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LANGUAGE

JAN CYGAN

TENSE AND ASPECT IN ENGLISH AND SLAVIC

Among the English tenses the Present Perfect is doubtless the most difficult one for the Polish, or more generally Slavic, learner. The difficulty is not due to the form of the tense, this being relatively simple (certainly simpler than the corresponding French or German forms, since there is no problem of the choice of the auxiliary (*avoir* or *être*, *haben* or *sein*) — the Present Perfect in English is uniformly formed with *have* for all verbs. The difficulty concerns the meaning and the use of the tense, and is rather objective in character, following from the difference which exists between the English and the Slavic conjugation systems.

The English tense system is so expanded that, at first sight, it may seem absolutely incommensurable with the system observed in the Slavic languages. In English there are as many as 16 tenses, as shown in the table below.

		I	II	III	IV
		Simple	Continuous	Perfect	Perfect Continuous
A	Present	I write	I am writing	I have written	I have been writing
B	Past	I wrote	I was writing	I had written	I had been writing
C	Future	I shall write	I shall be writing	I shall have written	I shall have been writing
D	Future-in the-Past	I should write	I should be writing	I should have written	I should have been writing

However, in order to be able to show what is regarded as a fundamental difference between the two systems, we shall try to simplify, temporarily, the above full table for our present considerations. For this purpose we shall first ignore the whole

group of the Continuous (Progressive) tenses. These are a peculiarity of English which has to be either completely neglected or rendered by other, non-grammatical means in Slavic, e.g., by special adverbials meaning something like 'just', 'now', 'at the moment', etc., e.g.,

I was going out = Właśnie wychodziłem.

Second, we shall also leave out, temporarily, from our contrastive analysis the forms with *would/should* which have two principal functions, viz. (a) the function of Conditional, thus a mode, not tense; this is rendered in Slavic by modal forms, e. g.,

I should go if I could = Poszedłbym, gdybym mógł;

and (b) the function of the Future-in-the-Past tense. In this latter function the *would/should* forms appear only in reported speech, their Past form being an automatic consequence of the Past tense of the verb in the main clause. Their meaning being identical with the corresponding *will/shall* (Future) forms, they are rendered by the Future in Slavic languages which have no sequence of tenses, e. g.,

He said she would come = Powiedział, że ona przyjdzie,

cf. He said, "She will come" = Powiedział: "Ona przyjdzie".

Having ignored those two groups of tenses, i.e., omitting the two vertical columns (II and IV) and one horizontal line (D) from our table, we arrive at a system of six tenses, readily comparable with the Slavic system. The reduced system is the following.

Present	Present Perfect
Past	Past Perfect
Future	Future Perfect

The system may be called both 'classical' and 'classic'. It is classical in that it represents the ideal system of the grammatical tenses, derived from plotting the three absolute time divisions (present, past and future) against the two aspects (imperfect and perfect). At the same time it is classic, this being the system found in Classical Latin, whose tenses were:

praesens, imperfectum, futurum (I);

perfectum, plusquamperfectum, futurum (II) exactum.

It is also the theoretically maximum aspect-tense system. All other 'tenses' beside those six have special functions. Cf. e. g., the French *Passé défini* which is the tense of story telling. *Passé défini*, similarly to the *article défini*, is used only when the listener is already familiar with the subject; it cannot be used independently. As we have mentioned earlier, modes (e. g., the Conditional) are often wrongly included among the tenses. If, however, those spurious 'tenses' are eliminated, the system cannot exceed six elements, since 2 (aspects) multiplied by 3 (time references) yield 6 (grammatical tenses).

Now, compared with the above classical six-element system, the Slavic system is deficient and incomplete. Apart from the fact that an analogous system has to be

made up of two corresponding verbs (one imperfect, the other perfect), since apect is inherent in Slavic verbs, we arrive at five forms only, viz. e. g.,

	Imperfect	Perfect
Present	piszę	—
Past	pisałem	napisałem
Future	będę pisać	napiszę

It can be seen from the table that in Slavic the perfect verb has no present form; *napiszę*, though formally (inflection) identical with the Present tense (cf. the parallel imperfect form *piszę*), has the meaning of Future. In the Slavic system there is then a gap just in the place which is filled by the Present Perfect in English.

This does not mean, of course, that the English Present Perfect cannot be translated into Slavic. But the problem is that the semantic field which is covered by six tenses in English has to be covered by only five tenses in Slavic. What is done in these circumstances is that the lacking form for the Present Perfect tense is replaced by one of the forms adjacent to it in our table, i. e. either by the Present (Imperfect), e. g.,

I have lived here for five years = Mieszkam tu od pięciu lat,

or by the (Past) Perfect, e. g.,

I have read this book = Przeczytałem tę książkę,

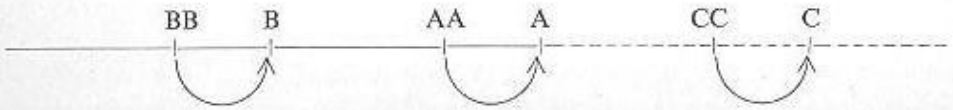
depending on whether the time or the aspect is deemed more important by the speaker in the particular instance. The latter is more common practice.

Why this is so, can be explained by yet another illustration. Physical time is unidimensional (linear) and may be graphically represented by a straight line. Let point A on the line denote the present. If we now agree that time 'flows' from left to right on our diagram, then everything to the left of point A will belong to the dast, and everything to the right of that point (dotted line) will be the future:

It is evident from the picture that there is some disparity in the treatment of time here: while the past as well as the future are infinite periods (represented by half-lines), the present is only a moment (a point on the line).

What effect this has on our problem will become clear if we plot all the six tenses under consideration on our time axis. Let us first mark the tenses denoting indefinite (imperfect) actions. A present action will of course fall at point A; a past action somewhere on the left half-line, say at point B; and a future action on the right (dotted) half-line, e. g. at point C. The perfect tenses denote actions which have been completed before other actions, i. e., such as have preceded actions expressed by the corresponding imperfect tense forms. We shall mark them with double letters,

thus AA — for the Present Perfect, BB — for the Past Perfect, and CC — for the Future Perfect, with arrows pointing to the relationships of perfectivity with regard to the corresponding reference points[1]:



Notice that an action perfected before a past action is always past; in an analogous way an action completed before a future action can also be a future action; this is so because both the past and the future are extended in time. But an action completed before the present moment must of necessity be a past action because of the momentary (point) nature of the present. Hence the Jekyll-and-Hyde personality of the Present Perfect which refers both to past and to present, and is therefore so puzzling to the Slavic learner.

The relationship between the perfect aspect and the time moment developed in English (and other Germanic and Romance languages) is the key to the understanding of the difference between the English and the Slavic tense systems. In Slavic there is simply a perfect form of the verb, and the time reference of it is not made explicit, unless by the context. In English there are two perfect forms in the past, e. g., *has written* and *had written*, differing as to their time references (present vs. past). The Slavic opposition of aspects (perfect vs. imperfect) is replaced in English by an opposition of time reference (preceding vs. simultaneous), the difference ultimately deriving from the fact that there are five forms in the one system as against six in the other. Where there is in Slavic just one past form *napisałem* corresponding to the perfect infinitive *napisać*, there are two perfect forms corresponding to the Perfect Infinitive in English, the perfect aspect being differentiated with regard to time. Perfectivity in English is thus always marked for time, while in Slavic it is the verb that is marked for perfectivity, and if so marked, is devoid of a present form. Hence also the common mistake of Slavic speakers who use the Simple Past for the Present Perfect in English.

The problem of the use of the Present Perfect and the Simple Past tenses can also be elucidated with the help of our last diagram. Notice that points AA (Present Perfect) and B (Past) lie on the same (left) half-line, and might even, in a special case, coincide (if referring to one and the same action). The only difference is just the relationship with regard to point A, which is there (arrow) in the case of AA, but is neglected, non-existent (no arrow) in the case of B.

It might be observed that a similar situation occurs also in the case of the points CC and A. This is true up to a point, but the situation is a bit different, for though the point CC is localized fairly arbitrarily (like AA), the point A (unlike B) has

[1] This scheme is not identical with that given by O. JESPERSEN in his *Modern English Grammar*, IV, p. 2, *Essentials of English Grammar*, p. 231, or *Philosophy of Grammar*, p. 257.

a fixed position at the boundary of the two half-lines. Thus the point CC, while moving to the left need not coincide exactly with A, but may, more generally, fall anywhere in the region of the 'floating' point AA. In less abstract terms, future actions perfect with respect to other future actions may be rendered by the Present (A) and the Present Perfect (AA) tenses. This is a rule in the case of subordinate clauses, temporal or conditional, beginning with *as soon as*, *before*, *if*, etc., e.g.,

We shall go when you finish.
We shall go when you have finished.

The ousting of the future tense forms by forms of the present tense is due to the fact that the future is not a tense at all, but a mode. This has been mentioned already, but may perhaps require a more detailed explanation. Old English (and other cognate languages) had no future tense forms at all. The recent origin of these forms is perceptible from their different composition in various languages (with different modal or auxiliary verbs), cf. the English *I shall/will write*, the German *ich werde schreiben*, the French *j'écrirai* (= *écrire* + *ai*), the Polish *będę pisać/pisał*, or the actual present form *napiszę* (cf. *piszę*). Cf. also the Latin future forms *legam*, *finiam* (= coni. praes.).

The future tense is then always a present formation, but with a modal colouring, expressing the speaker's attitude. It is only logical that if a form expresses someone's intention at the moment of speaking, the action itself will follow later (i.e. in the future).

The present tense tends to expand in the direction of the past as well as in that of the future; in living speech it is almost self-sufficing. The fact has some historical justification. The past tenses are also in many instances present formations denoting the result of an action (I have written a letter < I have a written letter). Even preterite forms may have originally been present forms, cf. the preterite-present verbs in the Germanic languages.

But if the past is something real, the future is always hypothetical. Contrary to the past and the present tenses, which both express reality, the future tense is a mode, expressing inference, anticipation, possibility, contingency. That is why we have made the right half-line dotted on our physical time diagram, similarly as light rays forming an unreal, fictitious image are marked dotted in optics. The past and the present, being real, are related in language more closely, and together contrast with the future.

The future tenses in English, and the differences between them, are then modelled on the pattern of the present and the past tenses; the difference between *will/shall* and *would/should* is the same as that between the Present and the Past. Both the Future and the Future-in-the-Past (or Conditional) forms are of a modal nature and should be treated on a par with other present modal forms, thus *I shall write* as *I can* (*may*, *must*, *ought to*, etc.) *write*. But the latter are not included in the tense-aspect system.

The case is different with the Continuous tenses which we have neglected so far, but must consider now. The Continuous form denotes an aspect, namely the durative, progressive aspect, thus imperfective and as such contrasting with the perfective aspect of the Perfect form. It is well-known, however, that the Continuous and the Perfect forms are not mutually exclusive; the opposition of those two aspects does not then constitute a system in itself, but implies the existence, beside the positive (Perfect) and the negative (Continuous), of two more form types, viz. a complex form (combining the two aspects; this denotes a state), and a neutral form (neither perfect nor imperfect). The full system of aspects is then the following[2].

neutral (0) aspect
Indefinite

imperfect (−) aspect
Continuous

perfect (+) aspect
Perfect

complex (±) aspect
Perfect Continuous

If we now introduce the element of time reference (differentiation with respect to the moment of speaking and a past moment), the above full aspectival system will be doubled, developing into the tense system existing in English. In accordance with our practice so far, we shall continue to use the symbol A to refer to the present moment (the moment of speaking), and the symbol B to refer to a past moment; the corresponding Continuous forms, which might be represented as sections on time diagrams, will be symbolized by the corresponding lower case characters.

(moment of speaking)
A
(General) Present

a
Present Continuous

AA
Present Perfect

aa
Present Perfect Continuous

(past moment)
B
Past (Indefinite)

b
Past Continuous

BB
Past Perfect

bb
Past Perfect Continuous

The Simple Present, more aptly termed the 'Present Indefinite' (e. g., by Soviet grammarians) is a general, neutral tense, undetermined with regard to aspect; it may be said to have zero aspect.

The Present Perfect Continuous tense has a complex, double aspect: it expresses a state, cf.

I have been writing for several hours = Od paru godzin jestem w trakcie pisania.

In an analogous way the Simple Past (the Past Indefinite) does not express an aspect (*I wrote* equals both *pisalem* and *napisalem*); while the Past Perfect Continuous denotes a state at a given past moment.

[2] Cf. J. Kuryłowicz, "Aspect et temps dans l'histoire du persan", *Esquisses linguistiques*, Wrocław—Kraków 1960, pp. 111 - 112.

The whole system of the above eight fundamental tenses may of course be automatically 'duplicated' to cover the modal forms with *will/shall* (Future) and *would/should* (Future-in-the-Past), which would bring us back to the 16-tense system that we started from, but it must not be forgotten that the future tense forms are of a modal nature. Consequently, the fundamental dividing line in our first table is the double line dividing it horizontally in two halves.

It is obvious that the three tense forms available in Slavic for expressing the present and past actions (*piszę, pisalem, napisalem*), are incapable of rendering in a precise way all the variety of the English system. The form *piszę* is used indiscriminately to refer both to A (*I write*) and a (*I am writing*); these two kinds of actions are, incidentally, not often differentiated in languages; apart from English, Icelandic may be mentioned as an example here. The form *pisalem* refers, as a rule, to **b** (*I was writing*) but *napisalem* — both to AA (*I have written*) and to BB (*I had written*). The identical rendering of these two English tenses in Slavic is due to the 'aspectival' nature of the Slavic verb system which is best seen in the separate infinitives (*pisać* vs. *napisać*). Slavic has no general past form B; its past form is always determined as either imperfective or perfective, and the English *I wrote* must consequently be rendered accordingly by either *pisalem* or *napisalem*. In a similar way the complex aspect ('state') forms **aa** and **bb** are rendered by the corresponding imperfect aspect forms. All these are consequences of the defective Slavic verb system.

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HENRYK KAŁUŻA

SEMANTIC CONTENT OF ENGLISH VERBS AND THEIR USE IN THE PROGRESSIVE FORM

I. Martin Joos' statement that "grammar in the narrower sense is fairly well understood already"[1] seems rather too optimistic, at least with reference to the use of the continuous tenses (conventionally marked as *be*+ —*ing* forms)[2] with English verbs, and especially those indicating mental and emotional states, quality of things, etc.

In spite ot their high frequency in everyday, conversational English, e. g., *be*, *have*, *think* or *know* still remain obscure as far as their grammatical and lexical functions are concerned. The polarization of opinion is well illustrated, on the one hand, by F.R. Palmer who maintains that "there are some verbs that are commonly not used in the progressive form at all"[3], and, on the other hand, by R. A. Close according to whom "all verbs in English, except the pure auxiliary and modal verbs, can take both simple and continuous forms"[4].

The subject of the present study is to find out more about the grammatical meaning of the *be* + *-ing* forms and then to see what features of the semantic content of some verbs prevent them from being modified by *be* + *-ing*. This investigation should lead to a general classification of all English verbs from the viewpoint of the *be* + *-ing* tense usage.

II. *Be* + *-ing* is the basic grammatical pattern underlying Present, Past, Future, Perfect, and Future-in-the-Past continuous tenses and making up a total of sixteen

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[1] M. Joos, "Linguistic Prospects in the United States" in: *Trends in European and American Linguistics 1930 - 1960*, Utrecht 1961, p. 20.

[2] W. F. Twaddell, *The English Verb Auxiliaries*, Providence — Rhode Island 1960, p. 2.

[3] F. R. Palmer, *A linguistic Study of the English Verb*, London 1965, p. 95.

[4] R. A. Close, "Concerning the Present Tense", *English Language Teaching*, XIII, No. 2. 1959, p. 62.

different forms in the active and the passive voice[5]. All of them are produced by an appropriate, i. e., changeable finite form of the first component *be* followed by the unchangeable present participle ending in *-ing*. What is the grammatical meaning of this basic form *be* + *-ing*, irrespective of the semantic contents of verbs modified by it?

According to H. Sweet this grammatical meaning is "definiteness"[6]. He broadly divides English tenses into the definite, i. e., continuous ones indicating short durations and including the moment of speaking, and the indefinite, non-continuous forms stretching out in time and outside the moment of speaking. He quotes the following examples in support of his theory

I am writing a letter,

versus

I write my letters in the evening.

The first example means, "I am writing at this moment" against the second one which excludes the present moment of speaking in favour of the indefinite sense, "when I write letters, I write them in the evening"[7].

Sweet extends this present continuous grammatical meaning of definiteness to other continuous tenses as well by saying that, e. g., with reference to futurity, the shorter the interval between present and future, the more definite the time of the future occurrence is, and the more likely the event denoted by the lexical verb is to come off; hence the immediate future (with "going to") is more definite than its ordinary, non-continuous counterpart[8].

The limitations of Sweet's theory result from a sweeping generalization based on the analysis of only few examples. Without starting an argument we can quote counter-examples which contradict his assumptions in many ways. How can we question the definiteness of, e. g., such past-simple sentences as:

Yesterday, at 12 o'clock he came in, walked across the room and said ...

Where is a short duration of the event coinciding with the moment of speaking in

The earth is constantly revolving on its axis[9], or even in

He is writing a novel now.

"Definite" versus "indefinite" in Sweet's interpretation does not also account for the interesting instance by R. A. Allen who asked many native speakers of English if they felt any difference between

I've lived in New York for the last ten years

and

I've been living in New York for the last ten years[10]

[5] Cf. F. R. Palmer, *op. cit.*, pp. 56, 105.

[6] H. Sweet, *A New English Grammar—Logical and Historical*, Oxford 1898, p. 103.

[7] *Ibid.*

[8] *Ibid.*, p. 104.

[9] R. A. Close, *English as a Foreign Language*, London 1962, p. 80.

[10] R. A. Allen, *The Verb System of Present-Day American English*, The Hague 1966, p. 93.

