

WILLIAM O. HENDRICKS

Style Types: Theory and Practice in Linguistic Stylistics

Style types—designated by such labels as “Ciceronian,” “curt,” “baroque,” etc.—have played a central role in much of traditional literary stylistics. Often the types serve the purpose of diachronic analysis, the charting of changes in style from one period to another. However, a diachronic description involves the comparison of synchronic descriptions of styles at two or more given points in time. For example, at period A a number of individuals may have their style non-uniquely described as “Ciceronian,” and at period B another group of stylists may have their style described as “anti-Ciceronian”. Furthermore, studies have shown that no one period style is exclusively used at a given time—a dominant style coexists with other types that are dominant at other periods.¹ It therefore follows that style types can play a role in purely synchronic descriptions of style.

However, in the case of linguistic stylistics, defined as the attempt to achieve rigor and systematicity in the description of style through the application of modern descriptions of language, style types have played almost no role. Typically, linguistic stylisticians attempt to characterize the uniqueness of the individual stylist—to specify exactly those linguistic features which set him apart from all others.² One problem with having the specification of uniqueness as the immediate goal is that no two descriptions will be alike. Since the linguistic stylistician approaches each stylist on his own terms, the descriptive vocabulary must of necessity be

¹ Josephine Miles, *Style and Proportion* (Boston: Little, Brown, 1967).

² See, for example, Richard M. Ohmann, “Generative Grammars and the Concept of Literary Style.” *Word*, 20 (1964), 423.

ad hoc. This seriously compromises the systematicity that linguistic stylistics aspires toward. Since style types constitute a non ad hoc vocabulary for the description of individual styles, it would clearly be advantageous to introduce them into linguistic stylistics.³

The probable reason style types have not been utilized in linguistic stylistics is that an aura of imprecision and subjectivity surrounds them. There does not seem to exist one fixed set of style types in terms of which stylists can be described; each stylistician seems to work with his own set of types. This impression, however, is misleading. Admittedly, a wide range of terms for style types exists, but we must not confuse words and things. Many of the existent terms denote one and the same style type. For instance, the terms *baroque*, *anti-Ciceronian*, *tough* and *loose* all refer to essentially the same type of style. Likewise with the terms *adjectival*, *nominal*, *stuffy* and *tight*. If we look at the style types, and not at the terms denoting them, we become aware of a great degree of supra-individual agreement. Stylisticians have posited no more than about two or three different style types.

Perhaps the major shortcoming of traditional style types is that they are all too often characterized in vague, figurative terms; e.g., *curt* may be defined as language which is "abrupt," "staccato" and "sharp." However, it is possible to replace such metaphoric terms by precise specifications of syntactic structures. Traditional stylisticians, in fact, often attempted to specify the grammatical correlates of style types, but their efforts have suffered from various inadequacies.⁴

Deficiencies in the traditional notion of style types are not beyond correction. As the preceding discussion has implied, the two major areas in which improvement can and should be effected are as follows. (1) Terminology for style types needs to be standardized, or at least the criteria for choosing one set of terms over another need to be made explicit. (2) The grammatical correlates of each style type must be precisely specified.

As for terminology, it is the case that a stylistician's choice is, in part, a reflection of his theoretical orientation. Certain terms are chronological, reflecting the view that a given style type is characteristic of a given era. Other terms reflect a belief that a given verbal style shares certain features with a style in one or more of the nonverbal arts, e.g., architecture.

Another facet of stylistic theory that bears on terminology concerns

³ For further discussion of the advantages that would accrue from the introduction of style types into linguistic stylistics, see my paper "The Notion of Style," *Dele Language and Style*, 13 (1980), 35-54.

⁴ See the discussion in my book *Grammars of Style and Styles of Grammar* (Amsterdam: North-Holland, 1976), 144 ff.

the interrelationship of the style types. Style types form a system of contrasting modes of linguistic expression. Terminology that reflects such systemic interrelationships most obviously is that in which terms are paired as opposites; e.g., *loose* vs. *tight*; *Ciceronian* vs. *anti-Ciceronian*. But the rationale for regarding style types as opposites is not made explicit. I postulate that style types denoted by opposites are maximally distinct modes of linguistic expression. Maximal distinction is ultimately determined by the nature of the linguistic correlates of each style type—a matter we will concern ourselves with very shortly.

