. It is sometimes called 'intimate style,' sometimes 'familiar style.' We shall agree to call it *author's dialogue*. The writer converses with the reader as if he had an interlocutor before him. This imaginary interlocutor not only listens to the author's speech but also asks questions, makes remarks, expresses his consent or denial of the statements of the writer, in

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\* In the *belles-lettres* style, as we shall see later, the logical element not unfrequently gives way to the emotional. *Belles-lettres* style avoids a purely logical approach to the phenomena of life. Emotional force is the main weapon used in trying to make the reader comply with the author's intentions.

short, participates actively in the conversation that is carried between the writer and himself.

This stylistic device, by its very nature, calls forth typical peculiarities of the oral type of speech—elliptical sentences (Mind!), colloquial constructions, words, and phrases, contractions (don't, Country's done for, I don't mean to say, etc.)

However, the paragraph now under observation is not purely colloquial. It is built on the same principal device—it combines the elevated with the commonplace, the lofty and the common, which we have already noticed in the first paragraph. In this paragraph the colloquial elements already referred to are intermingled with a loftiness of speech alien to the colloquial character of the conversation. Indeed, the phrase 'and my unhallowed hands shall not disturb it' bears the imprint of biblical language. The use of the word 'unhallowed,' the construction with 'shall not,' the word 'disturb' in the sense of 'worry,' 'violate,' shows how non-colloquial the utterance is. On the other hand, it is connected with the purely colloquial element mentioned above, 'the Country's done for.' The colloquial touch apparent in the sentence 'I might have been inclined, myself, to regard a coffin-nail as the dearest piece of ironmongery in the trade' is placed alongside the lofty statement 'But the wisdom of our ancestors is in the simile.' This sentence contains another stylistic device, the *epigram*, a short witty saying resembling a proverb. It always shows an ingenuous turn of mind, a quality which distinguishes it from ordinary statement. Therefore it inevitably becomes elevated. Like proverbs and sayings, the epigram is generally rhythmically organized, very frequently alliterated and rhymed. This epigram is also built on a phonetic principle — it abounds in sibilants which make it be pronounced almost in whisper as if in awe.

In passing, it is worth calling the attention of the reader to the following, from our point of view, very significant semantic factor. The stylistic devices, at least many of them, do more than add to the direct informational value of the sentence, and therefore suggest a definite intonation of the utterance. In the sentence-epigram we have just spoken of the sibilant foundation of the utterance forcibly prompts a definite intonational pattern, that of the whisper. The latter, as is known, is mostly used either

with the intention of not being heard by those to whom the speaker does not address himself or to express awe or respect when speaking of a person of some rank. In its turn the intonational pattern of whisper suggested by the phonetic arrangement of the epigram makes the utterance lofty and adds to the already mentioned effect of mixing up the stylistic aspects of words.

The author's dialogue in this paragraph is suggested not only by the above mentioned typical colloquial features of the utterance. It also reveals itself in the use of the personal pronouns 'I' and 'you', the pronouns generally common in a dialogue.

Coming back to the purpose of the writer in this paragraph we must point to the statement made in the last sentence. It points out the aim of this piece of communication. Dickens himself states his intention: "...to repeat emphatically..." Consequently, the purpose of the first paragraph is not even concealed by the writer. It is stated in plain words by the author himself. This can be done only in the hope of making the reader believe that there will be no tricks in the story and thus make him believe that all the facts described in the story are true to life.

Having digressed from the topic of the story by means of the stylistic device which we agreed to call author's dialogue for the purpose of refreshing the stale idiom in the minds of his readers, Dickens proceeds to use this particular stylistic device in a peculiar manner. But let us first read the paragraph.

1. Scrooge knew he was dead? 2. Of course he did.
3. How could it be otherwise? 4. Scrooge and he were partners for I don't know how many years. 5. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner. 6. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

The author's dialogue continues. The very first sentence is the proof. The author, as it were, answers the question of the reader-interlocutor. The question is not given. It is implied by the repetition. The repeated question is built in a purely conversational manner, i.e., the form of the

question is that of a statement. The question is understood as such only by the intonation which in its turn is implied by the question-mark. The other proofs are the use of the personal pronoun 'I' and colloquial expressions that are used mostly in dialogues—'Of course he did,' 'How could it be otherwise,' 'but that he was...,' 'for I don't know how many years' and others.

