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An Annotated Bibliography on Linguistics as Related to Style

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AN ANNOTATED BIBLIOGRAPHY ON LINGUISTICS AS RELATED TO STYLE

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Chrystle Louise Coney

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INTRODUCTION

Advances in linguistic science and its applications have been progressing at a very rapid rate. The importance of applying linguistics to the teaching of English has been emphasized by the National Council of Teachers of English for many years. A survey made in 1960 by the Council, The National Interest and the Continuing Education of Teachers of English (61:5), shows that the linguistic preparation of prospective English teachers is still deficient.

In the schoolroom the English teacher faces three tasks: (1) the teaching of grammar, (2) the teaching of literature, and (3) the teaching of composition. The pertinence of descriptive linguistics to the teaching of grammar is obvious. Less obvious has been the relevance of linguistics to the teaching of literature and composition.

In both composition and literature the teacher is concerned with style. Porter G. Perrin wrote, "Although style may be defined variously, it is basically the characteristics, the qualities of the language in a particular piece of discourse." (69:832)

In so far as the study of linguistics is a study of the "qualities of language," it is related to style. A writer has numerous ways to adapt the language to attain his style.

The question that prompted this study was simply whether or not descriptive linguistics has offered the teacher any help in the job of describing the style of a good writer. The ability to describe a style with some precision should be useful for anyone who must explain to a student what Hemingway achieved with the English language and who also must explain what a student must do to achieve a style of his own.

Accordingly, I looked for studies that (1) based their descriptions on the works of formal, structural, or transformational linguists (e.g., Ralph Long and Josephing Miles are "formal," W. Nelson Francis is "structural," and Verna L. Newsome is "transformational."), and (2) tried to correlate their descriptions with "meanings" and/or "effects."

Mr. Herum pointed out to me that an "effect" is a "meaning." Thus, for example, the attempt to reproduce Gullah dialect "means" that the narrator is supposed to be a Negro field hand from the coast of South Carolina. The author of the Uncle Remus stories (or compiler, if you prefer) uses that "style" to mean "Negro, South Carolina." Similarly, when a literary critic refers to Hemingway's "style" he means something in Hemingway's language which signals the author; and when he says "Neo-classic style," he means something which identifies the language with that particular era.

Some scholars have attempted to isolate those stylistic traits which uniquely identify an author or an era. The problem for the teacher is simply that while a trait may be idiosyncratic and unquestionably a "trademark," it may be a relatively minor quirk--an odd placement of stress, a fondness for certain doublets in certain contexts. Thus, what marks a style as absolutely unique may be normally no more important for the teacher of literature than a thumb print. Your thumb print identifies you, but there are things about you far more important than the marks you may leave on the things you touch.

What normally is important for the teacher is the effect that a certain style has on a reader: a description of a house written one way has one kind of effect; another description, a totally different effect.

There are, then, two kinds of stylistic analysis: (1) an analysis to identify idiosyncratic traits and (2) an analysis which correlates certain elements of style with certain effects. In my bibliography I tried to find examples of both kinds.

This annotated bibliography was prepared for the beginner who has an interest in linguistics as related to the study of style. The items within each section are listed in order of difficulty for a beginner. It is not meant to be used simply as a bibliography, but as a device

for individual progress in these studies. It is hoped that it may help the reader select additional materials that will arouse further interest and promote more reading.

In starting this bibliography, several days were spent in the Multnomah County Library in Portland, Oregon. From references to other books in the texts and from bibliographies, more titles were found. Resources of the libraries of Lower Columbia College in Longview, Washington, and Clark College in Vancouver, Washington, were also used. The local librarian in Woodland, Washington, was most helpful as she was able to obtain books from the University of Washington and the University of Oregon through the Washington State Library.

PART I

LINGUISTICS FOR LITERARY CRITICISM

SOUNDS

Chatman, Seymour. "Comparing Metrical Styles," Style in Language, Thomas A. Sebeok, editor. New York: The Massachusetts Institute of Technology, 1960. Pp. 149-172.

