THE UNIVERSITY OF DETROIT

RHETORICAL DEVICES AS MEANS OF EXPRESSING
THE EMOTIONS.

A THESIS
SUBMITTED TO THE GRADUATE FACULTY
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS,

DEPARTMENT OF ENGLISH.

BY

CHARLES ERNEST BRADY

DETROIT, MICHIGAN.

JUNE, 1933.
In reading the works assigned for class study, the writer was impressed with the ability of some authors to express emotion. His interest was increased when he noticed that two men could write on the same subject and the work of one would affect him, while that of the other would leave him emotionally cold. The subject matter was the same, the diction quite alike, what was the difference? He decided to study the form with the view of discovering what influence it had, and if it exerted any, where it obtained its force. The result was this paper.

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CHAPTER I.
INTRODUCTION

Society would be impossible if no means of communication existed among its components. Therefore God has furnished man with many means of expressing his ideas; the cultivation and refinement of these means, has been man's work. The most valuable medium for expressing ideas is language. The content of language must ever be human experience, but the presentation of this human experience may differ from time to time. The means are fundamentally the same, but vary in the details.

Historical Viewpoints in Literature.

As civilization has grown more complex, greater demands have been made on the means of communication. As man has learned more about himself or his surroundings, he has sought for more perfect means of expressing that new knowledge. We can trace briefly the historical development of three general viewpoints.

First we have the viewpoint of ancient Greece and Rome, that the State is the important thing, the individual negligible in comparison. This idea, current among the people, is reflected in the literature of the time. Those virtues which make for a strong state
were encouraged and glorified. The story of the bravery and patriotism of Mucius Scaevola was contrasted with the treachery of Tarpeia. Many were the tales told of Spartan boys and how they bore hardships. The Antigone of Sophocles is superficially a clash of individual wills, but essentially it is the struggle between civil and divine law. The Aeneid is the blatant propaganda of a declining state.

Then came the Christian era. Christian theology and ethics shifted the emphasis to the individual. At first heroes, those of noble blood, and individuals typical of a class, were the subjects of literature. From the end of the seventeenth century onward, with the decline of patronage, the bourgeoisie began to exert an influence and to become the subject of literature.

The third viewpoint is that of our own time. The individual is still the subject, but the treatment has changed. In the works of the early English writers, the external actions of man were accentuated, and the internal, the emotional and intellectual, were rarely treated. As time went on, there was a gradual balancing of these elements until we reach a perfect mirroring of nature in Shakespeare. Then the pendulum began to
swing to the opposite extreme. The psychological experimentation and discoveries of the late nineteenth and early twentieth centuries, gave added impetus to the growing tendency to emphasize the intramental activity of man. The modern subjective viewpoint in literature has been the logical outgrowth of this interest in psychology. Contemporary authors are striving to discover mediums suitable for the expression of the individual faculties. One of these, the emotions, is the subject of this paper.

Matter and Form.

It is impossible to convey the idea of color to a person born blind; it is difficult, but not impossible, to give a person an idea of an emotion which they themselves have never experienced. In written language this may be done in two ways, by the matter, and by the form.

We are all familiar with emotional matter. A virtuous person involved in an unfortunate situation through no fault of their own, arouses our sympathy. The bare narration of the cruel treatment of a child suffices to make us angry. The plea "for home and mother" is the hackneyed, never failing, device of political orators.
The second way of conveying emotion, that is by the form, is the subject to be treated in these pages. The part form plays in expressing emotion is not as obvious as that of matter, but the following quotation will serve to show that it does exert an influence considerable enough to warrant investigation.

"O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hath dared, thou hast done; and whom all the world has flattered, thou alone hast cast out of the world and despised. Thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of man, and covered it all over with these two narrow words, Hic Jacet." (1)

The very form of the above passage expresses an emotion suited to the thought, a melancholy mood punctuated with a sigh.

Dearth of Commentary.