Different terminologies implicitly make different claims about which styles are maximally distinct. For instance, we have noted that the terms *loose* and *anti-Ciceronian* are synonymous. The opposite of *loose* is *tight*; but *tight* does not denote the same style type that is sometimes labelled *Ciceronian*.

A final implication of terminology that we will consider here concerns the matter of how many style types can be admitted into a given system. A pair of terms such as *Ciceronian* and *anti-Ciceronian* tends to exclude any third possibility. A pair of gradable terms, such as *high* and *low*, do easily admit of a third possibility (*middle*), which is the midpoint of the gradient.

As we can now appreciate, the choice of terms to denote a system of style types is no trivial matter. Our choice of terms here will have to be compatible with the theoretical position that style types are germane to the synchronic description of individual styles; that the system of stylistic variation is constituted of three types of style; and, finally, that there is no one concept of style that is valid for semiotic systems in general—our concept of stylistic variation holds only for verbal expression. These theoretical requirements would rule out our use of such terms as *baroque* and *Ciceronian*.

The three terms that come closest to satisfying the above desiderata are *loose*, *balanced*, *tight*. No one stylistician has used exactly these three terms, but each style type denoted by the terms does correspond to a style type recognized by a number of stylisticians. *Loose*, for instance, denotes the type of style Christensen identifies with the use of the “cumulative” sentence, and Gibson with “tough talk”. *Tight* corresponds to Miles’ notion of “adjectival” style and Wells’ notion of “nominal” style. The term *balanced* corresponds to the style type Miles calls by the same term—though my conception differs somewhat from hers.⁵

⁵ Francis Christensen, *Notes Toward a New Rhetoric* (New York: Harper & Row, 1967). Walker Gibson, *Tough, Sweet, and Stuffy* (Bloomington: Indiana Univ. Press,

Now that a terminology has been settled on, we can turn to what is the most crucial task of all—that of specifying, in precise terms, the grammatical correlates of each style type. Given the productive possibilities of language, this may appear to be a Herculean task. What makes the task accomplishable, and in fact reinforces the assumption that only a few style types exist, is the fact that the syntactic possibilities of English can be grouped into a few families of constructions, each exemplifying a particular type of structural property.

Two major types of syntactic organization have been clearly isolated: hierarchical structures and string structures.⁶ The clearest exponents of hierarchical organization are “simple” sentences, in the taxonomy of traditional grammar: sentences consisting of one clause with a single subject and a single predicate. Each of these parts has a number of modifying or complementary elements deployed immediately around it. The clearest exponents of string structure are sentences in which the subject and predicate have adjoined to them appositives, participials, etc., which may be far removed from the elements that they modify; or constructions in which more than two elements are juxtaposed, e.g., a number of adjectives modifying a single noun as in *big, old, brown coat*.

Hierarchical structure can be compared to Chinese boxes-within-boxes. As for string structure, the sentential elements can be compared to beads on a string. From these two comparisons, the correlations of these syntactic properties with particular style types should be obvious. The loose type of style can be characterized as a differential mode of linguistic expression that consistently exploits the string properties of language. Likewise, tight style can be characterized as a differential mode of linguistic expression that consistently utilizes syntactic constructions that are hierarchically organized.

To make the distinction between these two types of syntactic structure and of style clearer, we will briefly examine the following sentences, exemplifying tight style and loose style, respectively.

- i) It is the great multiplication of the production of all the different arts, in consequence of the division of labour, which occasions, in a well-governed society, that universal opulence which extends itself to the lowest ranks of the people. (Adam Smith, *The Wealth*

1966). Rulon Wells, “Nominal and Verbal Style,” in *Style in Language*, ed. Thomas A. Sebeok (Cambridge: MIT Press, 1960).