Most of his informants were quite sure that there is no practical difference in meaning between these two sentences.

O. Jespersen's treatment of the continuous forms resulted in his famous "frame-time" theory[11]. According to him

I am writing a letter

is equivalent to "I am in the course of writing a letter", which in purely temporal categories would mean that I started this activity before now and am expected to go on writing for some time after now. In this way "before" and "after" form a sort of frame enclosing the moment "now". In the case of past or future continuous tenses there will be, of course, appropriate preceding and consecutive moments setting up a similar temporal frame[12].

The originality of Jespersen's concept suffers from similar shortcomings as Sweet's interpretation. Once again, it is not capable of providing a convincing explanation of those continuous uses which stretch out indefinitely in time or do not indicate actual activity at the moment of speaking.

Among the more recent attempts to produce a general definition of *be* + *-ing* we can mention the British scholar A. S. Hornby and the American grammarians G. O. Curme, W. F. Twaddell and A. A. Hill. It would be outside the scope of this paper to engage in a detailed argument on their views, all the more so because their treatment of the subject is far from being exhaustive both as theoretical discussion and exemplification are concerned.

For instance, Hornby[13] starts from the assumption that "the essence of the Progressive Tenses is the element of incompletion". This approach seems to run counter not only to Jespersen's conception of the definite temporal frame but also to Twaddell's interpretation of the *be* + *-ing* form a "limited duration"[14]. How to reconcile these theories with Curme's view that "the essential meaning of the progressive is duration and it never means anything else"?[15]. Hill, on the other hand, advances the opinion of a twofold function of the progressive forms depending on tense. To him *be* + *-ing* is "non-habitual" in the present and "incomplete" in the past[16]. However, he gives no reason why the same form should acquire different senses because of a change of its temporal location? And what about the meaning of other continuous tenses such as, e.g., the Present Perfect continuous!

III. A substantially different approach to the problem is offered by Russian anglicists. They ascribe to the *be* + *-ing* formula a general aspective value. This

[11] O. Jespersen, *A Modern English Grammar on Historical Principles*, Copenhagen 1909 - 1949, p. 230.

[12] *Ibid.*, p. 234.

[13] A. S. Hornby, "Non-Conclusive Verbs", *English Language Teaching*, III, No. 7, 1949, p. 172.

[14] O. Jespersen, *op. cit.*, p. 7.

[15] G. O. Curme, "The Progressive Form in Germanic", PMLA 28, 1913.

[16] A. A. Hill, *Introduction to Linguistic Structures*, New York 1958, pp. 206 - 209.

is, no doubt, due to the influence of the imperfective aspect existing in their own language. Its definition runs as follows: "The category of aspect indicates that the action expressed by the verb is presented... in its course, in process of its performance, consistently in its duration or repetition..."[17].

They have come to the conclusion that this English grammatical form corresponds to the imperfective aspect in the Slavic languages. Let us quote B. Ilyish[18] as a typical representative of the Russian school of thought. In his opinion "the best way to describe this essential difference in meaning between the two sets of forms (i. e., the difference between the *be* + *-ing* and non-*be* + *-ing* tenses) would seem to be this: it is a difference in the way the action is shown to proceed. Now this is the grammatical notion described as the category of aspect with reference to the Slavic languages (Russian, Polish, Czech, etc.), and also to ancient Greek, in which this category is clearly expressed"[19].

The advantage of an aspective interpretation over the ones cited so far lies in the higher level of abstraction. The definition of the English aspect according to the Russians clearly falls into two parts: it primarily points to the general character of the *be* + *-ing* form understood as an action in the process of its performance, and this makes up the essential part of the definition. Duration, repetition, incompleteness, etc., etc., form the redundant or secondary features which may or may not be present, depending on context.

It seems that all the grammarians reviewed in Section II were preoccupied with these secondary features only. They were confusing the rigid distinction between the meaning of the grammatical form *be* + *-ing* with the lexical content of verbs modified by this form. The result was the inevitable failure to embrace all possible instances of *be* + *-ing* uses existing in English.

Our study of the semantics of English verbs in relation to the *be* + *-ing* forms is based on the aspective interpretation of this grammatical temporal formula But, first of all, let us make it quite clear what we mean by "an action in the process of its performance, or in its course". A. Ota is very helpful in this respect. To him "process means that action has already started, and that it is moving toward a completion but has not come to the completion yet. Thus process involves movement... it is dynamic... The situation is similar to the dynamic nature of a film as opposed to a slide"[20].

We must be very careful not to ascribe to this definition more than it actually means. The key notion here is "process" as the essential feature of the dynamic character of action; completion or incompletion, actual duration or interruption of action, its possible temporal limitations, etc., etc., are only potential consequences

[17] J. Forsyth, *A Grammar of Aspect, Usage and Meaning in the Russian Verb*, Cambridge 1970, p. 13.

[18] B. Ilyish, *The Structure of Modern English*, Moscow 1965, p. 84.

[19] *Ibid.*

[20] A. Ota, *Tense and Aspect of Present-Day American English*, Tokyo 1963, p. 61.

which may, but by no means must be assumed from the basic idea of process. They remain its redundant features and are usually brought out by the semantic variety of contents represented by the lexical verb or by the contextual circumstances.

Understood in this way even verbs like *live* or *wait* mean a process because a film is necessary to represent *waiting* as opposed to, say, *being* where a slide is enough. Verbs like *be* indicate equilibrium against the possibility of change involved in the idea of process.

IV. Which verbs reject or hardly ever accept the general idea of process and consequently are not modified by the *be* + *-ing* forms? Contrary to expectation, we cannot find a full, generally agreed-on list of infinitives although every book of grammar dealing with tenses mentions some of them. An obvious task that awaits scholars is to carry out an investigation of a really representative cross-section of the English language in order to produce such a list. As such study would most probably involve an extensive application of modern technical methods (computor statistics, etc.) it is beyond the possibilities of the present author to carry out the research himself. At present we must therefore confine ourselves to making the best use of the material already available.

It is of two different kinds: the older one is based on the compilations by A. S. Hornby[21] and W. S. Allen[22]. Their lists are the result of random observations and personal experience as native speakers of English. More up-to-date materials collected and sorted out according to certain principles are provided by M. Joos[23] and A. Ota[24]. The first one examined all non-continuous forms in S. Bedford's novel, *The Trial of Dr. Adams* (Collins, 1958), the second scholar counted and compared the frequency of both the continuous and the non-continuous forms in a collection of samples from tape recordings, unscripted discussions on the radio and television, as well as from play scripts and books. All in all, he made use of 21 samples of English amounting to more than 300 pages of double spaced text[25].

A remarkable thing about all the lists taken into consideration is the fact that none of them is the same. Their average number does not exceed 50 entries and they include, each of them, 10 - 15 verbs not occurring anywhere else.

On the basis of this material we have singled out 96 units the occurrence of which in the continuous tenses is at most 5% of all cases. In other words, 95% is the average percentage of their use in the non-continuous forms in modern English. Here they are listed in the order of their approximate frequency:

be, think (that,, have (= possess, own), know, want, see, mean, feel, seem, like, believe, hope, call, find (that), need, hear, suppose, love, guess, understand, agree, mention, wish, remember, indicate, realize, decide, care, remain, exist, sound,

[21] A. S. Hornby, *A Guide to Patterns and Usage in English*, London 1954, p. 117.

[22] W. S. Allen, *Living English Structure*, London 1947, p. 79.

[23] M. Joos, *op. cit.*, pp. 116 - 120.

[24] A. Ota, *op. cit.*, pp. 66 - 72.

[25] *Ibid.* p. 8.

forget, mind, regard, report, require, affect, tend, include, lie, suffer, belong, depend, cause, represent, state, enjoy, accept, apply, express, name, propose, recall, suspect, dislike, match, resemble, contain, correspond, hate, desire, suit, adjoin, fail, differ, exclude, preclude, comprise, complicate, border (on), intersect, sentence, doubt, foresee, imagine, notice, recollect, trust, detest, please, prefer, recognize, appear (= seem), consist, deserve, equal, matter, possess, result, suffice, smell (when intransitive), taste (when intransitive), gather (that), forgive, refuse, own.

What are the common features of the enumerated items? Apart from the fact that most of them denote mental attitudes, likes, dislikes and so on, their semantic content is regarded as a fixed or already formed state. In other words, they are not thought of as being in the process of formation. We shall call them non-process or status verbs[26].

Lack of dynamics is probably the reason why the status verbs cannot have future reference without an explicit time indicator. Thus we do not say

*Don't worry, the baby resembles his father next year,

although it is perfect English to state

Don't worry, he leaves next week.

In this respect they formally differ from the process verbs, the present tenses of which may also refer to futurity.

This group of 96 forms also shows some other formal characteristics which justify their subdivision into three further subgroups.

It has been noticed that the verbs indicating mental, emotional or psychological states, as well as perception of human senses occur, in the majority of cases, with the pronominal subject *I*/*we* in affirmative and negative utterances. The corresponding interrogations with *You* also refer to the "first person" because they imply an answer with *I* or *We*. After Ota we shall call them *I*-verbs[27]. They are as follows:

think, know, want, see, mean, feel, like, dislike, believe, hope, find, hear, suppose, love, guess, understand, wish, remember, realize, care, forget, mind, regard, recall, suspect, hate, doubt, gather, imagine, trust, notice, recollect, detest, desire, forgive.

The next subgroup are the verbs indicating relationship, including copula and copula-like verbs. The typical in this respect is *be* as in

He is a farmer,

which is synonymous with

He has a farm[28].

Thus our second subdivision called relationship verbs, consists of the following verbs:

[26] M. Joos, *op. cit.*, p. 116.
[27] A. Ota, *op. cit.*, p. 73.
[28] M. Joos, *op. cit.*, p. 118.

be, have, remain, sound, lie, need, require, tend, include, belong, depend, represent, apply, match, resemble, contain, adjoin, exclude, preclude, comprise, appear, deserve, equal, smell, taste, correspond, prefer, consist, suit, possess, own.

The remainder of the list are miscellaneous verbs because they do not show any specific formal characteristics beyond the general ones of not taking *be* + *-ing* and not being used with future reference without an explicit time indicator. They are:

call, agree, mention, indicate, decide, exist, report, affect, suffer, cause, state, express, name, propose, enjoy, fail, differ, complicate, border, intersect, sentence, foresee, please, matter, result, suffice, refuse, forgive, recognize.

V. As already pointed out, the status verbs indicate certain fixed states, not in the process of formation. However, when they happen to be half-formed, they become process verbs. Statistically the number of such cases does not exceed 5% of the total usage of the 96 verbs listed above. The real number of these exceptions varies, of course, from verb to verb, depending on the semantics or — which is most likely — the polysemantics of a given unit.

The scope of this paper prevents us from quoting more than few examples to give some general idea of the exceptional uses of these verbs functioning as processes[29].

In his corpus Ota found 5,070 non-continuous forms of *be* (the most frequently used verb in English!) and only three continuous ones. Here they are:

You are being much too modest.

These people are now beginning to work together and being our chief asset.

Even diplomats are constantly being indiscreet.

The last instance seems to indicate most clearly the sense of *are being* as equivalent to "are constantly acting indiscreetly". It is interesting to note that the same corpus does not include a single continuous-form instance with *know*, *understand*, *remember* and *forget*. They are the typical status verbs hardly ever accepting the sense of "to be in the process of knowing, understanding or losing one's memory". The last verb, however, admits such interpretations as, e.g.:

You are forgetting yourself (a temporary lapse)[30].

Dear me, I'm forgetting my umbrella (as he turns back from the garden gate to get it)[31].

On the other hand, verbs like *think*, *feel* and *see* seem to be semantically more pliable because — according to Ota — they occur, on the average, up to 5% cases in the continuous forms.

The following dialogue brings out well the difference between affixed status' and 'the process of forming idea' in connection with *think*:

[29] For further reference, see, e. g. J. Millington—Ward, *The Use of Tenses in English*, London 1954, pp. 10 - 17.
[30] G. Heathcote, "Simple or Progressive?", *English Language Teaching*, XX, No. 1, 1965, p. 36.
[31] A. S. Hornby, "Non-Conclusive Verbs", *English Language Teaching*, III, No. 7, 1949, p. 175.

Wife: What do you think of the new wireless set?
Husband: I'm thinking of where the money is coming to pay for it.

VI. The grammatical meaning of process represented by the *be* + *-ing* forms turns out to be a useful criterion not only for the division into status and process verbs but it helps to gain a better insight into the lexical meaning of process verbs as well. Let us consider some contrastive examples. Why is it not good English to say

*He has written the letter for 2 hours,

instead of the accepted version

He has been writing a letter for 2 hours?

Or

I was writing 6 letters all day resterday,

instead of

I was writing letters all day yesterday[32].

The reason lies in the semantic content of *write*. It is a process verb implying a potential completion of the process of writing. In this respect *write* is similar to *come* or *arrive*. They stand in opposition to the class of verbs represented by *live* or *wait* which indicate a bare process without implying completion. The acceptance of a subdivision of the process verbs into conclusive (like *come*) and inconclusive (like *live*) provides the explanation for the two pairs of contrastive examples mentioned above.

In a context indicating a period of time ("for 2 hours") and thus implying a process of an action represented by the predicate, a conclusive sense of *write* in *has written* clashes with the inconclusiveness of the adverbial and makes the whole sound un-English. It is only after the imposing the grammatical meaning of process by the *be* + *-ing* form which restores the harmony between "have been writing" and "for 2 hours".

The same difficulty arises when we reverse the situation and put a numeral side by side with a continuous form of the predicate. When collocated with the process-form "was writing" and a period of time "all day yesterday", the definite number of letters (naturally implying the six already written letters) produces a sort of contradiction in terms. The dropping of "six" at once removes this contradiction and restores the correct meaning of the whole utterance.

No problems of this kind exist with inconclusive verbs of the *live* type. That is why Allen's informants could not see any practical difference between, *I've lived* and *I've been living in New York for the last ten years* (cf. section II, above).

In view of these facts we must accept the subdivision of the process verbs into conclusive and inconclusive, the formal criterion for the division being the possibility or impossibility of their use in the present perfect with adverbials indicating a period

[32] G. Heathcote, *op. cit.*, p. 38.

of time. It should be well noted that both the negative and interrogative sentences are of no use here because they deny or question the performance of an action itself, let alone the completion of a process implied by it. So, e.g.:

He hasn't written the letter for 2 hours

and

Has he (not) written the letter for 2 hours,

are correct English.

The extreme cases of conclusive forms are verbs like:
break, stop, bring, finish, meet, disappear, drop, fail, hit, catch, kill.

The completion of the action indicated by them takes such a short time that they can hardly be called process verbs at all. According to Ota's count they practically never appeared in his corpus in a *be* + *-ing* form and, therefore, were treated by him the same as status verbs. The only imaginable kind of context for them to come out naturally in the *be* + *-ing* forms is a slow motion film or an unfinished series of repeated actions. We shall call them non-durational or momentary verbs[33].

VII. The conclusions of the present study boil down to a general classification of all English verbs from the viewpoint of their use in the 32 tense forms existing in the indicative mood. This classification can be represented on a graph as follows:

- Verbs
  - Status Verbs
    - *I*-verbs
    - relationship verbs
    - miscellaneous verbs
  - Process Verbs
    - conclusive
    - inconclusive

The divisions are based on the following formal criteria:

(1) In contrast to the process verbs, the status verbs do not take the *be* + *-ing* forms and are not used in future tenses without an explicit future-time indicator.

(2) *I*-verbs come out in utterances referring to *I*/*we* pronominal subjects.

(3) Relationship verbs perform copula and copula-like syntactic functions.

(4) Conclusive verbs in opposition to inconclusive ones, reject present perfect tense in contexts indicating duration. The extreme cases of the conclusive verb are momentary verbs of the "break" type.

Further investigation is urgently needed to complete the list of the status verbs and find out more about their semantic and grammatical characteristics.

[33] W. F. Twaddell, *op. cit.*, p. 10.

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THE SYNTACTIC FUNCTION OF ENGLISH ADJECTIVES IN ADNOMINAL GROUPS

The purpose of this paper is to present the syntagmatic properties of English adjectives in prenominal position. By syntagmatic properties are meant here:

(1) syntagmatic relations in a bi-partite structure: attributive (s) + noun-head;

(2) syntagmatic identity of adjectival components, which permits us to establish various positional classes with different restrictions concerning their co-occurrence;

(3) relevant features underlying the identification.

1. SYNTAGMATIC RELATIONS IN A SEQUENCE OF ELEMENTS

The components of a polysyntagmatic adnominal group constitute different layers of modification resulting in various types of hierarchy within a sequence of linearly arranged elements. A similar situation is to be observed in polymorphemic formations, e.g.,

3 1 2 4
un/event/ful/ness.

Not always, however, can the complex structure of syntactic hierarchy be assessed linearly. There are certain non-hierarchized arrangements which cannot be viewed as parts of ever wider linearly concatenated syntagms of the type

[x [y [v [z]]]]

e.g., (*the*) *liberal white African novelist*. The phrase *sleepy hungry little boy* is characteristic of equal hierarchical status of attributive elements in the structure of modification, with *little boy* as a compound head:

[[x] [y] [v + z]].

In the construction with a syntagmatic perspective in which x co-occurs and is correlative with y, and both with z, each term of the correlation is the co-term of the other.

In a sequence of terms, attributive elements are mutually interdependent, forming

complex syntactic units of different hierarchical order, and as such can themselves enter into correlation with other complex wholes within the sequence.

It remains to be established in which relational field the component appears in a given arrangement. In the syntagm *a public school boy*, *public* is a co-term of the first part of the compound, i.e. *school*, and not of the second: *a public boy*. In a syntactic arrangement the word functions not only as a syntagm but also as a semanteme, in its synsemantic environment.

2. SYNTAGMATIC IDENTITY: POSITIONAL CLASSES

Attributive elements fall into different classes occupying various positions. The word as a member of a given class is characterized not only by its regular occurrence in a position *x*, but also by its particular transformational possibilities. The characteristic feature of an adjective as a class of attributives is not only the position *x* in:

an x *boy*, *a boy who is* x, *the boy is* x,

but also the transformability of one construction into another.