The fact that emotional passages tend to possess certain elements in point of form which are quite regular of occurrence, has been noted by rhetoricians, but they fail to do more than mention the fact. There has been no attempt to segregate the rhetorical structures which are of such constant occurrence in emotional

language, and to evaluate the part they play in expressing emotion. One of the most popular text-books of rhetoric treats the matter thus:

"Connotation of emotion. Some uses of word and figure are not natural to cold blood but rise spontaneously out of some excited mood or emotion and by connotation tend to set the reader into the same emotional sphere. What we connote with them, therefore, is not an associated idea but a feeling, a state of mind. This is brought out by some peculiar turn or manoeuvre in the expression." (1)

Since there is this dearth of commentary the writer must appeal for the validity of his conclusions, not to authority, but to reason. He presents a brief analysis of the nature of the emotions; formulates an hypothesis concerning their expression; and applies it to particular constructions, giving examples of each. He believes that the result is a proof that the form of certain rhetorical constructions has a psychological basis and conveys emotion by representing the mental state of the speaker.

CHAPTER II.

NATURE OF EMOTION

The Emotional Faculty.

There is no distinct emotional faculty. An emotion is the complex product of man's sensitive, cognitive, and appetitive faculties. It begins with the physical, is developed by the spiritual, and ends as a compound of both.

Formation of An Emotion.

When an idea is referred to the will that faculty reacts, embracing it as a good, or shunning it as an evil. There is an accompanying bodily reaction conditioned by that of the will. This twofold reaction is an emotion, the intensity of which is in proportion to the aversion or desire of the will.

To be more explicit; there are four steps in every emotion: (1) The sense impression (2) is apprehended by the cognitive faculty; (3) the resulting product is referred to the appetitive faculty or will; and (4) there is a physical reaction determined by the nature of the decision of the appetitive faculty. For example: (1) A man hears the words "despicable cad" and understands (2) that they are applied to him;
(3) he becomes very angry, (4) his face is flushed, his respiration quickened, he clenches his fists. The third and fourth steps, the decision of the will and the bodily reaction, are simultaneous.

The Bodily Expressions of Emotions.

"Every emotion has some bodily expression. Thus in fear there are pallor and trembling, and, if the impulse triumphs, the motions of flight. The emotions, the impulse, and the expressions are intimately connected and interdependent." (1)

These bodily expressions are so uniform and regular that they are readily classified. As early as 1896 Charles Darwin was able to publish a large volume on the expression of emotions in animal and man. The second sentence of the quotation is important. So interdependent are the emotions and their expressions that one will stimulate and give rise to the other. The process is analogous to the reversible action in chemistry. This fact is well known to actors. A few of them have been able to portray emotion without feeling it, but the majority, as they speak the lines and go through the motions of their character, feel all the emotions they portray. Hence their fatigue after playing an emotional scene.

As the emotions can be stimulated by their proper expressions, so can the expressions control and inhibit the emotions. The writer was acquainted with a large family which had a rule that when one of its members found himself growing angry with another, he should smile. Needless to say, there were few real quarrels, for the smile counteracted the anger and induced a calmer emotion.

In the next two chapters it will be shown that certain forms are the natural expression of emotion. As we saw in the preceding paragraph, this process can be reversed, and the form in turn will arouse the emotion. For example:

"Wo to thee, De Launay, in such an hour, if thou canst not, taking some one firm decision, rule circumstances! Soft speeches will not serve; hard grapeshot is questionable; but hovering between the two is unquestionable. Ever wilder swells the tide of men; their infinite hum waxing ever louder, into imprecations, perhaps into crackle of stray musketry, - which later, on walls nine feet thick, cannot do execution. The Outer Drawbridge has been lowered for Thuriot; new deputation of citizens (it is the third and noisiest of all) penetrates the way into the Outer Court; soft speeches producing no clearance of these, De Launay gives fire; pulls up his Drawbridge. A slight sputter; - which has kindled the too combustible chaos; made it a roaring fire-chaos! Bursts forth Insurrection, at sight of its own blood (for there were deaths by that sputter of fire),
into endless rolling explosion of musketry, distraction, execration; and over head, from the Fortress, let one great gun, with its grapeshot, go booming, to show what we could do. The Bastille is besieged!