Alexander Pope and John Donne are compared, particularly in the works in which Pope has tried to improve on Donne. Pope is very uniform in metrical patterns and rhyme. Donne rhymes stressed and unstressed syllables. Some pairs rhymed by Donne are: along--fashion, one--prison, yet--merit. Pope makes sure that no chance collocation of sound destroys his meaning. Donne has twice as many alliterations of two syllables in immediate sequence. Pope prefers to add alliteration where an unstressed syllable will fall in between. He revises Donne's "low fear becomes" to read "base fear becomes," "painted things" to "painted puppets," and "fresh and sweet" to "fresh and fragrant." Pope's alliteration of epithet-noun combinations strengthens through sound repetitions a favorite pattern of poets who write in an exact style. Whited wall, popish plot, liveried Lords, and frigates fraught are examples. Donne frequently alliterates words that have little structural connection: dare drown, leave loneness, saith, Sir, and bear but. Segmental sound effects are more rigidly controlled by Pope than by Donne and are more likely to correspond to lexical meanings.

Pratt, John Clark. The Meaning of Modern Poetry. Garden City, New York: Doubleday and Company, Inc., 1962. Pp. 28, 39, 51, 64, 65, 72.

Modern poetry uses dissonant rhymes. In the half or slant rhyme, the differences in sound predominate, while the similarities link apparently different sounds. Other--tether, doom--glum, wind--mind are examples. Assonance and consonance are the two main types of slant rhyme. "Arms and the Boy" by Wilfred Owen is studied to show the use of both assonance and consonance throughout the poem. The n, m, ng sounds dominate the poem, giving a droning, continuous quality.

Gerald Manley Hopkins' poem, "God's Grandeur," is also discussed from the standpoint of sound. Slant rhyme, alliteration, onomatopoeia, cacophony, euphony, and sibilance are discussed to illustrate the effect of sound on the whole meaning of a poem.

Hymes, Dell H. "Phonological Aspects of Style: Some English Sonnets," Style in Language, Thomas A. Sebeok, editor. New York: The Massachusetts Institute of Technology, 1960. Pp. 109-131.

Several sonnets of Wordsworth and Keats are studied to determine the dominant vowel and consonant sounds. The words with the poem's dominant consonant and nucleus are selected to see if they have any real force in the poem. Summative words and key words were found by sound in a number of the poems studied. At other times there is sharp disharmony between the sound and the theme. A full account of the phonemes in a poem provides an objective basis for the critic.

Sutherland, Ronald. "Structural Linguistics and English Prosody," Readings in Applied English Linguistics, Harold B. Allen, editor. Second edition. New York: Appleton-Century-Crofts, 1964. Pp. 492-499.

Sutherland demonstrates the use of linguistic information about pitch and juncture as a part of the prosodists' equipment. He uses William Butler Yeats' "After Long Silence" to demonstrate the difference between conventional metrics and the linguistic description. The conclusion is that a clearer understanding of the language pattern reinforced the effect of the poem and gave it greater meaning. The descriptive devices of the linguists will not change the old system of metrics, it will simply make the system more efficient.

Ives, Sumner. "Dialect Differentiation in the Stories of Joel Chandler Harris," Readings in Applied English Linguistics, Harold B. Allen, editor. Second edition. New York: Appleton-Century-Crofts, 1964. Pp. 523-529.

The dialect device is for realism. The sounds of a person's speech can identify the locality and the social group of which he is a part. Sumner Ives discusses dialect differentiation in the stories of Joel Chandler Harris. The Uncle Remus stories and the novel, Sister Jane, are used as examples. When

Daddy Jack is relating a tale there is the same vowel sound in pat, pot, and part, since there is no post vocalic r sound in the dialect of the Gullah negroes. Uncle Remus omits or substitutes sounds. The h in what and why are omitted and the f sound is substituted for the voiceless th in mouth and tooth.

Burke, Kenneth. The Philosophy of Literary Form. Louisiana State University Press, 1941. Pp. 369-378.

Burke talks about the musicality in the works of Coleridge. Basing his ideas on orthodox phonetics, he shows the close relationship of such sounds as m, p, and b. He calls this concealed alliteration and shows how Coleridge uses it to gain many of his effects. He also discusses acrostic scrambling of sound, chiasmus, augmentation, and diminution. With all these sound variations, a poet makes his music.

Craig, G. Armour. "On the Style of Vanity Fair," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 87-113.

Thackery uses the word you very often to keep a confidential hold upon the reader. Many times he uses a word that could have many interpretations and this adds greatly to his style. For example, when he speaks of the bankruptcy of Becky, it comes at a point in the story where the reader can take the statement literally or it could easily mean moral ruin. The reader must judge for himself.

Martin, Harold C. "The Development of Style in Nineteenth-Century American Fiction," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 114-141.