⁶ Note that grammatical properties should not be confused with grammatical models or particular “styles” of grammatical description. A range of grammatical models exist which are partial to a given type of structural property. The grammatical descriptions presented in this paper are as theoretically neutral as possible.

of Nations; cited by Miles.)

- ii) . . . himself and his cousin amid the old smells of cheese and salt meat and kerosene and harness, the ranked shelves of tobacco and overalls and bottled medicine and thread and plow-bolts, the barrels and kegs of flour and meal and molasses and nails, the wall pegs dependant with plowlines and plow-collars and hames and trace-chains, and the desk and the shelf above it on which rested the ledgers in which McCaslin recorded the slow outward trickle of food and supplies and equipment which returned each fall as cotton made and ginned and sold . . . , and the older ledgers clumsy and archaic in size and shape, on the yellowed pages of which were recorded in the faded hand of his father Theophilus and his uncle Amodeus during the two decades before the Civil War, the manumission in title at least of Carothers McCaslin's slaves: . . .

(Faulkner, "The Bear"; cited by Ohmann.)

Sentence (i) is a cleft construction, whose subject is *it* and whose predicate consists of the copula *is* plus a complex noun phrase that functions as subjective complement of the copula. This noun phrase has two major parts, which in effect correspond to the subject and predicate of the non-cleft counterpart of sentence (i). The "subject" part is *the great multiplication of the production of all the different arts in consequence of the division of labour*; the "predicate" part is the balance of the sentence from the verb *occasions* on.

The "subject" part of the noun phrase is hierarchically complex in that the prepositional phrase that occurs as a post-nominal modifier of the noun *multiplication* itself contains a prepositional phrase which occurs, in turn, as a post-nominal modifier of the object of the first proposition. The complexity of the "predicate" part of the noun phrase has its locus in the object of the verb *occasions*; it is a complex noun phrase consisting of head noun *opulence* plus a post-nominal modifier. The modifier consists of a relative clause which has as one constituent a complex noun phrase that is object of the preposition *to*, namely *the lowest ranks of the people*. As is obvious, this noun phrase, in turn, contains a prepositional phrase, viz., *of the people*, which modifies the noun *ranks*.

Let us turn now to example (ii), part of a famous long sentence by Faulkner. From the word *amid* onward, it consists of a single prepositional phrase. However, the internal structure of this phrase is not one of hierarchical inclusion. The noun phrase that is object of the preposition *amid* consists of noun phrases strung out like beads. The structure can be schematically represented as in Fig. 1. It is obvious that each of the noun

listician is that of overcoming what may appear to be a fatal flaw in the stylistic theory that has been sketched here. Since the theory posits a descriptive vocabulary consisting of only three terms—tight, balanced, loose—it would seem to fail to differentiate among innumerable stylists. In other words, the theoretical machinery would seem to preclude an adequate description of the individual stylist.

The solution to of this problem lies in the recognition that by beginning with a common descriptive vocabulary, the way is open for a refinement of the description. The stylistician can effect a progressive differentiation within a given style type.

The procedure of progressive differentiation has an analogue in linguistics. Linguists generally write grammars of, say, *the* English language, despite the fact that they recognize that no two people speak in exactly the same way—each speaker has his own idiolect. However, an idiolect is an idiolect *of* a particular language; and all speakers of the language share most of the rules for the system in general. Differences emerge only at the level of relatively minute details. Descriptions of idiolects are supplements to a description of the language as a whole; or, more exactly, to the description of a particular dialect.

To return our attention to the task of the practical stylistician, his task of effecting differentiations within a style type is not an easy one. What renders differentiation possible also makes it difficult: each style type is manifested by a large number of different syntactic constructions. However, we will assume as a working hypothesis that certain clusters of constructions will be consistently utilized by some stylists and not others. This will provide a tentative basis for establishing subtypes within each style type.

Before citing some examples, one methodological point needs to be made clear. The stylistician must rely upon his intuitive judgment as to which sentences in a writer's corpus are truly representative. Sentences cannot be chosen at random, primarily because no writer can be totally uniform in his use of language. Various exigencies will occasionally force him to use syntactic constructions that normally indicate a style type distinct from his own. Note that most of the sentences cited as illustrations in this paper have been taken from the work of other stylisticians, a tactic intended to minimize any idiosyncratic judgments of what is characteristic of a given stylist. Finally, it should be emphasized that space limitations prohibit any extensive citation and discussion of examples.