On, then, all Frenchmen, that have hearts in your bodies! Roar with all your throats, of cartilage and metal, ye Sons of Liberty; stir spasmodically whatsoever of utmost faculty is in you, soul, body, or spirit; for it is the hour! Smite, thou Louis Tournay, cartwright of the Marais, old-soldier of the regiment Dauphine; smite at the Outer Drawbridge chain, though the fiery hail whistles round thee! Never, over nave or felloe, did they axe strike such a stroke. Down with it, man; down with it to Orcus; let the whole accursed Edifice sink thither and Tyranny be swallowed up forever! Mounted some say, on the roof of the guardroom, some 'on bayonets stuck into joints of the wall,' Louis Tournay smites, brave Aubin Bonnemere (also an old soldier) seconding him: The chain yields, breaks; the huge Drawbridge slams down, thundering (avec fracas). Glorious: and yet, alas, it is still but the outworks, the Eight grim Towers, with their Invalide musketry, their paving stones and cannon mouths, still soar aloft intact; - Ditch yawning impassable, stone-faced; the inner Drawbridge with its back towards us: The Bastille is still to take! " (1)

The above quotation, especially the second paragraph, shows how the form can excite emotion. The reader cannot fail to be stimulated and excited. For this reason, lengthy passages of a sustained emotional style, are very tiring.

CHAPTER III.
THE PSYCHOLOGICAL BASIS OF RHETORICAL STRUCTURES

The Unity of the Vital Principle.

In treating of the emotions three faculties were mentioned, the sensitive, the cognitive, and the appetitive. These are not separate and distinct active principles, but merely different aspects of the conscious activity of the soul. This unity of the vital principle is proved by experience. We speak of distractions when studying. By this we mean that when engaged in cognitive activity our sensitive or appetitive faculty begins to function, and the attention of the vital principle is divided, its force dissipated. Conversely, if the attention is concentrated on the activity of one faculty, the activity of the others will be lessened. It is for this reason that the sensitive and appetitive elements of an emotion exclude the cognitive, in proportion to their intensity.

Every emotion affects the cognitive faculty to some extent, but only the stronger ones obviously impede its functioning. Concrete examples of this interference are common; the soldier who goes through an exciting encounter and does not realize he is wounded until after the battle because he was too occupied to feel; the student who finds it impossible
to study an abstract thesis in philosophy because of a violent toothache; the distraught woman whose house is on fire, who throws mirrors out the second floor window and carefully carries pillows down stairs.

With these facts in mind, we shall consider the mind under the influence of various degrees of emotion and will see what forms of expression it tends to use, which rise naturally from its state.

Parallel Construction.

See Fig. 1. This diagram illustrates a mind under the influence of a delicate emotion. The cognitive faculty is still dominant. The whole stream of consciousness is examined and then the attention is placed on two or more ideas which are of equal value, or related by similarity or antithesis. This judgment of the equality or relationship, is expressed by placing the ideas in like constructions; matching phrase for phrase, clause for clause, and sentence for sentence. The following examples illustrate this construction.

"...This man was a negro. You say that is a superstitious blood. He was uneducated. You say that makes a man narrow-minded. He was a Catholic. Many say that is but another name for intolerance. And yet - negro,
Fig. 1.

Psychological Basis of the Parallel Construction

M.............the mind.
Red line........stream of consciousness.
Space between the green lines....portion of consciousness to which attention is paid.
Catholic, slave, he took his place by the side of Roger Williams, and said to his committee: 'Make it the first line of my Constitution that I know no difference between religious beliefs.' "

Phillips: Toussaint L'Overture. (1)

In this quotation the author uses parallel construction to describe a man, balancing sentences telling what he is, with sentences telling what those qualities usually mean in a man's character. Our detestation grows with every sentence. The thinking has been done for us; the relationship of ideas is clear, and we can concentrate on the emotional content. Hence the force of the concluding sentence.