The vocabulary in the fifth chapter of James Fenimore Cooper's The Pilot creates a feeling of heaviness. This derives from the relative insipidity of the verbs and the many polysyllabic words. In the passage quoted a quarter of the words are nouns and pronouns, another quarter are adjectives and adverbs; only a tenth are verbs, and they carry little weight or action. The most decisive action is harnessed to nouns and adjectives (rushing sounds, lively progress, infant efforts) or into participles and gerunds (straining, dashing). The total effect is to blunt action.

Comparatively, the language in the first paragraph of Stephen Crane's short story "The Open Boat" is quite different. The number of monosyllables is greater. The nouns and verbs increase in number as the adjectives and adverbs decline. This dominance indicates a localizing of the action in the agent. Further annotation p. 13.

Crow, Charles R. "The Style of Henry James: The Wings of the Dove," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 172-193.

By a variation in the stress and distribution of his adjectives Henry James uses them to give momentum to his writing. He also makes use of adjectives to set the tone of a character or place. The

reader gains a vibrant picture of Milly just from the adjectives (red hair, angular, New York, apparition, delicately haggard, legend, alone, stricken) that James uses when she appears in the story. Further annotation p. 15.

Richards, I. A. "Poetic Process and Literary Analysis," Style in Language, Thomas A. Sebeok, editor. New York: The Massachusetts Institute of Technology, 1960. Pp. 9-23.

Richards takes one of his own poems, "Harvard Yard in April/April in Harvard Yard," and explains the manner in which he chose the words. For example, when he spoke of the python boughs of the elm tree, he thought of snakey first. But since he had already used the words asway, cascade, and shade, he decided he should have a different vowel. The word python felt final. The words of the language must work for the author.

Miles, Josephine. Eras and Modes in English Poetry. Berkeley and Los Angeles: University of California Press, 1957. 233 pp.

Looking quickly through five hundred years of English poetry, Josephine Miles has given the reader a selection of works of representative poets in each era. Donne, for instance, uses only one verb for every two nouns and adjectives. Donne differed from other writers of his period by his use of negative terms, like bad and false. In ten lines he would have about eight adjectives, sixteen nouns and twelve verbs. Death, soul, heart, face, tear, and sun were some of the main words in his vocabulary. The vocabularies of Dryden, Milton, William Blake, Wordsworth, Gerald Manley Hopkins, William Butler Yeats, and a number of others are studied in this same manner. In the various eras the differences in the choice of main words is noted. Poets who combine a use of stanzaic structure with strong predicative and clausal emphasis tend to use human terms like cruel, poor, true, wise, blood, earth, fire, death, thing, word, and think. The authors who use a balanced form use words with more outward relations like father, mother, foot, breast, head, soft, scene, grow, look, and seem. Others who combine more irregular lines and forms with adjectival and phrasal stress use words like dark, divine, deep, high, golden, silent, air, light, sea, wind, water, voice, and

song. Appendix B lists the fifty-odd words most used by ten poets. The word selections throughout the book were based on a representative thousand lines of each poet's work. Further annotation p. 13.

Chatman, Seymour B. "Linguistics and Teaching Introductory Literature," Readings in Applied English Linguistics, Harold B. Allen, editor. Second Edition. New York: Appleton-Century-Crofts, 1964. Pp. 500-506.

Three problems in teaching literature should be solved by the linguist. The student must be sensitized to a higher degree of semantic awareness. Too often knowing the common meaning of a word confuses a student because it is the wrong meaning for the context. Secondly, a student will generally identify a word by its most frequent use. Form-class identification of words can be helped by the use of pitch and juncture. The third point is word order. A student must be taught to interpret poetic inversions. The usual NV meaning often leads students to misinterpret such a sentence as "Round my true heart thine arms entwine."

Schlauch, Margaret. "Language and Poetic Creation," Language . . . Man . . . Society: Readings in Communications, Harold E. Briggs, editor. New York: Rinehart and Company, Inc., 1951. Pp. 346-365.

Excerpts from James Joyce, T. S. Eliot, C. D. Lewis, Hart Crane, Shakespeare, and G. M. Hopkins are used to show the many ways authors use words, form new words, make puns, distort words to bring a closer relationship or to produce a more musical sound.

Schlauch, Margaret. The Gift of Tongues. New York: Modern Age Books, Inc., 1941. Pp. 229-259.