Let us turn now to a consideration of the possibility of establishing subtypes of loose style. We have already considered a sentence that is

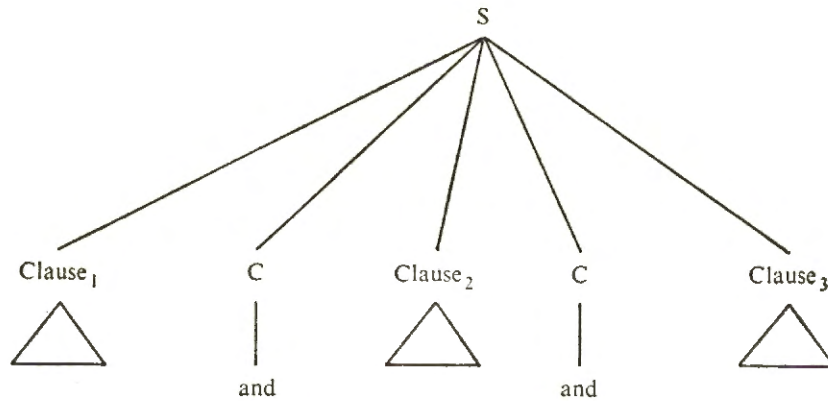


Fig. 2

representative of Faulkner's style, which was described as loose. What we need now are some sentences representative of a writer with a distinctly different loose style. The following two sentences are ideal for our purpose.

- (iii) So his mother prayed for him and then they stood up and Krebs kissed his mother and went out of the house.
- (iv) In the morning it was bright, and they were sprinkling the streets of the town, and we all had breakfast in the cafe.

These sentences come from Hemingway, the first from "Soldier's Home," the second from *The Sun Also Rises*. They have been cited by stylisticians as typical of Hemingway—(iii) by Ohmann and (iv) by Ziff.⁷ These sentences can be represented by one and the same schematic diagram; see Fig. 2. And if we ignore the labels of the nodes, the diagram can be seen to be almost identical to the major part of the diagram (Fig. 1) representing the Faulkner sentence. This similarity reflects the fact that both writers have the same general type of style. The difference resides in the nature of the linguistic entities that are strung, bead-like, together. In the Hemingway sentences they are clauses that could occur as separate sentences. In Faulkner they are typically sub-clausal, e.g., noun phrases; or they can be "deformed" clauses, such as the absolute, which could not occur as independent sentences. The absolute, in fact, is a sort of transitional

⁷ Larzer Ziff, "The Social Basis of Hemingway's Style," *Poetics*, 7 (1978), 417-23. Incidentally, Ohmann contrasts the Hemingway sentence with the Faulkner sentence discussed above and refers to the huge difference between the two. Ohmann emphasizes the quiddity of each stylist; but stylisticians working within the framework of style types, e.g., Christensen and Gibson, recognize that Hemingway, like Faulkner, has a loose style.

structure between these two subtypes of loose style. Another difference between Faulkner and Hemingway is in the internal structure of the elements strung together. Hemingway's clauses are simple in their internal structure, relatively lacking in modification. But, as we saw in the case of sentence (ii), Faulkner's string of noun phrases may themselves consist of a string of modifiers plus head noun.

These two subtypes of loose style are maximally distinct.⁸ Theoretically, it would be possible for a third subtype to exist, one which would combine features of the other two. Such a possibility is, in fact, exemplified in the following sentence.

- (v) You look up the highway and it is straight for miles, coming at you, with the black line down the center coming at and at you, black and silk and tarry-shining against the white of the slab, and the heat dazzles up from the white slab so that only the black line is clear, coming at you with the whine of the tires. (Robert Penn Warren, *All the King's Men*; cited by Gibson.)