"And they insist, too, that the executive of this wilderness shall be a chief of police, a poor-law commissioner, and a commissary general. Will you submit to this? Do you prefer a soup-kitchen to a customs house? Do you prefer graveyards to corn-fields? Do you prefer the Board of Works to a national senate? Do you prefer the insolent rule of Scotch and English officials to the beneficent legislation of Irish Peers and Irish Commoners? Heaven forbid that the blight which putrified your food should tame you into debasement, and that the spirit which has triumphed over the prison and the scaffold should surrender to the corruptionist at last!"

Meagher: English Corruption. (2)


(2) Ibid. p.29.
Note the balanced phrases of this paragraph. The intellectual element is strong, making a careful choice of details, but it is the emotion which is expressed, and the emotion which is aroused. On one side of the balance is everything desireable, on the other, everything hateful. It is the emotion of the hearer which will prompt the answer to the rhetorical question asked.

"If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of guardian angels had charge over them. " (1)

The emotion expressed in this quotation is one of exaltation. The contrast between the worldly successful and the humble but truly virtuous, is well brought out by the construction.

It is apparent that the parallel construction is suited for the expression of the subtler emotions and for declamation. It presents the ideas in such a form that the reader immediately recognizes that they have been evaluated. He is saved the effort of making this judgment, and his attention is focussed on the emotional content. Parallel structure is of most value

(1) Franklin J. Genung, op. cit. p. 309
in conveying emotion *subjectively*. (See Chap.V.)

The Short Sentence.

Fig.3. represents the psychological origin of the short sentence as an expression of emotion. The short sentence is the natural form of expression of a mind under the influence of a stronger emotion than that illustrated in Fig.1. The emotional element impedes the intellectual. The mind has no time to express relationship by properly subordinated complex sentences, but blurts out its impressions as received, with little or no reflection. In its utterances we can see the activity of the mind. Note the order, or more properly, lack of logical order in the following examples:

"'What, do you threaten me with violence?'
he exclaimed throwing himself into a hostile attitude. 'You, the man I saved, and sheltered, and fed, and treated like a son! Destroyer of my peace, have you not injured me enough? You have stolen my grandchild's heart from me; with a thousand inventions you have driven her mad! My child, my angel, Rima, my savior! With your lying tongue you have changed her into a demon to persecute me! And are not satisfied but must finish your evil work by inflicting blows on my worn body! All, all is lost to me! Take my life if you wish it, for now it is worth nothing, and I desire not to keep it!' And here he threw himself on his knees, and tearing open his old, ragged mantle, presented his naked breast to me. 'Shoot! Shoot!' he screeched. 'And if you have no weapon take my
Fig. 2. Psychological Basis of the Short Sentence.

M .................the mind.
Red line ...............stream of consciousness.
Space between green lines .... portion of consciousness to which attention is paid.
knife, and plunge it into this sad heart, and let me die! and drawing his knife from its sheath, he flung it down at my feet." (1)

The speaker is angered at first, and in short sentences he upbraids his opponent for his ingratitude. He mentions his granddaughter Rima, and immediately a new train of ideas enters his mind, and he gives way to despair. Notice how the short sentences aid in presenting this emotion and arousing a similar one in the reader. Excessive wordage does not interfere with the transference of thoughts, we get them instantly in the same order in which they were thought.

"I stirred not — but gazed upon the apparition. There was a mad disorder in my thoughts — a tumult unappeasable. Could it, indeed, be the living Rowena who confronted me? Could it indeed be Rowena at all — the fair-haired, the blue-eyed Lady Rowena Trevanion of Tremaine? Why, why should I doubt it? The bandage lay heavily about the mouth — but then might it not be the mouth of the breathing Lady of Tremaine? And the cheeks — there were the roses as in her noon of life — yes, there might indeed be the fair cheeks of the living Lady of Tremaine. And the chin, with its dimples, as in health, might it not be hers? — but had she then grown taller since her malady? What inexpressible madness seized me with that thought? One bound and I had reached her feet! (Shrinking from my touch she let fall from her head, unloosed, the ghastly cerements

which confined it, and there streamed forth, into the rushing atmosphere of the chamber, huge masses of long disheveled hair; it was blacker than the raven's wing at midnight!) And now slowly opened the eyes of the figure which stood before me. 'Here then at least,' I shrieked aloud, 'can I never - can I never be mistaken - these are the full, and the black, and the wild eyes - of my lost love - of the lady - of the LADY LIGEIA. " (1)