It is important to know the root meanings of words as well as the other meanings. Hart Crane coined the word galvothermic in referring to thunder. From its component parts we learn that it means "electrically warm." Thomas Hardy adds prefixes to form verbs such as unbe and unbloom. James Joyce cuts off words or joins them or adds syllables for his effects. He speaks of a longindying call. Gertrude Stein uses many monosyllables and a simplistic vocabulary. I would recommend reading the whole book.

Levin, Samuel R. Linguistic Structures in Poetry. The Hague, The Netherlands: Mouton and Company, 1961. 62 pp.

Poetic effect cannot be explained by meter and rhyme. A linguistic structure which is itself poetic accompanies these two structures. Words can be classed according to their environment and this can afford the basis for one approach to literary study. Grouping paradigms gives the critic another method of approaching a work. Happy, sad, and kind can be classed together because they can all add ness. Levin also shows by example how poets choose words that have semantic equivalence. The thing that must be fought is banality. This can be done by arrangement of the meter, rhyme, and assonance. Further annotation p. 15.

Dahl, Torsten. Linguistic Studies in Some Elizabethan Writings. Copenhagen, Denmark: University of Aarhus Publications, 1951. 168 pp.

A detailed study of the style of Thomas Deloney is presented. His choice of forms used in case, number, pronouns, articles, adjectives, and adverbs is discussed in relation to his complete style. His style shows some carry over of Old English. Singular and plural forms are used alternately. The endings s or th are used according to the meter needs or the sentence rhythm. Emotion seems to affect the choice of thou, thee, ye, and you. A and an are used indiscriminately before words beginning with h. Further annotation p. 15.

Spitzer, Leo. Linguistics and Literary History, Essays in Stylistics. New York: Russell and Russell, Inc., 1962. Pp. 41-85, 193-236.

In Cervantes' Don Quixote Spitzer first noted the relativism of the names used to show the aspects of character. The hero at various places in the story called himself Quixada, Quesada, or Quixanata. During his knightly career he chose Quixote and at the end of the story he chooses to be called Quixano. The choice reflected the part he was playing at the time and the persons with whom he was dealing. Proceeding from this point Spitzer pointed out the relativistic attitude shown in other linguistic details.

Paul Claudel was extremely careful in his choice of words and placed them concisely. In

"La Muse qui est la Grace" he repeats the word grand five times. By reading those five sentences a skeleton outline of the author's program is revealed. The word man is first mentioned in the twenty-fifth line, near the center of the poem. The author's point is that man is the center of the universe created for him. Further annotation p. 16.

Sayce, R. A. Style in French Prose. Oxford: The Clarendon Press, 1953. 156 pp.

The author states as his purpose the outlining of a method of working from the exterior to the heart of a literary work. He examines ten passages from representative French authors ranging from the sixteenth to the twentieth century to demonstrate the process involved in the analysis of style. He starts with single words discussing all the traditional parts of speech except conjunctions. The illustrative passages are all in the original French.

SENTENCES

Blankenship, Jane. "A Linguistic Analysis of Oral and Written Style," Quarterly Journal of Speech, 48:419-422, December, 1962.

The works of four speaker-writers--Allan Nevins, Margaret Mead, Frances Perkins, and Adlai E. Stevenson--were compared to find the differences in linguistic style between the written and spoken language. Sentence length, sentence patterns, word position, and verb tense were compared. Sentence length and pattern varied little between spoken and written styles. The single largest difference was in the use of adjectives. The written had 35.7% more adjectives than the oral. The study indicates that syntactical structure is determined by the individual's style rather than by the purpose. Some other dimension than oral or written should be sought when discussing style.

Martin, Harold C. "The Development of Style in Nineteenth-Century American Fiction," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 114-141.

The author contrasts the sentence structure of the first paragraph of Stephen Crane's short story "The Open Boat" with a passage from the fifth chapter of James Fenimore Cooper's The Pilot. Cooper's sentences are long and elaborately wrought. Their complexity causes them to lose momentum. Seven out of every ten words are monosyllabic. This preponderance of monosyllables and the frequency of prepositional phrases helps keep the rhythm of the sentence going. Crane's sentences have fewer than half as many words. Although there is only one simple sentence, none of them are of great complexity. Action is in the dominant position and a more direct style is the result. Examples of the syntax of a number of other nineteenth-century writers are illustrated. Further annotation p. 8.

Miles, Josephine. Eras and Modes in English Poetry. Berkeley and Los Angeles: University of California Press, 1957. 233 pp.