Apart from the full syntagmatic identity of a class, there must be distinguished classes with partial identity as far as the existing restrictions on the order of their co-occurrence are concerned. There being various selectional restrictions between different classes, the presence of a certain attributive construction precludes the occurrence of others, either in preceding or in subsequent position:

* *fresh this water*, * *spring fresh water*.

In the phrases *a white house*, *a little house* the adjectives may not be syntactically identical; they may belong to different positional classes. For whereas we may add *little* to *white house*, *white* does not seem to be able to select *little* postpositionally in a free noun phrase: **white little house*[1].

Along with the existence of selectional restrictions of attributive elements as syntagms, e.g., **a very schoolboy*, they may have a limited co-occurrence as semantemes, e.g., **a public boy*, **a white, red, flower*.

Some attributives co-occur in a definite order of fixed positions, e.g., *a little white house*, others are syntactically free and can admit of inversion without a change in the structure of modification, e.g., *a sleepy, hungry boy*; *a hungry, sleepy boy*.

3. FEATURES RELEVANT TO THE DETERMINING OF SYNTAGMATIC RELATIONS

(a) Suprasegmental elements.

The syntagmatic construction of a sequence of constituents in a group cannot be viewed only as a linear arrangement. There are also present suprasegmental

[1] The following distinction between free phrases and fixed phrases is made by HILL (p. 173): "They are free in that all have the phrase superfixes characteristic of normal collocations of words, rather than the phrase superfixes characteristic of fixed phrases Thus [...] *blăck+bird* is a free phrase with the superfix {ˆ}{+'} characteristic of adjective and following noun, while *blăck+bird* is a fixed phrase marked by the superfix of primary – tertiary characteristic of compoud nouns".

elements which form what may be called a superstructure with reference to words and word groups. In a syntagmatic make-up of a group two kinds of features can thus be distinguished. For morphological segmentation the relevant factors are the quantity, quality, and distribution of words. On the suprasegmental level the features of relevance are: stress, juncture, and intonation. Although the suprasegmental layer does not alter in any way the morphological construction of a group, it fulfils a syntactic function by modifying its semantic field. The signalling value of suprasegmental elements is essential for distinguishing free noun phrases from compounds. The former is a group of words with loose semantic linkage; the immediate constituents of the latter display semantic integrity and structural cohesion. Here the meaning of the whole is not a sum of its elements. This feature is realized by a specific stress pattern: primary – tertiary {ˊ} + {ˋ}, in contrast with the pattern in free syntactic collocations with the identical morphological arrangement, which is: secondary – primary {ˆ} + {ˊ}[2], e.g.,

a blûe bóttle	French '*bouteille bleue*',
a blúebòttle	French '*bleuet*'.

(b) Relevant positions.

The determining elements in a nominal group occupy positions which are relevant or non-relevant for the determined noun-head. A word is said to be in a relevant position when it is an immediate constituent of the main determined element of the whole phrase. Constituents of subsidiary elements determining the centre of the phrase enter into non-relevant modificational structure.

In some recent works on the syntax of nominal groups six classes occupying relevant positions are mentioned[3]. The authors, although unanimous in their specification of several classes in pre-nominal positions, do not single out within the class they identify as adjectives its different sub-classes which are syntactically specific for their various selective functions. Out of the six specified classes we choose for a more detailed examination only those which appear in the close neighbourhood of the head, i.e. adjectivals and noun adjuncts.

[2] The superfixes used here have become traditional in American linguistics (cf. TRAGER and SMITH, 1951). The four-stress system has been adopted to mark four different grades of loudness and according to the strength of stress they are called primary {ˊ}, secondary {ˆ}, tertiary {ˋ}, and weak {˘}.

[3] FRANCIS mentions six of them: 1. Predeterminers (*all, both*); 2. Determiners (*a, the, my*); 3. Quantifiers (*ten, several*); 4. Particularizers (*other, more, different*); 5. Adjectives (*big, old*); 6. Noun Adjuncts (*leather|jacket, hunting|dog*). CHAPMAN (p. 83 - 99) also distinguishes six groups: 1. Limiters (*just, even*); 2. Predeterminers, 3. Determiners, 4. Quantifiers (*first, single, many*), 5. Adjectivals, 6. Noun Adjuncts.

4. TYPES OF HEADS AND ATTRIBUTIVE ELEMENTS

(a) Simple and compound heads.

Noun heads can be divided into (1) simple single-word heads (N), e.g., *bird, boy*, and (2) compound heads (X + N).

Compound heads can in turn be subdivided into

(a) one-word elements composed internally of two lexical items constituting a semantic and syntactic complex, such as *blackbird* (A + N), *schóolbòy* (N + N); (b) two or even three-word compound heads of formally loose structure, e.g. (a) *little bóy* (A N), *dóg hoùse* (N N), *dêar oĺd mán* (A A N), (*a*) *wômăn wirelĕss ŏperàtŏr* (N N N).

A simple noun enters into a loose syntactic construction with an attributive, each of them being semantically independent, e.g. *mâd dóctŏr* 'médecin aliéné', *blûe bóttle* 'bouteille bleue'.

A compound tends to become a single, syntactically coherent unit characterized by a greater or smaller degree of semantic compactness. One of its elements is semantically marked in a specific way so that the meaning of the whole is not a mere sum of its elements. Here the syntactic relations of the members to each other are destroyed by the semantic ones. The former ceases to be essential even though the two elements seem to be a morphologically loose construction, e.g. *mád dòctor* 'médecin des aliénés', *blúebòttle* 'bleuet'.

The integrity of a compound is manifested in its indivisibility and a fixed word order. Compounds, often of derivative nature, are polymorphemic formations with different relations existing between their members. They may be seen from the following examples.

Compound nouns:

mill-owner	[mill + òwner]
*mill own	[[*mill + own] + er]
owner	[[ówn] + ĕr]
honeymooner	[*hóney + mòonĕr]
	[[hóney + moòn] + ĕr]
*mooner	[[*móon] + ĕr]
first nighter	[[fírst + nìght] + ĕr]
*nighter	[*fírst + nìghtĕr]
first comer	[fîrst + cómĕr]
*first come	[[*first + come] + er]
comer	[[cóme] + ĕr]

Compound adjectives:

clear-minded	[[clêar + mínd] + ĕd]
clearly worded	[clêarly + wórdĕd]
good-looking	[[góod + loòks] + iňg]
three drawered (desk)	[[thrêe + drâwers] + ĕd]
	[[*three + drawer] + ed]

(b) Prenominal elements determining the noun-head.

Attributive elements can be divided into three types:

1. Simple one-word modifying elements:

[[Â] [Ń]]	(a) small house
[[N] [Ń]]	(a) brick house

2. Compound adjectival group:

[[Â Â][Ń]]	(a) white-black bird
[[Á N][Ń]]	(a) high school boy
[[N̂ À][Ń]]	strawberry red icecream
[[Ń N][Ń]]	cream cheese cake
	(cake with cream cheese)

3 Multi-element attributive group of simple or compound or mixed types of determining components.

It is in such groups that we find various kinds of hierarchical arrangements and different selective function

Below are given sets of examples of various types of determining elements and their noun-heads, arranged in the following way in each set:

1. simple single noun-heads,
2. compound noun-heads,
3. compound determining elements,
4. polysyntagmatic attributive group of mixed types of determining elements.

(N – noun, A – adjective, Adv – adverb, Det – determiner, C – conjunction,| – pause).

I

1. (a) historical play [[Â][N̂]]
   *(a) historical wright
   *a second play [[Dĕt][[Â][N̂]]]
   the second play
   (a) second-rate play
2. a historical playwright [[Â N̂] + Ǹ]
   *a rather historical playwright [[[Adv Â] N̂] + Ǹ]
3. (a) rather second-rate playwright [[Adv Â] N̂ + Ǹ]]
4. (a) rather second-rate historical playwright [[Adv Â][[Â N̂] + Ǹ]]

II

1. (the) first night [[Â][N̂]]
   (the) successful night
2. (the) first night [Á Ǹ]
   (the) successful first night [[Â] [Á Ǹ]]
   (the) first nighter [[Á Ǹ] + ĕr]
   (the) belated first nighter [[Â][[Á Ǹ] + ĕr]]

3. (the) first night comers [[Á Ǹ] [Ń]]
4. (the) first successful night [[Â] [[Ā] [Ń]]]
   *(the) successful first night [[Â] [[Â] | [Ń]]]

III

1. (a) large share
2. (a) large shareholder [[Â Ń] + Ǹ]
   (a) happy shareholder [[Ā] [Ń + Ǹ]]
3. (a) large and small shareholder [[Ā Č Â Ń] + Ǹ]
4. (a) happy large shareholder [[Â] [[Ā Ń] + Ǹ]]
   *(a) happy and large shareholder [[Ā Č Â Ń] + Ǹ]

IV

1. (a) tall boy [[Â] [Ń]]
   *(a) tall school
   *(a) public boy
   (a) public school
   *a very public school [[Dět] [[Adv Â] [Ń]]]
   the very (public) school [[Dět] [[Â] [[Â] [Ń]]]]
   *(a) hard college
   (a) provincial college
2. (a) tall schoolboy [[Ā] [Ń + Ǹ]]
   (a) public schoolboy [[Â Ń] + Ǹ]
   *(a) high schoolboy
   (a) hard college student [[Ā] [Ń Ǹ]]
   (a) provincial college student [[Ā] | [Ń Ǹ]]
3. (a) high-school boy [[Á Ǹ] [Ń]]
   (a) provincial college student [[Ā Ń] [Ń]]
4. (a) tall public schoolboy [[Ā] [[Â Ń] + Ǹ]]
   (a) tall high-school boy [[Ā] [[Á Ǹ] [Ń]]]
   (a) hard provincial college student [[Ā] [[Ā Ǹ] | [Ń]]]
   (a) hard provincial college student [[Ā] [[Ā] | [Ń Ǹ]]]
   *(a) provincial hard college student

V

1. (a) new book [[Ā] [Ń]]
   (a) new seller
2. (a) new bookseller [[Ā] [Ń + Ǹ]]
   (a) new handbook
   *a second handbook [[Dět] [[Ā] [Ń + Ǹ]]]
   the second handbook

3. (a) handbook seller [[Ń + Ǹ] [Ń]]
   *a second handbook seller [[Dět] [[Ā] | [[Ń + Ǹ] [Ń]]]]
   the second handbook seller
   second-hand books [[Á Ǹ] [Ń]]
   (a) second-hand bookseller [[Ā Ǹ Ń] + Ǹ]
   new and second-hand books [[Ā Č Ā Ǹ] [Ń]]
   (a) new and second-hand bookseller [[Ā Č Ā Ǹ Ń] + Ǹ]
4. (a) new second-hand bookseller [[Ā] [[Ā Ǹ Ń] + Ǹ]]
   new second-hand books [[Ā] [[Ā Ǹ] [Ń]]]
   new old books [[Ā] [[Ā] [Ń]]]
   *old new books
   (an) old new and second-hand bookseller [[Ā] [[Ā Č Ā Ǹ Ń] + Ǹ]]
   (a) new old second-hand bookseller [[Ā] [[Ā] [[Ā Ǹ Ń] + Ǹ]]]

VI

1. (a) green house [[Ā] [Ń]]
2. (a) greenhouse [Á + Ǹ]
   (an) old greenhouse [[Ā] [Á + Ǹ]]
   (a) greenhouse plant [[Á + Ǹ] [Ń]]
   (an) old greenhouse plant [[Ā] | [[Á + Ǹ] [Ń]]]
3. (an) old greenhouse plant [[[Ā] [Á + Ǹ]] [Ń]]
4. (an) old green house [[Ā] [[Ā] [Ń]]]
   *(a) green old house

VII

1. (a) black bird [[Ā] [Ń]]
   (an) aquatic bird
   (an) almost black bird [[Adv Â] | [Ń]]
   *almost aquatic bird
   *a numberless bird
   numberless birds
2. (a) blackbird [Á + Ǹ]
   (a) black blackbird [[Ā] [Á + Ǹ]]
   black bird's nest [[Ā] | [Ń Ǹ]]
3. (a) white-black bird [[Ā Â] [Ń]]
   (a) white-black bird's nest [[[Ā Â] [N̂]] | [Ń]]
   white-black bird's nest [[Ā Â] | [Ń Ǹ]]
   blackbird's nest [[Á + Ǹ] [Ń]]
   black bird's nest [[[Ā] [N̂]] [Ń]]
4. *a white, black bird [[Ā] | [[Ā] | [Ń]]]
   (a) black aquatic bird [[Ā] [[Ā] Ń]]]

*(an) aquatic black bird
(a) white-black aquatic bird [[Â Â] [[Â] [Ń]]]
numberless white-black aquatic birds [[Â] [[Â Â] [[Â] [Ń]]]]
*white-black numberless aquatic birds
*aquatic numberless birds
black blackbird's nest [[Â] [[Á + Ǹ] [Ń]]]

VIII

1. small writing [[Â] [Ń]]
   left hand
2. small handwriting [[Â] [Ń + Ǹ]]
   *left handwriting
3. left-hand writing [[Â Ǹ] | [Ń]]
   school-boy writing [[Ń Ǹ] [Ń]]
4. small school-boy handwriting [[Â] | [[Ń Ǹ] [Ń + Ǹ]]]
   small school-boy handwriting [[[Â] [Ń Ǹ]] [Ń + Ǹ]]
   small, illegible, school-boy handwriting [[Â] [[Â] [[Ń Ǹ] [Ń + Ǹ]]]]

IX

1. (a) little boy [[Â] [Ǹ]] (not a big boy)
   (a) very little boy [[Adv Á] [Ǹ]] (not a very big boy)
   (a) small boy
   a mere boy
   *the mere boy
2. (a) little boy [À Ń] (not a little girl)
   *(a) very little boy [[Adv] [À Ń]]
   (a) small little boy [[Â] [À Ń]]
3. (a) little boy's coat [[À Ń] [Ń]]
   (a) small boy's coat [[Â] | [Ń Ǹ]]
   (a) small boy's coat [[[Â] [Ń]] | [Ń]]
4. *(a) little small boy [[Â] [[Â] [Ń]]]
   *a mere small boy
   (a) small little boy's coat [[Â] | [[À Ń] [Ń]]]

X

1. (a) short story [[Â] [Ń]]
   (a) very short story [[Adv Â] [Ń]]
2. (a) short story [Á Ǹ]
   *(a) very short story [[Adv] [Á Ǹ]]
   (a) long short story [[Â] [Á Ǹ]]

*(a) short long story [[Â] [Á Ǹ]]
(a) very realistic short story [[Adv Â] [Á Ǹ]]
*(a) very realistic school of writing
3. (a) short story writer [[Á Ǹ] [Ń]]
   (a) short story writer [[Â] | [Ń Ǹ]]
   (a) young story writer [[Â] | [Ń Ǹ]]
   (a) certain story writer [[Â] | [Ń Ǹ]]
4. *(a) long short story [[Â] | [Â] | [Ń]]
   (a) young short story writer [[Â] [[Á Ǹ] [Ń]]]
   a certain young short story writer [[Dět] [[Â] [[Â] [[Á Ǹ] [Ń]]]]]
   *the certain young short story writer
   the certain conclusion (the conclusion which is certain)
   *(a) young certain story writer
   (a) long forgotten short story [[Â] | [[Â] [Á Ǹ]]]
   (a) long-forgotten short story [[Â À] [Á Ǹ]]

XI

1. (a) mad doctor [[Â] [Ń]]
   (a) thoroughly mad doctor [[Adv Â] [Ń]]
   *(a) stark doctor
2. (a) mad doctor [Á Ǹ]
   (a) thoroughly mad doctor [[Adv] [Á Ǹ]]
   *(a) stark mad doctor [[Â] [Á Ǹ]]
   (a) mad mad doctor [[Â] [Á Ǹ]]
   (a) woman mad doctor [[N̂] [Á Ǹ]]
3. (a) stark mad doctor [[Â À] [Ń]]
   (a) woman mad doctor [[N̂ À] [Ń]] cf. a girl-crazy boy
4. *(a) stark mad doctor [[Â] | [[Â] [Ń]]]
   *(a) woman mad doctor [[N̂] | [[Â] | [Ń]]]
   (a) mad woman doctor [[Â] [Ń Ǹ]]

XII

1. (an) old servant [[Â] [Ń]]
   (a) very old servant [[Adv Â] [Ń]]
2. (an) old maid [À Ń]
   *a very old maid [[Adv] [À Ń]]
   (a) very particular old maid [[Adv Â] [À Ń]] (an old maid who is very particular)
   *(a) very particular street corner
   (an) old maidservant [[Â] [Ń + Ǹ]]

3. (an) old maid servant [[Ȧ Ṅ] | [Ṅ]]
   (a) year-old-maid [[N̂ Ȧ] [Ṅ]]
   forty-year old old maids [[Â Ṅ Ȧ] [Ȧ Ṅ]]
   forty-odd old maids [[Â Ȧ] [Ȧ Ṅ]]
4. *forty | year-old | old maids [Â] | [[N̂ Ȧ] [Ȧ Ṅ]]
   forty odd old maids [[Â] | [[Â] [Ȧ Ṅ]]]
   (her) first old maidservant [[Â] [[Â] Ṅ + Ṅ]]]
   (her) first, old maidservant [[Â] | [Â] | [Ṅ + Ṅ]]

XIII

1. good food [[Â] [Ṅ]]
   (the) best food
2. good fortune [Â Ṅ]
   (the) best good fortune [[Â] [Â Ṅ]]
   *(the) best good food
   (the) real good fortune [[Â] [Â Ṅ]]
4. (the) real best good fortune [[Â] [[Â] [Â Ṅ]]]

