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Theme

**THE PRAGMATICS OF HENRY JAMES' S
NON-RESTRICTIVE APPOSITIVES
A CASE STUDY: THE ASPERN PAPERS**

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ABSTRACT :

Appositives help us to embed information and to refer to previous entities, and thus to make the parts of text hang together. A lot of the uses of this phenomenon are deliberate because they straddle the line between syntax and thought ; they elaborate on the meanings of the nouns they follow ; they add clarity and second images to them to relieve the boredom of reading long passages and, above all, they insert authenticity to what is being said or written. Those who use appositives accidentally lose cohesion in their writing and fail to fully convey the right information. To be able to make use of such devices correctly and effectively, we must characterize their uses and find a fitting representation for teaching them.

The work here focuses on providing a linguistic analysis to handle nonrestrictive appositives occurring in the form of phrases which are integrated to build new structures. Appositive phrases are treated as dependent syntactic items which contract **anaphoric relations** with preceding elements such as nouns and other noun phrases. Each appositive is tied to its own antecedent and throws additional evidence on the surrounding lexical items. I have analyzed data representing a variety of useful constructions, and added 'literary' treatments of them to spot the areas where the linguistic and the literary functions meet. I also consider other particularly interesting elements which make appositives more specific- dashes and commas. The results confirm that nonrestrictive phrase appositives are cohesive devices of the type 'Anaphora' which can be used in sentences to reduce ambiguity and introduce authenticity to texts.

KEY WORDS:

Ambiguity: the state of having more than one possible meaning.

Anaphoric relations : relations based on the presupposition of things that have gone before. This form of 'Back' presupposition is the dominant kind.

Antecedent : a thing or an event that exists or comes before another, and may have influenced it.

Appositives: nouns or noun phrases used immediately after other nouns which refer to the same person or thing.

Authenticity : the quality of being true or genuine, original or valid.

Cohesion : the act of sticking together.

Constructions: ways in which words are used together and arranged to form sentences, phrases, etc.

Devices: something that has been designed to do a particular job.

Nonrestrictive appositives : they are nouns or noun phrases that are placed beside other nouns in order to rename them or to elaborate on their meanings. Non-restrictive appositives must always be enclosed in commas. We can use dashes instead of commas if we want to emphasize the appositive.

Syntax: the rules of grammar which show how words and phrases are put together to form sentences in a language.

ملخص:

هذه المذكرة تشمل ثلاثة أبواب. الباب الأول يعنى بالجانب النظري و الذي يختص بالدرجة الأولى بطبيعة العلاقة بين الأدب و علم اللسانيات و كل ما ينتج عن هذه العلاقة. و باختصار شديد هذا الباب هو المقدمة العامة لكل الأبواب الأخرى حيث يسمح للقارئ بالمرور تدريجيا من المفاهيم العامة إلى الفرع أو الشعبة الجديدة المسماة من طرف علماء اللسانيات الأسلوبية المقارنة. النقاط الأساسية التي تحظى بالدراسة في هذا الباب هي:

- المرور من الفكرة إلى الكلام (مجموعة من الجمل)

- الدراسة اللسانية للنص الأدبي

- نظرة سريعة على الأسلوبية و خصائصها

الباب الثاني مكون من عنصرين هامين. الأول يلخص محتوى الكتاب أو العمل الأدبي المقترح للتحليل (رواية لهنري جيمس) بالإضافة إلى قراءة خاصة أو للتحليل بالإضافة إلى قراءة خاصة بالأحرى ذاتية (شخصية) تبعا لهذا التحليل. العنصر الثاني يضم مجموعة من الأمثلة المختارة بطريقة عشوائية أو اعتباطية من أجل القيام بتحليل موضوعي. كل مثال يحتوي على الأقل على جملة اعتراضية، هذه الجمل في الحقيقة تمثل أساس أو جوهر المذكرة ككل.

الباب الأخير يمثل الجانب التطبيقي لهذه المذكرة. وهو يمثل الرابطة بين التحليل اللساني و التحليل الأدبي للأمثلة المذكورة أو المقترحة في الباب الثاني. الهدف المنشود من خلال هذا الباب هو إثبات إن الجمل الاعتراضية غير الملزمة هي عبارة عن أداة ربط تعود إلى كلمات أو معطيات أو جمل سابقة و هذا ما يسمى بالانجليزية (anaphora) و هذا ، و أن هذه الجم تقلال غموض الأفكار في النص.

كلمات مفتاحية:

الأسلوبية المقارنة: الدراسة التي تهتم بالأساليب و المقارنة بينها من الناحية اللغوية.

الدراسة اللسانية: الدراسة اللغوية

الكلام: هو تحقيق الفكرة عن طريق اللسان و ذلك عبر القواعد اللغوية.

الجملة الاعتراضية: الجملة التي تأتي بين جملتين للشرح و التفصيل.

الجملة الاعتراضية غير الملزمة: هي الجملة الاعتراضية التي يمكن حذفها من النص.

RESUME:

Le mémoire comporte trois chapitres. Le premier traite le côté théorique qui concerne en particulier la nature de la relation entre la littérature et la linguistique et tout ce qui résulte de cette relation. Bref, ce chapitre qui fait l'objet d'une introduction aux chapitres suivants permet au lecteur de passer progressivement du côté conceptuel vers la discipline en question (**stylistique comparée**).

Les points essentiels qui ont été traités dans ce chapitre sont : le rapport littérature linguistique, le passage de l'idée à **la parole** et vice versa, l'étude linguistique d'un texte littéraire, aperçu linguistique sur la stylistique et ses caractéristiques.

Le deuxième chapitre repose sur deux éléments principaux. Le premier résume le contenu de l'œuvre littéraire proposé à l'analyse ainsi que mon interprétation personnelle suite à cette analyse. Le deuxième élément regroupe l'ensemble des exemples choisis d'une manière arbitraire par souci d'objectivité. Chaque exemple comprend au moins une **apposition** qui représente en elle-même l'objet d'étude du mémoire.

Le dernier chapitre représente le côté pratique de ce mémoire. Il contient le point de liaison entre l'analyse linguistique et littéraire des exemples cités dans le deuxième chapitre. L'objectif visé à travers ce chapitre est de prouver que les appositions (non restrictives) utilisés par l'auteur de l'œuvre (Henry James) sont en réalité des **anaphores** qui assurent la **cohésion** des idées, et que ces anaphores diminuent l'ambiguïté au sein du texte.

MOTS CLES:

Stylistique: étude systématique du style selon des critères lexicaux, phonétiques, syntactiques et rhétoriques.

La parole: usage concret qu'un individu fait de la langue.

Apposition: procédé par lequel un terme (nom, adj.) ou une proposition qualifient un nom ou un pronom en leur étant juxtaposés; le mot ou la proposition ainsi juxtaposés.

Anaphore(s): reprise d'un mot ou d'un groupe de mots au début de phrases ou de membres de phrases qui se suivent, produisant un effet de renforcement, de symétrie.

Cohésion: propriété d'un ensemble dont toutes les parties intimement unies.

DEDICATION :

The very precious gift one can offer is knowledge. That is why I dedicate this modest work to my late parents, my wife and my son.

ACKNOWLEDGEMENTS :

Many friends and colleagues have encouraged me to write this paper more or less directly. They have, in fact, contributed to it with their piece of advice and discussions in relative areas. I am particularly grateful to the group of teachers at Mohamed CHOUKRI high school, to my friends and neighbours, who have always been kind and generous.

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GENERAL INTRODUCTION :

The period spanning from the late nineteenth century to the early twentieth century was characterized by an irreversible shift from Romanticism to Realism. Moreover, it witnessed the birth of ‘ **The stream of consciousness** ’ which developed right after Henry James had refined the technique of narrating a novel from a character’s point of view. Henry James, being the leader of the trend, often had women as his main heroines. This is found in *Daisy Miller*, *The Portrait of a Lady*, *The Princess Casamassina*, *The Ambassadors* and other novels. The same feature distinguishes James’s well-known contemporary – Josef Conrad. It is Conrad who invested the new technique in *Heart of Darkness* and *The Secret Agent*.

In fact, after having read *Daisy Miller* I decided to read whatever I found, either novels or short stories, written by Henry James. The attraction followed this order : *The Turn of The Screw* (1898), *Washington Square* (1881), *The Aspern Papers* (1888), *The Europeans* (1878) and *The American* (1877). In the long run, I found out that ‘ *The Aspern Papers* ’ interested me more and still does. This interest can be revealed at three levels. First, it is a novel through which the author relates one of his personal experiences; James once said ‘ **A novel is in its broadest sense a personal, a direct impression of life : that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression** ’ (*The Art of Fiction*, 1885). From these words, one notices that a ‘good’ novel is the one that reflects a true experience, the one whose value is dependent on its authenticity. Second, the fragmentation of the novel (its chapters) presents a kind of fertile material to be interpreted and commented on easily. It involves only some chapters and each chapter

is about one main core. This small is about one main core. This small number of chapters, with few pages in each, enables the reader to concentrate on linking events to one another, and on grasping the major ideas. Third, this novel is a nineteenth century masterpiece and a concrete example of fiction, for it was followed by the author's unsuccessful six-year attempt to win recognition as a playwright.

So far, I have read most of the novels and some short stories by Henry James and have noticed that there is a common feature among them. This consists in the 'special' use of **appositives**. I do not deny that several critics have already talked about James's style and some of them still say '**James reached his highest development in the portrayal of the intricate subtleties of character and in the use of a complex, convoluted style to express delicate nuances of thought**' (The Columbia Encyclopedia, 6th edition, 2001). It is this complexity of style or, in other words, the complexity of sentences that adds to my interest to investigate one of the devices that helped James to express his thoughts. I believe that there is something beyond this usage of appositives, and the inquiry to spot light on it can be summarized in three questions :

1// Which type of appositives does Henry James frequently use ?

2// What is beyond this use of appositives? (Sample: The Aspern Papers)

3// Is there any tie between the linguistic and the literary effect attained by these devices ?

CHAPTER(I)

A THEORETICAL GLIMPSE

Introduction

I-1 Where do they overlap ? Language and literature

I-1-1 The linguistic study of the literary phenomenon

I-1-2 The role of syntax

I-1-3 Syntactic and semantic representations

I-1-4 The word and meaning production

I-2 How linguistics articulates style

I-2-1 Stylistics

I-2-2 The concern of stylistics

Conclusion

Introduction:

In this chapter I want to draw attention to the relationship between linguistics and literature, between language and the literary product. I want to show that '*language is quite literally the material of the literary artist.*'⁽¹⁾, that 'Every literary work, one could say, is merely a selection from a given language, just as a work of sculpture has been described as a block of marble with some pieces chipped off'⁽²⁾. For these reasons, I have chosen some areas for a scrutinizing analysis such as the components of the sentence (the phrase and the clause), style and register, cohesion and the different cohesive ties, the theme and rhyme, the syntactic and semantic representations, the types of meaning, the literary style, stylistics, and the concern of stylistics.

Through the words listed above I want to demonstrate that there is an intention to spot the dialectical relation between language and literature. That is, literature has influenced the development of language and vice versa. This 'give and take' or mutual impact has given birth to *stylistics*, and I deliberately mean literary stylistics because it is 'the off-spring' of the two disciplines. On the other hand, it is literary stylistics because the subject matter of my paper is '**Appositives**' which are merely nouns or noun phrases as defined by grammar. Moreover, I consider 'Appositives' as an important device in writing; a device that plays a definite role to produce meaning and, at times to bring about adjustments and changes in style.

The titles involved in this chapter are in chronological order in the sense that they move from broad notions to more detailed models. They are also complementary in a way that it would be confusing if one considered them as separated from one another.

(1), (2) : Wellek, R. and Warren, A. (1963) *Theory of Literature*. Harmondsworth : Penguin (p.174)

I mean if the first chapter is to be represented by a scheme, it will look like an upside-down triangle. The base angles of this triangle are language and literature, and its peak or top is stylistics. The idea is that both disciplines intermingle and at times they are mixed up to give birth to stylistics or rather literary stylistics, the discipline which centers its study on the literary text using linguistic means so as to be more empirical. To understand stylistics, one should not separate language and literature. Widdowson (1975) sees stylistics as the link between linguistics and literary criticism. In addition, Mc Rae (1997) disagrees with those who treat literary study and language learning as separate subjects. These views and beliefs are plainly supported in this chapter by deep investigations of related areas.

I-1 Where do they overlap? Language and Literature:

In Raymond Chapman's words ' *Clearly, literature is created from the basic material of linguistics and is allied to it in a way that the other arts like music and painting are not. Yet, it would be a sad error to regard linguistics as valuable only in connection with the study of literature. Linguists are interested in every form of language use, and also in the underlying "rules" which govern potential as well as actual use. Literature occupies only a very small area of the total language map,...*'⁽¹⁾

literature is viewed as part of language and the link between them is rather parental. Moreover, literature is language at work; a property that is endowed only to a few people; a characteristic that makes them externalize their feelings differently. The linguist who studies the language of all persons alike and gives so much importance to their individual features sees literature as a special use of language, but not more important than ordinary speech.

The final literary product or text is taken by the linguist as any other material for careful investigation though it is regarded, by others, as a man's reaction to an issue of his time; an attempt to make permanent his impression or vision of life. Namely, literature which is involved in the language map is worth being described linguistically regardless of the aesthetic values it possesses. Linguistics, so to speak, has some concern to delve into the mechanisms governing the unity, the meaning and the general lay out of any written form (discourse). Frank Palmer has clarified this point stating

(1): Raymond Chapman, *Linguistics and Literature*, London, 1973, p.4

that ' No linguist should ever hope to explain the aesthetic values of literature by linguistic investigation any more than the values of great music can be explained simply by a careful examination of the core. But literature no less than every day speech is language and as such is a proper subject for linguistic investigation, even if there are some who would regard the analysis of a poem as a kind of blasphemy'

(quoted in Raymond Chapman, 1973, p.6). To be more obvious, literature is an instance of language whereby the poet or the writer makes from an experience, an observation or even a feeling, a product which attracts the simple reader's and the analyst's attention. This implies, once again, that language is the core of literature and that there is a reciprocal influence at this level of relationship. That is, the evolution of language provides literature with the necessary means to widen its field of interpretation and representation of experiences. On the other hand, literature with its ever-lasting demands for new words and new formulations urges the linguists to look again at the categorization of language, i.e. to bring about other adjustments.

I-1-1 The linguistic study of the literary phenomenon:

One of the most important as well as outstanding dichotomies of **Ferdinand De Saussure** is that of '**langue and parole**'. It has been used for a long time now to describe language or rather the nature of the human speech. By langue, linguists mean the whole system of a particular language, and by parole they refer to any individual speech act belonging to that system. Equally important is the agreement of modern linguists on defining and describing language within the context in which it occurs, and their belief that each language is categorized into various levels or

languages. These are *legal language, religious language, political language* and so on. They are also known as distinctive usages or **styles**.

When a performance (style) takes place the speaker is adopting a register. This register normally involves several styles. That is to say, in a meeting for instance, what each participant says is a style and the styles of the whole group form one register, which is simply the subject of the meeting. Therefore, it should be recognized that any style is confined to the limits of its register. Raymond Chapman points out that '*When a user directs his performance to a particular style, he is adopting a register. The adoption of register may be deliberate and with awareness of a recognized style, as when a barrister speaks in court. When the same barrister speaks to his small children at home he will use a different register, one which is less formalized and more instinctive*' (Raymond Chapman 1973: 11). This is made clearer on the grounds that every human being has got many registers; but he uses only one register in each situation. Although situations are not permanent, they have sometimes common adoption of a register by the same speaker or by a group of speakers.