In the above quotation the writer has enclosed the one long sentence in parentheses. The reader will note that this is concerned with description of action, and not with the thoughts of the character. Poe has depended on the words, "ghastly", "cerements", "disheveled", and "blacker than the raven's wing at midnight", to sustain the emotional tension which otherwise would be broken by a sentence of this length.

**Fragmentary Structure.**

Like the other constructions, the fragmentary has its foundation in the nature of the mind. It has always been used to express emotion, and we find a good description of it in Shakespeare:

"Canst thou quake and change thy color,
Murther thy breath in middle of a word,

And then again begin, and stop again,  
As if thou was distraught and mad with terror?" (1)

Fig. 3. illustrates the psychological basis for this structure. The mind pictured here is suffering a more intense emotion than that in Fig. 2. The intellectual element is small. The expression is no longer in complete short sentence, but in fragments which contain the essence of the sentence. For example:

"'Here -- here -- there -- all -- any -- everything!' exclaimed the breathless woman tearing the lighter articles of dress from her person with ill-directed and trembling fingers; 'take all, but give me my babe!'" (2)

This quotation needs little explanation. The mother seeing her infant in the hands of a savage warrior is distraught, unable to do more than utter single words, as her eyes seek for objects with which to redeem the child.

"'Riolama! Riolama!' she repeated so rapidly and in a tone so sharp that it tingled in the brain. 'That is the place I am seeking! There was my mother found - there are her people and mine! Therefore was I called Riolama - that is my name!'  
'Rima.' I returned, astonished at her words. 'No, no, no - Riolama. When I was a child and the priest baptized me, he named me Riolama - the place where my mother was found. But it was too long to say and they called me Rima.'

(1) Shakespeare, Richard III, Act. iii, Sc. 5.
Fig. 3.

Psychological Basis of the Fragmentary Structure.

M....................the mind.
Red line..............stream of consciousness.
Space between the green lines...portion of consciousness to which attention is paid.
Suddenly she became still, and then cried in a ringing voice:
'And he knew it all along - that old man - he knew that Riolama was near - only there where the pebble fell - that we could go there.' " (1)

The first time she speaks, Rima is surprised by a discovery, her speech is fragmentary. The second time, she is even more excited, and her emotion does not permit her to make a calm explanation. The last time she speaks, her emotion is still greater, for she is becoming angry. In the last fragmentary sentence she expresses four ideas.

" 'Bill, Bill!' gasped the girl, wrestling with the strength of mortal fear - 'I - I won't scream or cry - not once - hear me - speak to me - tell me what I have done!' " (2)

Fighting for her life, two thoughts come to Namoy; to pacify Bill ("I won't scream or cry - not once...") , and to gain time ("hear me - speak to me -"). She speaks these thoughts as they come to her in fragments.

" 'Submit to my fate!' said Rebecca; 'and, sacred Heaven! to what fate? embrace thy religion! and what religion can it be that harbors such a villain? - Thou the best

(1) W.H.Hudson, op.cit. p.146.
lance of the Templars! Craven knight! - forsworn priest! I spit at thee and I defy thee. - God of Abraham's promise hath opened an escape to his daughter - even from this abyss of infamy!" (1)

Compare this with the previous quotation. Rebecca is not as completely overcome by emotion as Nancy, perhaps, because she has a means of escape. The difference in emotional tension is shown by the less fragmentary utterances of the second speaker.

Repetition.

Fig. 4. illustrates the mental state which gives rise to repetition in expression. The emotional element is predominant. The attention is centered on one idea and repeats that idea over and over. It may view the different aspects of the idea, expressing itself in different words, or if the emotion is more intense, it will repeat the same words.