The distinction found in sentence structure was between phrasal and clausal types. The phrasal type has many adjectives and nouns in a variety of phrasal constructions including verbs turned to

participles. It is a cumulative way of speaking. The clausal type emphasizes compound or serial predicates, subordinate verbs in relative clauses, and action. It is a discursive way of speaking. The first might say, "Rising and soaring, the golden bird flies into the stormy night of the east." The second would say, "The golden bird rises and soars; it flies into the night which storms in the east." There is a third kind of poetry in which sentence structure is balanced between the two. Classifying the poetry written from 1500 to 1940 the author found four groups, one in each century, each begun by an extreme and ended by a balance. In the light of these recurring types of sentences the works of such poets as Donne, Milton, Dryden, Wordsworth, Coleridge, Keats, Shelley, Yeats, Cummings, and many others are examined. Further annotation p. 9.

Francis, W. Nelson. "Syntax and Literary Interpretation," Readings in Applied English Linguistics, Harold B. Allen, editor. Second edition. New York: Appleton-Century-Crofts, 1964. Pp. 515-522.

Francis chose the first sonnet from the sequence "Altarwise by owl-light" by Dylan Thomas as an example. The poem is punctuated as four sentences but each line is treated as a syntactic unit. Many of the lines are ambiguous because of problems of syntactic relationship. The clues, presented in order of decreasing linguistic validity, that he uses to try to decide on the correct interpretation of the sentences, are punctuation, stress and juncture, and the perceived meaning.

Strauss, Albrecht B. "On Smollett's Language: A Paragraph in Ferdinand Count Fathom," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 25-54.

Strauss points out the weakness in many of Smollett's sentences because he always reverts to hackneyed phrases whenever he is describing strong emotion. When he is describing fear, "hair stands on end, teeth chatter, the face grows pale, and sweat runs down the face." The same phrases are used in other parts of the story to describe jealousy and fury. Taken out of context, the reader would be unable to tell which emotion was being described. Smollett is capable of using this same type of language to excellent advantage when he uses it ironically.

Crow, Charles R. "The Style of Henry James: The Wings of the Dove," Style in Prose Fiction, Harold C. Martin, editor. New York: Columbia University Press, 1959. Pp. 172-193.

The sentences of the passages describing Kate Croy in The Wings of the Dove have a forward movement. The adjectives take momentum through differences of stress and distribution to keep the sentences flowing. In his descriptions of Merton Densher and Milly the sentences are more elaborate. Repetition of key phrases and reversals of meaning help keep variety. The type of sentence James uses is directly influenced by the character or emotion he wishes to create. Further annotation p. 8.

Levin, Samuel R. Linguistic Structures in Poetry. The Hague, The Netherlands: Mouton and Company, 1962. 62 pp.

Poetry lines will not fit in the regular grammar rules for sentences. Extensions and modifications must be made since there are conventions, such as meter and rhyme, that a poem must observe to be a poem. Coupling, the fusion of form and meaning in poetry, and semantic equivalence in sentences are discussed as a part of the poet's task. Shakespeare's Sonnet No. 3 is used to exemplify many of the author's points. Further annotation p. 11.

Dahl, Torsten. Linguistic Studies in Some Elizabethan Writings. Copenhagen, Denmark: University of Aarhus Publications, 1951. 168 pp.

The metaphors Dahl uses are applicable to the speaker. A clothier would say, "--Yarn it would prove a good web,--". His similes are fresh and show an interest in human affairs. The English spoken by foreigners is not used consistently. He often uses an er word and more in the same sentence. In most cases the purpose is to make the sentence more rhythmical. Further annotation p. 11.

Dahl, Torsten. Linguistic Studies in Some Elizabethan Writings II, The Auxiliary Do. Copenhagen, Denmark: University of Aarhus Publications, 1956. 194 pp.

The works of seven sixteenth century writers of polemical treatises and pamphlets and the works of Thomas Deloney are studied for the use of periphrasis. The study is limited to the auxiliary "do."

Periphrasis is used to add weight to a certain portion of a sentence, to give emphasis, for balance, for variation, and to change the tempo or rhythm. The authors are largely governed by structural considerations in the use of periphrasis.

Spitzer, Leo. Linguistics and Literary History, Essays in Stylistics. New York: Russell and Russell, Inc., 1962. Pp. 135-191.