Let us, however, proceed with the general scheme of analysis. The idea of the paragraph, i.e., its purpose, is to portray Scrooge. In this paragraph the word 'Scrooge' is repeated four times. Practically every sentence of the paragraph contains the name or its pronoun, and though it seems that the writer is speaking of Marley—how lonely he was, what role he played in the life of Scrooge, actually Dickens goes on with the portraying his main character. In the first paragraph there was only a mention of Scrooge's occupation (calling), and even this was done indirectly. Here a direct statement is made: Scrooge was 'an excellent man of business.'

Among the stylistic devices which are used in this paragraph we shall only mention the important contributory stylistic device which gives additional information to the utterance. This is the mixture of different stylistic aspects of words. On the one hand, there is the business terminology, which by its very nature is literary-bookish—'partner,' 'executor,' 'administrator,' 'assign,' 'residuary legatee,' and there is simple colloquial vocabulary already alluded to, on the other. This combination of different aspects of words comes in the narrative in waves, the crest followed by a trough, and thus keeping the rhythm. This can be observed in the enumeration of the duties which Scrooge had to perform—business terminology alongside such words as 'friend' and 'mourner,' see also the combination of such elevated words as 'sad event' (a euphemism which stands for 'death'), 'solemnized' and colloquialisms 'dreadfully cut up,' 'but that,' 'an undoubted bargain.'

Unlike the enumeration in the first paragraph, where all the members are of the same rank (belong to the same semantic field) and therefore are regarded as being homogeneous from the stylistic point of view, this device in the paragraph now under observation is heterogeneous, the members belonging to different spheres. They are bound together by the repetition of the word 'sole.' This repetition brings

the necessary rhythm into the utterance and, besides, makes the members of the enumeration more conspicuous because of the stressed position they occupy.

The author's dialogue also continues in the next paragraph, but it gradually fades away. Here it is.

1. The mention of Marley's death brings me back to the point I started from. 2. There is no doubt that Marley was dead. 3. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. 4. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot—say Saint Paul's Churchyard, for instance—literally to astonish his son's weak mind.

The purpose of the writer in this paragraph is stated in plain words by the writer himself: to relate a wonderful story. Dickens again digresses from the narrative, at least in the second part of the paragraph which begins with the words: 'If we were...' Note how skilfully Dickens is planting the seeds of doubt in the mind of the reader. He resumes his narrative not with the words he 'started from' as he states, but with the words: 'There is no doubt that Marley was dead.' To pursue his aim he adheres here to the stylistic device called *allusion*. The allusion in this paragraph is made in a rather peculiar manner: it is humoristic. The humorous effect of the allusion is achieved by the incongruous combination of the solemn idea of a ghost on which the plot of Shakespeare's tragedy is based and a rather frivolous manner in which the whole story is related in the paragraph. Somehow the reader is accustomed to speak of ghosts with reverence. It follows that a common colloquial vocabulary is inappropriate in handling the idea of Hamlet's Father. Note that the word 'father' is given with a capital letter.

The comparison introduced into the allusion presents the idea in a grotesque manner. One begins to think of the Ghost of Hamlet's father in terms inappropriate to the idea itself. Such words as: 'a stroll,' 'in an easterly wind,' 'middle-aged gentleman,' 'rashly,' 'turning out,' 'after dark,' 'a breezy spot,' 'say,' 'for instance,' 'weak mind'—

make the reader look upon the great tragedy with a sarcastic eye.

On the other hand, 'the gentlemen's agreement' that the author of the Carol is seeking to conclude with the reader colours the whole narrative into conventional design trickily woven by the story teller. The reader finds himself on tenterhooks. He knows that the story is a fiction and at the same time is inclined to believe it.

The handling of lofty ideas in this story is of a peculiar kind.

In this paragraph there are no combinations of different aspects of words. It achieves its effect by the use of colloquial vocabulary in reference to something that requires a more lofty form of expression.

*The next paragraph.*

1. Scrooge never painted out old Marley's name.
2. There it stood, years afterwards, above the warehouse door: Scrooge and Marley.
3. Sometimes people new to the business called Scrooge Scrooge and sometimes Marley, but he answered to both names.
4. It was all the same to him.

This paragraph is interesting from the point of view of the way the idea may be hidden behind the unimportant facts the author describes. The fact that the signboard above the warehouse door was not changed after Marley's death seems to be insignificant. One of the details which might have been dispensed with. But this detail grows into a meaningful item in the story. Through this detail Dickens shows one of the traits of his character, which in combination with other features already mentioned make Scrooge's portrait so complete. The real idea of this paragraph is to point out that Scrooge possessed no human feelings. This comes out very conspicuously in the next paragraph. Here though the first mention of Scrooge's moral qualities is made.