"But if a man were present now at a field of slaughter and were to enquire for what they were fighting - 'Fighting!' would be the answer; 'they are not fighting; they are pausing.' 'Why is that man expiring? Why is that other writhing with agony? What means this implacable fury?' The answer must be, 'You are quite wrong, sir, you deceive yourself - they

Psychological Basis of Repetition.

M..............the mind.
Red line........stream of consciousness.
Space between green lines.....portion of Consciousness to which attention is paid.
they are not fighting—do not disturb them—they are merely pausing! This man is not expiring with agony—that man is not dead—he is only pausing! Lord help you, sir! They are not angry with one another; they have no cause for quarrel; but their country thinks there should be a pause...'

Charles J. Fox, Rejection of Bonaparte's Overtures. (1)

In this quotation the speaker views different aspects of pausing, in the sense the word was used by the opposition. Note the cumulative effect. Every time the word is used it has an added emotional content.

"It grew louder—louder—louder! and still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew! they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! And now again—hark! louder! louder! louder! louder! louder! " (2)

The quotation starts on a high emotional tone with the word "louder" repeated three times. Then stimulated by further impressions, the speaker's emotion becomes absolutely dominant. Notice again, the ascending

(1) Franklin J. Genung, op. cit. p. 135.
(2) Edgar A. Poe, op. cit. p. 393.
emotional content of the repeated words, which rises until the reader mentally shouts the last word.

"Macduff. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee! " (1)

In this passage, too, the speaker is under the influence of an intense emotion. As he says himself, he is unable to tell what he has seen, but he expresses his emotional reaction very well in the thrice repeated "horror".

" 'Guayana - Guayana! Do I not know all this is Guayana? But beyond, and beyond, and beyond? Is there no end to Guayana?" (2)

In this quotation the speaker is very impatient, almost angry. She has heard all she wishes to hear about Guayana. Notice how her feeling in regard to the subject is expressed by the repetition. Likewise, the repetition of beyond, the clearest expression of vast distance which her agitated state permits her to form.

(1) Shakespeare, Macbeth. Act.ii, Sc.3.

(2) W.H.Hudson, op.cit. p.140.
Repetition as a rule, is only used to express the stronger emotions. The exception is scorn expressed in irony. The passage below exemplifies this well. The writer has underlined the repeated words and phrases. The quotation needs no comment.

"Anthony. ... The noble Brutus Hath told you Caesar was ambitious: If it were so, it was a grievous fault, And grievously hath Caesar answered it. Here, under leave of Brutus and the rest— For Brutus is an honourable man; So are they all honourable men— Come I to speak in Caesar's funeral. He was my friend, faithful and just to me: But Brutus says he was ambitious; And Brutus is an honourable man. He hath brought many captives home to Rome, Whose ransoms did the general coffers fill: Did this in Caesar seem ambitious? When that the poor have cried, Caesar hath wept Ambition should be made of sterner stuff; Yet Brutus says he was ambitious; And Brutus is an honourable man. You all did see that on the Lupercal I thrice presented him a kingly crown, Which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious; And Brutus, he is an honourable man..." (1)

(1) Shakespeare, Julius Caesar. Act iii, Sc.2.
CHAPTER IV.
RHYTHM

Good prose, like poetry, has a rhythm dependent on pause, accent, and quantity. Unlike verse, it must suggest no definite measure; it must not be metrical. Rhythm in emotional passages tends to be more obvious, more regular. The writer has devoted a separate chapter to the treatment of this tendency, because, unlike the structures already discussed, it is of value in expressing subtle shades of emotion, and is more characteristic of "emotion recollected in tranquility" than of present passion.

Relation of Rhythm and Emotion.

No satisfactory explanation of the origin of this tendency has ever been offered. William M. Patterson claims that each individual has a subjective time-unit, sometimes affected by his heart-rate, and often corresponding to his average walking-step. These time units are marked off by muscular tensions located in the region of the head, sometimes near the ear or throat.(1) From this we may conclude that man subconsciously measures his utterances by this muscular tension. This is admittedly a weak hypothesis, but one which explains why emotion, which brings such changes to the heart-rate and other bodily functions, affects the rhythm of expression.