If this sentence were rewritten in the subtype of loose style characteristic of Hemingway, it would read as follows:

You look up the highway and it is straight for miles, and the heat dazzles up from the white slab.

Sentence (v) can thus be seen to result from the superimposition, on this base, of a number of loose adjuncts of the type used by Faulkner; e.g., the absolute *with the black line down the center coming at and at you*; the string of attributive adjectives displaced from the noun (*line*) they modify, viz., *black, silk*, etc.

Now let us turn to the problem of differentiating among writers with a tight style. This will not be an easily accomplished task, for tight style has not been as carefully analyzed as other style types. More often than not it is simply dismissed as bad writing. It is the style favored by bureaucrats, and undoubtedly much bad writing is in this style—but no one style type has a monopoly on bad writing. And it is a serious mistake to conflate composition and style.

One of the few temperate discussions of tight style that I am aware of is by Rulon Wells. He refers to "nominal" style, as distinct from "verbal" style, but his notion of nominal style corresponds to the style type we

⁸ The subtype Hemingway's writing exemplifies corresponds more or less to the "curt" style type, as described by Morris Croll, "The Baroque Style in Prose, in *Essays on the Language of Literature*, ed. S. Chatman and S. Levin (Boston: Houghton Mifflin, 1967). For Croll, curt and loose are two subtypes of anti-Ciceronian style. In this paper I am using the term *loose* to designate both a general type and one particular subtype of that style.

label *tight*. Wells points out both advantages and disadvantages of the style. One of the latter is that it utilizes a smaller number of distinct sentence patterns than do other styles, and this creates the potential for monotony (Wells, p. 216, p. 217). In the present context, this disadvantage implies that it may be difficult to establish subtypes of tight style. Hopefully, extensive empirical investigation of a number of skilled writers utilizing tight style will provide the basis for differentiation. All I can provide in this paper are a couple of examples, the discussion of which is meant to be only suggestive.

- (vi) Man's opinion of his own position in relation to the rest of the animals has swung pendulumwise between too great or too little a conceit of himself, fixing now too large a gap between himself and the animals, now too small. (Julian Huxley, *Man in the Modern World*; cited by Miles.)
- (vii) The evidence afforded by the usages and cultural traits of communities at a low stage of development indicates that the institution of a leisure class has emerged gradually during the transition from primitive savagery to barbarism; or more precisely, during the transition from a peaceable to a consistently warlike habit of life. (Thorstein Veblen, *The Theory of the Leisure Class*.)

Sentence (vi) conforms to one of the patterns characteristic of tight style, but with a modification that adds variety: it has adjoined to it the participial phrase *fixing now too large a gap between himself and the animals, now too small*. The participial construction is normally one of the linguistic correlates of loose style. Its use in (vi) might be seen as a means of partially loosening up what is essentially a tight construction. However, in this particular instance the participial itself has features of tightness. It contains the phrase *now too small*, which is an elliptical variant of *now too small a gap between himself and the animals*. (The phrase could be analyzed as an elliptical participial: *fixing now too small . . .*). Further, there is parallelism between *too great or too little a conceit* and *now too large a gap . . . , now too small*.

Let us turn our attention now to sentence (vii). While it clearly is a tight construction, it does have features that set it apart from the syntactic patterns that usually manifest tight style. For one, the sentence is not as nominal as it could be; cf. this possible variant:

The evidence afforded by the usages and cultural traits of communities at a low stage of development is indicative of the gradual emergence of the institution of a leisure class during the transition from primitive savagery to barbarism . . .

A scanning of Veblen's book gives the impression of a variety of sentence patterns. It may be that varieties of tight style can be established on the basis of the extent of syntactic nominalization (i.e., the replacement of clauses by phrases containing deverbal nouns). In this connection it should be emphasized that the presence of deverbal nouns does not in itself necessarily indicate a tight style—tight style is characterized in terms of syntactic structures.