It is a well-established fact that a name is sacred to the bearer. We know how people hate to have their names distorted or even mispronounced. We generally get very easily hurt if our names are not remembered and are inclined to correct the person who addresses us by someone else's name.

But Scrooge was indifferent to the way he was named as long as his business did not suffer.

So much so for the literary aspect of the paragraph. It is interesting, however, to go a little bit deeper into its language texture.

It is written in almost neutral style. One can hardly find any stylistic devices worth mentioning. This is apparently due to the quiet narrative tone into which the writer has fallen. When we say 'neutral' we mean that it may be placed in any other style of speech and it will not look like an alien member. But it is not so. On a more careful observation of the language used it becomes obvious that the excerpt belongs wholly to the *belles-lettres* style. This is accounted for by the word 'old' before Marley's name. This word is used not in its proper meaning but shows the author's attitude towards the character of the story. In this sentence the adjective 'old' has lost its logical meaning and is used in its emotional meaning only. There are some other properties of the language used in this excerpt which make it unmistakably emotive prose, such as brevity of expression, brevity of a peculiar type. One can almost visualize the signboard, one can almost hear the names of Scrooge and Marley pronounced. But these observations besides being insignificant are at the same time grossly subjective and might, therefore, easily be dispensed with.

The word 'old' remains as a language indication of the style employed here. The quiet, unaffected progress of the speech has already been noted in passing. Each sentence is logically connected with those preceding and following it and the entire paragraph forms a syntactical whole.

The next paragraph is built in sharp contrast to it. The author bursts with emotions. He is unable to conceal his feelings towards his own creation and pours on him the full measure of his disgust and disapproval.

1. Oh! But he was a tight-fisted hand at the grindstone, Scrooge! 2.— a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! 3. Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. 4. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice. 5. A frosty rime was on his head, and on his



eyebrows, and his wiry chin. 6. He carried his own low temperature always about with him; he iced his office in the dog-days, and didn't thaw it one degree at Christmas.

As we pointed out the preceding paragraph was written in almost neutral style. But Dickens cannot be impartial to his own creations. We know this only too well from his other stories and novels. He always paints his characters with only two colours: black and white. Scrooge is covered with deep black colour. And the author does not even pretend to be objective.

His attitude is shown in the first sentence. It is highly emotional as is the whole of the paragraph. The emotional aspect of any narrative is best manifested in the structural design of the utterances. Syntax will always serve as the most effective field where emotions can manifest themselves. This is obviously due to the fact that syntax reflects, to some extent, the intonational pattern of the utterance. Syntax, therefore, will be the main conductor of emotions in the written type of speech.

Perhaps its only competitor in this respect will be the class of words known as interjections. These are specially coined to express emotions. Any sentence that contains interjections will be marked as emotionally coloured.

The first sentence of the paragraph under observation begins with the interjection 'Oh!' and therefore colours the whole of the utterance. But the syntactical structure of the first sentence is also emotionally marked. The sentence contains a language device known as the tautological subject; it has two subjects, 'he' and 'Scrooge.' The pronoun is placed at the beginning and the proper noun at the end, thus framing the whole sentence. This device is well established in colloquial English (cp. 'She is a queer girl, is Mary!' and the like). When used in narrative, in the written type of speech, it assumes a new quality—that of a stylistic device. The emotional value of the utterance is also backed up by a metaphoric use of 'a tight-fisted hand at the grindstone.' This needs interpretation. There is an English saying—to keep someone's nose to the grindstone—meaning "to give a person no respite from work;" Scrooge squeezed everything he could out of everybody. 'A tight-fisted hand' is a metonymical periphrasis of 'a man whose qualities are known to be negative in one particular way, greediness.'

The second sentence is also remarkably emotive in its structural design, it is elliptical. It has no subject, no link verb. It begins with an almost synonymical row of predicatives, all characterizing Scrooge as a 'greedy,' 'selfish' and 'hardened' man. These adjectives have not yet entirely torn themselves away from the past participles of corresponding verbs and therefore still bear the action touch in them. The structural position of these adjectives makes them conspicuous in the utterance, enforces the vigour of the meaning of each and every epithet. They are epithets because they give a rather subjective, evaluating, emotional characteristic of Scrooge, which, be it repeated, reveals the emotions of the writer as well.