Another explanation, and one which savors of the Behavioristic School, is the following:

"There is some intimate biological connection between emotion and rhythm. Pain and sorrow are often expressed in rhythmical swaying movements; joy is expressed in rhythmical dances; religious emotions in ritual — there is no need to expatiate on such a commonplace of social psychology. The voice has its visceral controls, and though it would be rash to assume that the rhythmical reactions of the viscera and larynx to a strong emotion are the rhythms of the accompanying speech, yet these physical connections should be remembered since they are the basis of those refinements of expression which art introduces. What else is art, or conscience and intelligence for that matter, but a subtle extenuation and spiritualization of the gross physical responses of the body to its environment?" (1)

Neither of these explanations is more than suggestive, but inability to find the reason for the phenomena does not hinder our examining it.

Excessive Regularity Dangerous.

Rhythm in prose, as stated before, becomes more regular in emotional passages; but if this regularity approaches that of verse, or if the emotion is not of an intensity to warrant it, the result is a ridiculous piece of sentimentality such as the following:

"Oh it is hard to take to heart the lesson that such deaths will teach; but let no man reject it, for it is one that all must learn, and is a mighty, universal Truth. When Death strikes down the innocent and young, for every fragile form from which he lets the panting spirit free, a hundred virtues rise, in shapes of mercy, charity, and love, to walk the world and bless it. Of every tear that sorrowing

mortal shed on such green graves some good is born, some gentler nature comes. In the Destroyer's step there springs up bright creations that defy his power, and his dark path becomes a way of light to heaven. " (1)

Rhythm Suited to the Content.

Contrast with the above, a natural expression of strong emotional intensity, in which the transition from emotion to expression is immediate and dramatic:

" If it had not been for these things, I might have lived out my life, talking at street corners to scowling men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career, and our triumph. Never in our full life can we hope to do such work for tolerance, for justice, for man's understanding of man, as we do now by an accident. Our words, our lives - our pains - nothing. The taking of our lives - lives of a good shoemaker and a poor fish peddler - all! That last moment belong to us - that agony is our triumph."  

Vanzetti to Judge Thayer. (2)

The rhythm mounts in a tempo as triumphant as the mood it expresses. The pauses are not as long, nor the rhythm as smooth, as in the words of a man not under the influence of a present, but of a recollected, and hence weaker emotion. For Example:

" The scene was an oriental one; and there also it was Easter Sunday, and very early in the morning. And at a vast distance was visible, as a stain upon the horizon, the domes and cupolas of a great city - an image or faint

(2) Herbert Read, op.cit. p.166.
abstraction, caught perhaps in childhood from some picture of Jerusalem. And not a bowshot from me, upon a stone, shaded by Judean palms, there sat a woman; and I looked, and it was — Ann! She fixed her eyes upon me so earnestly; and I said to her at length, 'So, then, I have found you at last.' I waited; but she answered me not a word. Her face was the same as when I saw it last; the same, and yet, again, how different! Seventeen years ago, when the lamp-light of mighty London fell upon her face, as for the last time I kissed her lips ( lips Ann, that to me were not polluted), her eyes were streaming with tears. The tears were now no longer seen. Sometimes she seemed altered yet again sometimes not altered; and hardly older. Her looks were tranquil, but with unusual solemnity of expression, and I now gazed upon her with some awe. Suddenly her countenance grew dim; and, turning to the mountains, I perceived vapors rolling between us: in a moment all had vanished; thick darkness came on; and in the twinkle of an eye I was far away from the mountains, and by lamp-light in London, walking again with Ann — just as we had walked, when both children, eighteen years before, along the endless terraces of Oxford Street." (1)

In this example the rhythm is slow and pensive. The long cadences are perfectly suited for the expression of a deep emotion of longing and regret. Note the last sentence, the many full stops in the first part and then the smooth roll to the end.