Coming back to De Saussure's *langue and parole*, one might say that within a given language any parole could be attributed to or included into the literature which uses that language. This brings to one's mind the idea that literature contains regular and deviant features. In other words, it involves regular and irregular patterns of the language. That is why literary stylistics, or the study of literary style, is said to be careful, consistent and exhaustive. It is a viable study; a study that cares for the

writer's or the poet's specific and common features. It also takes care of his random features, i.e. the techniques he uses occasionally. Moreover, one might notice that literary language is more careful, deliberate and intelligent than any other language. The literary text is made up of selected and well-organized items which contribute to the total effect. These items, in addition to some syntactic constructions, are made prominent by means of figures of rhetoric in the discourse of both prose and poetry.

From a linguistic point of view, *text* means any written or spoken passage; no matter if it is long or short, but one that forms a unified whole. In other words, a text is not a disconnected sequence of sentences: it may be prose or verse, a single proverb or a play. In one word, text is neither a single sentence nor a clause (a structural unit) but a semantic unit.

Texts often consist of more than one sentence. That is, they are units of language in use in which the segments are related by means of semantic devices. These latter, consist mainly in grammatical and lexical cohesion, which is generally known as lexicogrammatical cohesion. This kind of relation, to begin with, can be sought at the level of a single sentence since it is not concerned with the structure. It may be the feature of two small components '*Since cohesive relations are not concerned with structure, they may be found just as well within a sentence as between sentences. They attract less notice within a sentence, because of the cohesive strength of the grammatical structure; since the sentence hangs together already, the cohesion is not needed in order to make it hang together*'⁽¹⁾ state

(1): M.A.K. Halliday and R. Hassan, *Cohesion in English*, London: Longman Group Ltd, GB, 1976, pp. 7-8.

M.A.K Haliday and R.Hassan. Both the presupposing element and the presupposed one are at a very short distance. For example, the *him* and *his* in sentence (1) are decoded by reference to '**Mr. John**'. As for sentence (2), *done* equals '**sent a picture of the children**'.

(1) If you meet Mr. John, don't tell him that his son has gone home.

(2) Mary promised to send a picture of the children, but she hasn't done.

M.A.K Haliday and R. Hassan have asserted (Cohesion in English, 1976:14-17) that cohesion is unrestricted by sentence boundaries, and that it is simply the presupposition of something that has gone before. This form of 'Back' presupposition is called *anaphora* which is, according to them, the dominant kind of such relations. When the presupposition goes in the opposite direction (with the presupposed element following), the type of reference is known as *cataphora*. This type, in writing, is often signaled by the use of a colon. Both anaphoric reference and cataphoric reference are termed **Endophora**. This is only because the elements (the preceding / the following) are within the text. If it happens to have one element in the text and the other one outside it (situational), the type of reference is said to be **Exophoric**. Yet, exophoric reference is not cohesive because it doesn't bind the presupposing and the presupposed elements together into a text.

Cohesion can also be sought at the level of smaller elements. The definite article '**the**', for instance, functions both as an exophoric and an endophoric reference. The definite article '**the**' is an important item in English grammar. Though it seems to be

a unique member of a class, it is identical in its behaviour to a class of demonstratives and possessives. This class includes the demonstratives (this / that, these / those) and the possessives (my/ your/ our , his/ her/ their/ its/ one's). 'The' is a reduced form of that, functioning as a modifier, but its essential function is the identification of a particular individual or sub-class within the class designated by the noun. For example, the word (teacher) in sentence (1) is an individual identified by 'the'. On the other hand, the word (teachers) in sentence (2) is only a group of all the teachers of English we have in the country.

(1) I know **the** teacher of English in this school.

(2) **The** teachers of English in this town have formed a football team to take part in the competition.

In fact, there is so much to say about the definite article but let us see how it contracts the relations mentioned before. Below is an example showing its exophoric reference; the presupposed element is situational or outside the text. It is clear from the situation that there are only two persons, the speaker and the hearer, waiting for the bus. Both of them are expecting the same bus.

* Don't leave; **the** bus is coming.

However, the endophoric reference (anaphoric and cataphoric) is shown in examples (**) and (***). In (**) the anaphoric reference is between 'the' and 'holiday'. That is, the presupposing element 'the' relates the two sentences together and divides meaning between them; neither the first sentence nor the second one are

meaningful if taken alone or in isolation. The same element 'the' and the part 'we had there' are linked by cataphoric reference (relation) because the presupposed element carries the idea forward; it follows 'the' in order and makes the reader or the listener go on and expect the coming events.

In (***) 'the1' is in cataphoric reference to 'people', and 'the2' is in cataphoric reference to 'boy' in sentence (1), and is in anaphoric reference to 'children' in sentence (2).

(**) Last summer we went to Venice for a holiday. The holiday we had there was the best we had ever had.

(***) ... The people we visited had four children. The eldest boy was about ten.

(1)

(2)

The analysis of cohesion in English writing should involve three main steps: describing the **tie**, determining the **type of cohesion**, and distinguishing the **direction of cohesion**. It should also find answers to the following questions:

*Does a particular speaker or writer favour one type of cohesion over others ?

*Does the density of cohesive ties remain constant or vary ?

*What is the relation between cohesion and the division of a written text into paragraphs ?

The **tie** is the relation between the presupposing and the presupposed element (including the elements themselves). There are three sorts of it: *the immediate tie*, *the mediated tie* and *the remote tie*. This gives rise to the idea that ties are distinguished in terms of the distance between the elements mentioned before. On the other hand,

the types of cohesion are numerous and are categorized into five groups:

Reference: This category includes demonstratives (this/that, these/those), the definite article (the), the comparatives (same, different,...) and so on.

Substitution: It is nominal (one, so, ...), verbal (to do, to be, ...), clausal (positive = so, negative = not)...etc.

Ellipsis: It can be nominal, verbal, clausal, modal or even zero (entire clause omitted)

Conjunction: It involves several classes. Additive (and, that is,...), adversative (yet, however, ...), causal (because, therefore,...), temporal (next, before,...), here and now, summary (to sum up,...), and intonation.

Lexical: synonym, superordinate,...etc.

The direction and the distance of cohesion are clearly shown in table (1). However, table (2) recapitulates the whole point; it explains how to analyse cohesion in a passage or a short paragraph.

(1)

The direction		The distance		
Endophoric	Exophoric	Immediate	Mediated	Remote
anaphoric	cataphoric			

(2)

Sentence number	Number of ties	Cohesive item	Type	Distance	Presupposed item
1	1	she	reference	immediate	The girl
<p><u>Part of a paragraph</u></p> <p>The girl got up but could not walk. She saw the killer on the bridge surveying the place..... A few minutes later, the police arrived and took her to a nearby hospital. This accident.....</p>					

I-1-2 The role of syntax:

Traditional grammarians spent too much time and place dealing with '**poetic diction**' in isolation. That is, they focused their studies on the poet's or writer's choice of words. However, modern linguists have been concerned with **syntax**. Their aim has been to prove that word selection cannot be seen only in a narrow perspective of language, but also in a wider one. F.S. Scott has shown that '*a writer's style is often expressed as much by the grammatical clauses and structures he prefers as by his choice of words*'⁽¹⁾. This idea indicates that both words and the grammatical structures used by a writer are essential to the making up of his style, and that there are no formal criteria limiting the length of the sentence. Syntax, to sum up, is a framework for effective communication. Both the syntagmatic and paradigmatic relationships, to be more obvious, have an important role in shaping a unified and meaningful message (discourse).

On the grounds that literature enjoys a tremendous sort of freedom to choose and select words and to form (sometimes strange or deviant) structures from all available registers, one might say that the writer, who is responsible for these usages, performs 'things' beyond the norms or the normal competence, that the writer is a specialist whose ideas mould to his style.

(1): F.S. Scott (quoted in Raymond Chapman, *Linguistics and Literature*, GB, 1973, p.44)

Considering word combination, we often use the term grammar. This level of language is referred to as 'syntax' by many Americans, however. Yet, it does not matter if there are differences in terminology because the aim lies in how words combine into larger units such as the phrase, the clause and the sentence.

A **phrase** is a group of words, often forming part of a sentence, which contains no finite verb. A finite verb form or clause shows a particular tense, person and number: 'have', 'has' and 'had' are the finite forms of 'have'; 'having' and the past participle 'had' are the non-finite forms.

Now, let's consider the following example:

* The old woman is in the kitchen ...(*)

We notice that "**the old woman**" can be replaced by 'she' and "**in the kitchen**" can be replaced by 'there'. This is how certain groups of words form coherent parts of sentences, i.e. they function as a unit. We also notice, from the same example, that they do not contain a finite verb. So, "**the old woman**" and "**in the kitchen**" are phrases. These latter are of five types: noun phrases, adjective phrases, verb phrases, adverb phrases and preposition phrases.

A) A noun phrase is a group of words having a noun as a head. In the example below, the word **girl** is the head of the noun phrase.

* The pretty girl is worried about postponing the wedding date.

Some linguists, however, define the noun phrase as 'a word or a group of words which can function as a subject, object or complement in a sentence'. These functions are shown respectively in the examples below:

- * The pretty girl cried / She cried.
- * Linda hit her sister / She hit her.
- * The result was "the first" / The result was this.

B) An adjective phrase is a group of words that modifies a noun. These words can be attributive (preceding a noun) or predicative (following a verb).

- * My father has got many interesting books.
- * My father's books are more interesting.

C) A verb phrase is a group of words having a verb as a head. They appear under two forms: finite and non-finite.

- | | |
|---|-------------------|
| * They <u>have been shouting</u> at one another | Finite |
| * He is happy <u>to have come</u> early. | Non-finite |

D) An adverb phrase is a group of words which plays the role of an adverb. They tell about the time, the place, the manner or the cause.

- * He drove very quickly.
- * He was asked to come early.
- * They met him at the post-office.

E) A preposition phrase is a group of words with a preposition at the beginning.

- * American citizens live on equal terms.
- * He always travels by bus.
- * Did you see the man with the red neck-tie ?.

A clause is a group of words which contains a finite verb and constitutes part of a sentence. It can never occur in isolation. That is, a sentence is composed of, at least, two clauses: a main (or independent) clause and a subordinate clause.

An independent clause has a subject and verb, with the ability to stand alone as a sentence.

* Charles went to dinner after he changed clothes.

Charles went to dinner.

The independent clause is a short sentence. It is the primary clause because it contains the simple subject and simple predicate of the full sentence. Whereas, **A dependent clause**, or “subordinate clause,” adds information to the sentence by acting as an adjective, adverb, or noun. Frequently, a dependent clause is introduced by a **subordinate conjunction**.

* Martha told us that her book is missing.

There are three types of clauses in English: noun clauses, adjective clauses, and adverbial clauses.

A) A noun clause is a group of words which contains a finite verb and functions as a noun. Noun clauses can usually be substituted by pronouns, nouns and noun phrases.

* She said that she was ill. / she said this. (pronoun)

* I will never forget their generosity. (noun phrase)

* I will never forget them. (pronoun)

* I will never forget the Jones. (noun)

B) An adjective clause or a "relative" clause usually refers to a preceding noun. The meaning of this noun is modified. We use an adjective clause when an adjective or two will not suffice. Often, the relative pronouns **who**, **whose**, **whom**, **which**, and **that** attach adjective clauses to their antecedents.

- * The horse **which / that** won the race is mine.
- * The lady **who** offered me a lift is in hospital.
- * The boy **whom** the police arrested is in prison.
- * The writer **who** wins the award must deliver an acceptance speech.

C) An adverb clause (not “adverbial”) acts as an adverb and indicates the time, manner, or degree of an action. Adverb clauses often begin with a subordinate conjunction.

- * He bought the house **once** he saw the roof-top greenhouse.
- * I prefer to stay **where** I feel at ease.
- * We were shocked **when** we saw him.

Sometimes, clauses are seen as essential and non/essential. This is based on the writer’s intention and the construction of the sentence. As the names imply, an essential clause is needed to clarify the sentence, while a nonessential clause adds information that might not be required.

An essential clause usually follows a noun or pronoun and clarifies the noun’s identity. We use an essential clause when there might be a doubt as to who is being mentioned in a sentence.

- * The boy seldom speaks.

With an essential clause:

- * The boy who sits in the back seldom speaks.

In the example, we might not know the identity of the boy without additional information. By describing where the boy sits, it is easier to identify the particular person. Sometimes an essential clause can be replaced with an adjective. A writer

must decide which construction is most effective.

- * An editor who is talented respects the author's style.

Adjective:

- * A talented editor respects the author's style.

A nonessential clause interrupts the flow of a sentence with additional information that is not essential for clarity. Because a reader or speaker pauses at the information, a nonessential clause is set off with commas, like **an appositive**. Sometimes it is best to pull a nonessential clause from a sentence and make it a short sentence that follows the original. If a nonessential clause describes an important detail, consider rewriting the sentence.

- * The boy, who sits in the back, is the only male student.

(The boy is the only male student. He sits in the back.)

The pair of shorter sentences might be more effective than a long sentence. The status of the boy is stated, then how he seems to relate is described. This pattern is more effective than using a nonessential clause in some situations. If it happens that certain words are “understood” without being said or written, an elliptical clause is needed. An elliptical clause is a clause where the omission of words is allowed by nature of context or grammar.

What will happen if I miss the deadline?

Elliptical: What if I miss the deadline?

Many linguists (structuralists), in the 1950s, tried to put one permanent and useful definition for the word « **sentence** ». They had studied and examined hundreds of cases and samples, but they deadlocked over what sentences looked like (shape/structure) and how they behaved in a language. Fries, for instance, found that they existed alone (in isolation and could be interpreted in isolation as well). That is, they had nothing to do with the other pieces of language. However, in the long run, Fries decided to rely on Bloomfield's definition (1933) which provides that ' *each sentence is an independent linguistic form, not included by virtue of any grammatical construction in a larger linguistic form*'⁽¹⁾.

Generally, sentences fall into four types: declarative sentences which make statements or assertions, imperative sentences (orders and requests), interrogative sentences (questions), and exclamatory sentences which express a feeling of alarm, surprise or anger.

- | | |
|-----------------------------------|--------------------------------------|
| • Peace has been restored. | <i>Declarative sentence</i> |
| • They have to do their job. | // // |
| • Don't talk to me. | <i>Imperative sentence</i> |
| • Be patient. | // // |
| • Have you seen our friend John ? | <i>Interrogative sentence</i> |
| • Why didn't he come yesterday ? | // // |
| • They have been to Paris ! | <i>Exclamatory sentence</i> |
| • What a dangerous lady she was ! | // // |

(1):Loreto Todd, *An Introduction To Linguistics*, England, Longman York Press, 1987,p.66

Some linguists, however, distinguish between sentences and categorize them relying on the fact that some are simple (containing one finite verb), others are complex (consisting of two simple sentences), and the rest are complex (involving one simple sentence and one or more subordinate clauses). The following sentences exemplify this categorization :

- He likes playing football. *Simple sentence*
- As soon as he arrived he went to bed. *Compound sentence*
- They arrived late because when they were on their way home the car broke down.