Coming back to the problem of the author's personality as judged by his speech, we would like to draw the attention of the reader to the number of the exclamatory marks in the utterance. Each sentence, so far, ends with a mark of exclamation, a signal of emotional tension. Note that the next sentence has no such mark. The observing reader should draw a certain conclusion from the very fact of the absence of this signal. The absence is also significant, inasmuch as it marks some difference in the emotional tension of the two preceding sentences and the one that follows. The only conclusion that the reader may arrive at is that the emotional tension of the next sentence is subsiding. It is still felt in the general design of the sentence, it is still elliptical; it has no subject and no link verb. Just as the preceding sentence it begins with adjectives. In this respect they may be said to be built in parallel form—initial parallelism. But unlike the two preceding sentences this one does not look so absolute, so structurally independent as the one immediately before it. This sentence is built on a stylistic device which may be described as a *sustained simile*. Note also the repetition of the sound [s] here. It also adds to the emotional aspect of the author's speech.

The next phrase is also based on a simile. It is interesting to note that the pause between the two parts of this sentence containing similes is less than between two preceding or following sentences. This is also significant. Generally speaking pauses in an utterance are meaningful. The pause we are dealing with now is marked by a semicolon. It is shorter than the pause indicated by a full stop. This means that there is a closer connection between the two sentences-

similes. The second of the similes contains an additional stylistic device which may be classed as contributory. It is *alliteration*, note the sound [s] in the sentence. It produces an unpleasant effect on the ear and thus contributes to the generally unfavourable impression drawn by the reader from the portraying of Scrooge.

This sentence may also be regarded as the continuation of the first simile. Suppose we transform the two sentences into the following one sentence pattern:

- 'Hard and sharp as flint, secret, and self-contained, and solitary as an oyster.'

In this case it would be hardly possible to regard the two sentences as independent. They form one sentence which contains two independent similes. But due to the prolongation of the first simile the pause between the two sentences becomes longer and as the result we are inclined to view the second part of the sentence as an independent structural unit.

The third sentence-simile has another contributory stylistic device. This is so-called *polysyndeton*—an abundance of connectives in the sentence. Note that the conjunction 'and' is placed after each of the epithets. Moreover, there is a comma before each 'and.' This indicates that the author intends to make each of the epithets look as significant as possible: the reader, when reading the passage out loud will inevitably place heavy stress on each of the epithets.

Sentence 4 begins a much calmer depiction of Scrooge. This is clearly seen from the structural pattern of the sentence. It is elaborately wrought. The sentence is no longer elliptical and becomes formally organized. The parts are built in parallel form, the pattern of the first part being subject group plus verb plus object group and so till the pause marked by a semicolon. The second half introduces some minor changes in this pattern which may be disregarded for the time being.

If the reader will excuse us for intermingling linguistic and literary analysis we will venture to make a supposition that this subsiding of emotions in the sentence now under observation may be due to the fact that the author has turned his mind from depicting of the inner qualities of his hero to his outer appearance. One may draw a still bolder conclusion from the fact, the outer appearance of a man will

never produce such a stormy intellectual protest on the part of the writer as that of the inner traits. Dickens tries to paint Scrooge's portrait in full accord with his moral properties, Scrooge's appearance being far from attractive. But the writer's attitude towards the physical aspect of his hero is much more tolerant than towards the moral aspect. And this is all drawn from the way the sentences are built.

Naturally this is mere supposition.

There are no direct indications about this particular aspect of the analysis. But such is the nature of stylistic analysis—it must account for each and every form of utterance, insignificant though it may seem. We have already made a note elsewhere that any change of form will inevitably cause a slight modification of meaning—logical, emotional, essential, or contributory. As an alternative to the supposition just made, we may offer the reader to find another explanation of the fact that the emotional tension of the utterance is gradually subsiding. To help him in this respect we may suggest the following. As was pointed out before, the narrative is made in waves. The crest indicates a loftiness of expression—the trough being a purely conversational manner; the crest shows strong emotional tension—the trough is quiet, impartial narrative. This can be observed in almost every paragraph—each can easily be divided into two parts. Sometimes these ups and downs can be distinctly felt in comparing the manner of expression of two consecutive paragraphs, for instance, the one under observation now and the preceding one.

The second half of the paragraph contains a metaphor. It is the word 'cold.' It is realized only in connection with the words 'spoke out shrewdly.' It is a developed metaphor, the contributory image being 'the rime,' more exactly 'frosty rime.'