Diderot energized his style by fitting words and sentences to the mood of what he was writing. In "Jouissance" when he is describing sexual love, the sentences become short and breathless. In the preceding paragraph where the young lovers are rushing to meet, the sentences are longer with accelerated rhythms. He often uses a prose refrain in a narrative, to help keep a tempo. Further annotation p. 11.

PART II

LINGUISTICS FOR TEACHING COMPOSITION

SENTENCES

Pooley, Robert C. Teaching English Grammar. New York: Appleton-Century-Crofts, Inc., 1957. 202 pp.

This book was designed to offer a compromise between traditional grammar and the linguistic approach. His main point is that teaching should be done by writing. Rules, terms, and style will develop as the writer has explanations of unclear sentences. The book includes sections for the elementary, junior high, high school, and college levels.

Binney, James. "Linguistic and Grammar in the Classroom Today," College English, 23:492-494, March, 1962.

Structural linguistics has much to offer a beginning writer. Knowing the word position of the four types of sentences is an aid. A teacher should use both the traditional and linguistic approaches to offer the most help possible. Neither of the systems has all the answers.

Borgh, Enola M. Grammatical Patterns and Composition. Oshkosh, Wisconsin: Wisconsin Council of Teachers of English, 1963. 44 pp.

The structural possibilities of the declarative sentence are discussed and illustrated in this book. Transformations of this pattern present stylistic variations. The ways in which a declarative sentence may be varied are shown by examples. Since language is rather arbitrarily patterned, to develop a style these patterns with their variations must be mastered.

Read, Herbert. English Prose Style. New York: Pantheon Books, 1952. Pp. 33-51.

The sentence is a single unit of expression and its length, rhythm, and structure are determined by a right sense of this unity. The great strength of the English language lies in its transitive verbs. Shakespeare rarely used an is in his sentences. A study of Shakespeare's verbs should

underline all exercises in style. A series of short sentences will convey an impression of speed. Longer sentences give a more solemn and deliberate air to writing. Inversions in sentences to put stress on a certain word or improve the rhythm adds to a writer's style. Long, complex sentences have to be carefully constructed to keep balance. Excerpts are given to illustrate the points the author makes. Further annotation p.

Meerloo, Joost A. M. Conversation and Communication. New York: International Universities Press, Inc., 1952. Pp. 68-94.

Both oral and written style are dictated by the situation. There are male and female word patterns, dignified patterns, commercial, artistic, official, adult or immature, slang, and dialectical. Each day we adapt our speech to many of these situations. The style of parents, teachers, celebrities, and what we read is a constant influence on our own oral and written styles. In writing, forms and styles directed toward special audiences are unconsciously used. When we write a scientific paper or a popular novel, for example, we use a style that has pleased these groups previously.

Myers, L. M. "Linguistics--But Not Quite So Fast," College English, 23:22-30, October, 1961.

Linguistics can aid in writing. This article shows students how to hint at punctuation in sentences by the intonation patterns. This will do more good than all the rules for commas. Since, in writing, we cannot help the reader by intonation, we must be careful to punctuate for clarity and use a word order that will be understood. Modern grammars can do a better job than traditional because they fit the language better and base explanations on evidence that is easier to understand.

Sledd, James. A Short Introduction to English Grammar. Chicago: Scott, Foresman and Company, 1959. Pp. 273-295.

Style is possible because there is more than one way of saying a thing. No one can cultivate his style unless he knows enough about the resources of his language to choose what he needs. Structural patterns are an important choice a writer must make. Sledd has a good, illustrated discussion of coordina-

tion and subordination of clauses. He points out that independent and dependent clauses cannot be reduced to a simple formula but they have stylistic value because they contrast. The structure must often depend on what the author wishes to stress.

Hunt, Kellogg W. "Improving Sentence Structure," Readings in Applied English Linguistics, Harold B. Allen, editor. New York: Appleton-Century-Crofts, 1964. Pp. 375-381.

The job of composition teachers is to improve student's sentences. Using blanks in parts of sentences can aid students in seeing a garbled sentence, where a comma is needed for clarity, or to show grammatical relationships. Nonsense words used to replace nouns, verbs, adjectives, or adverbs often help students to see the structure more clearly when all lexical meaning has been removed. Much of the writing teacher's job is to make each student-author conscious of how his writing will be read.

Newsome, Verna L. Structural Grammar in the Classroom. Milwaukee, Wisconsin: Wisconsin Council of Teachers of English, 1961. 74 pp.