Complex sentence

By the term « well-formedness » or well-formed sentences we mean that there are obligatory elements to the sentence formation and there are others which are optional. In English, learners are taught the standard subject + verb + object structure. However, what a sentence bears as a semantic unit could be expressed in many ways; meaning is sought by means of several arrangements that reflect grammaticality and acceptability.

Six ways (or options) are, in fact, mentioned and discussed in David Nunan's *Introducing Discourse Analysis*. The sentence (**The cat ate the rat**) is expressed by:

- a) The rat was eaten by the cat.
- b) It was the cat that ate the rat.
- c) It was the rat that the cat ate.
- d) What the cat did was ate the rat.

- e) Ate the rat, the cat did.
- f) The cat, it ate the rat.

David Nunan says that choosing any option depends on the context in which the utterance or the sentence occurs and the status of the information within the discourse. If the information has already been introduced or is assumed to be known to the reader or listener, it is called **given information**. If it is introduced for the first time, it is known as **new information**. These two types of information are selected or made by the writer's or speaker's decision. That is, it is the writer or speaker who decides which information should be considered as given or new. Nunan adds that *the new information in English generally comes last, and that given information is referred to by pronouns when it occurs in the context.*

For example, in sentence (1) what is known or supposed to be known to the reader or hearer is that **the cat did something** and the new information is that it was **the rat that got eaten**. The response, however, to question (*) involves the pronoun **it** rather than the full noun phrase.

- The cat ate the rat.(1)
- What did the cat do ?(*)..... Question

It ate the rat.....Response

Coming back to the options mentioned before, information is looked at from another angle. The writer or speaker gives importance to some pieces of information in a sentence or utterance. On the whole, the initial element in a clause is referred to as

theme because the sentence is organized around it and it is given great importance. Whereas, the rest is known as the **rhyme**. If we consider examples (a) and (b), we find that they are the same from a semantic point of view and are different thematically. This difference lies in the fact that functional linguistics identifies three types of themes : topical, interpersonal and textual. Topical themes are exemplified by ‘the cat’ and ‘the rat’ in the preceding examples. Interpersonal themes express the writer’s or speaker’s attitude, and textual themes relate the clauses in which they appear to the rest of the discourse.

Example :

(1) (2) (3)

Candidly, Mrs. Mary is a shrewd woman. But, you should see her and find a compromise.

(1) : Interpersonal theme.

(2) : Topical theme.

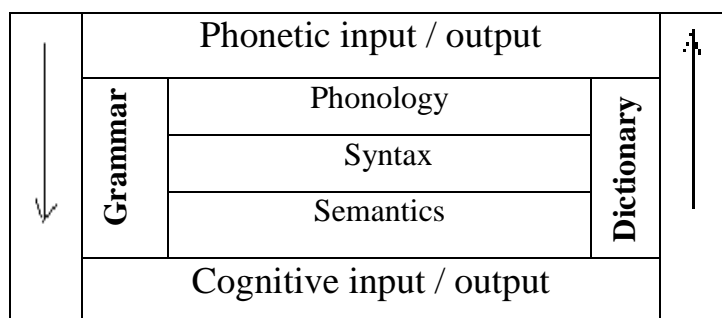
(3): Textual theme.

I-1-3 Syntactic and semantic representations :

Language is described by some ‘general linguists’ as ‘ the knowledge of phonology, morphology, syntax, semantics and social context.’. This implies that any speaker, whether native or non-native, must master the preceding components if he wishes to attain a high degree of « fluency ».

Others, however, look at language as the system that occupies a position between the universe of meaning and the universe of sound. In other words, they believe that semantics is the study that accounts for links between the semantic representation of any utterance and its phonological, morphological, syntactic as well as ‘social’ representation(s). From both preceding views, one can notice two important things. First, language works as a conceptual communication system (ideas and configurations are transmitted by means of sounds or marks on paper). Second, all transmissions move into two directions : sense-to-sound and sound-to-sense while a real communication act is taking place.

In an attempt to simplify the language levels and to show the movement from cognitive input to phonetic output, passing by semantics, syntax and phonology respectively, and vice versa, Leech provides us with the diagram below :



The diagram shows that language is intrinsically organized in a sense-to-sound direction. On the other hand, it implies that there are rules between each two levels of this tripartite division of language. For example, the rules relating semantics and syntax are called “**Expression Rules**”. In addition, the diagram suggests two directional models : a speaker’s model (from semantic representation to phonetic

output) and a hearer's model(from phonetic input to semantic representation). Perhaps, there is no room to go into detail on the nature and function of the rules between semantics and syntax, but I think it is necessary to accept that ‘ *Generative semantics (one interpretation of that term) means that the semantic representation is a ‘base’ from which syntactic (surface structure) representations are derived. ‘interpretive semantics’, on the other hand, represents the view that semantic ‘readings’ are derived by interpretive rules from a syntactic ‘base’*’⁽¹⁾.

In TGG, when two sentences correspond in meaning and differ at the syntactic level (pattern), they refer to one underlying structure (Deep Structure). A similar solution may be suggested for the correspondence between equivalent semantic representations on the semantic level.

	hit	Jim	
John	reason		DS : John hit Jim because he (John) loved Jane
	loved	Jane	

Deep level : John hit Jim because he (John) loved Jane.

Surface level :

1// John hit Jim because he loved Jane.

2// John hit Jim. This was because he loved Jane.

3// John loved Jane for this reason he hit Jim.

(1): Geoffrey Leech, *Semantics*, London , Penguin Books , 1981 ,p.180

From the example we notice that there are rules of transformation between the surface level (represented by three different sentences) and the deep level or the principal semantic unit conveyed by the speaker. These rules are several, as mentioned by Leech and others, and are necessary for certain areas of meaning. They are needed to explain some facts such as 'approximate synonymy' (hot = very warm). Moreover, they help to deduce the basic statements of an analysis (implications, contradictions, tautologies...) and to combine semantic and syntactic analyses. Below are the most important implication rules stated by Leech:

1// The rule of subordination: it is the rule that equates two semantic representations. It seeks to:

- a) explain the synonymy of sentence pairs such as :
 - we slept for three ours.
 - Our sleep lasted for three ours.
- b) explain why sentences (1) and (2) are ambiguous in a way that (3) and (4) are not.

Any explanation depends on the scope of the quantifier ; i.e. on whether the scope of **all** is included in that of **some**, or vice versa (in the predication).

- All cats eat some bats.(1)
- Some bats are eaten by some cats.(2)
- Some cats eat some bats.(3)
- Some bats are eaten by some cats.(4)

2// The rule of identification: it is the rule by which any predication, whether one-place or two-place, can be transformed into an equative predication.

- That gander is male.(adjectival complement) (1)
- That gander is a male.(nominal complement) (2)

Male = a male (equation)

3// The rule of co-reference : the example below clarifies this rule; (1) and (2) are synonymous so long as “she” refers to “my sister”.

- My sister is happy.(1)
- She is happy.(2).

I-1-4 The word and meaning production :

Both human beings and animals do communicate to meet some needs such as to protect themselves from danger and to indicate attitudes of mating. They use a set of signals which differ from the first species to the second in terms of flexibility, precision and productivity. These characteristics are descriptive of a system called language.

The human language is not only a vocal system ; it is expressed both in oral and in writing, and is in a continuous evolution. That is, the participants (speakers), the environment, the economic and political issues and many other factors cause intrinsic changes in the system. Therefore, new words are borrowed, informal expressions are used, and new dialects emerge in bordering areas. Moreover, the human language has its own set of rules. For example, the word for ‘door’ is ‘porte’ in French. ‘Door’ in English is **neuter** but in French is **feminine** although they refer to (signify) the same

thing(object). This has for ages been the basic material of any poet or writer. These latter have always experienced a real struggle with how to implement a word and which one to choose. They have had no formulation of any linguistic theory or knowledge of how words interrelate and interact, but they knew that meaning production is best achieved through groups not single words. They also knew that meaning can be sought at the different syntactical levels. In addition, contemporary users of “words” are convinced that no one is able to dominate the whole lexicon. Sometimes, it seems to be a matter of time but, in fact, it is a matter of a life-time. In other words, it is impossible for a writer to experience everything or rather to make use of all registers.

A careful investigation of what modern linguistics has arrived at leads to the rise of many questions. Almost all of these questions fall together in (**what do we mean by the word meaning ?** and **Are really there many types of it ?**). This is the role of semantics which is hopefully expected to study it in a wide sense of all language communications. Semantics is also seen as being responsible for describing all that seems to be human as knowledge, including beliefs and social experience. On the other hand, semantics is ‘required’ to interpret and uncover only what is logical and conceptual.

The answer to the former two questions and may be others has already been given by Geoffrey Leech in his book, *Semantics*. In a discussion of meaning connected with ‘**semantic competence**’, he breaks down (meaning) into seven types :

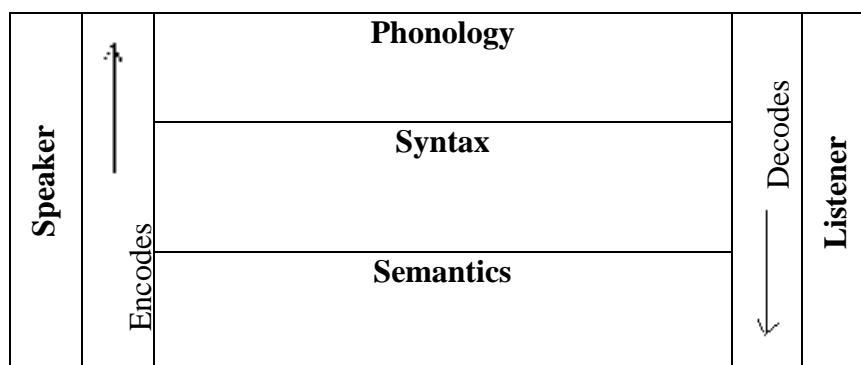
1// Conceptual (denotative or cognitive) meaning :

Leech says that his ‘ *chief reason for assigning priority to conceptual meaning is that it has a complex and a sophisticated organization of a kind which may be compared with, and cross-related to, similar organization on the syntactic and phonological level of language*’ (1). From Leech’s words one might understand that in a way or in another conceptual meaning is the most important element of every act of linguistic communication. That is, when a speaker utters a word such as « Man » it is organized and contrasted in mind as follows :

Man / Human /, / Male +/, / Adult +/.

Girl / Human /, / Male -/, / Adult -/.

Leech calls this the first level. The second level, as far as language organization is concerned, is that of sentence building. He points out that from small linguistic units we can move (build up) to larger linguistic units. For example, from the words (animal, no, is, an, man) we can form (No man is an animal), a sentence which can be visualized by a tree-diagram. Moreover, Leech adds that any given piece of language is structured, at least, on three levels as shown below:



(1): Geoffrey Leech, *Semantics*, London , Penguin Books , 1981 ,p.9

2// Connotative meaning :

If the word « Man » is decoded through the features / Human+ /, / Male+ / and / Adult+ /, it is defined as '**brave**', '**strong**' and '**trousers-wearing**' by means of other physical and psychological characteristics or attributes. Connotations vary from one individual to another ; they are different even within the same community. This is only because a word such as 'brave' is not attributive to any 'man', and its opposite 'coward' or the feature 'prone to tears' are valid attributes to women only (in some societies).

Connotative meaning is said to be peripheral to language, i.e. it is not an essential part of it. It is peripheral because connotations are unstable. They are linked to historical period, culture, experience and so on.

3// Social meaning:

It is generally defined as what a piece of language conveys and reflects about the social circumstances of its context or environment. Sometimes, a word reflects the origin of a writer. That is, it tells us, for instance, if he is Irish or Polish; or it gives a flash-back of his cultural as well as his political tendency. In addition, a piece of language may reflect the personal feelings of a speaker, including his attitudes. The utterance '**I don't have a pen**' is considered as assertion, but might be interpreted as a request by a colleague in an office. He might understand it as '**Please, give me a pen**'.

4// Affective meaning :

It is said to be conveyed by the conceptual or connotative content of the words used. If someone is addressed by 'You're intelligent' after having answered a question, the word 'intelligent' may have two different meanings. It might equal 'stupid' in the sense that 'your answer is incorrect although things are clear', as it might equal 'intelligent' itself provided that the addressee has given the right answer. 'intelligent' is the equivalent, in sense, of **smart**. To sum up, affective meaning depends on the impression or intention of the addresser ; it depends on his emotions, intonation and so on. It is produced only when the speaker relies on the mediation of other categories of meaning- conceptual, connotative, or stylistic.

5// Reflected meaning :

Reflected meaning has to do with synonyms and associations. It arises when we use a word to mean something but we are 'misunderstood' . That is to say, when people utter words such as 'erection', they associate it with **sex** (taboo meaning). Reflected meaning arises in cases of multiple conceptual meaning.

6// Collocative meaning :

The term 'collocate' means 'co-occur'. This happens only with some words ; it happens with words whose meanings tend to occur in the same environment. For example, "bitter" collocates with "tears" but "sour" does not. " Pretty " collocates with " village ", but it is never replaced in this environment by its synonym " handsome ".

7// Thematic meaning :

Theme, as defined by dictionary, means the subject or main idea in a talk, piece of writing or work of art. The thematic meaning of what a speaker says is simply the way in which he organizes his message, including structure and intonation. This becomes clearer when a speaker or writer chooses between a sentence and its passive form (equivalent); the choice is on purpose. For example, in “ This house was built in 1877 ” there is a focus on the date; i.e. the house’s state of decay is given more importance. However, in “My grandfather built this house in 1877” it is the doer of the action who is emphasized. In other words, the speaker or writer intends to show that he is proud of his grandfather.

I-2 How linguistics articulates style :

The need for teaching English all over the world and the ever-lasting hope to join the south of the globe with its north, for many different reasons, has necessitated collaboration between linguists and literary men. It has led to the creation of many overlapping areas amongst hosts of related disciplines. *‘One of these areas of overlap is the study of style. Here literary and linguistic studies meet; and the modern descriptive linguists must, in this field, seek also the assistance of the historian of language...’*⁽¹⁾ said John Spencer. Spencer’s words reveal the existence of a mutual concern between linguistics and literature. This concern is the study of style which requires the intervention of the historian who is expected to provide a wide range of perspectives of the whole field. Moreover, style which is, by nature, an individual quality, is looked at as the outcome of several intermingling factors.

I have already spoken of the borderline area between linguistics and literature and have said that it is, by definition, the study of style or **stylistics**. I have not distinguished between the nature of this study according to linguists and according to literary critics. There is, in fact, only a little difference between the two. It is rather a question of interest and scope: *‘...it would be sanguine to expect the tunnels of the linguists and the literary critics automatically to meet in the middle of the mountain. To the former, the investigation of style is essentially a scientific description of certain types and sets of linguistic structures that occur in a given*

(1): John Spencer (quoted in E.N. Enkvist and M. Gregory, *Linguistics and Style*, OUP, 1964,p.ix)

text, and of their distribution. On the contrary, the literary scholar must be more preoccupied with matters outside the text. That he will study the reader's responses and his thinking of given textual stimuli with features that lie beyond the text itself but are part of his past experience recalled by stimuli in the text (E.N. Enkvist and M. Gregory, 1964,p.4). The linguist studies style on a scientific basis. He describes it relying on how the writer uses some linguistic structures in his text, and on how these structures are distributed in that text. That is, his study seems more mechanical, for it neither looks at other elements outside the text nor does it regard the writer's mood or attitude as an appropriate material for this kind of investigation. Whereas, the literary critic places himself as a reader ; he studies the way he reacts to the text either positively or negatively. Regardless of the emotions raised by the piece of writing, the literary critic accounts for the setting, the motives, the interests of the writer and, perhaps, the economic and political circumstances of the period when that piece was written.