At this point, let us turn our attention to the third type of style, balanced, which lies midway between loose and tight. My notion of balanced style appears to overlap with that of the so-called "periodic" sentence. It is impossible to be more definite, for the term *periodic* has never, to my knowledge, been very carefully defined. Consider this typical definition: "A periodic sentence is a long sentence with a number of elements, usually balanced or antithetical, standing in a clear syntactical relationship to each other. Usually it suspends the conclusion of the sense until the end of the sentence . . ."⁹ This definition is so vague that it could apply to sentences that manifest tight style. Such sentences are long, hence they have "a number of elements"; and they stand in a clear-cut relationship of inclusion (hierarchical organization). Also, these sentences have to be read through before the sense is grasped.

The above definition refers to the elements within the sentence as being "balanced." However, our term *balanced* tacitly refers, not to the relation among elements within sentences manifesting the style, but to the relation of this style type to the other two. This implies, in turn, that sentences manifesting balanced style will contain features of the two other style types. Theoretically, of course, balanced style could be in a neither-nor relation with respect to the grammatical correlates of the other two style types; i.e., balanced style could be manifested by a set of syntactic constructions totally distinct from those that manifest loose and tight styles. In fact, Christensen, among others, identifies the periodic sentence with a type of sentence that has not been included in the linguistic characterization of either loose or tight style: the "complex" sentence, consisting of a main clause and one or more subordinate clauses. Examples would include the following:

When the sun had risen, the man set out on his journey.

Because he was sick, he remained at home.

Such subordinate constructions do not constitute a third type of grammatical organization, in addition to (tight) hierarchical structure and (loose) string structure. They are sometimes said to have a loose relation

⁹ Richard A. Lanham, *Revising Prose* (New York: Scribner's, 1979), 122.

to the main clause in that they do not modify any one particular element in the main clause, nor do they have a precise structural relation within the clause, such as being the object of the main clause verb, etc. However, such clauses do have a precise relationship to the clause as a whole, a relationship signalled by the subordinate conjunction; for instance, *when* signals a temporal relation; and *because*, a causal one. That such constructions are relatively tight can be appreciated by comparing them to the looser linking of independent clauses by means of coordinating conjunctions, or to the use of participial adjuncts:

The sun had risen and the man set out on his journey.

Being sick, he remained at home.

On the other hand, "complex" sentences can, in fact, also be said to be relatively loose in that the immediate constituents of the sentence include not just the noun phrase and the verb phrase of the main clause, but also the subordinate clauses.

It is out of the question for a style type to be solely characterized by the use of subordinate clauses with an adverbial function; but the above remarks indicate that such constructions do seem to bear out the tentative suggestion that balanced style is manifested by constructions that "balance" features of both loose and tight grammatical organization. Let us now briefly examine some sentences that have been cited by stylisticians as being balanced (or "periodic").

- (viii) In the old times, whenever two fast boats started out on a race, with a big crowd of people looking on, it was inspiring to hear the crews sing, especially if the time were nightfall, and the fore-castle lit up with the red glare of the torchbaskets. (Mark Twain, "Rainy Days;" cited by Miles.)

Sentence (viii) clearly is not an exemplar of tight style. We can easily isolate the independent clause *it was inspiring to hear the crews sing*, to which are adjoined several phrases and clauses of adverbial function. One is a subordinate clause (*whenever two fast boats started out on a race*), but it occurs with an absolute and a prepositional phrase functioning as an adverbial of time. All three constructions are "strung together" in front of the main clause. It might seem, then, that (viii) is an exemplar of loose style.

A closer examination of (viii) will reveal grammatical characteristics not found in the loose sentences earlier discussed. First, the three constructions occurring before the main clause are not independent of each other. That is, each is not directly related to the main clause. The subordinate clause further specifies the adverbial *in the old times*. In turn,

the absolute further specifies the preceding subordinate clause. Second, the main, or "independent," clause actually contains an anaphoric expression, *the crews*. The definite article signals that the identity of the crews is known, but in fact they have not explicitly been identified. However, we know, by a standard inference, that the reference is to the crews of the two fast boats mentioned in the preceding subordinate clause. These two grammatical features impose a degree of tightness on what is otherwise a grammatically loose sentence. The sentence may be said to effect a balance between loose and tight.

Let us consider another example.