It is interesting to interpret the epithet 'frosty.'

The word 'frosty' always suggests something thin, breakable; frosty rime is needle-like rime; through transference of meaning it suggests white hair, especially when we have the indication where it is to be found—'on his head, and on his eyebrows, and his wiry chin.' The metaphorical epithet 'wiry' also suggests the kind of hair that grows on Scrooge's chin—like wire.

Another stylistic device should be noted in this sentence—the *polysyndeton*. Again we find one extra 'and'

inserted in the sentence. Again there are commas that signal a longer pause than ordinarily used in such cases.

The paragraph ends with a *periphrasis* of a logical kind. The cold that was slightly personified is now named 'low temperature.' The periphrasis continues up to the very end of the sentence, presenting the idea of hot summer days by 'dog-days' and cold winter time through a *metonymy* Christmas. The impression that Scrooge made on the people whom he met at the office and the way he treated them is also presented in a periphrastic way, through the metaphorical verbs 'to ice' and 'to thaw,' as well as through the combination: 'He carried his own low temperature always about with him.'

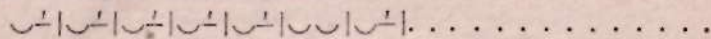
The paragraph is, perhaps, the most vigorous depiction of the hero of the story. It is highly emotional, subjective, partial and unrestrained. Dickens in no way endeavours to hide his own feelings under the mask of author's impartiality, as is the fashionable trend in modern literature.

A natural flow of thought carries the writer from the cold within him to the effect of the weather on Scrooge. To show how hardened he is the writer points out that Scrooge was indifferent to any kind of weather—a fact almost remarkable and contrary to human nature. It is well known how people generally are subjected to the influence of weather. A bad mood is mostly explained by nasty weather, if no other plausible explanation can be furnished. People get well disposed if the weather is good and favourable. But let us first have the paragraph.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

The paragraph falls into two parts. The first part ends with the word 'entreaty.' This part can be felt as highly elevated in its manner of expression. The loftiness of verbal expression is due, first of all, to the rhythmical design of the

utterance: it is almost verse-like. One can easily scan it, the result being an iambic pattern:



The rhythmical foundation of the first part of the paragraph as well as a lofty vocabulary—'external,' 'intent upon its purpose,' 'open to entreaty,' 'influence' make this part the crest of the structural unit—the paragraph, whereas the second part with its highly colloquial vocabulary—'foul,' 'didn't,' 'to have him,' 'come down,' and other words and constructions typical of colloquial language—form an *antithesis* to the first part.

It is interesting to trace once more the gradual change from the elevated to the commonplace. The change is so striking that it can hardly be overlooked. It is carried down to the use of a *slangism*, 'to come down.' That is why Dickens places the phrase into inverted commas. The use of a stylistic device known as *zeugma* is also significant. The device is very limited in its application and its function is to produce a humorous effect. The simultaneous use of a word (usually of a verb) to refer to two or more words in the sentence in different senses, always produced such an effect. This stylistic device is mostly made use of in the *belles-lettres* style. Indeed. Such a sudden fall from what intends to be elevated to something that is slangy will inevitably be regarded as a joke.

When we consider the stylistic devices used to make the first part of the utterance so lofty, we must not overlook the following: the alliteration ([w]-sound) in 'No warmth could warm, nor wintry weather...'

The intonational pattern of the second part of the paragraph is interesting because of the polysyndeton—three 'and's' instead of one in a neutral style. The device is used not only for the sake of rhythm. It suggests an almost imperceptible climax order. Try to read it with a melody which suggests gradation and you will undoubtedly feel that there is only one possible intonational design for the utterance, namely, an ascending one.

We have violated the general scheme of stylistic analysis according to which we first of all try to get at the writer's intention, at his purpose. The general idea of the paragraph is undoubtedly a further depiction of Scrooge. The preceding paragraph revealed his moral qualities and his appearance.

This paragraph, as we have said, points out that no external circumstances could affect him in any way.

This paragraph must be analysed in connection with the next one. There are positive ties between the effects that the weather or the people can produce on a man. In other words, the two paragraphs compose a syntactical whole which consists of the influence of (a) the weather and (b) the people on Scrooge.

Here is the next paragraph.

1. Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' 2. No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. 3. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails, as though they said, 'No eye at all is better than an evil eye, dark master!'