Style, being an abstract term, is not easy to be defined. So far, what has been discovered about it is that it is personal ;i.e. each person differs from others in the way he utters a word such as giving an opinion, expressing an idea or even saying something about himself or the world outside. Here are some definitions of style which reflect the diversity of people's views and how each personality perceives the point :

1// Buffon (1753) : ‘Style is the man himself’.

2// Gibbon : ‘ Style is the image of character ‘.

3// F.L.Lucas: ‘ Style is a means by which a human being gains contact with others; it is personality clothed in words, character embodied in speech ‘.

4// Emerson: ‘ A man’s style in his mind’s voice ‘.

5// Murry: ‘ Style is « the flesh, bone and blood » of the writer ‘.

6// Cleath Brooks and Robert Pen Warren: ‘ this term (style) is usually used with reference to poet’s manner of choosing, ordering, and arranging his words. But, of course when one asks on what grounds certain words are chosen and ordered one is raising the whole problem of form ‘.

7// ‘...style is one of the areas where linguistics, pragmatics, and aesthetic reality overlap ‘(E.N. Enkvist and M. Gregory,1964,p.47).

From these definitions one might notice two important points. The first is that **style**, as it is understood, is what differentiates an individual from others. It is the way or the techniques he uses to address any outsider ; it is what characterizes his talk, his walk and above all his behavior. The second consists in the idea that each individual forms his speech or writing in a way that the other individuals do not. It is a question of how to use words and expressions in order to convey meaning. This is known as **literary style**.

(1) to (6) : Vorshney, R.L (1980). *An Introductory Text Book of Linguistics and Phonetics*, India: Students store,pp.358-89.

The definitions mentioned before reflect, as I said, differences in views as well as in ways of perception. This is only because the fields of study are not the same, i.e. the outcomes are dependent on the inputs on the one hand, and are proportional to circumstances on the other hand. On the whole, it is difficult to get into the depths of style; it is difficult to determine its real components and how it is improved throughout the years. Indeed, ‘ *It is difficult to tell what constitutes style and how one cultivates style, is style a man or his work, his body, his heart, or soul, or the words he uses, an embellishment, choice, personality, psyche, deviation from norm, set of individual or collective features, or the words he uses, or the way in which he uses them.*’ as stated by E.N. Enkvist and M. Gregory (*Linguistics and Style*, 1964, p.13). As an answer to these questions, they add that ‘ *style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce.*’ (p.12), believing that any ‘core’ idea can be expressed in different ways, by many writers or poets, because each one covers it with special circumstances (beliefs, expectations, probable or possible incidents.....) to carry out a whole effect upon the reader.

Others, however, look at style as a question of pleasure or rather amusement. They say that it is something separated from the subject being treated. De Quincey, for instance, says that ‘ *It is certain that style, or (to speak by the most general expression) the management of language, ranks amongst the fine arts and is able therefore to yield a separate intellectual pleasure quite apart from the interest of the subject treated*’ (quoted in E.N. Enkvist and M. Gregory, 1964, p.13).

On the other hand, there are those who advocate the idea that style is choice or substitution. In this case, the writer substitutes a structure by another one or chooses between two structures to use, in the end, the one that he prefers in order to make a little difference. The choice depends exactly on what meaning and which kind of information the writer seeks to convey. The choice, for instance, between the passive and active is meant to indicate that the writer intends to focus either on the subject or on the object. This way of managing language is said to be stylistic.

In addition to what has so far been said about style, there is another view. It is about the belief that style is a deviation from a norm. This view has given birth to statistical analysis which is based mainly on the role of frequencies. That is, if an item (for example a word) is repeated throughout a literary work, be it a novel or a short story, and statistically the same thing is proved in other works (of the same writer), this repetition is regarded as a stylistic feature. Repetition, so to speak, involves words and sentences; it might involve larger units such as parts of paragraphs. Charles E. Osgood hints at this phenomenon when stating that' *style is defined as an individual's deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in this code*'(quoted in E.N. Enkvist and M. Gregory, 1964, p.25).

I-2-1 Stylistics :

Stylistics has so far been defined by hosts of linguists as the scientific study of language at work. Namely, it is the linguist who investigates, compares and evaluates the uses of language, especially its uses in literature. He investigates a writer's or a poet's style in terms of the usages of words, phrases and sentences ; he describes the common as well as the random features of a writer's style which produce an effect upon the readers. Then, the linguist compares these features with the common usage of the language ; he checks the additions (new forms), the deviations from norms(the rules of language) and the density of these features in a piece of work so as to carry out a statistical analysis showing how meaning is conveyed. John Lyons, in an attempt to define stylistics, says ‘ **Stylistics, more commonly, is the scientific study of ‘style’. But the term ‘style’ here has to do with these components or features of a literary composition which give to it individual stamp, making it as the work of a particular author and producing a certain effect upon the reader** ’ (quoted in R.L. Vorshney,1980, p.354) . According to John Lyons, stylistics is the study that looks at how style achieves effect by means of some components or devices which distinguish an author from others. Moreover, this study links the author's individual devices and the aesthetic aspect. Stylistics is also regarded as ‘**...a borderline discipline which faces the student with a double challenge : linguistics and literary criticism...**’ (R.L. Vorshney,1980, p.354).This view uncovers the fact that any stylistic work is, unquestionably, a co-operative effort between the linguist and the literary critic.

This view implies, on the other hand, that any ‘reliable’ stylistician is the one who combines together rules of general linguistics, literary ‘critical’ criteria and artistic gifts. He values every side in his analysis for what it might add as evidence.

Some linguists consider stylistics ‘...*as the study of individual expression or the linguistics of parole....*’ (E.N. Enkvist and M. Gregory, 1964, p.22). This consideration or definition hints at other concepts. It reveals that each style has its own, unique and inimitable, features and that stylistics is a study based on comparisons between norms and deviations. In addition, it sets as a compulsory task the setting up of a corpus of reference to determine the frames of the stylistic analysis, for it exceeds the boundaries of the sentence to groups of several pieces and parcels of ‘language at work’.

The inclusion of the term ‘stylistics’ in the English lexicon dates back to the first half of the nineteenth century after having appeared in both German and French. ‘ *In English, the noun ‘stylistic’ is found as early as 1846...*’ stated R.L. Vorshney in his book, *An Introductory Text Book of Linguistics and Phonetics* (p.355). However, stylistic studies or stylistics as an independent discipline appeared only in the late twentieth century ; it is fairly recent.

Modern stylistics depends mainly on the analytical methods and descriptive intentions of linguistics. Whereas, modern literary stylistics adds to its linguistic sources of analysis the interpretive goals of modern literary criticism. That is, the cooperation between linguistics and literary criticism has pushed ‘literary stylistics’

to establish a fuller analysis of language at work. Moreover, the use of linguistic procedures has made the interpretation and description of style empirical.

The origins and roots of modern stylistics are entrenched in the works of Charles Bally (1865-1947) and Leo Spitzer (1887-1960). Bally's work, for instance, was realized in Jules Marouzeau's *Précis de Stylistique Française* (1946) and Marcel Cressot's *Le Style et Ses Techniques* (1947). This implies that Bally's work '**....offered literary stylistics a relatively precise methodology for describing the components and features of a text. In place of an open-ended and evaluative process, linguistics both underwrote the need for a more precise analytical attitude toward language study and provided specific categories for categorizing sound, rhythm, and eventually syntax...**'(1). It also implies that Bally tried to carry out a pure linguistic analysis; he looked at text as any instance of language because it equals parole from a structural point of view, and as such linguistics and only linguistics can provide a precise analysis. It can provide a feasible as well as logical scrutiny, for it looks only at devices and components inside the text. This limits the study of style to the borders of text. Spitzer, however, had a different view (process) toward language analysis. His work '**....., strives to unite the analytical description with a critical interpretation that relates the style to a larger conceptual or situational frame...**'(2). Spitzer did not emphasize the use of linguistic analytical techniques without relying on interpretive methods. He wanted to create an analytical frame in which the linguist and the literary

(1); (2): www.press.jhu.edu/books/hopking guide to literary theory /stylistics. (17/ 06/ 2004)

critic cater for a unified account for the internal and external mechanisms which make the text hang together. Moreover, he tried to add to the analytical sources of linguistics interpretive tools that help broaden the scope of investigation. This is only because, sometimes, it is impossible to spot meaning without exploring external elements. This is how modern literary stylistics basically functions.

So far, we have seen that linguistics and literature meet on a borderline area known as stylistics. This latter draws its power and techniques from both disciplines; it relies on literary critical interpretation and linguistic methods in its analysis and investigation of literary production (works). The core of this investigation, as we have also seen, is the language management; i.e. one might go along with Vorshney's formulation: '***the problem of stylistic reconstruction involves all aspects of language : sounds, vocabulary, morphology, syntax and semantics***' (R.L.Vorshney, 1980 :354-55). This implies that stylistics has different types; it is categorized according to the areas with which it is concerned. These types are :

- **Phono-stylistics** or stylistics of sounds. It deals with recurrences of phonological characteristics such as verse, rhyme, alliteration, assonance..., etc. It also deals with onomatopoeia and rhythm. Phono-stylistics links the repeated sounds and what they might hint at outside the poem (context) or in other poems. For example, onomatopoeia is defined as words containing sounds which are

similar to the noises they describe. This gives it the possibility to be seen as an available medium for creating situations outside the poem. That is meaning is projected from inside the poem to the environment and vice versa.

- **Lexical stylistics** or stylistics of the word investigates phenomena such as word-formation, synonymy, use of foreign words and so on. Its subject matter is vocabulary ; it counts for strangeness in the building of words such as the use of uncountable words in the plural form by some writers ; it counts for the use of borrowed words which reflect the influence of foreign culture on writers who spend most of their lifetime abroad and keep writing in their mother tongue, or writers who specialize in travel writing.
- **Syntactical stylistics** or stylistics of the sentence focuses and concentrates its examination on the components of the sentence, sentence structure and higher units of combination. It studies the internal relations between the constituents of the sentence such as how phrases or clauses interrelate and interact to produce meaning or to add information to sustain the theme. None of these parts can stand alone, but is needed for a specific function within the sentence. It also throws light over larger units like complex sentences and paragraphs.
- **Psycho-stylistics**, which was first proposed by professor Leo Spitzer, is concerned with distinguishing the type of style through the analysis of the author's psyche. It studies the majority of an author's achievements by determining the common subjects he writes about. The solutions which he proposes reflect his own

problems. These latter characterize his style - they define it according to its main functions (describing, narrating,...).

- **Socio-stylistics** : It studies the varieties of language in a single text. It explores the register or, sometimes, the registers from which an author takes his material and forms his 'imagery'. The common registers of an author's achievements indicate in a way or in another the literary trend the author belongs to; they indicate how an author's style is built up, and thus its analysis is carried out easily.

I-2-2 The concern of stylistics :

Stylistics, as we have seen and as its types suggest, takes its material from general linguistics. This allows it to target one of its chief concerns which consists in comparing and contrasting the language of a literary work with the present usage. Its main concern, so to speak, is the investigation of any device which aims at some specific expressive end. René Wellek and Austin Warren state that stylistics '*cannot be pursued successfully without a thorough grounding in general linguistics, since precisely one of its central concerns is the contrast of the language system of a literary work of art with the general usage of the time.*'⁽¹⁾. In other words, the function of stylistics is determined by its concerns as well as the areas of its interest as suggested by its name. So '*A first step in stylistic analysis will be to observe such deviations as*

(1) : René Wellek and Austin Warren, *Theory of Literature*, Harmondsworth, Penguin Books, 1963, p.177

the repetitions of sound, the inversion of word order, the construction of involved hierarchies of clauses, all of which must serve some aesthetic function such as emphasis or explicitness or their opposites– the aesthetically justified blurring of distinctions or obscurity’ (R. Wellek and A. Warren :1963,p.180). To be more obvious, any stylistic analysis must establish some general aesthetic aim omnipresent in a whole work, for it is not difficult to analyze the style of a ‘genuine’ author as Henry James, or even the style of an author of little artistic importance but one who cultivated his idiosyncrasy. Idiosyncrasy in writing means a lot of years of experimentations and attempts to refine one’s style. It also means acquisition of skills ; it means that any author develops his way of writing by means of the aesthetic usages of words, expressions, proverbs and so on. The starting point of this evolution is a bare minimum of endowed competence.

Conclusion :

In this chapter I have shown and argued that literature is part and parcel of language, that it is an instance whereby the literary artist achieves some aesthetic work. In this instance, the literary artist is aware of both the words he uses and the ‘Way’ in which he uses them. From a linguistic point of view, literature is regarded as **parole** because it is unstable, variegated, and above all individual. That is, each author can be distinguished from others by the literature he produces or rather by his style. On the other hand, language is viewed as **langue** ,i.e. it includes all the material that an author needs. In this chapter I went through a survey of **Text** as a semantic unit ; I have

investigated the core and minimum component of *Text* and how it is built by clauses and phrases. By ‘**core and minimum component of Text**’ I mean the sentence. I have investigated how the smallest parts of this latter interact and interrelate to convey meaning. This meaning is attained by internal mechanisms whose function insures unity and coherence. The relations built up inside the sentence or between it and other units are known as cohesion, a device which has been dealt with in this chapter as well. To show the importance of meaning and its types in writing, I have concentrated not only on cohesion, but also on the transformation rules between the utterance or the principle semantic unit (deep level) and its externalized form (surface level).

Style or **the management of language** as referred to by some linguists is the subject matter of stylistics. It is studied in terms of its constituents though they are difficult to describe or to determine. Yet, it is possible to treat it by focusing on the author’s specific and common features as well as his random ones throughout several works. In other words, any brilliant novelist or poet has undoubtedly cultivated his style by treating lots of subjects and trying out many genres. He has added to his gifted skills new traits which make up his style and differentiate him from all other literary artists. This is why I have included as a title in this first chapter ‘**The concern of stylistic**’ to provide the reader of my thesis with a brief description of how stylistics functions or how it approaches its content, object of study.

CHAPTER (II) :
NON-RESTRICTIVE APPOSITIVES
INSIDE AND OUTSIDE "THE ASPERN PAPERS"

Introduction

II-1 On defining appositives

II-1-1 Appositives or pseudo-appositives

II-1-2 The Appositive action

II- 2 The Aspern Papers: A case study

II-2-1 Summary of the story

II-2-2 Appositive illustrations from the novel

Conclusion

Introduction:

Most grammars spot light on describing terms rather than analyzing sentences ; they devote little attention to ‘appositives’ as a concept. This phenomenon is regarded as any other device helping writers to vary their style options or simply their style techniques. However, appositives have several useful functions: they do not only behave like modifiers to add extra information but they contribute to the creation of images and links between ideas as well. That is, some writers use an array of complex structures made up of simple sentences and clauses. These structures are often ‘painted’ with other forms such as action verbs, adjectives shifted out of order, adverbs, participles and appositives. I have used the term ‘painted’ or ‘painting’ because it is really a question of painting as it is viewed by Harry Noden in his book *Image Grammar*. The devices mentioned above should be carefully used because throwing liberal doses of them does not mean good writing :

....Robert Newton Peck notes, “Writing is not a butterfly collection of adjectives and adverbs. Good fiction is a head-on crash of nouns and adverbs”(10). Stephen King says in On Writing “The adverb is not your friend...I believe the road to hell is paved with adverbs...safely energize your prose with active verbs...All I ask is that you do as well as you can, and remember that, while to write adverbs is human, to write he said and shesaid is divine “(124-128)... (Harry Noden’s Image Grammar).