- (ix) Such sanguine declarations tend to lull authority asleep; to encourage it rashly to engage in perilous adventures of untried policy; to neglect those provisions, preparations and precaution, which distinguish benevolence from imbecility; and without which no man can answer for the salutary effect of any abstract plan of government or of freedom. (Edmund Burke, *Reflections on the Revolution in France*; cited by Read.¹⁰)

This sentence lacks the adverbial phrases and clauses utilized in (viii). But it does have a string of other syntactic constructions—infinital clauses, such as *to lull authority asleep*. Again, this string is not as loosely structured as sentences in a loose style. The first two clauses serve a grammatical function in the main clause; they are complements of the main verb *tend*:

Such . . . declarations tend to lull authority asleep. Such . . . declarations tend to encourage it rashly to engage in perilous adventures of untried policy.

An additional degree of tightness is afforded by the presence of anaphoric *it* in the second clause; its antecedent, *authority*, occurs in the first clause.

The third infinitival clause is not a complement of *tend*; rather, it is coordinate with the infinitive *to encourage*, occurring in the second clause. The expanded form of the third clause would be:

Such . . . declarations tend to encourage authority to neglect those provisions . . .

Each of the preceding examples of balanced style shares these features: there is a string of constructions whose looseness is counterbalanced by grammatical (or semantic) relations among the elements in the string and by these elements' having a grammatical function within the main clause. This, however, does not exhaust the grammatical manifestations of

¹⁰ Herbert Read, *English Prose Style* (1952; rpt. Boston: Beacon, 1970).

balanced style. We will consider one final example, which exemplifies another subtype of balanced style.

- (x) We shall fight in France, we shall fight in the seas and oceans, we shall fight with growing confidence and growing strength in the air; we shall defend our Island, whatever the cost may be. (Winston Churchill, *Their Finest Hour*; cited by Read.)

Sentence (x) consists of a string of simple finite clauses. These clauses are grammatically independent of each other, and there is no one *main* clause to which they can be related. It may thus seem that this sentence is similar to those of Hemingway's, which we discussed earlier. However, (x) is distinguished from the Hemingway sentences by its pervasive parallelism:

we shall fight + Adverbial of location

Loose stylists tend to avoid, or to subvert, such parallelism. Contrast (x) with (xi), which is by Hemingway.

- (xi) There were pigeons out in the square, and the houses were a yellow, sun-baked color, and I did not want to leave the cafe.

The first two clauses are descriptive, with *be*, but the third clause is transitive, with a conative function (in the negative). Ziff, in his discussion of this sentence, refers to a "failed rhetorical parallel" (p. 418).

Other instances of subverted parallelism in the writings of loose stylists could easily be cited; sentence (xii) is an example from Faulkner.

- (xii) The path runs straight as a plumb-line, worn smooth by feet and baked brick-hard by July . . .

Superficially, there is parallelism of grammatical form:

Past Participial + Adjective + *by* + Noun

However, the two *by* + Noun phrases have different grammatical functions—*by feet* indicates the instrument; *by July*, time.¹¹

In conclusion, let me emphasize that the ultimate test of the approach to stylistics that I have propounded in this paper will be its ability to allow intuitively satisfactory differentiations to be effected among stylists with the same type of style. More refined differentiation than that attempted here will undoubtedly entail a consideration of lexical choices as well as syntactic choices; and it may also entail quantitative studies. Only

¹¹ There is a degree of parallelism in sentence (ii) by Faulkner; as I noted, the string structure of the first four noun phrases functioning as object of *amid* is identical. However, this parallelism is overwhelmed by the rest of the very long sentence; and it is a parallelism of structural pattern rather than one of recurrent lexical items. Obviously, it is imperative to have a clearly specified notion of what constitutes parallelism. Several different types and degrees of parallelism can be recognized. For one useful discussion, see Roman Jakobson, "Grammatical Parallelism and its Russian Facet." *Language*, 42 (1966), 399-429.

extensive work in practical stylistics, work that recognizes the futility of attempts to describe each stylist totally on his own terms, can provide the answers we need.

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