The paragraph is interesting in many ways from the point of view of composition. First of all there is again the elevation that manifests itself in parallel constructions beginning with 'No.' Although they are not identical throughout, they are still parallel inasmuch as they are built on initial parallelism. There are two logical intensifiers: 'ever' and 'ever once in all his life.' The whole of the paragraph is built on climax. Gradation of ideas discloses the author's attitude towards the phenomena dealt with. The arrangement of ideas in this paragraph shows to the reader the inner world of the writer, reveals his world outlook, describes his personal likes and dislikes. We derive all this information from the distribution of ideas in this passage. The first sentence can be regarded as the starting point of the climax. If we arrange the ideas in an ascending order of importance or significance, semantically it is ordinary. It is generally so common to stop people in the street and exchange some insignificant remarks of the kind we have in the quotation marks that one can hardly attach any informational value to them. In fact they mean very little and are on the verge of meaning nothing but a polite form of greeting. The elevated mode of expression is perhaps here

accounted for by the word 'gladsome.' It is a poetical word, now obsolete and therefore not used in ordinary speech.

The next sentence is to be considered in connection with the sentences that follow. The elevated tone of the narrative is brought about by the use of such lofty words as 'bestow' and 'implore,' the latter being an emotionally stronger word than the corresponding synonyms: 'ask,' 'beg,' 'entreat,' etc. It is worthy of note that the next sentence, though it does not contain any words that can be marked as elevated, still contribute to the idea of climax. And that is because of the idea itself embodied in these simple words—the children who do not need to know what time it is and who usually play with the grown-ups, who like to make elder people extract their watches from their pockets, look at the watch and seriously answer the child's question.

The inferences drawn may seem extra-linguistic. But on a closer observation what seems to be extra-linguistic bears direct reference to the purely linguistic data. The phrase 'what it was o'clock' is not colloquial because it is rendered in literary-bookish manner. This makes it elevated; anything that is taken out of its usual environment will seem out of place or at least contrasted to the accepted norms of usage.

An interesting and rather tricky way of making the next part of the same sentence sound more emphatic than the preceding one is revealed after a thorough analysis of its structure.

The parts of the sentence leading to the climax are built on *parallelism*; each part begins with the negation 'No' followed by a noun+verb in the past tense+pronoun 'him'—'No beggars implored him,' 'no children asked him...'. This structural design falls under almost the same pattern as the first sentence of the paragraph; but as the first sentence begins with the word 'nobody,' the word which has only one stress, the sentence is enforced by the adverb 'ever.' It compensates the rhythmical deficiency of the first sentence.

But unlike the preceding parts of the utterance the last part breaks the strict order of the parallel construction and presents a sort of a variant to the invariant parallel construction. The beginning is marked by the introduction of the two-member subject '...no man or woman.' The next step towards the enforcement of the emotional tension of the narrative is taken by the insertion of a long adverbial phrase



into the already accepted pattern of the component parts of the parallel constructions. The word 'ever' which was used at the beginning of the paragraph seems to fail to further convey the increasing tension. Therefore it is enforced by the '...once in all his life.' But in this case it would be grammatically impossible to introduce the pronoun 'him' in its proper position, since its place is occupied by the adverbial phrase. Secondly, the verb 'inquire' demands a prepositional phrase beginning with 'of.'—'Of Scrooge' is placed at the very end of sentence 2. This is not accidental. It falls under the same intended pattern of climax design. The phrase 'of Scrooge' must be pronounced after a short pause. You cannot avoid it, the sentence being too long and impossible to pronounce in one breath. Thus this phrase becomes more conspicuous than the preceding parts of the utterance.

Another point that has so far escaped our critical eye: the phonetic aspect of the name 'Scrooge.' One cannot help attaching some particular sound effect to it. It is jarring. The combination of sounds in the name is also informative. The author tries to impose his feeling of disgust on the reader. The more often the name is repeated, the more acute this feeling grows. Being placed at the very end of a long sentence it sort of crowns the semantically negative features of the hero of the story by its unpleasant, if not to say, ugly, name.