An appositive is, in any case, a noun or an equivalent of a noun. Nouns are said to flash photographs or pictures whose motion is projected by verbs. It coheres

ideas within the text. The identification of this type of cohesion and the way it works will be explained in chapter three together with the aesthetic ‘fact’ of the appositive. But, before moving to these areas I have tried to include in the second chapter as much information as possible about appositives. I mean one should know more about the nature, the types, the pseudo-forms, the candidates for the range of apposition and the main functions, literary and linguistic, of the appositive. Chapter two underlines its importance. That is why it is devoted to these grounds. It involves ‘*The Aspern Papers : A case study :*’, a novel written by Henry James (1888), the summary and some samples of appositive expressions.

My analysis will focus on **non-restrictive appositives** through examples taken from the novel I have already mentioned. I have selected nine examples belonging to the chief type ‘phrase appositives’. This does not mean that I have not found any examples of restrictive appositives or that they are not useful in good writing. It simply implies that I want to limit the scope of my analysis in order to be more precise and concise on the one hand, and I intend to find reliable results on the other hand. Moreover, the inclusion of a summary of the story in this chapter is meant to facilitate relating between the function of the appositive in its local context(paragraph) and the main point or points sought by the writer in the corresponding chapter. This also explains the reason for expanding the samples to paragraphs rather than narrowing them to mere sentences including appositive expressions.

II-1 On defining appositives :

An appositive is a noun or noun phrase that is placed beside another noun in order to rename it or to elaborate on its meaning. That is, an appositive describes the noun in the sentence in more detail; it often acts as a synonym for the noun it follows. The Oxford dictionary (6th edition) defines the appositive as *‘The use of a noun phrase immediately after another noun phrase which refers to the same person or thing : in the phrase ‘Paris, **the capital of France**’, ‘ the capital of France ’ is in apposition to Paris’*.

Examples:

1// My favorite hobby, **stamp collecting**, has become enormously popular.

2// I sat beside Mrs. Jones, **my favorite teacher**.

3// The house we had just bought, **a sprawling and dilapidated Ottoman castle**, was going to eat up all our savings.

4// Dr. Einstein, **my physics professor**, is a great teacher.

5// John, **my three year-old brother**, broke my favorite toy.

A simple test for appositives is to replace the first comma with “is” and the second with a period. If the result is a predicate noun or predicate adjective, you have identified an appositive.

The student like Mr. Wallace, the new teacher.

Mr. Wallace **is** the new teacher.

Appositives can be restrictive or non-restrictive. The appositive is **non-restrictive** when it is not essential to the meaning of the sentence but provides more information about the main subject. When the non-restrictive appositive is taken out the meaning of the sentence does not change. Non-restrictive appositives which must always be enclosed in commas are the more common. We can use dashes instead of commas if we want to emphasize the appositive. These points are more clarified by the examples below:

- a) Her husband, **Jack**, is a rich man.
- b) The Tassili, **one of our country's most popular tourist attractions**, is worth being visited every year.
- c) My brother, **John**, studies in England.

In the first example, it is assumed that the woman has only one husband and his name is Jack. So, the commas must be used. In other words, if we are suspicious of her being married (elsewhere) we should not set the appositive by commas. In the second example, however, we have identified the place by name and the information is not restricted to the sentence. That is, we could take the appositive out and the meaning would not change. In the third example, The non-restrictive appositive implies that I only have one brother, whose name happens to be John, and he studies in England. Here "my brother " and "John" are equivalent phrases; they are in apposition to each other. The word "John" provides additional information about the phrase " my brother ", and vice versa. If "John" is removed, the meaning of the sentence will not change.

Restrictive appositives, on the contrary, identify the noun more closely. Their function is to specify a particular noun. Restrictive appositives do not use commas and the content of the appositive cannot be omitted because the meaning changes, if one does not say the whole sentence loses meaning or coherence.

Examples:

a) My sister **Jane** lives in England while my sister **Mary** lives in Hong Kong.

This sentence becomes incoherent when the appositives are omitted:

My sister lives in England while my sister lives in Hong Kong.

The appositives "**Jane**" and "**Mary**" are essential to the meaning of the sentence; they tell us which sister is being referred to.

b) My brother **John** studies in England.

The restrictive appositive "John" implies that I have one specific brother who studies in England, while my other brothers (Smith and Jack) study elsewhere. Therefore, "John" is essential to the meaning of the sentence.

‘The restrictive appositive, like the nonrestrictive, is an alternate term that usually occurs after the word it renames. But rather than defining or describing, it identifies a specific one or kind. Restrictive appositives are often (but not always) proper nouns used to clarify exactly who or what is meant’⁽¹⁾. Here are some examples:

1// Of all the women in the world, John's favorite is his sister **Jane**.

(1) : www.WritersDigest.com (27/10/2005, 10-13 : 00)

The restrictive appositive "**Jane**" renames the noun "sister" and identifies specifically which sister is meant (John has more than one).

2// Smith's friend **Jim** cheated on the exam.

Jim is not set off by commas because Smith has one friend, and we do not need to know which friend we are talking about or referring to.

3// I waited nervously for the so-called director **John**.

John identifies the 'so-called' director. There is no comma after the word director, for there are many 'so-called' directors.

4// My brother **Smith** works in a bank while my brother **Edward** works in a shop.

The appositives 'Smith' and 'Edward' are essential to the meaning of the sentence ; they tell us which brother is being referred to.

Appositives can also be **Compound** or doubled. A compound appositive is two or more appositives or appositive phrases connected by a conjunction and used to identify the same noun or pronoun.

Examples:

1-Two cities, ***Venice and Genoa***, were great rivals at one time.

2- I could not choose between the two desserts, **cheesecake** and **brownies**.

3- Which Shakespearean tragedy, ***Hamlet*** or ***Macbeth***, is longer ?

4-The newest states, **Alaska** and **Hawaii**, do not border other states.

5- We had a party for the new couple next door, **a man** and **woman** from Utah.

6- The ball was held for the visiting dignitaries, **the King** and **Queen** of Spain.

7-Both home teams, the Bears and the Cubs, were high in the standings.

II-1-1 Appositives or pseudo-appositives:

In her dissertation, *Incorporating Punctuation into The Sentence Grammar*, Christine D. Doran defines apposition as ‘*an extremely complex class of phenomena, encompassing a wide range of constructions*’ and adds ‘*Hollanbach (1983) suggests that the appositive construction and parentheticals might be “two ends of a single worm” with a whole range of constructions falling in between*’⁽¹⁾. On this grounding, Christine D. Doran lists a considerable range as *candidates* for the appositive family (which may not require punctuation) as follows:

A) The ‘reduced namely’ construction (McCauley 1982) :

The president, (**namely**) Bill Clinton Nonrestrictive

B) Reduced partitives (Lasersohn 1986):

The two professors, each (**of them**) an artichoke expert, debated the issue for hours.

Nonrestrictive

C) Titles and pseudo-titles :

Mr. Smith : President of Wellesley College Diana Chapman Walsh

Where titles are simply honorifics, they are not referential in any sense. Some ‘titles’ do refer independently, and thus can appear alone. It is difficult to classify these as restrictive or non-restrictive.

D) Pseudo-appositives (Lasersohn 1986) :

My cousin Janet ; Laurence the novelist. Restrictive

Unlike pseudo-titles, these always have determiners on the common noun part.

(1) : www.cis.upnn.edu/~ircs/download/techreports/1998/abstracts.pdf (20/06/2004, 11-12:00)

E) **Some colon expansions** :

Three people left : Maude, Claude and Rimbaude.

Nonrestrictive

F) **The N-E construction** (Jackendoff):

The word artichoke

Restrictive

The underlined portion here can be of any category- phrase, word, morpheme, sound, even a gesture.

G) **Addresses** :

An official at Consolidated Freightways Inc., a Menlo Park, Calif., less-than-truckload carrier , said...

Restrictive

Address or location modifiers like *Calif.* must be attached at N (noun), rather than at NP (noun phrase), because they can occur in the middle of compound nouns. *Carrier* is not an appositive on either *Menlo Park* or *Calif.*, as it would be if these were simply stacked appositives. Rather, *Calif.* modifies *Menlo Park*, and that entire complex is compounded with *carrier*.

In addition to what Christine D. Doran has listed as candidates for the appositive family, there are other important forms which are similar to appositives both in structure and in function. However, these forms are not agreed on by many grammarians ; some consider them as appositives and others do not. **Some grammarians insist that appositives are phrases, not clauses, while others define appositives as all phrases and clauses set off with commas.**

1// **Parentheticals** : A parenthetical comment is an appositive stating the opinion of a speaker, narrator, or author. As the name implies, a parenthetical is sometimes punctuated with parentheses instead of commas.

Examples :

Johnson, miser that he is, never offered her a gift.

Johnson (a miser) never offered her a gift .

2// **Contrasts** :

A contrasting expression is an appositive beginning with a negative conjunction, such as **but, however, not, or though**. The contrast modifies a noun or pronoun.

Examples :

The bee, though not aerodynamic, flies well.

Coins, however shiny, are merely money.

3// **Appositive Adjectives** :

Using appositive adjectives emphasizes the description of a noun or pronoun. Appositive adjectives are placed after the noun or pronoun and set off with commas.

Examples :

Her hair, long and golden, reflected the sunlight.

His daughter, sweet and lovable, grew up to be a mentally troubled woman.

4// **Finite verbs as appositives** : Let's consider the following example

Example : She struggled, **kicked** and **bit**, until her attacker let her go.

The three finite verbs do not denote three distinct acts : 'struggled' denotes a general concept which is made more specific in 'kicked' and 'bit'. We might say that the last two finite verbs function in apposition to 'struggled'.

5// **Gerunds as appositives** :

Gerunds, verb+ *-ing* forms that act as nouns, are often associated with modifiers and complements in a gerund phrase. These phrases function as units and can do anything that a noun can do. They can easily function as appositives. Here are some examples:

Examples :

The best exercise, **walking briskly**, is also the least expensive.

Peter's studying strategy, **Cramming for tests**, is a bad habit.

6// **The infinitive phrase as appositive** :

An infinitive phrase is composed of an infinitive form- the root of the verb preceded by *to* -and any modifiers or complements associated with it. Infinitive phrases can act as adjectives, adverbs, and nouns. They can act as appositives as well. Here are some examples:

Examples :

Jane's goal in life, **to become an occupational therapist**, is within her grasp this year.

Her big plan, **to subsidize child care**, won wide acceptance among urban politicians.

7// Prepositional phrases as appositives :

‘A prepositional phrase consists of a preposition, a noun or pronoun that serves as the object of the preposition, and, more often than not, an adjective or two that modifies the object. Prepositional phrases usually tell when or where: "in forty minutes," "in the sun, against the side, etc." A prepositional phrase at the beginning of a sentence constitutes an introductory modifier, which is usually a signal for a comma’⁽¹⁾.

Examples :

He will come in forty minutes. (prepositional phrase)

I saw her stretching in the sun. (prepositional phrase)

The hills across the valley were long and white. (prepositional phrase)

The man and the girl with him sat at a table in the shade. (prepositional phrase)

Gandhi was moved by vanity—by the consciousness of himself as a humble, naked old man, sitting on a praying mat and shaking empires by sheer spiritual power.

(by the consciousness and the dependent phrases on it are in apposition to **by vanity**)

As far as the question of equivalence and elaboration of meaning is concerned, the candidates proposed by Christine D. Doran and the pseudo-appositive forms we have so far seen will be included in the literary analysis of the phenomenon in Henry James’s *The Aspern Papers* if any form is found. These forms, in fact, are needed to explain some of the features of the ‘**Awful style**’. This style was made famous by the American novelist Henry James about a hundred years ago. It is called the ‘**awful style**’

(1) : www.grammar.ccc.commnet.edu. (29/10/2005, 12-13 :00)

because it is distinguished mainly by :

- a) the length of the sentence;
- b) the large number of commas;
- c) the way that phrases are broken up by having other things put inside them.

II-1-2 The Appositive action :

Accounting for the function of appositives, or the appositive action, leads to a talk about the syntactic and the semantic integration of this phenomenon. The first has already been dealt with when I introduced the appositive with its main function (renaming and elaborating upon another part of a clause; noun or noun phrase). In addition, I am going to spot light on the punctuation of the appositive since it plays an important role in structuring appositives *grammatically*. The second, however, will be listed briefly for the sake of simplicity. That is to say, I want to assign for it a special part in the third chapter (when it comes to linguistic analysis).

Punctuating appositives is based on three essential points. Each time, the appositive type or its position determines its punctuation. Here are the points accompanied by different examples:

A) We always use a comma if the appositive is at the beginning of the sentence.

***The first state to ratify U.S. constitution, Delaware** is rich in history.

Appositive

Noun

***A beautiful collie, Skip** was my favorite dog.

Appositive

Noun

B) We use either commas or dashes if the appositive is in the middle, but they should not be mixed; we use *either* commas before and after the appositive *or* dashes before and after it.

* John Kennedy, **the most popular U.S president**, was known for his eloquent and inspirational speeches.

* Walter, **the playboy and writer**, is very attached to his mother.

* My son-**the policeman**- will be visiting us next week.

* Mexico City- **the biggest city in the world**- has many interesting archaeological sites.

C) We use a comma, dash, or colon if the appositive comes at the end of the sentence. We always choose a colon if the appositive at the end of the sentence consists of a list. But never use a colon if the appositive occurs at the beginning or in the middle of the sentence. When the appositive is at the end, we choose a dash to put more emphasis.

* Peter is very attached to his mother, **Mrs. Hammon**.

* Peter is very attached to his mother- **Mrs. Hammon**.

* Our president said, ‘ In the Arab world, there are only two main capitals : **Algiers and Cairo**’.

On the other hand, the semantic integration of appositives lies chiefly in the effect upon the reader. Namely, it depends on the way in which the writer uses appositives and on what he intends to communicate. The way the writer uses appositives, in fact, seems to be more stylistic than literary. Below are some of the most significant as well as effective usages of appositives in literary writing :

- a)** Using appositives helps writers create sentences that are smooth and less choppy. That is, they make the reader avoid concentrating on vocabulary and keep him inside the text because the more structures and vocabulary are odd or unfamiliar to the reader the more he loses hope to grasp ideas.
- b)** They are useful in sentence variety because they break up monotonous structure and give the reader more information. They help to relieve the boredom which might rise out of a long time of reading.
- c)** Appositives and predicate nouns are similar when reflecting the meaning of the subject in a sentence. Appositives are used for concise writing, eliminating predicate noun sentences.
- d)** Appositive adjectives should be used sparingly, because they intentionally slow the reader. They first attract the attention of the reader and then make him link ideas with images.
- e)** An appositive is used in a sentence to provide definition by replacing a technical or uncommon word with a more familiar one. Familiarity with words is needed when it comes to transmitting ideas not telling facts. This is only because the reader is often involved in understanding and in analyzing information.
- f)** Appositives can be used effectively by writers as 'resumptive modifiers'. A resumptive modifier repeats a key noun, verb, or adjective and then resumes the line of thought, elaborating on what went before. The effect is to let the reader pause for a moment, to consider the most significant part of the message, and then move on.
- g)** If the spots (appositives) are picked carefully and not too frequently, they can be used to highlight important ideas.