XIV

1. (a) beautiful woman [[Â] [Ṅ]]
   *a more woman
   a more beautiful woman [[Dĕt] [[Adv Â] [Ṅ]]]
   more women
   more beautiful women [[Adv Â] [Ṅ]]
   more beautiful women [[Â] | [[Â] [Ṅ]]]
2. (a) black woman [Á Ṅ]
   (a) beautiful black woman [[Â] [Á Ṅ]]
   *a black beautiful woman
   more black women [[Â] [Á Ṅ]]
   (a) black woman doctor [[Â] [N̂ | Ṅ]] (a woman doctor who is a Negress)
   (a) black woman doctor [[Â] | [Ṅ Ṅ]] (a black doctor for women)
3. (a) black-woman doctor [[Á Ṅ] [Ṅ]] (a doctor for black women)
   ebony-black woman [[Ṅ Ȧ] [Ṅ]]
   (a) black woman's bicycle [[Á Ṅ] [Ṅ]]
   (a) black silk waistcoat [[Â Ṅ] [Ṅ]] (waistcoat of black silk)
   [[Â] | [N̂ Ṅ]] (silk waistcoat which is black)
   (a) black silk waistcoated man [[Â] | [[[N̂ Ṅ] + ĕd] [Ṅ]]]
   (a) black silk waistcoated man [[[[Â Ṅ] [Ṅ]] + ĕd] [Ṅ]]
   (a) silk waistcoated black man [[[N̂ Ṅ] + ĕd] [Á Ṅ]]

4. (*a*) black woman's bicycle [[Â] | [N̂ Ṅ]]
   (a) woman's black bicycle [[N̂] [[Â] [Ṅ]]]
   (a) black woman's black bicycle [[Á Ṅ] [[Â] [Ṅ]]]

XV

1. (a) missing list [[Â] [Ṅ]]
   (a) long list
   (a) stained list
2. (a) missing list [Ṅ Ṅ]
   (a) long missing list [[Â] | [Ṅ Ṅ]]
3. (a) long-missing list [[Â Ȧ] [Ṅ]]
   (the) ink-stained list [[N̂ Ȧ] [Ṅ]]
   (the) red-ink stained list [[[Â Ṅ] [Â]] [Ṅ]]
   (the) red-stained list [[Â Ȧ] [Ṅ]]
4. (the) long missing list [[Â] | [[Â] | [Ṅ]]]
   *(the) missing long list
   *(the) ink stained list [[N̂] | [[Â] [Ṅ]]]
   (the) red stained list [[Â] | [[Â] [Ṅ]]]
   (the) red ink-stained list [[Â] | [[N̂ Ȧ] [Ṅ]]]
   (the) red-ink stained white list [[[Â Ṅ] [Â]] [[Â] [Ṅ]]]
   *(the) red, ink-stained, white list [[Â] | [[N̂ Ȧ] [[Â] [Ṅ]]]]

XVI

1. (an) old coin [[Â] [Ṅ]]
   (an) old collector
2. (an) old coin-collector [[Â] [Ṅ Ṅ]]
3. (an) old-coin collector [[Â Ṅ] [Ṅ]]
   (an) American old-coin collector [[[Â] [Â Ṅ]] [Ṅ]]
4. (a) sad old-coin collector [Â] | [[Â Ṅ] [Ṅ]]
   (a) sad, old, coin-collector [[Â] | [[Â] | [Ṅ Ṅ]]]
   (an) American old-coin collector [[Â] | [[Â Ṅ] [Ṅ]]]

XVII

1. (a) blue bottle [[Â] [Ṅ]]
2. (a) blue bottle [Á Ṅ]
   *(an) intense blue bottle [[Â] | [Á Ṅ]]
3. (an) intense blue blue bottle [[Â Â] [Á Ṅ]]
   very dark blue bottle [[[Adv] [Â Â] [Á Ṅ]]

XVIII

1. wide windows [[Â] [Ṅ]]
   open windows

3. wide-open windows [[Â À] [Ń]]
   large dining-room windows [[[Â] [Ń Ṅ]] [Ṅ]]
4. wide open windows [[Ã] | [[Ã] [Ṅ]]]
   large dining-room windows [[Â] | [[Ń Ṅ] [Ṅ]]]

XIX

1. (a) small house [[Ã] [Ṅ]]
   (a) brick house [[N̂] [Ṅ]]
2. (a) dog house [Ń Ṅ]
   (a) brick dog house [[N̂] [Ń Ṅ]]
   *(a) dog brick house
   (a) small dog house [[Ã] | [Ń Ṅ]]
3. *(a) small dog house [[Ã Ṅ] | [Ṅ]]
4. (a) small brick dog house [[Ã] | [[N̂] [Ń Ṅ]]]
   (a) red brick dog house [[Ã Ṅ] [Ń Ṅ]]
   *(a) brick small dog house

XX

2. ice-cream [Ń Ṅ]
   fresh ice-cream [[Ã] [Ń Ṅ]]
   strawberry ice-cream [[N̂] [Ń Ṅ]]
3. fresh strawberry ice-cream [[Ã Ṅ] [Ń Ṅ]]
   *strawberry fresh ice-cream [[N̂] | [[Ã] [Ń Ṅ]]]
   strawberry red ice-cream [[N̂ À] [Ń Ṅ]]
4. fresh strawberry ice-cream [[Ã] | [[N̂] [Ń Ṅ]]]

CONCLUSION

The intention of the author was to analyze the syntactic function of adjectives in prenominal position. The co-occurrence of several adjectival components and their correlation with one another and with free phrases and compounds was taken into consideration. The distinctive features for the determination of positional status of adjectival members are: (a) the word order, (b) their suprasegmental characteristics. Some adjectival modifiers occur in fixed positions, others do not always follow the fixed order. There are normal and abnormal sequences of adjectives. There appear to be three major classes of adjectives in fixed positions:

(1) descriptive adjectives which can be compared and submodified by adverbs of degree;

(2) colour adjectives with their own submodifiers (they can be submodified by some other adjectives: *intense*, *dark*, etc.);

(3) relative adjectives, e. g. *provincial*, *aquatic*, *realistic* — usually derived from nouns. They are not modified by adverbs of degree, nor do they occur in postposition unless they belong to the class of descriptive adjectives.

There are several minor subclasses with rather complicated restrictions. Thus, for instance, adjectives such as *numberless*, *numerous*, *countless*, etc. exclude the occurrence of quantifiers and the indefinite determiner *a*, though they require plural number in noun-heads.

Adjectives belonging to the group of intensifiers, e. g., *mere*, *utter*, *very*[4] do not select prenominal adjectives and exclude the occurrence of some determiners.

The members of the group of particularizers, e. g., *certain*, *particular*, come between quantifiers and other prenominal adjectives. They cannot be submodified nor do they occur in postposition unless they are exponents of the class of descriptive adjectives.

Positional relevance and non-relevance of adjectivals were shown in some examples to illustrate the difference in meanings.

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[4] Cf. SMITH (1964, and 1961). According to her the intensifiers differ from descriptive adjectives to such an extent that they can be considered as part of the determiner rather than adjective. When they precede a noun, the noun cannot be modified by prenominal adjectives: **a mere small child*. There are also selectional restrictions between intensifiers and determiners. Some of them are mutually exclusive with a definite determiner: **the mere child*, others with an idenfinite determiner: **a very school boy*, but: *the very schoolboy*.

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LITERATURE

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EUGENE O'NEILL'S EXPERIMENTS IN DRAMATIC STRUCTURE AND STYLIZATION

It would be a commonplace to point out how much O'Neill's dramatic creativity contributed to the development of American drama. O'Neill was the first American to initiate an original American drama and to introduce new styles [1], techniques and dramatic devices to the history of the world drama. That is why O'Neill is doubly appreciated as the creator of American drama and as successful innovator in dramatic form.

The whole career of O'Neill as a dramatist can be roughly divided into three periods. The first one, defined by the critics as "romantic naturalism" [2] or "naturalistic melodramas" [3] contains several one-act plays like *The Web*, *Fog*, *Thirst*, *Warnings Recklessness* and *The S.S. Glencairn* series. They were written by a young man as a literary account of both his youthful experiences: life on the sea and among seamen — a trip to Honduras, a long sea voyage to Buenos Aires; and his reading of London, Conrad and Kipling. His one-act play *Fog* shows the strong influence of Strindberg's expressionism in characterization as well as in the mood. A full length play *Beyond the Horizon* closes the first period of O'Neill's literary activity, establishing his position as a leading dramatist, for in this play he seems for the first time to reach the depth of his later masterpieces: a profound tragedy of human illusions.

The beginning of the second period of O'Neill's dramatic career is marked by the production of *The Emperor Jones* — a drama which cannot be compared to any

[1] By style is meant "... an individual or typical way of language expression. It is a constant tendency in choice of means of expression; a set of features characteristic of linguistic construction. We can speak about style in reference either to a creative individual (an author or a poem)... or to a literary genre (epic, lyric, drama) (Sierotwiński, p. 89).

[2] Heiney, p. 97.

[3] Woodbridge, 2. 305.

existing one. The subsequent dramas are unique as well, and this made the critics define the second period of O'Neill's dramatic creativity as the period of experimentation. The experimentation can be seen in the combination of several dramatic styles within one drama (*The Hairy Ape*), in the modern use of masks (*Great God Brown*) and in the use of long asides (*Strange Interlude*).

Now it is difficult to draw a line between the second and the third period, because O'Neill never stopped experimenting though in his last plays he used experimental devices which were less obvious and less mechanical than those of such plays as *The Emperor Jones*, *Great God Brown* or *Mourning Becomes Electra*. In other words, O'Neill replaced the technique of stressing and pointing out by the technique of suggesting and hinting at the ideas. As regards the dramatic style, O'Neill's last plays indicate his return to the realistic style of the first period of his career as a dramatist. The main difference between the first and the last of O'Neill's plays is that the latter contain experimental elements and their mood is entirely pessimistic, even decadent. Therefore one of the critics attempts to define O'Neill's last plays as those of a "decadent realism"[4]. The plays of that period: *Ah, Wilderness*, *A Touch of the Poet*, *The Iceman Cometh*, *Long Day's Journey Into Night* and *A Moon for the Misbegotten* will not be discussed in a detailed way in this paper, since the main emphasis is put on the new experimental elements characteristic of the second period of O'Neill's dramatic career.

Trying to define the first period of O'Neill's development as a dramatist one can distinguish three phases which reflect the gradual growth of his dramatic skill. The first phase is marked by the presentation of *Thirst* and other one-act plays. O'Neill here gives an account of what he had read and experienced. *Fog* and *Thirst* show his special interest in Strindberg's method of writing and in the expressionistic style. Homer Woodbridge defines this phase as that of "naturalistic melodramas"[5] taking into consideration such plays as *Web* and *Recklessness*, which are naturalistic in form (because of the fashion of the time) and melodramatic in substance (probably due to O'Neill's liking for "strong stuff").

The second phase in the development of O'Neill's dramatic skill is chiefly represented by *The S.S. Glencairn* series. The one-acters from *The S.S. Glencairn* series are much finer that the previous ones because, first, they have a freshness and a flavour of authenticity as being almost entirely a reflection of O'Neill's own experience of life in the sea and, second, O'Neill already managed to create his own form of one-act play. He eliminated the action and presented them not as plays but rather as a series of interesting pictures taken from life on the sea. Therefore one of the critics described these plays as those of romantic naturalism[6]. Here naturalism would mean the photographic exactness of presentation, considerably enriched by

[4] Heiney, p. 94.
[5] Woodbridge, p. 307.
[6] Clark, p. 21.

individualization of language (the use of sea-slang). The adjective "romantic" undoubtedly refers to the mood of the plays. Even H. Woodbridge, pursuing the melodramatic elements in O'Neill's works, would describe *The S.S. Glencairn* series as plays of honest and vivid naturalism, unmarred by melodrama.

Without doubts, the peak of the first period of O'Neill's dramatic career is reached in his first successful full-length play *Beyond the Horizon*. Apart from the fact that the subject of this play for the first time reached the depth of his later masterpieces, *Beyond the Horizon* is important as the first sign of O'Neill's own dramatic technique (the parallel between the division of each act into two scenes and the action of the play).

As for O'Neill's dramatic technique, it soon became evident that "technique" is not a proper word here. Technique is an established way of doing something, and O'Neill would always oppose any limitation of a dramatic creative way. Each of his later dramas would have its specifically own dramatic technique. So in O'Neill's case we can speak about dramatic technique only in reference to a particular drama.

In the second period of O'Neill's dramatic activity it is difficult, if not impossible, to define precisely the style in any of his dramas. The reason is obvious: the presence of new experimentative means of dramatic expression, not to be found in any existing style, introduced the element of O'Neill's own technique to any dramatic style he used. Sometimes the new elements of experimentation became predominant, serving both as a motor of action and a means of expressing the central idea of the play. To prove this it is necessary to give a thorough analysis of all O'Neill's experiments in drama.

The experiments began with *The Emperor Jones* — a powerful dramatic study in fear. The plot is a story about an American Negro, a Pullman porter, who made himself the emperor of an island. Sensing rebellion, he fled to the jungle where he was finally shot. The play begins with conventional dramatic form of a dialogue and it ends in the same way. But the development of action is restricted to the monologue form which the author uses as a specific form of dramatic expression in order to focus the entire action on the behaviour of a single character. The powerful factor that determines the main character's behaviour is the feeling of fear, which intensifies so enormously that the phantoms evoked by it interfere with reality.

Apart form the indirect influence on the action of the play, fear is analysed as a separate phenomenon — a force which causes the gradual regress of an individual, releasing his unconscious, hereditary superstitions. This process is illustrated by six scenes, technically resembling the method of cinema flash-backs, which are in fact the product of Jones' fear-paralysed imagination. While the first two scenes deal with reminiscences from Jones' own life, the following scenes show the psychical regress reflecting the hereditary racial fears: the slave auction and the primeval tribal life in Africa.

The motif of fear is brought out in full relief by the distant beating of the tom-toms during the Emperor's flight. The beating starts at a rate of a normal pulse, then

gradually accelerates with the growth of the Emperor's fear. Again the beating of the tom-toms associates in the Emperor's consciousness with the inherited remembrance of magic powers and drums announcing the primeval Negro war dance. Here it should be noted that, apart from the archetypal significance, the beating of the tom-toms serves primarily as the signal for the rebellion.

The entire play is regarded by the majority of critics as written in the expressionistic style. Yet the comparison of *The Emperor Jones* with the Strindbergian expressionism of *Fog* makes it evident that O'Neill had already worked out his own sort of expressionism. He abandoned the Strindbergian typization of characters and exposed the psychological conflict in the play focussing the action in the psyche of a man, which is ruled by fear. In Strindbergian expressionism the realistic and fantastic elements are blended completely, while in *The Emperor Jones* there is a sharp division between reality and phantasmagoria. In spite of the division the unity of impression is preserved due to the uninterrupted and symbolic beating of the tom-toms.

Summing up we might conclude that O'Neill's very use of the devices which are not characteristic of the expressionistic style — such as the monologue, the cinema technique and the symbolic beating of the tom-toms — managed to create an expressionistic drama just because of the skilfull combination of these devices.

The next play, *The Hairy Ape*, is according to O'Neill a direct descendant of *The Emperor Jones*. Indeed the action of *The Hairy Ape* is focused again on the psyche of an individual and the author uses again the new form of the eight scene play. The plot of *The Hairy Ape* is based on the experiences of Yank, the gigantic, powerfully built stoker, whose sense of self-importance was destroyed by a millionaire's daughter calling him a "hairy ape". Yank began to seek revenge for being insulted, yet at the same time he was subconsciously looking for a new place in the world, where he could "belong". Finally he enters the cage of the apes in the Zoo, where a gorilla kills him.

The play is an extraordinary blend of the naturalistic, expressionistic and symbolic styles. On the surface that would sound incredible since the naturalistic and expressionistic styles would eliminate each other by their very nature. Yet it can be noticed that, for instance, in the construction of the character of Yank these opposed styles appear in a harmonious way. Thus, on one hand, the detailed description of Yank's outward appearance as well as the motif of social and economic factors would suggest the use of the naturalistic style while, on the other hand, the personality of Yank is quite undeveloped, except for his *idée fixe* of wanting to "belong", so that he becomes a type. This motif indicates the expressionistic technique. At the end of the play, as in *The Emperor Jones*, the psychological regression of the main character reaches its climax: in a very pathetic scene Yank finally tries to "belong" to apes and thus he ceases to be a character and becomes a symbol. This final interpretation of the leading character throws a new light upon the whole play, which eventually may be considered as symbolic, and this

interpretation seems to be the most accurate, for the author himself declared Yank to be "... a symbol of man who has lost his old harmony with nature, the harmony which he used to have as an animal and has not yet acquired in a spiritual way..."[7].

Still *The Hairy Ape* is usually defined as an expressionistic play. Probably it is due to the fact that the number of the expressionistic elements is greater than that of any other style (the typization of Yank, the scene about the human marionettes in Fifth Avenue, the voices of Yank's mates obviously functioning as the ancient chorus, etc.) But the central idea of the play is conveyed in the symbolic style, and this style is therefore most important here. The element of the naturalistic style serves only for a better comprehension of the symbolic character of the play.

O'Neill's subsequent play, *The Fountain*, is a fusion of poetic myth with realistic action. The plot is a search for a fountain of youth, which never existed. This search symbolizes the eternal human urge for the regaining of youth. From the stand point of form *The Fountain* is a conventional poetic drama with some traces of symbolism. Besides, considering the shallow sentimentality of both the plot and the dialogues, this play has proved that poetic drama is the style which should have never been used by O'Neill.

This statement is confirmed by another O'Neill's poetic play *Marco Millions*, which describes Marco Polo's journey to Far East, his indifference to love and beauty and his particular concern about money-making. The play can be noted only for a very cleverly done actualization of its subject. After the play is finished, the audience discover that Marco Polo is one of them. He sits in the first row and leaves the theatre with the other people. This trick is arranged in order to criticize the contemporary concern about money.