The last sentence of the paragraph is marked by the violation of the parallel pattern of the utterance. The structure of the sentence in no way resembles the strict, balanced form of the preceding parts. And nevertheless the sentence crowns the climax. The force of the utterance linguistically, i.e. from the purely formal point of view, is introduced by the, let us call it, *counterform*, the term signifying such an arrangement of the utterance as will counterbalance the already accepted and habitual design, though in the micro-context. Just as in some Shakespeare's plays a sudden deviation from the iambic pentameter aims at the elevation of the utterance, the deviation being of the prose rhythm, so here a sudden deviation from the form of parallelly built sentences all beginning with 'no,' accepted within the paragraph, causes the desirable effect of breaking the monotony of the rhythm and causes elevation. Of course, the main argument lies still with the semantic value of the sentence. The meaning of the sentence 'dogs afraid of the

sight of Scrooge shelter their masters from his "evil eye," 'still remains the strongest aspect of the utterance. So the sequence is as follows: nobody, beggars, children, strangers in town, dogs.

It seems rather odd to introduce the climax order of the utterance in such a peculiar sequence. But that is the way Dickens feels the importance of things. Not the doers of the actions but the actions they perform—acquaintances to stop him in the street and exchange some insignificant polite remarks, beggars to implore him to bestow a trifle, children to ask the time, strangers to inquire the way, dogs that run away when seeing Scrooge—all these are arranged according to their relative importance to Dickens. Climax as a stylistic device is always represented in two aspects, objective and subjective. Here we deal with the purely individual type of the application of this stylistic device.

The sentence 'No eye at all is better than an evil eye...' is an *epigram*.

We are coming now to the last paragraph depicting the main character of the story. Here it is.

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

This paragraph may justly be called a *clincher* paragraph. It sums up all the traits of the hero scattered in the preceding parts of the narrative in one short but extremely expressive paragraph. The first sentence from a purely stylistic point of view is not a question, though it has a mark of interrogation at the end. It is exclamatory. Formally a question, it carries the definite information that Scrooge did not care at all. The second sentence proves it. The most powerful is the third and last sentence of the paragraph. The infinitive subject of the sentence is torn away from the predicate by the insertion of the participial phrase 'warning all human sympathy to keep its distance.' The link verb 'was' is similarly disconnected with the predicative 'nuts.' The whole sentence is constructed according to the stylistic device known as *suspense*. The essence of the device lies in pushing the main word or combination of words bearing the bulk of information to the very end of the utterance, breaking the regular, customary ties with the words they refer to.

The infinitive phrase is built on a stylistic device known as metaphorical periphrasis. If we try to transform it into a neutral style, it will sound something like this: not to mix with people; to be entirely independent of the people surrounding him; to be left alone. This idea is presented in two language images: (a) paths of life and (b) a slight impersonification of the concept 'human sympathy.'

It is interesting to note that this paragraph, as well as some other paragraphs in this depiction of Scrooge, suggests a definite kind of intonational design. Moreover it suggests even a gesture with which the utterance goes, a wave of a hand to show the hopelessness and incorrigibility of the man.

That is the end of the depiction of the main character of Dickens's *A Christmas Carol*. It is presented to the reader with a definite purpose to impose on him the author's attitude towards his character.

The whole of the depiction is rendered in nine paragraphs each of which has been subjected to the stylistic analysis from different points of view including the so-called non-linguistic data. Now we are able to make some general remarks concerning the most conspicuous stylistic features of the excerpt as well as of the author's individual manner of depicting this character.

We hope that the reader has not failed to observe a certain pattern in arranging the paragraphs. No matter what the main thought of the paragraph is or in what way it is rendered—with an elevation or in a mocking manner, highly emotional or almost impartial—each paragraph will be divided into two parts: (1) the one that is stylistically coloured with one of the aspects just enumerated and (2) a colloquial phrase or word which will contrast with the preceding manner of presenting the ideas. Thus, the first paragraph ends with an idiom 'as dead as a door-nail'; the second paragraph reiterates the idiom after having dealt with the linguistic aspect of the phrase. The third paragraph ends with the words 'dreadfully cut up,' 'undoubted bargain'; the fourth presents the colloquial aspect of the narrative in the form of rendering the whole of the Hamlet's problem in the words 'weak mind'; the fifth has also a colloquial touch 'all the same to him'; the sixth paragraph after the highly emotional tension of the narrative ends in purely colloquial words with even a contraction that is mostly used

in the oral type of speech—'dog-days,' and 'didn't'; the seventh is wound up by a slangy 'came down' which Dickens himself puts in inverted commas as if excusing himself for the liberty of using such unliterary forms. The same can be said about the last paragraph in which the word 'nuts,' being the top of the climax, crowns the whole of the depiction and manifests the general stylistic tendency of the *Carol*.