II- 2- The Aspern Papers: A case study

The general theme of James's famous tale is the depiction of an age teemed with 'stratagems and spoils'. Being set in Venice in the 1880s, the tale is a miniature of how people used to fight for the restoration of moral values as well as heritage. This rose, at once, as a tremendous feeling inside the writer when he went back to his home land after twenty years of absence in Europe. Peter Brook states that when '*Returning to New York in 1904 after twenty years in Europe, Henry James felt in the midst of his openly preoccupied bafflement the sense above all of impermanence and the loss of a personal past, ...*'⁽¹⁾. This implies that although he spent most of his life in Europe, traveling from one country to another and writing on many subjects, he was utterly confused and his vision of life was rather blurred. This feeling urged James to write on patriotic issues.

Miss. Bordereau who lives with her niece is in possession of a board of letters given to her, in her youth, as a gift. These letters are, in fact, precious treasure in the eyes of the tale's narrator. This latter inveigles the old lady into taking him as a lodger in her palace, her immeasurable house. His intention is to pounce upon the letters; he wants to restore what the great American poet Jeffrey Aspern has left. In the end, however, James brings back only a portrait of his beloved poet and loses what he has cherished as a hope for a long time. He has transmitted the idea that even if one has spent his life in one's home country, what remains in mind is a mere picture of the whole story.

(1): Brook, Peter. *New York Fictions : Modernity, Post Modernism, The New Modern*. Stan Smith (ed), Longman, Singapore Publishers (pte) Ltd, 1996, p.36

This tale is regarded by many critics as the most brilliant story written by Henry James. Namely, he experiences a more realistic representation of life though he has this ever-lasting strength of concentrating on psychological character-analysis at the expense of external action or plot.

II-2-1 Summary of the story:

In **the first chapter** the narrator describes an important event, which is to get into the dilapidated palace where the Misses Bordereau live and encroach upon the Aspern's letters. These are a collection of love poems offered by the American poet Jeffrey Aspern to Miss Bordereau decades ago. When Henry James, the writer and character, arrives in Venice he meets Mrs. Prest to whom he owes a lot. She gives him a hand to make his way to the only literary heritage left by Aspern. Henry James is also helped and assisted bravely by his English fellow-worshipper John Cunmor, who shares with him a belief and a feeling of responsibility to open lights into the life of their great idol. Besides his hope to restore and retain this important part of the American heritage and identity, the narrator intends to prove that Aspern was not a woman's poet. He was so intelligent and so handsome that several women, at his time, were lucky to fall in love with him. Namely, his benevolence as well as his beauty and his magic voice ,altogether, could not help him behave better than anybody else.

It is not at all strange that Henry James finds that everyone of Aspern's contemporaries has passed away. Miss Bordereau, the lady who once was in love with him, has survived but is isolated from any friends or relatives. She settles down in Venice and accepts to linger with her niece on precarious means. Her sprawling house

was ' *not particularly old, only two or three centuries; and it had an air not so much of decay as of quiet discouragement, as if it had missed its career. But its wide front, with a stone balcony from end to end of the piano nobile or most important floor, was architectural enough, with the aid of various pilasters and arches; and the stucco with which in the intervals it had long ago been endued was rosy in the April afternoon. It overlooked a clean, melancholy, rather lonely canal, which had a narrow riva or convenient footway on either side.*'⁽¹⁾ as described by James. This encourages our hero to plunge into his experience of being taken in as a lodger. So, he thinks it over with Mrs. Prest and in the end he decides to offer the old lady a large sum of money, appearing to her with the name of an old man of war.

The opening words of the **second chapter**; '**I MUST work the garden - I must work the garden**', sum up the main if not all steps made by the narrator to secure for himself a room or two at Miss Bordereau's house. He meets Olympia and Tina, the servant and the niece, before seeing the old lady. He persuades the old lady that he likes flowers and can't live without them, that he pursues some studies which require a still corner. He promises her to take care of the garden belonging to the house; he cultivates new flowers and brings from the city a servant to run errands for him; and above all he will pay as much as he could for the site he might hire. This is followed, in **chapter three**, by a general talk between the old lady and the narrator. They apparently discuss different issues and hint only a few moments at the real point. The lady's intention is to know more about her guest and make sure of his wish

(1): Henry James. *The Aspern Papers*, England, Penguin Books, 1994, p.7

to lodge in her house. Whereas, the narrator wishes to keep on concealing the fact that he is interested in her relics. At the end of their negotiation, they agree on a thousand Francs rent a month, and the narrator assures he has the pleasure to put in her hands three thousand Francs in advance.

In this chapter too, the narrator discovers secret things in the life of the Misses; he is touched profoundly by the good education of the aunt and the way she deals with the poor niece. Tina, the niece, tells him that her aunt expects death to take her at any moment, for she is very old and very ill. She also tells him that they don't have enough money to maintain their lives, that she is not satisfied with her present conditions. That is, she is afraid she cannot continue her life in case she is left alone. This sort of conversation with Tina makes the narrator think on how to gain confidence not as a lodger but as an acquaintance.

The first main event in **chapter four** is that the lodger is in the big house now permeated with a feeling of loneliness, for his dimensions are not large enough to make him occupy about one fourth of the house. He keeps an eye, even in his comings and goings, on the ladies, on his servant, trying to find an explanation for the terrible stillness of the place. He fails to do so because it has, for ages, become a habit that no visitors and no friends happen to be seen. Now the lodger becomes more sure of the ladies' abandonment by both the past and the present. Though he spends almost three months without being invited for dinner, or even for a talk in the *sala*, he clings tenaciously to his lucrative business, the conclusion of his affair, especially that he is prompted by the great poet Jeffrey Aspern who is simple hearsay to him. This hovers

before him as a ghost, showing him how to treat the old lady, asking him to be patient in such an affair to retain the sacred relics. Therefore, the strategy of the hero is to keep on trying again and again to reach his aim. He should keep on cajoling his hosts into trusting him; he should 'smother' the castle's garden with flowers and roses as he has promised the Misses.

The narrator starts **chapter five** by describing his impression on the cafés and the still places of Venice. He describes his astonishment both at life in Venice and at life inside the castle where Miss Juliana, the old lady, and her niece are enclosed. He asks himself so many questions about their strange and austere habits. Some of these questions are answered by Miss Tina when he meets her one night in the garden. She confesses some secrets which give him a doubtful relief. Their interview lasts for an hour which is enough for him to know that Tina is a slave, not even a servant, who dresses the aunt and wheels her out of her bedroom when she needs to inhale air. She doesn't even let her go out or get in her apartment as she pleases. Moreover, when it comes to questions about reading and writing and how the lodger spends his night in the hot summer, Tina, before the end of their conversation, tells him that she and her aunt read Jeffrey Aspern, that they liked his poems, that they knew him as a visitor. Now that he is informed about the poet he feels convinced to find, at least, a portrait of him in the old lady's room.

Chapter six opens with Miss Tina telling the narrator to come up with her to the old lady's apartment. She wants to see the lodger, perhaps, for something important as it seems from the general context, for this has never happened since their first

conversation in the sitting room. This abrupt meeting is intended to be an official way to make the lodger receive thanks from Juliana for the bundles of flowers he has sent recently. Juliana, in fact, intends and desires to receive more and more flowers because they make her remember the past and, at the same time, hold onto hope. She also asks him to take Tina with him and show her the place; she wants him to take her niece on his boat and show her the shops, the streets and the sunsets. The narrator accepts the request and soon takes the little lady with him. They discourse on many things: they exchange views about the charms of the place as well as the nearby sites.

The narrator seizes this occasion to ask his companion for stealing her aunt's relics. He wants to get them discretely, in a way that the old lady does not notice anything and does not discover his real intentions. This ends in a promise by Tina to do what she can to help him.

The narrator has to wait now. He has to wait for any hint from Miss Tina concerning both the letters and his fear that Juliana might burn the papers at any moment. This is only because she is very ill and does not want to give her 'love residue' to anybody after her death. A few days later, he meets the old lady again. They discuss the prolongation of his rent period, but he asks her for some reduction because he cannot afford to go on with his rooms at a high price. Meanwhile, she shows him a portrait of Jeffrey Aspern which she puts for sale. The narrator neither accepts nor does he refuse her proposal. He dreams of the papers more than he does with the picture, and above all the price she has put on is prohibiting. **Chapter seven** is a prolongation of Chapter six. By its end, Juliana fixes the price to a thousand pounds.

The last talk about Jeffrey Aspern evokes terrible feelings in the old lady, and thus she falls ill. This is what Miss Tina brings as 'bad news' to the narrator in his apartment (at the beginning of **chapter eight**). He, without making any reflection, orders his man (servant) to go and call for a doctor. A little while later, the doctor arrives in the old lady's room accompanied by the little maid, Olympia (the old lady's servant), and the narrator's servant. After some moment, Tina informs the narrator that the doctor has given her something and she is better now. While the old lady rests in peace, watched by Olympia, the narrator invites Tina for a walk near the garden. He asks her again about the place where her aunt hides the papers, and intentionally he confesses to his real name and the nature of his mission. A short conversation takes place between them, and when the doctor comes to see the old lady again. Tina conducts him to her aunt's apartment.

The narrator takes his lamp and goes to see the old lady in her room himself, for Tina has not come; she has not told him about any news. When he gets there he does not find anyone; they have perhaps left Juliana to have rest, to sleep peacefully. The narrator, as usual, is subject to his trifling thoughts. He tries to look for the relics because he has seen a green trunk not far from the bed of Juliana : he expects to find the source of his happiness in it. He says '*This possibility pressed me hard and I bent very close to judge. I didn't propose to do anything, not even - in the least - to let down the lid ; I only wanted to test my theory, to see if the cover would move. I touched the button with my hand....*'(p.112). This ends in his feeling ashamed of himself when Juliana opens her eyes to see him burgling her, and falls back again fainting in her bed.

Chapter nine, as it is, concludes the whole story and makes the reader deduce the message the writer wants to convey. One may say that it sums up the main events, the ones mentioned by the writer and those he hints at : he sometimes indulges in monologues in his private apartment or down in Venice.

The day after, the narrator leaves Venice for other places that are worth being visited in Italy. He feels sorry for the old lady and for poor Tina to whom he sends a letter some time after his departure. So, he has decided to be absent for about two weeks. When he is back his servant tells him that Juliana has passed away, a catastrophe as he labels it, the news that compels him to ask for seeing Tina. They meet in the garden more than twice and in their last meeting they settle on organizing a journey so as to help Tina get rid of her grief and sorrows. This gives the narrator pretext for seeing Tina again. When he asks her about the papers, she only gives him the portrait as a gift and advises him to forget about the papers saying that her aunt has burned them. On his part, he refuses to accept the portrait as a gift. Since he could not afford to pay a thousand Francs for it, he promises to sell it for her.

Although he has tried many times to restore the papers, Tina remains so firm and confirms that she has not seen any papers : she shares him the idea that they might have been burnt. This pushes him even to think of marrying her if that would bring the papers back. Yet, it ends in their separation, in their saying good-bye to each other. The narrator returns to London and his companion stays in Venice.

II-2-2 Appositive illustrations from the novel:

Here are some selected samples of appositives. They involve only the ‘phrase’ forms . I have tried as much possible to take at least one example from each chapter in order not to be selective only but representative as well. This has been thought of on the grounds that an appositive is a device that has to do with ideas, and as such it must be linked both to the general idea of the chapter and to the context in which it occurs. By context I simply mean the paragraph , i.e. the group of the nearby sentences.

The samples :

1) ‘She had heard Miss Bordereau was ill and had a suspicion she was in want, and had gone to the house to offer aid, so that if there were suffering , American suffering in particular, she shouldn’t have it on her conscience. The ‘little one’ had received her in the great cold tarnished Venetian *sala*, **the central hall of the house**, paved with marble and roofed with dim - cross beams, and hadn’t even asked her to sit down.’ (chapter one, p.2).

2) ‘We exhausted in the course of months our wonder that we had not found her out sooner, and the substance of our explanation was that she had kept so quiet. The poor lady on the whole had had reason for doing so. But it was a revelation to us that self- effacement on such a scale had been possible on the latter half of the nineteenth century – **the age of newspapers and telegrams and photographs and interviews.**’ (chapter one, p.6)

3)'With her, the day before, I had become sufficiently familiar, but it almost exceeded my courage – much as I had longed for the event – **to be left alone with so terrible a relic as the aunt.** She was too strange, too literally resurgent. Then came a check from the perception that we weren't really face to face, inasmuch as she had over her eyes a horrible green shade which served for her almost as a mask.' (chapter two, p.21).

4)'If Miss Bordereau suspected me of ulterior aims she would suspect me less if I should be businesslike, and yet I consented not to be. It was possible she intended her omission as an impertinence, **a visible irony**, to show how she could overreach people who attempted to overreach her.'(chapter four, p.40)

5)'Cumnor had a theory that she had been a governess in some family in which the poet visited and that, in consequence of her position, there was from the first something unavowed, or rather something clandestine, in her relations. I on the other hand had hatched a little romance according to which she was the daughter of an artist, **a painter or a sculptor**, who had left the western world.....' (chapter four, p.45)

6)'I asked her what people she had known and she said, Oh, very nice ones- **the Cavaliere Bombici and the Contessa Altemura**, with whom they had had a great friendship! Also English people-**The Churtons and the Goldies** and Mr. Stock Stock,..'(chapter five, p.57)

7)'I was patient now, however, for I felt I had only to wait ; and in fact at the end of the week, **one lovely evening after dinner**, she stepped into my gondola, to which in honour of the occasion I had attached a second oar.' (chapter six, p.72)

8)'She was perhaps amazed at my assurance, but I was surprised at hers ; at her having the energy, in her state of health and at her time of life, to wish to support with me to that tune simply for her private entertainment- **the humour to test me and practise on me and befool me.** This at least was the interpretation that I put upon her production of the relic, for I couldn't believe she really desired to sell it or cared for any information I might give her.' (chapter seven, p.90)

9)'I hurried downstairs with her, and on the way she told me that an hour after I quitted them in the afternoon Miss Bordereau had had an attack of 'oppression', **a terrible difficulty in breathing.** This had subsided, but had left her so exhausted that she didn't come up: she seemed all spent and gone.' (chapter eight, p.98)

Conclusion :

In this chapter I have emphasized three main points : the nature or class of the appositive, the investigation of the types of appositives with a quick glimpse over their literary functions as seen by many grammarians, and a list of selected examples from 'The Aspern Papers'. These examples have been chosen on the basis that most of them must be of the 'phrase appositive' type which represents the majority.

Introducing appositives as restrictive and non-restrictive has uncovered many realities. It has made it easy to discriminate appositives in terms of their functions or rather their behaviour in the sentence. So, if the appositive is nonrestrictive, it does not influence the meaning of the structure in which it occurs in the sense that its omission is possible at any moment. Whatever device the writer uses has a role that is specific to its nature as well as to the context it is embedded in. Nonrestrictive appositives add more information about the main subject; they are responsible for adding second images and clarity to nouns and in phrases in fiction, nonfiction, or poetry, but each genre creates a different emphasis. Restrictive appositives, however, are closer to the noun they identify. They are less common in comparison with the nonrestrictive type ; they are not set off by commas or dashes and their omission is not possible at all . Their main function is to specify the noun in order to make the reader realize easily to which person or thing the writer is referring. That is to say, the reader is given the opportunity and the pleasure to read and enjoy a fluent language.