It is really difficult to say anything about O'Neill's subsequent play *All God's Chillun Got Wings*, for the critics discuss the racial problem. The plot concerns the love between a Negro man and a white woman. Although O'Neill declared that the motif of love itself was of his primary concern in this play, yet in fact it is the racial problem that has been exposed through numerous mechanical devices like the symmetric division between the white and black world, the Congo masks, etc. Besides, there can be no love, since Ella does not treat Jim as a man. He is sometimes a little boy for her, sometimes an old uncle Jim and always a "nigger".

Since it is difficult to grasp the main idea of the play it is even more difficule to define the form, which introduces the idea. On the whole the play is written in thf realistic style with some symbolic elements like the Congo masks, which are of secondary importance and therefore cannot be considered as the elements ot O'Neill's experimental technique.

Although O'Neill's next play *Desire Under the Elms* is written in the conventional

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[7] CLARK, p. 84.

naturalistic style, yet the experimental element is developed in the plot, which is a modernized version of the Hyppolytus-Phaedra-Theseus myth.

Abbie, the young wife of 76-years-old Ephraim Cabot, tries to seduce her stepson, Eben Cabot. Her plan is to have a child by him and to pretend that it is Ephraim's in order to inherit the farm after Ephraim's death. Eben at first resists her, but finally makes love to her and after a time a son is born to them. Then Ephraim disinherits Eben and makes the baby-son his only heir. Eben realises that he has been cheated and decides to leave the farm and Abbie. Abbie, who meanwhile really falls in love with Eben, decides to murder her child in order to prove her love for Eben. Finally Abbie and Eben, united by love, are waiting for their punishment.

Most likely, O'Neill's aim was to present the eternal tragedy of love; its birth, growth and consequences. He did it by enacting a classical tragedy in a modern setting. Besides Eben stands here for any American man who is driven by two powerful forces: the Puritan denial of life, as represented by Ephraim, and the pagan acceptance of life, as embodied in Abbie. Eben chooses the acceptance which, when uncontrolled, has a disastrous effect. Then consideration comes, and the despair which follows ennobles Eben, who is now sure of his love and ready to take his punishment. Thus the plot, although based on the Greek myth, can be roughly reduced to the old Christian motif of "felix culpa", which has been very popular in American literature[8].

Summing up the consideration about the plot of *Desire Under the Elms* it would be interesting to enumerate the possible interpretations of it. First: we have a modernized Greek myth, second: the motif of "felix culpa", most likely illustrating O'Neill's theory of "hopeless hope" [9], third: the actual situation in America resulting from the mingling of different cultures, fourth: the autobiographical motif of son-mother-father relationship based on the OEdipus complex (son loves mother and hates father as the rival), and, above all, fifth — the analysis of tragic love, its birth, development and consequences.

The dramatic style of *Desire Under the Elms* is entirely and conventionally naturalistic, while the new experimental elements can be found only in the treatment of the plot of the play.

An example of the play being experimental both in plot and in dramatic technique is provided in *Mourning Becomes Electra* [10]. The plot is based on the AEschylean version of the ancient myth of the Agamemnon tragedy, which O'Neill reinterpretated in terms of a modern psychological drama. Ezra Mannon (Agamemnon) returns from the Civil War (Trojan War) to his unfaithful wife Christine (Clytemnestra). Christine poisons Ezra because she wants to marry Adam Brandt (OEgistus), so Lavinia (Electra) and Orin (Orestes) murder Brant in revenge. Christine commits suicide and Orin, guilt-ridden by her death and by his incestuous involvement with Lavinia, follows his mother's example. Finally Lavinia, as the last Mannon, condemns herself to a life locked away from the world in the house of the Mannons.

[8] UNTERMEYER, vol. I, p. 137.

[9] "Hopeless hope" — O'Neill's philosophical theory concerning a tragedy. According to it life is built on dreams that keep a man "fighting, willing, loving". Dreams cannot be realizable by their nature. Pursuing the unattainable, man wills his own defeat. Defeat is a failure, a tragedy But the struggle itself is a success. The man who is defeated in struggling against his Fate and for. the realization of his dreams wins in achieving humanity.

[10] In order to preserve the unity of impression it is necessary to break the chronological order in which the plays were written.

The principal difference between the Greek myth and O'Neill's play is that in the myth the action and lives of the characters are determined by the will of gods and therefore the helplessness of the characters is the essence of tragedy, while in *Mourning Becomes Electra* O'Neill deals with man-to-man relations only, without the interference of supernatural forces, thus pointing out that the immediate cause of the tragedy is man himself.

So the life denying Puritanism of the Mannon family is the source of all tragedy in *Mourning Becomes Electra*. Basic spontaneous, natural drives, thwarted by the Mannon denial of life find an outlet either in conjugal infidelity (the love of Christine and Brant), or in tortured, abnormal relationships (the incestuous love of Lavinia toward her father and Orin for his mother). These morally repressed people nurse in their minds the beautiful dream about an escape to the South Sea Islands, where nakedness is not a shame and love is no longer a sin. But when Lavinia and Orin are able to realise this dream, they are already too sick psychically to be cured.

Apart from this very general interpretation *Mourning Becomes Electra* may be analysed as the particularly American play [11]. The time of action was chosen deliberately; the background of the Civil War between the Northern and Southern states is parallel to the conflict between the Northern Puritan culture and the culture of the Southern states which inherited much of the African pagan acceptance of life, brought over to America by the Negro slaves. These two cultures, as represented by Ezra Mannon and his wife Christine, are in a constant clash so that they finally became the integral parts of an American character. Even today in the personality of an average American, a want for enjoying life fights with Puritan morality[12].

As for the characterization in the play, it should be noted that O'Neill was not consistent enough in portraying Ezra Mannon. The plot required Ezra to be a despotic, cold, even a pitiless old man, while O'Neill presents us with a tired old man, thirsty for love and eager to be reconciled with his wife. Thus Christine's murdering him, which had been intended to be an act of justice for ruining her life, was in fact merely getting rid of an old husband in order to marry a young lover. In this light Christine, instead of being the victim of both her husband and her own temperament, is a mean and disgusting person.

[11] For this information I am indebted to Professor Witold OSTROWSKI, the head of English Department in Łódź.

[12] UNTERMEYER, vol. I, p. 231.

The motif of hatred between Christine and Lavinia is taken from *Electra* by Sophocles along with the conception of Electra-Lavinia as the central character of the drama. Although Lavinia is rather idealized by exposing the strength of her personality, the consistency and logic of her action and steel nerves, yet she has some moments of weakness in which she is a real young woman and not a monument. Her brother Orin, however, is a man of weak personality, torn between love and duty, not to say a regular cry-baby. Being too weak to resist the dominance of a stronger nature, he is ruled successively by his mother and by his sister. Orin has no common point with his great archetype Orestes, the central character of AEschylean *Oresteia*.

The construction of *Oresteia*, however, seems to have influenced O'Neill; the trilogy: *Agamemnon*, *The Libation Bearers*, and *The Eumenides* correspond in *Mourning Becomes Electra* to *Homecoming*. *The Hunted* and *The Haunted* — three plays being complete in themselves but linked according to the principle: crime — its consequences. While this device was taken literally from the ancient Greek tradition in order to introduce the mood of classic tragedy, other dramatic devices used here represent a certain compromise between the ancient and contemporary world. The house of Mannons has been built in the Neo-Greek style, which was very popular in America in the 19th century [13]. The neighbours commenting on the affairs of the Mannons are actually functioning as the ancient Greek chorus, but their use of the New England dialect indicates the modern character of the chorus.

The Mannon homestead is described as having a "mask-like quality" and each of the characters, especially Lavinia, has the countenance resembling the mask-like portraits on the walls of their library and expressing the Puritanic denial of life. The function of the mask, which is to give the most characteristic features of the persons wearing them, is very similar in this play to their function in the Greek theatre. In other plays, however, O'Neill makes the mask serve a different purpose, for instance, in *Great God Brown* a mask principally hides the character's true self. In many O'Neill's plays the masks are really present on the stage, while in *Mourning Becomes Electra* they are only suggested by a special make-up or by the mimicry of the actors. O'Neill was careful not to introduce here any obvious dramatic device that would disturb the realistic style of the play. But even the suggested devices made O'Neill define *Mourning Becomes Electra* as the play of "unreal realism".

Another play which in a sense represents "unreal realism" is *Strange Interlude*. The action is concentrated on the character of Nina Leeds. After the death of her fiancé she divides her feelings among four men, each representing a different kind of love. One of them, Marsden, would fulfill her need for paternal love, the other one, Darrel, would be her sexual partner, and the third one, Evans, as her

[13] *The Plays of Eugene O'Neill*, vol. II, p. 5.

husband would give her his name and security. The fourth man, her son Gordon, is the object of her maternal love. These unusual relations are in fact a magnified personification of every woman's love, which is here the subject of a thorough analysis. The author wanted to show the complexity of what we call simply love and he attempted to point out that woman's love is complete when she considers a man to be simultaneously a father, a lover, a husband and a son. Nina is not a realistic character, she has the proportion of a superwoman, expresses all demands of her sex, even more, she is the symbol of the Earth Mother. Other characters seem to exist only for her sake, to fulfill her needs, to form a context for her.

As far as the form is concerned, *Strange Interlude* is the play of unusual length; it consists of 9 acts. Although it is a play from the formal point of view, it lacks some very important dramatic qualities: in fact it does not have a climax, although one expects it at every moment. The second element is the modern use of asides which apparently serve for revealing the inner thoughts of the characters. The function of asides is, however, much wider. On one hand, they create the dramatic tension by building up a sense of foreboding, or by the threat of saying aloud some secret things, but on the other hand, the nature of asides itself is already non-dramatic, because the action is interrupted and reality is mixed with the consciousness of the characters so that the effect is rather epical than dramatic. Therefore some of the critics have defined *Strange Interlude* as a dramatic novel representing the stream of consciousness trend[14], the asides being regarded as a mode of self-revelation. However the majority of critics, Woodbridge included, define *Strange Interlude* as "the new masked psychological drama... without masks", as O'Neill himself put it. This assumption is based on the comparison of *Strange Interlude* with *Great God Brown*, where the characters wearing masks were hiding their true selves which were revealed only in the moments when the masks were taken off. The critics claim that the same is true of *Strange Interlude*. The utterances of the characters in masks in *Great God Brown* would correspond to the „normal" utterances in *Strange Interlude*, while the utterances of the characters without masks in *Great God Brown* would be the equivalent of the asides in *Strange Interlude*.

To clarify the problem of masks and their different uses, it is necessary to analyse *Great God Brown* where this device plays the most important role. *Great God Brown* can roughly be characterized as "a dramatic paean to man's struggle to identify himself with the nature"[15]. The plot is the story about a frustrated artist Dion Anthony, who dies of delirium. His friend, a successful businessman Billy Brown, takes after Dion's death the mask Dion used to wear. With Dion's mask Brown is accepted by Dion's wife as real Dion, for she has known and loved only her husband's mask and not his true self.

The play is obviously symbolic. The name of the central character Dion Anthony

[14] GELB, p. 661.
[15] CLARK, p. 103.

has a special significance. Dion stands for Dionysus, the symbol of the pagan acceptance of life, while Anthony is St. Anthony, the symbol of the life-denying spirit of Christianity. The constant struggle of these elements seems to preoccupy O'Neill for he has already dealt with this subject, as we remember, in *Desire Under the Elms* and *Mourning Becomes Electra*. These forces struggling in the psyche of Dion Anthony lead him finally to destruction. The deepening divergence between the mask and his true self is an illustration of the struggle. A very sensitive man, he used to wear the cynical mask of an Arcadian god Pan in order to protect himself from being hurt. After a time the cynical mask of Pan became an integral part of Dion's personality and collided with his true self so that he could never regain inner harmony. His friend Billy Brown, who symbolizes the new materialistic myth of success, is also in a sense dissatisfied with his true self and finally wins a temporary satisfaction wearing Dion's mask. Margaret, Dion's wife, and Cybel, a prostitute, also wear masks, but for quite different reasons. Margaret symbolizes an average woman, while Cybel (the name taken after the Asian goddes of fertility Cybele) complements her both in a positive and negative sense.

Another O'Neill's symbolic play is *Lazarus Laughed* which is based on the biblical story. Here Lazarus keeps preaching the belief that death does not exist, because it has been overcome by laughter, the source of life. This play should be noted only for the use of masks which here represent different attitudes to life, e. g., The Joyous One, the Sad One, The Sceptical One, etc.

Before discussing the plays which form the third period of O'Neill's dramatic activity it is necessary to analyse the two plays which contain the elements characteristic of both second and third period. The plays are: *Dynamo* and *Days Without End.*

The dramatic conflict in *Dynamo* is based on a three-way struggle in Reuben Light's psyche. In conflict are: Reuben's instinctive yearning for the security of the "old" discarded religion of his parents, his disillusioned rejection of that religion in favour of "facts", and an almost mystical reverence for the life-force of Electricity. At the end, under the pressure of a desperate need to believe in something, these three impulses are fused into an insane worship of *Dynamo*. In the final scene Reuben unites himself with the object of his worship, throwing himself on the electrodes of the dynamo and is killed.

In *Dynamo* one can perceive the last traces of the expressionistic style, which had once fascinated O'Neill, and which he abandoned in search for a new means of dramatic expression. The elements of the psychical representation of the dynamo and the construction of the third act, which moves us gradually into the "temple" — the dynamo room — are much in Strindbergian style resembling *The Spook Sonata*. It is interesting that the expressionistic style in *Dynamo* does not include the typization of characters as it had been in O'Neill's earlier plays.

The basic conflict of the play — the struggle in Reuben's psyche — is brought out in full relief through the use of asides and soliloquies. In this way the forces

that produce Reuben's self-destruction are revealed. At the beginning of the play, before the conflict arose, the interior monologues in the form of asides served to clarify the situation that produced the conflict. But the most important function of the "interior monologue" is to point out, analyse and develop the leading ideas of the play which are: that science and materialism have failed to replace the "old God" who is dead, and that the blind struggle to find meaning for existence in the vacuum which has resulted, is the "sickness of today".

The second play *Days Without End* is different both in subject and technique. The central contrivance is the introduction of the two conflicting impulses of a single individual in the form of the separate characters: the man and his visible "alter ego" — man's split personality made flesh. John, a very sensitive young man, loving and possessing faith in life and in God, becomes disillusioned by his mother's death and gradually builds up a defense against life in the form of an "alter ego". Loving (bearing John's last name) is the utter antithesis of his name; a cynical man hating love and life he becomes gradually the alienation of John and then, according to Sartre's theory of alienation, attempts to destroy the very man who projected him to life. Yet finally John finds a renewed faith in life at the foot of the cross — the symbol of love that transcended death. Loving dies and John Loving becomes a unified personality again..

The play, in spite of the realistic elements, is obviously fantastic. The device of presenting a single individual in the form of two separate characters is as mechanical and artificial as the masks or asides. Moreover, it is not original, having its archetype in *Doctor Jekyll and Mr. Hyde* by R. L. Stevenson. The main difference between Stevenson's and O'Neill's treatment of this problem is that Stevenson's version is much more logical and consistent. He never let Doctor Jekyll and Mr. Hyde appear simultaneously, thus pointing out that the struggle takes place within one personality alternatively. O'Neill, on the other hand, allows John and Loving to act at the same time, creating thus a weird and fantastic mood, which is quite pointless here. The resolution of the problem by these two authors is also quite different. Stevenson does it in a very logical way: the evil personified by Mr. Hyde gradually prevails and finally Dr. Jekyll, unable to control his personality any longer, commits suicide. O'Neill, in spite of the fact that the action of the play leads inevitably to destruction, constructed the ending very much in the technique "deus ex machina". In the moment, when Loving is about to defeat John, a reunion of these two comes about. John Loving becomes one personality again, good and innocent as if nothing happened. Such an ending does not satisfy the audience at all. If O'Neill wanted to present the conversion of the hero, he did it discarding the rules of logic and psychology. The device of man's split personality being personified, instead of exposing the central idea of the play, made it almost utterly unintelligible.

Dynamo and *Days Without End*, in spite of the differences in both the subject and dramatic style, have certain features in common. First, they both contain mechanical devices characteristic of the experimentative period of O'Neill's dramatic

activities: the asides and soliloquies in *Dynamo* and the visible "alter ego" in *Days Without End*. The other point is that the main characters in both these plays are constantly looking for "something to believe in". Both Reuben and John Loving rejected their "old" religion and they both regained it, directly or indirectly. This fact shows that O'Neill gives up the fight against fate identified with God and now looks for a way of reconciliation, pointing out at the same time how useless such a fight can be. This new attitude as reflected in *Dynamo* and *Days Without End*, indicates their belonging to the third period of O'Neill's dramatic career, the period of frustration and resignation.

The third and the last stage of O'Neill's dramatic creativity has been defined by the critics (for instance R. Whitman[16]) as a return to the realistic style. Some critics, however, have been more precise and taking into account the mood of O'Neill's last plays, have defined their style as that of a "decadent realism"[17]. "Decadent", because O'Neill's style reflects his frustration about himself and his plays. Hitherto he had attempted to solve the extremely difficult problem of the man-to-fate relation and the problem of purposefulness of life. Yet he did not manage to solve these problems and, what is more tragic, the problem of death that he used to approach from a great distance, became now very near and overwhelming. Thus his concern with man's attitude to life in its broadest meaning changed into man's attitude to death.

O'Neill's frustration affected also the formal aspect of his plays. He stopped using "obvious tricks" such as masks and asides. Instead, one of the most striking qualities, evident in all of his later plays, is the really impressive quantity of alcohol consumed in each of them[18]. This phenomenon represents the technique which is to serve much the same dramatic function as the more mechanical devices of the earlier plays. The use of alcohol serves basically two functions: first it permits the dramatist to show the contrast between a man sober, with his defences up, and a man drunk, when his subconscious drives become overt, and, second, it allows the use of contradictory moods and impulses.