Some hints to develop better writing through the study of sentence structure are presented. The four basic sentence patterns, fully explained and illustrated, are used as a framework. Intonation and stress are an essential part of the structure of any sentence. Typical word order and changes in word order to make a more interesting style are ideas that are developed. Besides using standard word order to determine subject and predicate, the sustained juncture which normally separates these elements can help identify them. Familiarity with the nature of the language enables a writer to be more resourceful and to write increasingly mature sentences.

Francis, W. Nelson. The Structure of American English. New York: The Ronald Press Company, 1958. Pp. 564-573.

Four concepts for aiding one in the development of style are suggested. The usage concept frees the writer from authoritarianism which tends to suppress the instinctive and natural. The dialect concept lets them know that departures from a fixed standard can give versatility to writing.

The structural concept supplies a discipline that sets the writer free for creative work. The semantic concept makes them the masters of words and phrases so their writing can express the meaning they desire. Further annotation p. 23.

Long, Ralph B. The Sentence and its Parts. Chicago: The University of Chicago Press, 1961. Pp. 290-350.

The choice of words in formal and informal style is compared. Shall and will, this and that, and the use of nominative or objective pronouns are examples of the words he discusses and illustrates.

Cherry, Colin. On Human Communication. Technology Press. of Massachusetts Institute of Technology, 1957. Pp. 70-108.

Style changes with environment. Telephonic conversation differs from tete-a-tete conversation. How many words we use and which words we use change with the time, place, and the people involved. In writing, style is influenced by these same factors. It is also influenced by the audience for whom the writing is being done.

Parrish, Wayland Maxfield. Reading Aloud. New York: Thomas Nelson and Sons, 1936. Pp. 14-15, 20-21, 42-43.

The importance of the linguistic structure of any writing is pointed out. The book is primarily about reading but the importance of the study of words is stressed. The more one reads (especially aloud) the form and feel of style will be impressed upon the mind. The words we use are the words we know from previous experiences. From these words a writer assembles new combinations and that is what makes his style.

Hayakawa, S. I. Language in Action. Revised Edition. New York: Harcourt, Brace and Company, 1941. Pp. 46-47, 71-72, 191-197.

As the author states in his introduction, this is a book on semantics. Because there are some good sections on how oral and written style are affected by the choice of words, it is included in this bibliography. At the conclusion of his chapters, he has a short section called "Applications" in which he cites examples that are good studies of style. In reporting, the choice of words is extremely important. One's personal feelings should be kept out. In order to accomplish this one must be careful of "loaded" words. Instead of

"sneaked in," one should say "entered quietly;" instead of "Chinaman," "Chinese;" and instead of "crackpots," "holders of uncommon views." A word can have any number of meanings. Context often offers the only clue. Some examples of the many uses of the word air are given. Any writer should know the meanings he wishes to convey and carefully select the best word. When we speak of the face of a cliff, the bowels of a volcano, or the hands of a watch, we are using metaphor. A writer often makes animate things out of the inanimate by his terms. This is called personification. The wind kisses our cheek, the waves are angry, machine guns spit, are examples. Writers should not avoid using these forms. They are so useful they often pass into the language as a part of its regular vocabulary.

Read, Herbert. English Prose Style. New York: Pantheon Books, 1952. Pp. 3-14.

The quality of a word in prose is its expressiveness. Onomatopoeic words such as murmur, clatter, cuckoo, and hiss have a direct imitation of natural sounds associated with things. They are elements of style. Far more important are the words not formed from the sounds associated with the object named, yet by some subtle combination of vowel and consonant suggest the object named. The sensibility to use such words is best acquired by attentive reading. Some words of this kind are flood, torment, ruin, horror, and deluge. A contrast of simple and elaborate words can add to style. Vitality of writing corresponds to its contemporaneity. A beginning writer should avoid antiquarianisms. Further annotation p. 17.

Burnet, MacCurdy. "Structural Syntax on the Blackboard," Readings in Applied English Linguistics, Harold B. Allen, editor. New York: Appleton-Century-Crofts, 1964. Pp. 382-388.

The approach and techniques of Charles C. Fries have been used at Maryland State Teachers College for several years. Better writing results, less time is spent on grammar, and more grown-up attitudes toward language have been the effects. Burnet explains the use of tracking structures and points out how students are given a model for writing. Five structures are illustrated. Nonsense words are used to force students to look at the signs built into language as a system of signals for meaning.