"Almighty God, who hast given us grace at this time with one accord to make our common supplications unto thee, and dost promise that when two or three are gathered together in Thy Name thou wilt grant their requests: Fulfilt now, O Lord, the desires and petitions of thy servants as may be most expedient for them, granting us in this world knowledge of the truth, and in the world to come life everlasting." (2)

(2) Prayer of St.Chrysostom. quoted by George Saintsbury, op.cit. p.126.
The rhythm of this prayer helps to express the religious emotions of the supplicant, his awe, his confidence.

Sectional Rhythm.

It will be noticed in the examples given, that the rhythm depends not only on the different feet, but also on the length of the phrases, clauses, and sentences. This is termed sectional rhythm. It will also be noted from the examples, that the more intense and immediate the emotion, the shorter the units of the sectional rhythm become.

Emotions for Which Rhythm is Suited.

Rhythm is well adapted to express such emotions as melancholy, awe, patriotism, regret, exaltation, etc. It is too delicate a medium to convey the more intense emotions. Nor is it of much value in a very short passage. In this, it is similar to rhythm in music, where a mood is expressed by a whole composition, not by a few notes.
CHAPTER V.  
CONCLUSIONS

Origin.

From the brief analysis of the nature of emotion, the theory illustrated in the figures, and the evidence of the typical examples, we come to the conclusion that these structures are not arbitrary, but have a firm psychological basis. They arise spontaneously from the nature of a mind agitated by emotion, and therefore, they are not peculiar to the English language but are found in all.

Objective Expression of Emotion.

The constructions examined in this paper convey the emotion of the speaker to the reader in two ways, objectively, and subjectively. By "objective expression of emotion", the writer means the form of these structures mirrors the mind of the speaker. They not only express ideas, but also the very manner and sequence in which they were thought. In the form of the expression, the reader or hearer has an expression of the speaker's emotion which is just as objective as any bodily expression. For emotion affects our ideas in two ways; it affects what we think, and how. What we think, is expressed in the matter; how we think, in the form.
 Subjective Expression of Emotion.

By the phrase, "subjective expression of emotion", the writer means the inducing of the same emotion in the mind of the hearer as was felt by the speaker.

"Every emotion has some bodily expression. Thus in fear there are pallor and trembling, and, if the impulse triumphs, the motions of flight. The emotions, the impulses, and the expressions are intimately connected and interdependent." (1)

It is this interdependence mentioned in the last part of the quotation, which is responsible for the subjective expression of emotion. An emotion has its proper bodily expressions. These bodily expressions, in turn, tend to reproduce the emotion. (See Chap.I. The Bodily Expressions of Emotions.) There is the same interdependence between the rhetorical structure and the emotion it expresses. The mind agitated by emotion, naturally expresses itself in these forms; the reader is forced to think these thoughts over in exactly the same way they were conceived, and consequently, there is induced in him and emotion similar to that felt by the speaker. The quotation from Genung in the Introduction of this paper, refers to the subjective expression of emotion.

Subjective and Objective Expressions Are Complements.

We have spoken of these two phases of expression as separate and distinct. For purposes of classification and study they may be so considered, but in nature they exist together. When we read an emotional passage we know the emotion of the speaker as it is expressed objectively, and as a like emotion simultaneously induced in us subjectively. These two act as complementary mediums, both together conveying a complete idea of the speaker's emotion.

Relative Value of the Structures.

It is impossible to list these structures in the order of ascending importance. They are of equal value, each suited to express certain degrees of emotion. Nor can we assign certain structures to definite emotions. They are all capable of expressing all the emotions; the classification must be based on degree of intensity, and not on kind.

Practical Application.

The value of an investigation such as this, is in the practical application of its findings. Those of the present paper may be applied by the writer, the orator, and the student.
The writer, through a knowledge of their character and origin, can use these structures to express emotion naturally. Particularly will he find them of aid in making the conversations of his characters realistic.

The orator can use them as devices of persuasion, because they are founded in the very nature of his audience.

The student will find suggested in these pages, an explanation of much of the "modern experiments", by interpreting them as attempts to express other individual faculties.
BIBLIOGRAPHY