The almost imperceptible play with a stylistic device.\* The mixing up of different stylistic aspects of words—the elevated and literary, on the one hand, and the colloquial and slangy, on the other hand, is an indirect reflection of the author's subtle idea of presenting the reader with a story in which the natural and supernatural, real and unreal blend in a rather peculiar manner. One cannot help admiring the easy way in which ghosts are dealt with in the story. Ghosts, as it were, forcibly demand awe and respect, if one speaks of them. And yet Dickens depicts them in almost realistic aspect.\*\*

Natural and supernatural go alongside in the whole of the story. The language of the story tries to fall under the same tendency. In almost every passage of the story one can find elements of the elevated and commonplace, not only from the ideographic point of view, but from the linguistic point of view as well.

Dickens is extremely language conscious. The second paragraph is perhaps the best proof of it, an idiom used and explained as if the author were justifying himself for introducing such 'illegal' stuff into his literary composition. Other points of the narrative as well as of any other work by this great English writer will bear the imprint of his individual style. In this story there are many language peculiarities that are characteristic of Dickens's individual manner of using the English language. One of them has already been alluded to. We shall note here, in passing, that the desire to use a more colloquial vocabulary than the one allowed

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\* In fact the device has not yet been crystallised as such in the system of stylistic devices of the English language and therefore has no special name. It is sometimes called *contamination*, sometimes *mixture of different aspects of words*, and sometimes *linguistic anticlimax* inasmuch as there is always a sudden transition from something elevated—from a linguistic point of view—to something commonplace.

\*\* Read, for example, the depiction of Marley's face in the knocker, or the appearance of Marley's ghost.

by the literary norms of his time, led Dickens to the temptation of introducing some vocabulary banned at that time. But he took the opportunity to insert some of the unlawful elements of the vocabulary in a form which was at that time pardonable, i.e., in inverted commas.

There are many other language patterns typical of Dickens's individual style. To give them in a systematised form will need a thorough investigation into his manner of presenting more than one story. Therefore, being limited to the analysis of only one story we can but hint at some of the features. Among them is the rhythmical foundation of the utterances. More than once the reader seems to be aware of the rhythm of passages, but it is not easy to detect the light and flowing melody of the *Carol*. However the rhythm of some of the passages is easily felt as something that comes natural and organic to the utterance and with a good ear for rhythm one can feel it as we did in analysing the paragraph beginning with the words, 'External heat and cold...'

The second feature to be mentioned among those that are typical of Dickens is the partiality of the writer for his characters. Dickens forcibly imposes on the reader his personal attitude towards the characters of his novels. He does it mainly by means of epithets and interjections. Take for example the paragraph that begins with the words 'Scrooge knew he was dead?' In this paragraph alone the epithets form the main and decisive layer of vocabulary. Here they are: 'sole'—being hallowed into the epithet through deliberate repetition, 'dreadfully,' 'sad,' 'excellent,' 'undoubted.'

See also the string of epithets in the paragraph that begins with the interjection 'oh!'—'squeezing,' 'wrenching,' 'grasping,' 'clutching,' 'covetous,' 'old,' 'generous,' 'secret,' 'self-contained,' 'solitary,' 'pointed,' 'shrewdly,' 'grating,' etc.

Naturally, the use of epithets is too general a device to be typical of only one writer. Perhaps it would be wiser to say that the abundance or lack of epithets will mark a certain literary trend in the development of emotive prose and poetry. But still the choice of epithets made by Dickens bears the imprint of his personality and as the consequence his literary tastes. The epithets are of highly emotional type mostly used in strings. They are generally of a strong emotive meaning.

In conclusion we may add that stylistic analysis of a piece of *belles-lettres* style will never exhaust the wealth of additional information contained in the use of stylistic devices. They seem to reveal the enormous power they wield only to those who have mastered the art of scrupulous literary criticism, or, as we prefer to call it, the art of stylistic analysis. This art is, in fact, not art but knowledge. One must be perfectly aware of different functions of stylistic devices. It goes without saying that the ability to recognize stylistic devices in any text is the prerequisite of stylistic analysis. The power of observation comes before the power of generalization. To be able to detect the function of a stylistic device requires a thorough knowledge of the linguistic nature of different expressive means used in emotive prose. And this can be achieved only through practice. After one has learned to recognize stylistic devices and their functions one must learn to think deeply of the utterance where they are used. Thinking deeply about the purpose of the stylistic device will inevitably result in arriving at the hidden idea it contains.

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