SOUNDS

Francis, W. Nelson. The Structure of American English. New York: The Ronald Press Company, 1958. Pp. 564-573.

As an aid to a beginning writer, knowledge of phonemics and intonation can supply a firm basis for the sounds and rhythms of literature. This is especially true for poetry. It will also provide a clear and precise vocabulary for discussing it. Further annotation p. 19.

PART III

CHARTS OF ANNOTATED AUTHORS

In the following charts "description" means any attempt to describe something about language. This is where linguistics is pertinent. "Quantity" answers the questions how much or how many and "quality" tells what kind.

The title of the second column could have been "meanings and effects." However, because I noticed an effort being made in some works to identify eras and authors, I complicated the chart by adding "identification."

CHART 1

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Burke, Kenneth		X		X
Chatman, Seymour	X	X		
Hymes, Dell	X			X
Ives, Sumner		X	X	
Pratt, John Clark	X	X		X
Sutherland, Ronald		X		

CHART 2

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Chatman, Seymour		X		
Craig, G. Armour		X		X
Crow, Charles R.		X		X
Dahl, Torsten		X		X
Levin, Samuel R.		X		X
Martin, Harold C.	X	X		X
Miles, Josephine	X	X	X	
Richards, I. A.		X		X
Sayce, R. A.		X		
Schlauch, Margaret		X		X
Spitzer, Leo		X		X

CHART 3

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Blankenship, Jane	X	X	X	
Crow, Charles R.		X		X
Dahl, Torsten		X		X
Francis, W. Nelson		X		X
Levin, Samuel R.		X		X
Martin, Harold C.	X	X		X
Mile, Josephine	X	X	X	
Spitzer, Leo		X		X
Strauss, Albrecht B.		X		X

CHART 4

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Binney, James				
Borgh, Enola M.		X		X
Francis, W. Nelson				
Hunt, Kellogg W.				
Meerloo, Joost A. M.		X		X
Myers, L. M.				
Newsome, Verna L.		X		X
Pooley, Robert C.				
Read, Herbert		X		X
Sledd, James		X		X

CHART 5

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Burnet, MacCurdy				
Cherry, Colin		X		X
Hayakawa, S. I.		X		X
Long, Ralph B.		X		X
Parrish, Wayland M.		X		
Read, Herbert		X		X

CHART 6

	DESCRIPTION		PURPOSE	
	Quantity	Quality	Identification	Meanings and Effects
Francis, W. Nelson				

CONCLUSION

This bibliography was planned primarily for teachers who wished to learn about linguistics as related to style.

Unlike Rene Wellek and Austin Warren's book, Theory of Literature, which is mainly for advanced students, this information has been gathered for the beginner. Each of the two sections used a set of three criteria: (1) The material must be correlated with linguistics, (2) it must refer to style, and (3) it must apply to sounds, words, or sentences.

This survey revealed a vast difference in the quality of the material in the two divisions of the bibliography. It was especially noticeable in the manner in which the authors used or didn't use linguistics. As Porter G. Perrin, in discussing style, observed, "It is closely related to linguistics (some books in linguistics have a term for it, usually "stylistics") and will increasingly use the methods and data of that discipline." (69:832-833)

I found Perrin's observation was true for literary criticism. It is not yet true for the study of composition. There was relatively little use made of linguistics for rhetoric. Notice in the charts (4, 5, 6) on composition that I was unable to analyze certain works because I was

unable to distinguish when the authors were discussing grammar or when they were talking about effects or meanings. They couldn't seem to keep the two apart.

The charting device was a way of showing a range of approaches to style. It could vary from a simple description of language or a simple description of meanings (effects) to a complex description that attempted to correlate descriptions with meanings.

There is one last point I would like to make on the relationship of grammar and composition. Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer in their book, Research in Written Composition, say:

> ...the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing. (10:37-38)

From my readings I must disagree with the above statement. For example, the cooperative work being done by the Wisconsin Council of Teachers of English offers some valid and practical suggestions for the classroom teacher. Reports of some of the work done by this group are made in Enola M. Borg's book, Grammatical Patterns and Composition, and in Verna L. Newsome's Structural Grammar in the Classroom.

It is interesting to note that much good work in this area is being done by the classroom teacher. As

they achieve positive results, publication of their procedures would be worthwhile. I feel it will be through the cooperative efforts of teachers rather than isolated theorists that progress will be made.

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