Apart from being merely a device, the alcohol serves primarily to kill the fear of existence of the characters, who being afraid of life and hating it, are equally afraid of death and try to find at least temporary escape at the bottom of a bottle.

Concluding my consideration about the form of O'Neill's plays, I would like to explain my dealing not only with the form but also with the substance of those plays. I think that it would not have been possible to discuss the meaning of any experimental device or to explain the use of any dramatic style while abandoning the ideological base, which involves the plot of the play and its leading idea. Besides, the experimental elements can be found not only in the form, but also in the substance of O'Neill's plays.

[16] Whitman, p. 157.
[17] Heiney, p. 117.
[18] Whitman, p. 160.

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THE IDEA OF FATALITY IN EUGENE O'NEILL'S PLAYS

At the beginning of the twentieth century the position of the American theatre was very low as compared to the European theatre. The stage was dominated by melodramas full of sentimentalism and sensationalism. For example, on Broadway in the last week of July, 1916, "regular playgoers were invited," writes Alan S. Downer, "to see *The Heart of Wetona*, a melodrama about a white man's love for an American Indian woman, or *Common Clay*, a sentimentalized problem play, or *Beau Brummel*, a costume romance of the early 19th century in England, or *Just a Woman*, a farrago of domesticity. Half a century after Ibsen and Strindberg, several decades after Chekhov and Hauptmann, and the reformers of the continental theatres and their repertories, theatre in the United States was still tied to the dramatic forms and conventional attitudes of the past"[1].

The reasons were twofold at least. First, performances were financed by theatre trusts, and it is obvious that conventional melodramas were chosen rather than plays of any imagination since the former offered fast money to share holders. Secondly, companies of actors touring throughout the States had their repertories arranged according to the scope of parts a star who travelled with a group would be able to act, and such a repertory was rather limited.

"During the same weeks in 1916 four hundred miles north-east of New York City in a little fishing village on the tip of Cape Cod, a group of artists of many sorts [...] drawn together by the enthusiasm of George Cramm Cook, organized themselves into a theatrical group named the Provincetown Players. They rented a fishing shack, [...] built a makeshift stage, and there produced a one-act play, totally unike anything that could have been seen at that time in New York City"[2]. The plot itself is slight. A sailor is dying aboard ship while his comrade sits beside him and tries to cheer him up. The important message is in the attitude

[1] Downer, "The Revolt from Brodway", *The Forum Lectures*, p. 1.
[2] *Ibid.*, p. 1.

of the dying Yank and the reactions of the men around him. A mood, not a plot, matters most in this genuine piece of writing, nad it appeared to be the most striking novelty. The title of the one-acter was *Bound East for Cardiff*, and the author's name was Eugene O'Neill (1888-1953), whose plays were soon to establish him as the greatest American playwright.

There is one leading motif which unites all of O'Neill's plays and this is an attempt to explain and to justify human suffering which is rooted in a discrepancy between what man desires and what he actually gets in his life. Many of O'Neill's heroes are romantic dreamers fascinated by the ideal of an impossible beauty beyond the horizon, and all of his power of invention dramatized this contrast between dreams and reality.

All those dreamers fail to realize what they craved for—happiness, no matter whether it meant true, passionate love or sexual fulfillment, to have a home one could call his own, to make money or a career. O'Neill suggested two reasons why they did not succeed in their lives. In the first period of his writing it was some outside power — God, Fate, Mystery or a motiveless malignity — that was to blame. Here belong such plays as his early one-acters: *Thirst and Other One-Act Plays* (1914) and *The Moon of the Caribbees and Six Other Plays of the Sea* (1919), *Beyond the Horizon* (1920) and *Anna Christie* (1922). This period (1914 - 1933) I would call fatalistic.

In 1926 O'Neill said to Joseph Wood Krutch: „Most modern plays are concerned with the relation between man and man, but that does not interest me at all. I am interested only in the relation between man and God"[3]. But if we read carefully his later plays, O'Neill appears to be less impressed by relations between man and God or any other supernatural power beyond our control, and his interest has shifted to human interrelations as, for example, in *A Touch of the Poet* (1936) or in *Long Day's Journey into Night* (1940). This period (1939 - 1953) I would call deterministic.

O'Neill's characters live in two worlds: one the outward world of physical reality, the other, a world of unfulfilled and passionate desires. Since the reality is always ugly and hard to face, his characters escape into the world of their own imagination seeking the only consolation possible in hopes and dreams. Their escape is suggested by the characteristic of the dreamy eyes. The favourite character of O'Neill's plays has dreamy eyes; he is an incorrigible dreamer like Poet in *The Fog*, Smitty in *The Glencairn Plays*, Robert Mayo in *Beyond the Horizon*, or Con Melody in *A Touch of the Poet*.

But dreams, hopes and wishes are characteristic not only of those who have the "touch of the poet" in them. Rose, Yank, Driscoll, Olson, Mrs. Keeney, Chris, Mat and many other plain, rough people are members of the same family of dreamers. A tendency to dream and idealize is a characteristic feature of human nature, and it reveals itself especially when a man is under stress.

[3] Quoted in GELB, p. 602.

The playwright's characters imagine the unreal, and the very impossibility of the dream constitutes its beauty. The heroes seem to idealize it because it can never be realized. In their opposition of land and sea O'Neill's plays describe the two mutually incompatible forms of this romantic ideal. "In the first, characters dream of perfect peace and security, freed from all the vicissitudes and hardships of the sea. In the second, they dream of romantic adventure and discovery, freed from all the drabness and routine of the farm. One group of dreamers possesses what the other group idealizes, and each imagines the other to be perfectly happy. Both, therefore, seek escape from reality to an impossible ideal"[4].

In *Bound East for Cardiff* O'Neill described the dream of the dying sailor Yank of "a farm with a house of your own with cows and pigs and chickens, away in the middle of the land where youh'd never smell the sea or see a ship"[5]. Olson in *The Long Voyage Home*, Chris Christopherson and Mat in *Anna Christie* express the same longing for having a home they could call their own. All these dreams are a natural reaction against the hard and meaningless life on "starvation ships"[6] the sailors of the plays of the sea complain of.

On the other hand, the people who live on land see all mystery and spell in the life on sea, and their dreams of "the beauty of the far off and the unknown"[7] are an escape from a monotony of every-day life. In the play *Ile* Mrs. Keeney is brought to disaster by her faith in a false dream of the dangerous and vigorous life on sea. Similarly Robert Mayo (*Beyond the Horizon*) is a dreamer who is not reconciled to the life of the farm, who is forever striving for a life that is more than a life.

In *Mourning Becomes Electra* (1931) the dreams of seafaring serve the same purpose as in *Ile* or in *Beyond the Horizon* — they offer a possibility to escape into the world of peace, security, freedom and sinlessness. But the Mannons do not wish to escape from stupid, monotonous Homeport as Mrs. Keeney used to, or from a drab reality of farm-life, like Robert Mayo. What they dream of is to escape the Puritan Ethic which persecutes them.

There is another group of seekers who are craving for something opposite. They do not want to leave everything behind and to set off on a quest for what is good and beautiful. All they need is to belong. Yank, the protagonist of *The Hairy Ape* (1921), and Cornelius Melody, the hero of *A Touch of the Poet*, begin their stories "belonging", but we can see their dreams being destroyed. At the end Yank realizes he belongs "neither to steel — the image of himself as a strong productive power — nor to 'de woild'-society, his last resort is to withdraw behind the barrier and surrender to the only self-image with which he thinks he can become integrated, that

[4] CARPENTER, p. 67.

[5] E. O'NEILL, *Bound East for Cardiff*; in *The Long Voyage Home. Seven Plays of the Sea*, New York 1946, p. 49 - 50.

[6] *Ibid., p.* 49 - 50.

[7] E. O'NEILL, *Beyond the Horizon*, New York 1967, p. 9.

of the ape"[8]. Similarly, Melody's image of himself as the gallant officer belonging to the aristocracy is destroyed and when he returns to his tavern after the "duel", he is no longer the Major he pretended to be, but the son of the Irish shebeenkeeper whom he really was.

Eugene O'Neill makes much of the fact that man cannot go on living without his dreams and hopes. When a dream is removed man is unable to live, he dies literally as, for instance, Yank or Robert Mayo, or spiritually, as Lavinia Mannon who separated herself from the world, or as Mrs. Keeney who went mad. On the other hand, however, man might will, desire, have good intentions and noble aspirations, but if the forces that controlled his destiny were adverse, all of his dreams would come to nothing. O'Neill, being "temperamentally a mystic"[9], had always been drawn by the idea of Fate. But his views were not produced by a spontaneous combustion. The first glimpse of a mystical faith in life force beyond the individual life came from the books he had read. Step by step he developed the idea of Fate and made it an important part of his philosophy. The writers who seem to be the most influential upon O'Neill's conception of Fate are Nietzsche, Strindberg, Wedekind, and — especially — Schopenhauer. O'Neill would always agree with Schopenhauer's view of individual human life as the expression of vast mysterious forces beyond itself. Fate appears to be one of them.

Anna Christie, like O'Neill's other early plays, is a fatalistic drama. The real conflict here is between what man desires and what he gets in life.

Chris Christopherson had long been pursued by the fury of the sea which may be considered as an embodiment of Fate. His family suffered as well as he, although there was no mention of hereditary evil or of retribution. All the men in his village went to the sea and they were destroyed by it. The same sea which made widows of so many women of the village caused Chris to neglect his wife and children whom he loved. He destroyed his own home not coming back for years. There has been something that did not let him come home to Sweden.

The house of Christopherson is the inexplicable victim of Fate — not a fickle fate, nor a blind one, but a sinister one. "The action of the play concerns the discovery of an additional victim of the 'davil sea', Chris' daughter Anna, who, although she was kept far inland in Minnesota, was affected nevertheless by the relentless evil force. And with the arrival of Anna from the Middle West a new episode in the Christopherson struggle begins, with the sea inexorably drawing its prey to their doom"[10].

Anna reviews her past from a fatalistic point of view when she tells how she became a prostitute. Her tragedy was a result of her bad luck. When, early in the first act, Chris angrily responds to the bartender's prophecy that Anna is destined

[8] FALK, p. 32.
[9] ALEXANDER, p. 261.
[10] ENGEL, p. 40.

to marry a sailor, the imminent conflict with Fate becomes clearly defined. Anna falls in love with a sailor, Mat Burke, and after all the obstacles were overcome they go off to marry. Love triumphs but the future remains bleak. None of the three is happy, and none expects happiness. Chris has stopped fighting the sea and he exclaims at the end: "Fog, fog, all bloody time!"[11]. And Mat agrees: "'Tis the will of God, anyway"[12]. But all of them at the end have a vague foreboding that although they have had their moment the decision rests with the sea which has achieved the conquest of Anna. They do not know where they are going and it is true of Chris and Anna especially.

All the three have sought happiness and for them — like for Yank and Olson — it meant having a home one could call his own. But while we can hardly believe that Chris' dreams would ever come true, we are positively sure that Mat will achieve what he had planned. He was not a mere toy in the hands of Fate like Chris was. He did not give up easily. He was strong, determined and uncorrupted. Chris takes a stand of a fatalist unconsciously when he says: "Ay tank now it ain't no use fight with sea"[13]. For him any fight was lost and helpless. On the other hand, with Mat more place is given to free will. He challenges Fate when he decides to marry Anna and to be happy. And is not it a defiance when he says:

"I've a power of strength in me to lead men the way I want; and women, too, maybe, and I'm thinking I'd change you to a new woman entirely, so I'd never know, or you either, what kind of woman you'd been in the past at all"[14].

For Anna and Chris there is nobody to blame and there is nothing to forgive. There is everything to be endured. Anna sums it all up for her father:

"There ain't nothing to forgive anyway. It ain't your fault, and it ain't mine, and it ain't his neither. We're all poor nuts, and things happen, and we yust get mixed in wrong that's all"[15].

We mistrust Anna's and Chris' future. In O'Neill's own words, "they would act in just the silly, immature, compromising way that I have made them act, and I thought they would appear to others as they do to me, a bit tragically humorous in their vacillating weakness"[16].

In 1933 O'Neill wrote a comedy *Ah, Wilderness!* in which he made fun of his conception of Fate by putting exclamations against life in the mouth of a boy of seventeen. The hero, Richard Miller, an introspective youth just out of high school, is something of a family problem. He keeps reciting Swinburne, Rosetti and Kipling, and rebelling against everything. For him life is "a stupid farce"[17] or "a joke.

[11] E. O'NEILL, *Anna Christie*, London 1960, p. 90.
[12] *Ibid.*, p. 92.
[13] *Ibid.*, p. 88.
[14] *Ibid.*, p. 88.
[15] *Ibid.*, p. 79.
[16] FALK, p. 51.
[17] E. O'NEILL, *Ah, Wilderness!*; in *Contemporary Drama. Fifteen Plays*, ed. E. B. Watson, New York 1966, p. 317.

And everything works out all wrong in the end"[18]. But "I'm not a coward", he says. "I'll face my fate"[19].

We cannot take Richard and his rebellion seriously, and the play itself marks a transition to O'Neill's deterministic period in which he broke with the idea of supernatural powers interfering with human lives, and gave more place to such factors as heredity and environment. A philosophy of determinism is one of the integral parts of naturalism. The movement originated in France, and it seems O'Neill was influenced by Zola and other French naturalists rather than by the American version of the movement, represented by the writings of Stephen Crane, Frank Norris, Jack London and Theodore Dreiser.

Doris Alexander, the biographer of O'Neill's youth, writes thus: "He spent hours stretched in the pine-paneled living room reading Zola — *Germinal*, *L'Assommoir*, *La Terre*. He was profoundly impressed by Zola's vision of the large biological, economic and hereditary forces that sweep individuals to destruction"[20]. From Zola he took over a determinism that would influence much of his work but he never used it in its original form. He seemed to believe in the forces of heredity and environment like the naturalists, but his conception of these forces was coloured much by his reading of Jung and Freud; O'Neill was especially fascinated by Jung's fundamental premise — the existence and power of the personal and collective unconscious. *The Emperor Jones* (1921) is an example.

The play was written in the early period when O'Neill insisted that he was interested "only in the relations between man and God", not in the relations between man and man. But the play implies that in the fatalistic period O'Neill was conscious not only of some supernatural power beyond the individual life, but also of a psychical as well as a physical continuity between ancestor and descendant. The play is a preparation for O'Neill's deterministic period in that it points out there is always a link between man's actual life and the past of his race.

In *Mourning Becomes Electra* the influence of heredity and environment, combined with the existence of the personal and collective unconscious, was presented more broadly. One of the first questions O'Neill asked himself when he began searching for a modern manner of treating the ancient Electra story is expressed in his notes:

"Is it possible to get modern psychological approximation of Greek sense of fate into such a play, which an intelligent audience of today, possessed by no belief in gods or supernatural retribution, could accept and be moved by?"[21].

His answer is that the psychological fate, springing from the characters' psyche, is the modern substitution for the Greek sense of fate.

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[18] *Ibid.*, p. 295.
[19] *Ibid.*, p. 317.
[20] ALEXANDER, p. 162.
[21] Quoted in WINTHER, p. 176.

In the trilogy O'Neill assumes a deterministic point of view — the reasons why our dreams cannot come true are psychological, inward, and not supernatural. It is not a capricious fate that determines our actions but our psyche which is a fusion of instincts and feelings on the one hand, and of social behaviour patterns imposed by the society we live in on the other. The Mannons were always torn by these two opposite forces: their longing for peace, freedom and spontaneous love they inherited from the female members of the family, and their Puritan conscience they took from the males. They could hardly find any balance between the two. Underneath the exterior calm there surged a deep, fiery, passionate life which might had been for a time suppressed but was never subdued. Their occasional outbursts of love, hate or jealousy, though checked on the spot by their Puritan temperance, went on repeating themselves.

It is difficult to judge whether the Mannons acted according to their moral code or according to what their passions and instincts drove them to. Those two forces were inseparably interwoven. Behind all Lavinia's "pretence about Mother's murder being an act of justice"[22] was her jealousy and hatred. Christine, her mother, was faithless to her husband and it certainly offended the Mannons' pride. She had to be punished. But it was not the only force which motivated Lavinia's actions. In her opinion Christine has stolen the love of both her father and Brant from her, and it was her aim to deprive her mother of the love of those two men. Years ago, Abe Mannon, Lavinia's grandfather, put David, his brother, and his fancy woman out of the house and then disowned and cheated them out of the share of the business they inherited. He did so not only because David disgraced the family. It was also his jealous revenge that Marie had chosen David, not him.

Those rigid, stubborn, Puritan men fell in love with women who were completely different from them. It was Marie Brantome who became the type of a woman loved by the Mannons. All the women of the family, Marie, Christine and Lavinia to some extent, embodied all what is usually called womanliness — beauty, a peculiar movement and grace of a body, vitality, voluptuousness. O'Neill emphasizes the similarity among the men as well. The father, Ezra, bears the characteristics of the men which constitute the fate of family —pride, Puritanism, and a strong sense of vindictive justice (he was Judge Mannon before he became Brigadier-General Mannon). Those features are the forces which alway opposed the women's longing for warm feelings and free acceptance, and which caused the inevitable chain of events.

Lavinia says to Seth: "There is no rest in this house which Grandfather built as a temple of Hate and Death"[23]. This is a fact that Seth understood for he had already said:

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[22] E. O'NEILL, *Mourning Becomes Electra*; in *Nine Plays*, New York 1954, p. 696.
[23] *Ibid.*, p. 822.

"There's been evil in that house since it was built in hate — and it's kept growin' there ever since, as what's happened there has proved"[24].

But for O'Neill the Past was not a supernatural power which oppressed the Present and led to the end of the Mannons. He approached the Past from a deterministic point of view. Abe Mannon destroyed his house and built a new one because his brother ran away with Marie Brantome, a servant girl in the house. Love, jealousy and hate were the motivating factors as well as the Puritan way of thinking and acting the Mannons took from their New England Puritan fathers. For O'Neill the Past meant inheriting some features of a character and the influence of an environment. Fate is no longer felt as a capricious power but as the inevitable outcome of character and the unavoidable condition of life.