In this chapter I have also spotted light on candidates for the appositive class and Pseudo appositives. These two points have been tackled so as to help determine what is really intended to reach through this paper on the one hand, and to avoid any kind of confusion that might rise in selecting samples on the other hand. This is, in fact, a crucial phase in this research, for it is not easy to decide to study nonrestrictive appositives and eventually, the paper will be highlighting wrong devices. In addition, the summary of the story, with some details in each chapter, is meant to indicate that joining ideas or events with the device being studied is one of the best ways to understand the story and maintain interest in the whole work.

CHAPTER (III) :

THE LINGUISTIC AND THE LITERARY FUNCTIONS OF NON- RESTRICTIVE APPOSITIVES

CHAPTER (III) :

Introduction

III-1 A linguistic analysis of the appositive samples

III-2 A literary analysis of the appositive samples

III-3 Comment

Conclusion

Introduction :

Reference is a central concept in language. It is used to substitute words that are able to denote concepts. In other words, it links the ideas to facilitate the continuity of reading and makes it enjoyable, and it links the structures to create the unity of meaning and makes the text hang together. These two functions of reference are reflected on two levels : cohesion and coherence.

In chapter one, I have talked about cohesion and have shown that it has many types in terms of the element or the elements substituted. I have also demonstrated how it is generally analyzed within text. Yet, there is still a little confusion or ambiguity between it and coherence which I feel it is necessary to clarify so as not to make the readers of my paper fall in the trap of this ambiguity. I intend to define and explain the terms according to their fields of interest; I want to confirm that their means are different although they insure unity of text in prose or poetry. To be obvious '**Cohesion is a surface structural glue which joins the grammatical and lexical units. If this glue is on the deep structural level, then it is called "coherence". In a sense, coherence is about the relationships among the conceptual units, and cohesion among the verbal ones (Aksan 1988: 54; Leech & Short 1981: 243; Beaugrande 1980: 12; 1984: 36). Cohesion is more tangible than coherence, because coherence is a result of some mental processes which are quite relative and subjective.'**(1). On this basis, in this third chapter, the device that I intend to focus on in my analysis is **cohesion** for the

(1): www.libertasmedia.nl.com (10/11/2005, 11-12:00)

reasons quoted above. Up to this level, I also feel the necessity to say what the components or sub-devices of cohesion are. The devices of cohesion in English can be classified as ‘ **recurrence, partial recurrence, parallelism, paraphrase, reference, substitution, ellipsis, junctive expressions, lexical cohesion, comparison, tense and aspect, and intonation**’ (www.libertasmedia.nll.com). Reference, the sub-device I have chosen to test the cohesive quality of ‘Non-restrictive appositives’ in the *Aspern Papers*, appears in two forms :

A// Anaphora is the use of a word or group of words which refer back to another part of the text. Cataphora is the parallel term for word / words which link forward. As such, they are both important aspects of cohesion.

B// Cataphora is a term used by some grammarians for the process or result of a linguistic unit referring forward to another unit. Cataphoric reference is one way of marking the identity between what is being expressed and what is about to be expressed (Altunkaya 1987: 48; 66) (www.libertasmedia.nll.com). Many of the examples that we can find for the explanation of cohesion are anaphoric references, as backward references are far more common than forward ones. This is simply because the reader or listener has to be introduced to something before a reference can be made to it. This is what, in fact, has pushed me to choose only some ‘phrase appositives’ examples because they meet the needs to delve into the function of anaphoric reference.

III-1 A linguistic analysis of the appositive samples :

For a linguistic analysis of the examples listed in chapter two, I propose the scheme below. Each example must fit the three columns, for the referring expression and the type of reference are already identified from the context or the paragraph in which the appositive occurs. However, the referent can be found within the same context or in some remoter area, far (in distance) from that context. The referent, in the case of apposition, is often in a nearby spot since the appositive often functions as a modifier.

Chapter / page :		
The type of anaphora	The referent / antecedent	The referring expression
.....

1) ‘She had heard Miss Bordereau was ill and had a suspicion she was in want, and had gone to the house to offer aid, so that if there were suffering , American suffering in particular, she shouldn’t have it on her conscience. The ‘little one’ had received her in the great cold tarnished Venetian *sala*, **the central hall of the house**, paved with marble and roofed with dim - cross beams, and hadn’t even asked her to sit down.’

Chapter (1) / page : 2		
The type of anaphora	The referent / antecedent	The referring expression
Reference	the <i>sala</i>	the central hall of the house

When the narrator’s companion, Mrs Prest, went to see Miss bordereau in her palace she was received by a maid servant in the sitting room. The room was paved with marble

and roofed with dim- cross beams as described by the writer. But, if this room is compared with the position of the other rooms in the palace, it is the room located in the center. So, **‘the central hall of the house’** is in apposition to **‘the sala’**. In other words, it refers to it in the sense that they are equivalents. This is known as ‘backward’ or anaphoric reference. It is clarified by the fact that **‘Some definite NPs achieve their functional characteristic by virtue of properties of their context of occurrence: e.g., by plain resumption of a previously established discourse referent: *A woman entered the room. The woman was wearing black.*’** (1) and that **‘NPs are used to draw attention to entities that are relevant to the conversational context.’** (2)

2)’We exhausted in the course of months our wonder that we had not found her out sooner, and the substance of our explanation was that she had kept so quiet. The poor lady on the whole had had reason for doing so. But it was a revelation to us that self- effacement on such a scale had been possible on the latter half of the nineteenth century – **the age of newspapers and telegrams and photographs and interviews.**’

Chapter (1) / page : 6		
The type of anaphora	The referent / antecedent	The referring expression
Reference	the latter half of the nineteenth century	the age of newspapers and telegrams and photographs and interviews

(1) : www.acl.ldc.upenn.edu.com (10/11/2005, 10-12 :00)

(2) : www.informatics.sussex.ac.uk.com (10/11/2005, 10-12 :00)

The narrator describes his search for Miss Bordereau when he first arrived in Venice saying it took him months to find her. This is why he expected her to be hiding somewhere from other people or to have passed away. He also thought that if she had really been known during her youth, her last days would have been put under light by means of the media available during the latter half of the nineteenth century. These are the decades right after the industrial revolution, the time of discoveries, and inventions especially in Europe. So, the words '**the age of newspapers and telegrams and photographs and interviews**' referred to '**the latter half of the nineteenth century**' and they still do. That is to say, the referent is immediate or near the referring expression if one takes into consideration the time when the novel was written and is remote because defining the period '1850-1900' as '**the age of newspapers and telegrams and photographs and interviews**' is still valid or correct. This requires some conceptual 'thinking' but it is 'an anaphora by reference'.

3)'With her, the day before, I had become sufficiently familiar, but it almost exceeded my courage – much as I had longed for the event – **to be left alone with so terrible a relic as the aunt**. She was too strange, too literally resurgent. Then came a check from the perception that we weren't really face to face, inasmuch as she had over her eyes a horrible green shade which served for her almost as a mask.'

Chapter (2) / page : 21		
The type of anaphora	The referent / antecedent	The referring expression
Reference	the event	to be left alone with so terrible a relic as the aunt

Example (3) is to a great extent similar to example (2). The referring expression has both a near antecedent and a remote one. The antecedent ‘the event’ is near when it is considered as a concrete element in its context, however, it is far or remote when the reader or listener views it as the term implies and this took place a day before. The reference is to the first meeting of the narrator and Miss Bordereau. In this meeting, as I have exposed it in the summary of chapter two, the narrator asks the old lady to take him as a lodger.

4) ‘If Miss Bordereau suspected me of ulterior aims she would suspect me less if I should be businesslike, and yet I consented not to be. It was possible she intended her omission as an impertinence, **a visible irony**, to show how she could overreach people who attempted to overreach her.’

Chapter (4) / page : 40		
The type of anaphora	The referent / antecedent	The referring expression
Reference	an impertinence	a visible irony

During their first contact, James noticed that Miss Tina was treated badly by her aunt. She was ready to do whatever her aunt asked her. When the narrator came to the palace to see the old lady who invited him for a ‘talk’, Miss Tina was asked to let them alone. Therefore, he used the words ‘**a visible irony**’ to portray the situation or the ‘**impertinence**’ which consisted both in forbidding Tina from attending the meeting and in the old lady’s state of being arrogant and frail. This anaphoric relationship does not only link the referring expression mentioned above and the antecedent in the context where they occur but it exceeds the boundaries of the context to other situations.

Namely, it passes on previous chapters where James gives his opinion on the old lady and her strange behaviour. It reflects an earlier impression of the writer on the origin of the Bordereaus and how they have lost much of their identity and culture in Europe.

5)'Cumnor had a theory that she had been a governess in some family in which the poet visited and that, in consequence of her position, there was from the first something unavowed, or rather something clandestine, in her relations. I on the other hand had hatched a little romance according to which she was the daughter of an artist, **a painter or a sculptor**, who had left the western world.....'.

Chapter (4) / page : 45		
The type of anaphora	The referent / antecedent	The referring expression
Reference	an artist	a painter or a sculptor

One of our hero's discoveries about the old lady's life was that she belonged to a high class family, a family of lords or governors whose relations were with people of the same social footing and artists. Moreover, the narrator thought that her father must have been an artist as well. If he had been so, he must have been '**a painter or sculptor**', which implies, on the other hand, that artists in that era were painters and sculptors ; it implies that painting and sculpture were dominant fields in art. That is, the referent is the word '**artist**' whether in the same context or in the era itself, and this confirms the existence of an anaphora in the example above.

6)' I asked her what people she had known and she said, Oh, very nice ones- **the Cavaliere Bombici and the Contessa Altemura**, with whom they had had a great friendship! Also English people-**The Churtons and the Goldies** and Mr. Stock Stock,..'

Chapter (5) / page : 57		
The type of anaphora	The referent / antecedent	The referring expression
Reference	1- people .../ 'nice 'ones 2- 'English' people	1- the Cavaliere Bombici and the Contessa Altemura 2- The Churtons and the Goldies

Miss Tina was the first to have confidence in the lodger ,for she had passed many years away from people and longed for long conversations with people whom she found sympathetic and appreciative. This gave her several opportunities to talk to the narrator and tell him about her life with the aunt. She told him about their brilliant years, about the brilliant people they had known and about the parties they used to celebrate. Among the people they had known and whom she still remembered were ' **the Cavaliere Bombici and the Contessa Altemura**' and families like '**The Churtons and the Goldies**'. Miss Tina knew 'the Cavaliere Bombici and the Contessa Altemura' to be nice people or nice ones, and she knew 'The Churtons and the Goldies' to be English and kind as well. This reflection of Tina or her remembrance of these people is in itself an allusion to entities both in the text and in the world of the writer's experience.

7)'I was patient now, however, for I felt I had only to wait ; and in fact at the end of the week, **one lovely evening after dinner**, she stepped into my gondola, to which in honour of the occasion I had attached a second oar.'

Chapter (6) / page : 72		
The type of anaphora	The referent / antecedent	The referring expression
Reference	the end of the week	one lovely evening after dinner

It happened once when the old lady asked the lodger, as I have mentioned it in the summary, to take Tina for a journey in order to show her 'the world' ; to make her enjoy herself as all people do in Venice. One of their journeys was to see Venice on boat at night. So, the narrator found it a good opportunity to ask her so many questions. Their expedition took place '**one lovely evening after dinner**'. This moment or period of time remained in the writer's mind for two reasons. The first was that they went out after dinner which meant it was time to talk freely and far from the hot summer rooms, and the second was that the evening was lovely ; it was attractive enough to inspire anyone to get pleasure. This moment is referred to by the words 'one lovely evening after dinner'.

8)'She was perhaps amazed at my assurance, but I was surprised at hers ; at her having the energy, in her state of health and at her time of life, to wish to support with me to that tune simply for her private entertainment- **the humour to test me and practise on me and befool me**. This at least was the interpretation that I put upon her production of the relic, for I couldn't believe she really desired to sell it or cared for any information I might give her.'

Chapter (7) / page : 90		
The type of anaphora	The referent / antecedent	The referring expression
Reference	entertainment	the humour to test me and practise on me and befool me

When the old lady asked the narrator to take Tina for a trip she also showed him a portrait of Jeffrey Aspern and proposed to sell it to him if he was interested in retracing the lives of the poets and men of letters to whom he devoted most of his time. But, he suspected her to be testing him. He thought she had probably discovered his real intentions. This obliged him to tell her that the picture really deserved the ‘thousand Franks’ but he could not afford to buy it. He also added that he would sell it for her in town if she permitted him to do so. The narrator depicted the old lady’s behaviour in the event as her ‘entertainment’ and referred to it by ‘**the humour to test me and practise on me and befool me**’.

9) ‘I hurried downstairs with her, and on the way she told me that an hour after I quitted them in the afternoon Miss Bordereau had had an attack of ‘oppression’, **a terrible difficulty in breathing**. This had subsided, but had left her so exhausted that she didn’t come up: she seemed all spent and gone.’

Chapter (8) / page : 98		
The type of anaphora	The referent / antecedent	The referring expression
Reference	an attack of ‘oppression’	a terrible difficulty in breathing

In this example, the referring expression and the referent do not seem to be equivalents, i.e. they do not belong to the same category. However, the writer tried

to balance them in terms of their acuteness or sharpness. He referred to a psychological state by an illness or state of disability. This kind of reference implies that the writer related the referring expression with an experience. This kind of reference requires from the reader or the receiver of the text to share the writer's experience I have already mentioned. This, once again, asserts that reference consists in **those cohesive devices in a text that can only be interpreted with reference either to some part of the text or to the world experienced by the sender and receiver of the text.**

III-2 A literary analysis of the appositive samples :

In this second part of analysis I want to prove that other than the functions I have already mentioned (p : 58), the appositive helps to embed the 'informative' part of a sentence in another structure, and that the embedded part or phrase is the one that bears new information to the whole construction. For this point, I rely on the idea that **'In some modern descriptions, subordinate clauses are called 'embedded sentences' because they resemble simple sentences but are modified so as to fit into other constructions' (Loreto Todd1973,69)** and on **' As a rough rule of thumb, the information in a sentence or utterance in English generally comes last. In the statement *the cat ate the rat*, the assumed knowledge is that the cat ate something and the new information is that it was a rat that got eaten.'**(David Nunan1993,45).

This time I am not going to take the appositive and the context in which it occurs

together, for what is really needed is the sentence by itself. This is only to show that the point is valid in other areas, wherever the appositive is found. To sum up, each time I try to demonstrate that the appositive is an embedded part of another sentence, and that it bears new information, for it, in fact, comes last. Each time, I also try to replace the example selected by an **equivalent**, a sentence that might have occurred in its place. Moreover, the examples are the same since I would like to link the linguistic and the literary analyses under a general comment afterwards.

1)The ‘little one’ had received her in the great cold tarnished Venetian *sala*, **the central hall of the house**, paved with marble and roofed with dim - cross beams,’ (chapter one, p.2).

Example(1) can be replaced by the following :

The ‘little one’ had received her in the great cold tarnished Venetian *sala*. The sala was in **the central hall of the house**. It was paved with marble and roofed with dim - cross beams.

‘**the central hall of the house**’ is part of the second sentence. This part is embedded in the first sentence because it bears new information; it comes last ; it describes the location of the sitting room in comparison with the other rooms in the house. This house is referred to by the word ‘palace’ in the novel, which signifies that the sala was really great or large, cold, for it was in the middle or surrounded by the other parts of the whole building. ‘It was paved with marble and roofed with dim - cross beams’ implies that it reflected the Venetian style or model of palace erection.