The Mannons themselves, however, did not realize that. They felt there was something beyond their control that determined their lives, but what it exactly was — they did not know. For Anna Christie men were "poor nuts". For Christine it was God who "won't leave us alone. He twists and wrings and tortures our lives with others' lives until we poison each other to death"[25].

Orin Mannon was looking for the explanation, too, and he found out that "a lamp burning out in a room of waiting shadows" symbolizes "man's feeble striving to understand himself, to exist for himself in the darkness. [...] Darkness without a star to guide us! Where are we going?"[26]. Nevertheless he wrote a history of the Mannons in order to seek the causes of the family fate in the past.

Mary Tyrone (*Long Day's Journey into Night*) is very close to Christine and Anna, when she says:

"None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self for ever"[27].

"Let's [...] not try to understand what we cannot understand, or help things that cannot be helped—the things life has done to us we cannot excuse or explain"[28].

The three women seem to believe in Fate, in some supernatural power beyond our control. O'Neill makes much of the fact there is nothing like it; nevertheless he made the very belief in Fate influence the lives of his characters, especially in *Mourning Becomes Electra*. The result is that they refer all their actions to Fate, and secondly, they make themselves subservient to their lot. Since one cannot understand Fate, it is better not to try even and let things be as they are. Anna, Christine and Mary give up without even attempting to make their dreams come true; they are pessimistic in their attitude toward life.

[24] *Ibid.*, p. 822.
[25] *Ibid.*, p. 759.
[26] *Ibid.*, p. 837 - 838.
[27] E. O'Neill, *Long Day's Journey into Night*, Yale University 1963, p. 61.
[28] *Ibid.*, p. 85.

Long Day's Journey into Night is not only an autobiographical document. It is also a cultural document. The culture is New England Irish-Catholicism, and it is this that provides the folkways and mores, the character types, the interrelations between characters and the whole attitude toward life. "Historical accounts of the Irish national character, even in the medieval and antemedieval times", writes John Henry Raleigh in his essay, "sound remarkably like a description of the Tyrone family"[29]. According to Raleigh, there are ten historical attributes of the Irish character, which are taken up by every new generation. The Irishmen are "excessively familial; uncommunal; sexually chaste; drunken; turbulent; alternately and simultaneously sentimental and ironical about love; psychologically obsessed with betrayal; religious-blasphemous; loquacious. [...] To these nine characteristics should be added a tenth, which was an emergent, post-famine phenomenon, namely, a tendency toward less and latter marriage on the part of young men and a tendency, therefore, for these young men to remain at home with their fathers and mothers"[30].

Since the Tyrones have cut themselves from the society and maintain no social contacts, their present environment has practically no influence upon their lives. Modern American society does not exist for the Tyrones. The motives of their actions may be traced back to their Irish past, but they are also founded in the characters themselves. The Tyrones are "uncommunal; sexually chaste; drunken; turbulent; alternately and simultaneously obsessed with betrayal; religious-blasphemous; loquacious" not only because the people of their nation have always acted in this way, but also because they do not do anything to get rid of their habits and customs. And since the Tyrones are most profoundly and primarily committed to the family, every action has a radiating effect upon the others. No individual character trait is revealed which does not have a bearing on the lives of the entire family. They are always swarming all over one another simultaneously loving and torturing each other. Thus, the two major characteristics which define James Tyrone, Sr. — his miserliness and his career as an actor — are directly related to the misery of his wife and children. But he was not to blame. He was an end-product of the Irish famine of the late 1840's which set off the vast migrations to America and which caused the land hunger that obsessed him. He was poor from his earliest childhood, then no wonder he obsessively invested his money in land, to the deprivation of his family.

The factors that shaped the Tyrones' lives are more complex than the idea of some supernatural power O'Neill used in his early plays. All the Tyrones are doomed to destroy and to be destroyed. Each of the protagonists is partly responsible for his own destruction, and partly a victim of the family fate. As the play closes, all the Tyrones withdraw into illusions under cover of the night and the fog which

[29] John Henry Raleigh, *ONeill's Long Day's Journey into Night and New England Irish-Catholicism*, in Gassner, p. 127.
[30] *Ibid.*, p. 128.

functions like a shroud against the harsh, daylight reality. As Mary says, the fog hides you "from the world and the world from you. You feel that everything has changed and nothing is what it seemed to be. No one find or touch you any more"[31].

O'Neill's earliest heroes, Rose Thomas, Olson, Anna Christie and many others, failed to realize their dreams because Fate played a trick with them. They are but puppets in the hands of Fate; they give up without even trying to win. This influence from outside was called transcendental fate by Tadeusz Zieliński[32]. On the other hand, in such plays as *The Emperor Jones*, *Mourning Becomes Electra* and in the later plays as *A Touch of the Poet* and *Long Day's Journey into Night* the explanation why the characters do not succeed in making their dreams come true is more complex. Though O'Neill denied he was interested in the relationships between man and man, in the above mentioned plays he does not stop at saying it was some malicious power from outside that crushed the poor people. The characters of the plays go on believing it was so but O'Neill makes much of the fact that the forces of heredity and environment were the motivating factors rather than simply Fate. In Tadeusz Zieliński's words, this type of destiny based on heredity and environment may be called immanent fate.

But is it a pessimistic view of life? O'Neill says: No. "There is a skin deep optimism and another higher optimism, not skin deep, which is usually confounded with pessimism. To me, the tragic alone has that significant beauty which is truth. It is the meaning of life — and the hope. The noblest is eternally the most tragic. The people who succeed and do not push on to a greater failure are the spiritual middleclassers. Their stopping at success is the proof of their compromising insignificance. [...] The man who pursues the mere attainable should be sentenced to get it and keep it. Only through the unattainable does man achieve a hope worth living and dying for — and so attain himself. He with spiritual guerdon of a hope in hopelessness is nearest to the stars and the rainbow's foot"[33].

According to O'Neill, it may be that the individual life is not noble and that is full of pain and defeat. It may seem that Anna Christie, Christine and Mary Tyrone were betrayed by life. But they were not. Man must realize that life is a hopeless hope but still a hope. And nothing matters if you can conceive the whole of life. "Fog, fog, fog, all bloody time" — is the chord of resolution of *Anna Christie*. "You can't see vhere you vas going, no. Only dat ole davil, sea — she knows"[34]. The individual — in O'Neill's opinion — does not know, but life — the sea — knows. The ecstatic affirmation of life, pure and simple, is salvation. In the face of defeat or death or pain, man must be proud of life and must know in his heart that the living

[31] O'Neill's *Long Day's Journey...*, p. 98.
[32] Zieliński, *Sofokles...*, p. 171.
[33] O'Neill's statement quoted in Cargill, p. 104.
[34] *Anna Christie*, p. 93.

of life can be noble. O'Neill solves the problem by making explicit what men have always found to be the essense of tragedy — the courageous affirmation of life in the face of individual defeat. But his characters were not philosophers. All they knew was they did not succeed in their lives, and they could not find any way out. They knew nothing of the satisfaction the very fact of living could bring to them.

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WILLIAM GOLDING'S NOVELS AND THE ANGLO-AMERICAN TRADITION OF ALLEGORY IN FICTION

> "I doubt whether any of our action is really anything but an allegory. I doubt whether any truth can be told except in a parable".
> G. K. Chesterton, *The Poet and the Lunatics*

William Gerald Golding is one of the most exciting and controversial British post-war novelists. Sometimes he is even called the most important English novelist of the past fifteen years. Born in Cornwall in 1911, he has not made his début as a writer until 1954 when his first novel *Lord of the Flies* attracted the attention of both readers and critics, soon winning popular success. It was followed by his five novels *The Inheritors* in 1955, *Pincher Martin* 1956, *Free Fall* 1964, *The Spire* 1965 and *The Pyramid* in 1967. Mr. Golding's play *The Brass Butterfly* appeared in 1958.

It is generally agreed that the first five novels, including *The Spire*, belong to one family in spite of their individual distinctions. Still the problem "what to call those novels" is repeated in all critical opinions. It is obvious that those novels cannot be read as mere stories, that the literal meaning does not exhaust their contents. The kind of writing in which at least two levels of meaning can be distinguished which, apart from the meaning implied by characters and story, transfer some deeper, more general, and universal truth, is described in terms of symbol, developed metaphor, fable, allegory, myth or parable. All those literary terms appear often in the critical studies of Mr. Golding's first five novels.

Angus Fletcher (1964) tends towards the term "fable", Luis MacNeice (1965) prefers the word "parable", while John Wain describes Golding's novels as "colossal sculptures in metaphor"[1]. Leighton Hodson (1969) and Walter Allen (1964) stress

[1] J. Wain, *Lord of the Agonies*, from magazine Aspect, April 1963. Quoted after MacNeice, p. 147.

the allegorical quality of the novels, whereas Maria Kwapień (1967) states that they are neither fully allegorical nor completely realistic. According to David Daiches[2] the novels are symbolic; Mark Kinkead Weekes and Ian Gregor (1967) choose the terms: fable, history and myth, while Golding himself[3] would like one word "myth" to be applied in the critical works about his books.

The definitions of the terms in question taken from dictionaries, theories of literature and studies of allegory (Shipley, Cassel, Wellek and Warren, Coleridge, Fletcher, E. Honig, C. S. Lewis, J. Huzinga, R. Berry, H. Frankfort, J. Kleiner) try to establish the difference between symbol and metaphor and between symbol and allegory. Symbol implies something beyond the object and idea that it denotes, allegory is a trope in which the deeper meaning can be read beneath the surface story. Symbol is rather a single thing or phenomenon on its primary level, while allegory develops the surface story providing situation. The external meaning in allegorical writings is subordinated to the inner contents of the work which consists of the set of constant abstract notions transformed into concrete objects on the surface level. In allegorical writing the ideal — the inner level of meaning — justifies the existence of the whole work as its central concept. Metaphor, on the other hand, substitutes one thing for another, or identifies two things. For all the explanations, a controversy over the difference between those terms is continuing and the authors usually conclude that the distinction, specially in the symbol-metaphor and symbol-allegory relation, is very difficult, nearly impossible. Fable is most often defined as a short tale teaching a moral which is of everyday-wisdom quality, whereas parable seems to be connected with religion, namely with the parables of the New Testament. The surface level of the parables, as that of allegories, is well developed, it is a story in itself. The definitions of the term "myth" are probably the most inconsistent. What seems generally agreed is that myths deal with the problems of self and the universe, they are archetypal and universal in their symbolic representation and explanation of events and ideas.

Thus, in this paper, the term "allegorical tradition" is to denote not only allegory itself, but also symbol, developed metaphor, fable, parable and myth as the scopes of those notions overlap in many points.

Golding's novels certainly belong to the kind of fiction in which the two levels of meaning enable to decipher some general universal statements about the nature of human existence, enclosed in concrete objects, situations and relations. Thus they should be discussed against the background of earlier examples of this kind starting with Dante and Bunyan, going through Americans: Melville, Hawthorne and Poe and their twentieth century followers, then returning to England to Powys and

[2] D. Daiches, *A Study of Literature for Readers and Critics*, New York, Norton, W. W. and Co. Inc. 1963, after Kwapień, p. 113.

[3] F. Kermode, Interview with Golding, BBC Third Programme Discussion of August, 22, 1956, after Hodson, p. 37

Malcolm Lowry. What all those writers have in common is the treatment of the general subjects of Life, Love, Death, Good and Evil, Innocence and Experience, Guilt and Free Will, Original Sin, the Fall of Man, Damnation and Retribution, the State of Man and the Mind of Man. Mr. Golding has dealt with all those religious and metaphysical subjects in an original way, his originality lying in the treatment rather and in using the figurative mode of expression for contemporary life, in combining it with modern scientific outlooks.

Thus the most important thing about Mr. Golding's novels is their universal and cosmic quality beneath the level of the surface, more or less realistic story. His novels are universal in the way that they are constantly vital: the duty of the writer, according to Golding, consists in emphasising the necessity of self-awareness, of honest evaluation of one's life. The characters of Mr. Golding's novels, the situations they go through, their feelings and motives are the presentation of the way towards understanding of the darkness of human heart, of the evil that resides in human soul. The complete understanding is the only way to salvation but it is possible only for the chosen few, those who are usually called saints or visionaries.

The idea of darkness, Golding's favourite metaphor is connected with different human vices in his novels. Sometimes it is referred to as the extreme selfishness and greed, sometimes it is transformed into power, violence, or the sin of using other people. The contrast between light and darkness in Golding's writings is expressed, in terms of innocence and experience, where intellect and experience, inevitably associated with the Sin, destroy innocence and bring darkness. The evil of human nature also consists in its being in no way a unity of body and soul, passion and reason. Analysing the first five novels by Mr. Golding from these points of view we may risk a statement that they constitute a complete phase of the writer's work. After the general treatment of the collective problem of evil in the first two novels, *Pincher Martin* begins the drama of salvation or perdition of the individual soul, the conclusion that neither passion nor reason are enough for living becomes more apparent, the protagonists go further and further in their self-awareness, the progress from lack of understanding to illumination can be traced and *The Spire* is the moment of illumination.

These facts lead to the conclusion that the first five of Golding's novels do not belong to the simple story-telling tradition but to the tradition of allegory and related forms.

Lord of the Flies, the story of a group of small boys evacuated on a desert island during some atomic war, brings us into Golding's world of isolated situations and setting. There are no grown-ups, metaphorical suggestions associate the island with the Garden of Eden but the state of innocence can be questioned from the very beginning. The murderous inclinations of some boys are exposed, the instinct not to kill turns out to be only a taboo and the civilization which has established it is falling down. The world appears a beautiful place but the evil and

the corruption start to emerge, the threat, "the beastie"[4] exists somewhere. Only Piggy and Simon come to realize the nature of this threat. By means of quite different ways of thinking, rationalistic in the case of Piggy and visionary in the case of Simon, they discover that the source of evil is in people themselves. The children's world is only a miniature of the grown up world, savagery is everywhere. A rotten pig's head in the "holy" place of Simon's meditations becomes Lord of the Flies, Beelzebub, Evil, the Dark and the Devil and it reigns over the flies in the same way as evil within boys reigns over their actions; it is an external symbol of the darkness of human nature which is the heritage of the Original Sin. Simon reaches self-knowledge which, as in the case of Jocelin in *The Spire*, cannot be combined with ordinary existence. Both, Simon and Jocelin must die. Simon is a saint, a visionary, a Christ-like figure suffering for truth.

The final part of the book constitutes the, so called, "gimmick"[5] ending so characteristic of nearly all of Golding's novels. It consists in a complete change of a viewpoint, it enables the reader to look more objectively at the situation, it enforces the vision providing somehow different perspective. And though in *Lord of the Flies* rescue comes in the last moment, it is not an optimistic solution. The world of the grown-ups is not better, a rescuer is an officer involved in killing. Human depravity is complete, people avoid the truth about themselves. *Lord of the Flies* can be seen as an inevitable fall of mankind conditioned both by the Original Sin and the nature of our civilization which has not succeeded in changing our evil cruel instincts and, what is more, gave way to the rise of power and corrupt politics.

The fiction of *The Inheritors* also points to some allegorical double meaning. It is the story of the last ape-men, the Neanderthalers, the People who are destroyed by the New Men — *Homo sapiens* with whom we are lineally identical. Golding's Neanderthal Man is truly innocent and good, his attitude towards life originates from his matriarchal religion and patriarchal government well balanced between each other. And suddenly this quiet, Paradise-like world without the Original Sin is invaded by the New Men with their violence, drunkenness, cruelty, exploitation, government based upon fear and the domination of men.

Nearly all the time we see the New Men through Lok's conciousness, through the mind of this, in fact, pre-verbal man. It is only at the end of the novel that we are given an objective passage presenting the view in an impersonal way. Had this outward presentation been used all the time we would have never been able to understand Lok's deep humanity. The final perspective brings us into the mind of Tuami, the representative New Man. It is revealed that the New Men start to see that there may be choice between good and evil and realize that though they can kill one another they cannot fight "the Darkness of the world"[6]. The passing of

[4] W. GOLDING, *Lord of the Flies*, London, Faber, 1962, p. 46.
[5] The term is GOLDING's own; consult KERMODE, after HODSON, p. 35.
[6] W. GOLDING, *The Inheritors*, London, Faber, 1965, p. 23.

Lok and the People and the coming of the New Man conveys the idea of innocence being killed by knowledge, experience and evil of the New Men's nature.

Pincher Martin, Golding's third novel, is a story of a drowning sailor of World War II who struggles for survival on a rock in Mid-Atlantic after his ship has been torpedoed. But the gimmick ending changes the angle of presentation completely. Pincher has been dead since the beginning of the novel, the Naval Authorities find out that he has hardly suffered at all before his death. Thus, the readers are made aware that the story concerns Martin's torments in spirit in some kind of after-life when he is trying to invent his own world in which his ego can exist under his own control. His imagination is protecting his "self" against death. He opposes God, he would not accept his own extinction. The reasons for his attitude towards himself and existence can be found in his previous life among people, in his selfishness, cruelty, using other people as things, imposition of his will on everybody. His idea of life was "eat or be eaten". Now, on the rock, his will creates a non-existent world to prove to himself that all is under his control. Yet, what he creates is rather a terrifying vision of Hell.

Pincher's Week of Creation must stop at the beginning of the Seventh day when he himself should be created. He refuses to face the truth about himself and ignoring the fact that this self-awareness is a necessary part of creation, goes on accusing some outward power as responsible for all evil[7].

Pincher Martin is a fallen man; the novel refers to ordinary life, to human necessity of understanding the truth. Taking a different perspective it may be regarded as a vision of Hell waiting for every sinner. Among all Golding's novels *Pincher Martin* seems to be the most universal, the tragedy of Pincher is the tragedy of mankind presented in terms of man alone, facing God or Void in a timeless situation. Martin is Everyman, he reminds us of Prometheus, Ajax or Atlas, yet he is not typical, what is more, he is highly distinctive and individual.

Samuel Mountjoy, the hero of Golding's *Free Fall*, is seeking to discover how he has become what he is looking for the precise moment when his childhood's innocence was lost. He is attempting to trace back the first conscious choice of his will which, in turn, influenced all his future choices. He decides to review his life trying to understand his motives, to solve the darkness which is inside him. Sammy is also searching for the moment of his self-awareness, for the start of responsibility, marking the end of innocence.

When Sammy's moment of choice came, sex was for him the measure of all things, he chose the physical, abandoning the spiritual, rejecting the soul for the body. His choice was Beatrice Ifor and he was ready to sacrifice everything. This decision, wrong because centred on himself, determined all his future decisions and he set on falling free. Sammy becomes conscious of the dichotomy in the world, realizes that the worlds of body and spirit exist parallel to each other. People can

[7] W. GOLDING, *Pincher Martin*, London, Faber, 1966, p. 197.

change, go from one world to another but the two states cannot be combined: "There is no bridge"[8]. Sammy achieves self-understanding but the truth cannot be adapted to ordinary existence.

The Spire is again the novel in the tradition of allegory employing the method of double meaning or mystical experience. Jocelin of *The Spire* is the dean of a cathedral who has had a vision and believes that God commanded him to build a spire over his church. He is determined to fulfil this task though everything is against him and, in his contempt for all that is not spiritual, he goes on with his work against people, against reason, sacrificing everything and everybody, exploiting people, manipulating them as things. All the tragic events which accompany the construction of the spire make Jocelin look into himself and finish with self-deception; he will admit the truth about his own nature and his motives. After his three confrontations, with Lady Alison, Father Anselm and Roger he comes to realize his sins. In the last chapter, lying on his death-bed, Jocelin achieves selfknowledge. He sees that humanity consists in treating people as people. "If I could go back I would take Good as lying between people and to be found there"[9]. Yet, the whole truth "What it is to be human" cannot be decoded, it must be experienced.

The solution of human problems of evil, innocence and experience, the balance between body and soul lies in realizing the truth and that is not available but for the few. Only innocence is the time of full happiness yet it cannot be combined with ordinary existence and that is the core of human tragedy.

William Golding comes as the youngest English writer continuing the allegorical tradition. There arises the question "What is his place in the tradition? What line is he following?"

Allegorical fictions from the very beginning of the genre to Golding seem to be more closely connected with one another than with any other kinds of contemporary fiction in the respective periods. Periods and fashions aside, allegories have always been concerned with similar ideas, they have always dealt with the nature of man. Myth, archetypal situations, and characters serve to represent symbolically the problems of human existence and destiny. Author's preoccupation with an inner reality determines strong spiritual or mystical character of allegorical fiction and the writer must be guided by some sort of vision connected with his deepest convictions.

This specific approach defines the scope of the themes of allegorical fictions. Thus, in his concern with the salvation or perdition of human soul, which is so clearly visible in *Pincher Martin*, Golding seems to follow the earlier specimens of the genre, specially Bunyan's *Pilgrim's Progress*. But while Bunyan provides the direct teaching about salvation, a moral therapy for a hesitating conscience, Golding's novels can be described as a warning against the very nature of man's soul. Unlike

[8] W. Golding, *Free Fall*, Harmondsworth, Penguin Books Ltd. 1964, p. 192.
[9] W. Golding, *The Spire*, London, Faber, 1964, p. 220.

Beckett and Kafka, Mr. Golding is not very much concerned with the hope of salvation through the working of grace. Among his characters only saints and visionaries can be saved when they realize the evil of the world has its roots in the inborn evil of human nature.

In this point Golding seems to be very close to the American writers. In Melville's *Moby Dick* and in *Lord of the Flies* alike the evil in man is the cause of the external chaos and all attempts to deny it are futile. Hawthorne's Ethan Brand after a lifelong search of the unpardonable sin finds the source of corruption in himself. As in the case of Jocelin and Simon, this knowledge separates him from other people and he dies.

Malcolm Lowry in his masterpiece *Under the Volcano* also traces the universal evil, degeneration into savagery and bestiality back to the human soul. The world under Popocatépetl, as that of *Lord of the Flies* and *Pincher Martin* is in image of hell, an image of life threatened by constant nightmare of destruction, by the feeling of inability to escape, by the futility of all human effort to fight against the evil self. In William Faulkner's novels the South has become a metaphor for the human situation in general. His heroes commit the same sin as Capitain Ahab, Pincher Martin and Jocelin — they do not regard human beings as ends in themselves but as means, as things, as property. And this is also an element of the universal evil.

The theme of innocence frequently appears in Golding's creation. Sammy in *Free Fall* speaks about the lost innocence of his childhood, but at the same time the innocence of the children in *Lord of the Flies* seems very much doubtful. For Golding, innocence is not naturally associated with childhood but it means lack of experience and thus, his Neanderthal Men in *The Inheritors* can be truly innocent. Truman Capote's conclusion in *Other Voices Other Rooms* or in *The Grass Harp* is quite different; according to him the values of the children's world are, on the whole, better than those of the grown up world.

Melville's Billy Budd and Scott Fitzgerald's Gatsby are the embodiment of innocence, they are as unconscious of evil in the corrupt world as Golding's People, but here we touch a different group of subjects which require a short introduction.

The Puritan habit of looking for some hidden meaning prepared the way for the symbolism of the literature of American Transcendentalism in the nineteenth century and that of Faulkner, Carson McCullers and Truman Capote in the twentieth century. Golding's terms of reference are certainly those of specifically Christian writer, but his Protestantism, as that of the American writers of the mid-nineteenth century, seems to contain some Manichaean features. The dualistic theology based upon the elementary opposition of light and darkness reflected in the juxtaposition of good and evil, the soul and the body, is one of the most characteristic features of Golding's work. As was already mentioned, he believes that man is utterly evil and corrupt, but he does not reject the existence of sainthood and redemption. As the Manichees, he sees the only way of liberation of man in his full self-knowledge. It is difficult to say whether Golding inherited this Manichaean attitude from his

American predecessors; perhaps the sources are somewhere else. Nevertheless in this point he is clearly connected with the American writers of allegorical fiction.

The idea of oppositional relationship, so prominent in Golding's novels, has certainly its deepest roots in The Bible where Genesis presents the creation out of chaos as a separation between light and darkness. Thus, in allegory life is usually presented by means of the original polarities. Archetypal situations, so characteristic of allegory, also involve the dynamic interplay of two antagonistic forces. The basic dychotomy of good and evil represented in terms of light and darkness is specially powerful in American literature (E. A. Poe's *The Mask of the Red Death*). Melville's *Moby Dick* presents the image of the whale as an essentially dualistic creature suggestive of good and evil. It is, however, extremely difficult for a man to reconcile the opposites. Captain Ahab in *Moby Dick*, Sammy in *Free Fall*, Jocelin in *The Spire* and Martin in *Pincher Martin* are unable to balance values, to live contemplating those opposing concepts simultaneously. Golding's heroes, living either only in the world of physical values (Martin, Sammy) or in the world of spirit (Jocelin), illustrate the author's doctrine of the lack of bridge between the body and the soul. Melville suggests that man can be happy only when he accepts his primitive, physical nature[10].

In Golding's *Free Fall* the conflict of the two worlds can also be interpreted in the modern terms of the two, apparently opposed, outlooks: scientific and religious. Golding admits the reality and undoubted existence of the two spheres but, here again, there is no connecting thread; people are unable to combine the values of science and religion. The very fact of Golding's treatment of the theme of natural polarities in this extremely modern way points to the originality of his conceptions, to his ability of seeing the classical subject in a new light of our present reality.

Two mutualy excluding forces may take the shape of innocence and knowledge. The natural illustration of this principle is the juxtaposition of matriarchal and patriarchal values, but it seems that nobody treated it in so explicit a way as Golding in *The Inheritors*, where the female attributes of love, equality, peace, mercy are counterbalanced by the male authority of the New Men representing doubtful values of civilization, power and conscience.

Edgar Allan Poe's *The Fall of the House of Usher* is a very sophisticated example of the principle of antagonistic forces and human effort to return to totality, as the dissociation takes place in Roderick Usher himself. Though in different terms and showing more extreme and unusual situations, this short story always presents the same principle that full human life is possible only when totality and the balance of values are achieved. And Poe, once again, sees the human tragedy in man's inability of reconciliation and return to oneness.

Thus the allegorical hero is usually involved in an archetypal pattern of actions leading to the achievement of complete self-consciousness. The hero's awareness is

[10] In *Moby Dick* the spiritual marriage of Ishmael and Queequeg unifies the spiritual with the physical.

growing as the dramatic episodes unfold the cosmic meaning. Those episodes have formed the quest: a journey or a battle where adventures and various trials, each of them being fraught with allegorical meaning, were to reveal new aspects of the idea which the hero was representing, and led him to his destiny.

Golding's novels show how the quest, from being a series of external episodes, turned to the inner process of the hero's complicated responses to experience. Yet, because of the very nature of this quest, the life of the allegorical heroes is built out of tiny segments completing one another until they create the whole in the final revelation. As the world of the writers of allegorical fictions is often very complicated, their heroes are rarely restricted to represent a single idea and they may have real human features. Dante's, Spenser's and Bunyan's heroes are hardly one-sided characters, bearers of a single meaning. But there always seems to be one dominant driving force in the personality of the allegorical hero, he is usually obsessed with only one idea guiding his life according to some rigid pattern. Therefore, the saints, the travellers, the characters of obviously demoniac nature[11] are the natural heroes of allegorical fictions. Because of their monomania they may appear to stand on the verge of insanity, their visions may be explained by a sort of epileptic state or drinking.

The typical allegorical heroes, specially those who are brought nearest to the stage of revelation, have usually something very peculiar about them, thus, reader is able to recognize "what" the hero is by his clothing, his actions, the symbolic paraphernalia he carries. The first descriptions of Bunyan's Christian, of Hawthorne's Hester Prynne, Poe's intruder in *The Mask of the Red Death* and Golding's Simon are very meaningful and prophetic, they allow to predict certain events as they are presenting the hero as a missioner.

Some nineteenth and twentieth century allegorical heroes seem to have gone very far from Bunyan's Christian who was imitating Christ's pattern of suffering in order to get his heavenly reward. Poe, Melville and, above all, Faulkner and Golding created a monstrous egoist remaking the world in his own image and then bringing everything to destruction. In the same time there obviously exists the tradition which can be traced back to the Medieval literature, of the allegorical hero being Everyman and of his inner world standing for the experience of mankind[12]. The modern allegorical hero has the attributes of Everyman without being typical. Although very specific in character, the tragedies of Lowry's Consul, Faulkner's idiots or Golding's Pincher Martin symbolize the drama of mankind, their inner world stands for the universal experience. Representative, however, does not mean typical and what is more, the apparent distinctiveness of these modern heroes has become the basis for great universal metaphores. The modern allegorical heroes are Every-

[11] See the discussion of the demoniac agent in allegorical writings by FLETCHER.

[12] The ideas: of an allegorical hero being presented as a missionary, his being Everyman and the frequent use of the dream device are discussed by Honig. Medieval allegories and Kafka's novels serve as examples.

men very much in the twentieth century context, they are specially representative of the problems of the contemporary world.

The principle of Everyman is connected with the modern allegorists' concern with the problem of identity which in some works has become the central point of the story hinging on the "Who am I"? question. This idea is very explicit in foreign authors: Ibsen (*Peer Gynt*), Kafka and Beckett (*Malone Dies*) and it seems to have influenced Golding, becoming very powerful in *Pincher Martin*[13].

The nature of the allegorical hero determines his being an estranged' and solitary man, alienated from his society or, in the most extreme cases, shut out from the world. The problem of alienation of the character became very prominent in the ninetienth century American fiction, to mention Hawthorne's *Ethan Brand*, Melville's *Moby Dick*. In the twentieth century this problem is reflected not only in the works of the Americans: Faulkner, Scott Fitzgerald, Carson McCullers and Truman Capote, but also in Kafka's novels and Beckett's plays. Golding's main protagonists are no less solitary than those of Beckett; Pincher Martin even recalls Malone in that they are both completely isolated and stripped of everything.

Without even undertaking the traditional journey Golding's heroes are involved in a sort of an inner quest revealing the force which is directing their existence. In the same way as the American writers and his great predecessor in England, Lowry, Golding makes his heroes both representative and individual, alone and fighting for their identity. And here another interesting comparison can be made. In the general outline of his novels, specially in *The Spire*, Golding seems to approach very closely Melville's pattern of *Moby Dick* as far as the theme, characters and the nature of the symbols are concerned. There appears to exist very clear-cut parallelism between the protagonists of the two novels. They both seek to impose their will on the outside world. Being driven by the obssession, Ahab — of killing Moby Dick, Jocelin — of building a spire, they do not want to acknowledge the madness of their resolutions. Ahab's crew and Jocelin's builders realize the folly of their leaders but they are overcome by their deception and their power of will. Ahab and Jocelin sin against God and men exploiting other poeple and manipulating them as if they were things. Ahab refuses to help in the search for lost sailors because he is afraid that he can lose the track of the whale. Jocelin does not hesitate to sacrifice Goody when he sees her as a means of keeping his master-builder at work. In their desperate pursuit of what they consider the greatest benefit for the world (Ahab wants to sweep evil out of the world by killing the whale — the incarnation of evil for him; Jocelin imagines his spire to be the only good thing in the world) they trample human values and make use of the evil means. *Moby Dick* and *The Spire* provide multiple possibilities of interpretation of their central symbols which are contained in the titles of the novels. Thus Moby Dick and the spire stand for

[13] Pincher Martin is asking himself, "How can I have a complete identity without a mirror?... I am in danger of losing definition". Golding, W., *Pincher Martin*, pp. 131 - 132.

goodness, innocence, purity, religion, virtue, divinity, magnificence, joy, supremacy, on the one hand, and for vice, death, terror and evil, on the other. Thus the duality in the whole world is reflected in those symbols and, as man is unable to reconcile the opposing principles those symbols hold different meanings for the monomaniac heroes and for the objective onlookers. In the final moment both Ahab and Jocelin find the courage to face the truth about themselves. Yet Golding has gone further than Melville in leading his protagonist towards the universal revelation. Jocelin creates himself anew on his death bed, having understood the deepest meaning of the word "humanity" and seeing the essence of good life in balancing the original values. He cannot live with this knowledge. He dies. The apparent difference in the treatment of the central symbols by Golding and by Melville lies in the fact that Jocelin has succeeded in creating the spire which is standing in spite of everything while Ahab did not kill Moby Dick. Yet on examining the problem one more parallel is revealed, as both the symbols survive after they have brought upon the self-awareness, and then — death of people whose lives were interlinked with them.

The allegorical heroes usually create their own worlds which make their ideas stand out more clearly. There are the worlds with unspecified dimensions of time and space and for that reason thery require some sort of introduction. Not infrequently this is done by means of the dream device. Dream is used in many classical and modern allegories. The allegorical narrative may also be introduced by means of a certain symbolic emblem as in Melville's *Moby Dick* or Hawthorne's *Scarlet Letter*. In *The Spire* the model of the cathedral described at the very beginning and recalling a man suffering and crucified delineates Jocelin's fate. Golding's *Pincher Martin* begins with a pointed episode of a little figure in a glass jar which is to recur in the course of the narrative, serving as a symbol of the hero's situation. The same device is used in *Free Fall* when the incident with Minnie which Sammy remembers from his school days, occurs again after several years during his visit in the mental hospital where he has come to see Beatrice. Thus the dream device, the emblems, and some specially chosen episodes open the self-contained worlds of allegorical fictions, which does not necessarily mean that those worlds are removed very far from reality. On the contrary, they usually have an immediate reference to the world of universal experience outside them. In the great American novels of the nineteenth century, the action is rarely placed in the contemporary world and, possibly, timeless and spaceless situations are chosen. Something similar happens in nearly all of Golding's novels, but they certainly serve as parables of human situation today. *Lord of the Flies* approaches Kafka as its implications allow to read it as a frightening parody of our modern society, displaying the image of hell.

Golding provides the most extreme examples of isolation possible, yet all his novels strictly refer to the present situation of our world. His allegorical way of expression does not oppose a realistic account of the universe; by means of the symbolic method and without imitating life as it is, he achieves the realistic aim of presenting the things of everyday acceptance in new dimensions. The literal

layer of Golding's novels is so rich that it may seduce the reader away from the deeper message contained in it. But like Dante, Spenser and Bunyan before him, Golding often gives a commentary on his own aims[14].

Golding's preoccupation with universal themes, his unfailing interest in an inner reality, in the idea of good and evil in the world and in human soul, his concern with the problem of the oppositional relationships and archetypal situations, as well as his treatment of characters and settings, and, above all, the religious vision of the world in his novels prove that William Golding is the writer of allegorical tradition. The way in which he is dealing with the subject points to his affinity with the American writers of the midnineteenth century, especially with Melville. Certain features of his work show him as a true descendant of the old moralities and of Bunyan's religious allegories. Among his contemporaries he seems nearest to William Faulkner in America and to Malcolm Lowry in England.

Golding's novels present the new possibilities of dealing with the oldest ideas, the relevance of the universal principles to the contemporary world. And thus, Golding's interest in civilization, political power, science, alienation of the modern man, is reflected in his work. His novels have at once the qualities of the oldest book, where conscious artistry is often replaced by an art of discovery, and the very modern spirit of personal confession. His apocaliptic visions of the world serves to transmit the criticism of the contemporary.

William Golding is concerned with the problems which are alien to definition, accordingly, in his novels, which form a sequence from *Lord of the Flies* to *The Spire*, explanations have given way to explorations and a parable of human condition has become a myth of the self and of the universe, the quest after the revelation of the truth.

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[14] GOLDING's own commentary can be found in a critical note appended to the Capricorn edition of *Lord of the Flies*, New York 1959.

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