2)'... ..it was a revelation to us that self- effacement on such a scale had been possible on the latter half of the nineteenth century – **the age of newspapers and telegrams and photographs and interviews.**' (chapter one, p.6)

Example(2) can be replaced by the following :

.....it was a revelation to us that self-effacement on such a scale had been possible on the latter half of the nineteenth century. This was **the age of newspapers and telegrams and photographs and interviews.**

'**the age of newspapers and telegrams and photographs and interviews**' is part of the second sentence and is linked to the end of the first one. This is also a kind of 'embedding' because when there is great emphasis the appositive is set off by dashes or a dash instead of commas(p :57). The new information comes last; the appositive does not only substitute the referent but it adds authenticity as well. That is, the latter half of the nineteenth century was known as the time of development, the spread of industrialization throughout Europe and America, and this is still true.

3)'.....it almost exceeded my courage – much as I had longed for the event – **to be left alone with so terrible a relic as the aunt.** ' (chapter two, p.21).

In example(3), one can rely on the equation(the event = **to be left alone with so terrible a relic as the aunt**) because it is a way to check the correctness of the appositive, and it reflects the writer's opinion on the old lady. He compared her state of being old and frail with a relic, a historical object. The appositive in this example is also set off by a dash, which means that there is an emphasis on it (as in example 2). The appositive clarifies the referent with new information and is fixed to the first sentence :

.....it almost exceeded my courage –much as I had longed for the event. The event / It was **to be left alone with so terrible a relic as the aunt.**

4)’It was possible she intended her omission as an impertinence, **a visible irony**, to show how she could overreach people who attempted to overreach her.’

(chapter four, p.40)

Example(4) can be replaced by the following :

.....It was possible she intended her omission as an impertinence. It was **a visible irony** to show how she could overreach people who attempted to overreach her.

The equation, this time, is between ‘impertinence’ and ‘ **irony** ’ because the common meaning is ‘disrespect’ or ‘impoliteness’. The visibility of irony, as described by the writer, means that the old lady did not hint at making Tina (the niece) let them (The narrator and the old lady) alone but she ordered her to do so. The appositive is part of the second sentence ; it is embedded in the first one adding new information to the new construction.

5) ‘she was the daughter of an artist, **a painter or a sculptor**, who had left the western world.....’ (chapter four, p.45)

Example(5) can be replaced by the following :

.....she was the daughter of an artist. He / her father was **a painter or a sculptor**, who had left the western world.....

From the example, one notices that in the latter half of the nineteenth century the word ‘artist ’ meant ‘**a painter or a sculptor**’. The ‘embedding ’ of the appositive adds authenticity to the new construction ; it adds accuracy as well as validity to the given information (she was the daughter of an artist).

6)'.....she said, Oh, very nice ones- **the Cavaliere Bombici** and **the Contessa Altemura**, with whom they had had a great friendship! Also English people- **The Churtons and the Goldies** and Mr. Stock Stock,..' (chapter five, p.57)

Example(6) involves two appositives, which can be replaced respectively by :

- They knew very nice ones (people). These were **the Cavaliere Bombici** and **the Contessa Altemura**, with whom they had had a great friendship!
- They also knew English ones. These were **The Churtons and the Goldies** and Mr. Stock Stock,.....

The first appositive is embedded in the first sentence and the information it adds consists in mentioning the names of the good Italian people whom the Bordereaus had known before they were abandoned in their house. The first appositive is part of the second sentence and it identifies people by name. So much the same goes for the second appositive, except for it identifies people by name of family. This reflects the structures of the Italian and the English societies.

7)'I was patient now, however, for I felt I had only to wait ; and in fact at the end of the week, **one lovely evening after dinner**, she stepped into my gondola, to which in honour of the occasion I had attached a second oar.' (chapter six, p.72)

Example(7) can be replaced by the following :

I was patient now, however, for I felt I had only to wait ; and in fact at the end of the week, she stepped into my gondola. She did that **one lovely evening after dinner**, to which in honour of the occasion I had attached a second oar.

From the possible form above, one can observe that the appositive is as in the other examples part of the second sentence and that it is embedded in the first one to clarify what the writer meant by the 'end of the week'. '**one lovely evening after dinner**' is clearer and more precise than saying 'at the end of the week'. The appositive, in this example, does not bring new information but makes the meaning of the new structure easy to grasp by the reader. This latter is provided with specific situational signs to be involved in the course of the story, and thus shares the writer's idea or the point being expressed.

8)'She was perhaps amazed at my assurance, but I was surprised at hers ;to wish to support with me to that tune simply for her private entertainment- **the humour to test me and practise on me and befool me.** (chapter seven, p.90)

Example(8) can be replaced by the following :

'She was perhaps amazed at my assurance, but I was surprised at hers ;to wish to support with me to that tune simply for her private entertainment. Her entertainment consisted in **the humour to test me and practise on me and befool me.**

The 'embedding' of the appositive in this example is at the end of the first sentence. This is only because there is an emphasis on the event. The writer gave a picture of the old lady's suspicion of him as her private or personal amusement. He then tried to stress what he felt as sarcasm by using the word '**humour**'. The role of the appositive here is to put emphasis on an idea.

9)'..... ..I quitted them in the afternoon. Miss Bordereau had had an attack of 'oppression', **a terrible difficulty in breathing.**(chapter eight, p.98)

Example(8) can be replaced by the following :

'.....I quitted them in the afternoon Miss Bordereau had had an attack of 'oppression'. She suffered from **a terrible difficulty in breathing**.

'**a terrible difficulty in breathing**' is the synonym of 'oppression' in the sense that both terms mean 'acute'. The appositive in this example does not elaborate on the meaning of the noun but it substitutes it. This is what has almost been said about examples 2,3 and 8. The appositive adds a second image to the noun ; it clarifies it more according to the writer's experience than to what is known. Moreover, the reader is invited to live and feel, even for a moment, as the writer did in that experience. The reader is also expected to have a flashback when it comes to a similar 'impression' of life.

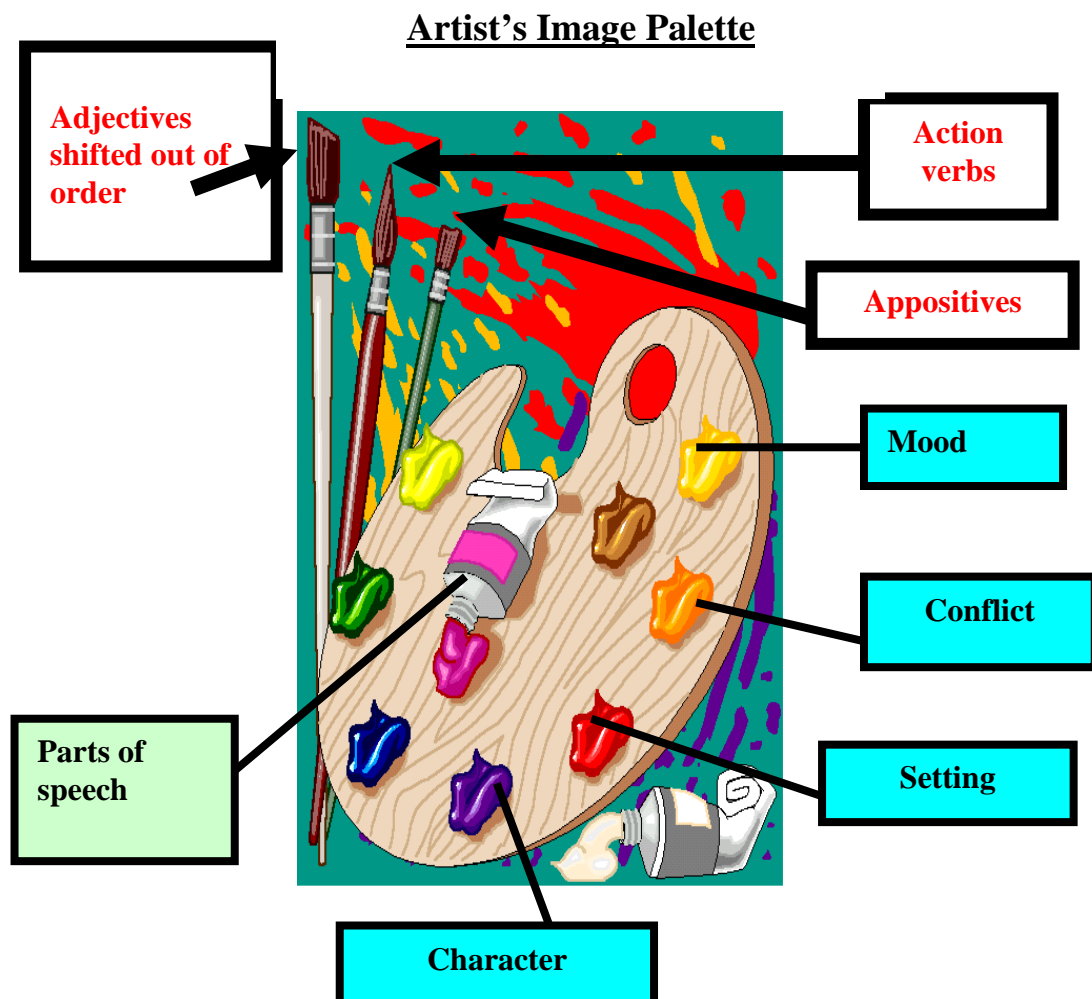
III-3 Comment :

From the nine examples I have exposed, one can notice that the appositive, on the whole, functions as the element that bears new information ; it identifies people and things, and adds authenticity. These functions are essential to the creation of images which make up the main part of fictional work. This can be clearly felt when one thinks over the question from both a linguistic and a literary point of view ; with an intention to compare the devices in question and the usage of the time. That is, the term 'stylistics' or literary stylistics in itself bears a sense of comparison since the subject matter of the discipline is the study of language at work. Style must be compared and contrasted with the rules of the language so as to come up with a repertoire of deviations and unusual practices. These irregular patterns of the language are said to characterize the style of the writer who commonly makes use of them.

Authenticity, as defined by dictionary, has three main significations. The first is **faithfulness** which interprets Henry James's belief in novel writing. He defended the idea that a good novel is a direct impression of life, and that the intensity of the impression constitutes its value. 'A direct impression' means a personal experience, events that remain etched on the memory of any human being because they make part of his history, happiness and sorrows. This is not felt only in '*The Aspern Papers*' but in the other novels as well. Henry James wrote his first novel '*Roderick Hudson*' on the failure of an American sculpture; he wrote '*The American*' and '*The Europeans*' to compare the New world with the Old one; he wrote '*Daisy Miller*' to depict the life of an American family in Europe; he wrote '*Washington Square*' and '*The Jolly Corner*' to spot light on his childhood and keep alive his remembrances of the past. All these subjects reflect the author's personal experiences, or rather his life as a traveler and emigrant in Europe. They also reflect his views and acquired knowledge in England, France and Italy. The second is **validity**, the strength of a style that is said to have developed throughout many years and is the outcome of trying one's hand at several structures and formulations. Being valid implies that one should select the word, the form, the tense, and any devices that might convey the message appropriately and correctly. Henry James's style is characterised by its long sentences and the way in which they are built up. I believe, and this is what my thesis is about, that appositives contribute to make this style suitable for relating 'real' stories regardless of what an author adds to the core ideas. Appositives, as I have presented and analysed them, interfere with the flow of ideas, in the form of pauses, as flashbacks which

enable Henry James to think twice and make sure of what has gone before in order not to contradict with what follows. Being valid means checking, concentrating, and making the reader share the experience confidently. The third signification reflects the literary movement which emerged out of obscurity into the world in the late nineteenth century. '**Realism**', as it were, was a revolution against romantic writing and all its attendant evils. Henry James and most of his contemporaries refused to use the old models and let their feelings shape their ways of dealing with all kinds of themes. They just wanted to be more practical and more reasonable.

The creation of images is carried out by several grammatical devices. Harry Noden, in *Image Grammar*, schematizes them in the form of a Palette as follows :



This palette includes three brush strokes: **appositives**, **action verbs**, and **adjectives shifted out of order**. These strokes contribute to the creation of four images: the mood, the conflict, the setting and the character. The mood, to be obvious, is the general atmosphere of the story, and it is signaled by many elements such as the behaviour of the main character, the use of colloquial English, the use of idiomatic expressions and short sentences. That is, it is the reader who can deduce such signs and practices. Appositives or appositive expressions can be used for changing the general atmosphere from one situation to another. The information which they add and their identification of people and things are emphasized by the use of adjectives. The function of action verbs, however, is to animate the pictures drawn by the elements I have already mentioned. Action verbs in a way or in another help reach the conflict and increase the reader's expectations about the end of the story.

The parts of speech, as presented on the palette, represent the material that the author needs at any moment. He builds up phrases, clauses and sentences, and draws them on according to the literary genre and style he is adopting. Namely, the author may stick to the language norms or rules as he may deviate from them. This is what makes the difference, i.e. each writer is identified by a specific way of language management.

GENERAL CONCLUSION:

In one of his famous quotations, Henry James said, ‘ **Be not afraid of life. Believe that life is worth living, and your belief will help create the fact**’⁽¹⁾. These words, in fact, transmit two important messages. The first is that initiative is required whatever the outcome is because every moment and every experience adds to our understanding of things around us. The second consists in insisting on every individual to have confidence in himself. This confidence is the source of success and prosperity ; it makes the human being overcome all obstacles.

My belief that I can offer some knowledge to what has already been done in the field of stylistics has provided me with all the courage and audacity to tackle the question of revealing part of the truth beyond the mysterious usages of appositives. I regard them as mysterious because they really attracted my attention and I could not find any explanation for them at the beginning. However, after having mused deeply in the nature, the types, the semantics and the pragmatics of these devices, it is now, to some extent, clear that they are used on purpose. They contribute, as I have mentioned before, to increase clearness and accuracy in texts. They also help to strengthen unity between the parts of the text in which they are picked sparingly.

I think that ‘ Appositives’ are also worth being studied at other levels. It is possible to check their value as devices that form ‘exophoric’ relations with elements outside the text if one finds that backward reference does not supply the necessary information. **Exophoric** reference implies that sometimes meaning is not explicit from the text. It is

(1) : www.Henry James-Free Online Library.com (20/06/2005, 14-16 : 00)

reached through situations. That is, the reader is invited to live and feel as the writer does so as not to lose attention as well as concentration while reading. The reader should be inside the environment ; he should be involved, and thus aware of who or what the writer is referring to by implementing a word or an expression. Exophoric reference enables the reader to find texture or consistency in the sentences, insurance of the overall coherence.

‘Outward, or exophoric reference, often directs us to the immediate context, as when someone says ‘leave it on the table please’ about a parcel you have for them. Sometimes the referent is not in the immediate context but is assumed by the speaker / writer to be part of a shared world, either in terms of knowledge or experience.’(McCarthy 1991:39)(1). These words illustrate that authors might use referents outside the text in order to reinforce meaning and add to the credibility of their artistic product. Authors might also incorporate culture bound elements, which may not allow readers belonging to other cultures to assimilate what they really mean. I have exposed this use in (a linguistic analysis of appositive samples) and have identified it in many situations where Henry James referred to **‘places’** and **‘times’** outside the text.

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