INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

University Microfilms International
300 N. Zeeb Road
Ann Arbor, MI 48106

Zarobila, Charles Mark

THE STYLE OF HERMAN MELVILLE, OR THE DUALITIES

The Ohio State University PH.D. 1984

THE STYLE OF HERMAN MELVILLE,

OR

THE DUALITIES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Charles Mark Zarobila, A.B., M.A.

*****

The Ohio State University

1984

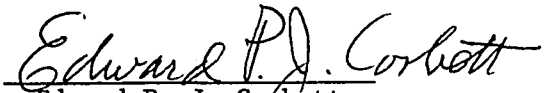
Reading Committee:

Daniel R. Barnes

Edward P. J. Corbett

Julian Markels

Approved By



Edward P. J. Corbett
Department of English

For
JOSEPH T. COTTER,
who probably never read much Melville,
WALTER SUTTON,
who has,
and for
my FATHER

ACKNOWLEDGMENT

I would like to acknowledge a number of people who helped me write this study of Herman Melville's style. I thank Professors Julian Markels and Daniel R. Barnes for their help. I would like to thank, especially, Professor Edward P. J. Corbett for his aid and encouragement. I would also like to acknowledge my family, whose support allowed me to complete this project.

VITA

January 6, 1950	Born - Cleveland, Ohio
1972.	A.B., John Carroll University, University Heights, Ohio
1975.	M.A., Syracuse University, Syracuse, New York
1976-1977	Lecturer, Department of English, John Carroll University, University Heights, Ohio
1977-1983	Graduate Teaching Associate and Graduate Research Associate, Department of English, The Ohio State University, Columbus, Ohio

PUBLICATIONS

"Walt Whitman and the Panorama." Walt Whitman Review, 25 (June 1979), 51-59.

With Sara Garnes. "A Bibliography of Works by Edward P. J. Corbett." In Essays on Classical Rhetoric and Modern Discourse. Ed. Robert J. Connors, Lisa S. Ede, and Andrea A. Lunsford. Carbondale and Edwardsville: Southern Illinois Univ. Press, 1984, pp. 248-57.

FIELDS OF STUDY

Major Field: American Literature to 1900. Professor Thomas Cooley

Modern British and American Literature. Professor Morris Beja

Nineteenth-Century British Literature. Professor Richard D. Altick

Rhetoric. Professor Edward P. J. Corbett

TABLE OF CONTENTS

LIST OF TABLES

LIST OF ABBREVIATIONS

The following abbreviations refer to the items in a "symmetrical random sample" (see Chapter II) of Melville's works, from which the majority of stylistic features used as examples throughout this study have been taken. These items will be cited parenthetically in my text: abbreviations followed by page numbers.

T (1846) Typee: A Peep at Polynesian Life. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1968.

O (1847) Omoo: A Narrative of Adventures in the South Seas. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1968.

M (1849) Mardi and A Voyage Thither. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970.

R (1849) Redburn: His First Voyage . . . . Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1969.

W-J (1850) White-Jacket or The World in a Man-of-War. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970.

M-D (1851) Moby-Dick; or, The Whale. Ed. Harrison Hayford and Hershel Parker. New York: Norton, 1967.

P (1852) Pierre or The Ambiguities. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1971.

"B" (1853) "Bartleby, the Scrivener: A Story of Wall-Street." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 39-74.

"E" (1854) "The Encantadas or Enchanted Isles." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 98-150.

"TT" (1854) "The Two Temples." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 151-64.

IP (1854-1855) Israel Potter: His Fifty Years of Exile. New York: Russell & Russell, 1963.

"PBTM" (1855) "The Paradise of Bachelors and The Tartarus of Maids." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 202-22.

BC (1855) Benito Cereno. In Great Short Works of Herman Melville. Ed/ Warner Berthoff. New York: Harper & Row, 1969, pp. 238-315.

"IC" (1856) "I and My Chimney." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 327-54.

C-M (1857) The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971.

BB (1888-1891) Billy Budd, Sailor: (An Inside Narrative). Ed. Harrison Hayford and Merton M. Sealts, Jr. Chicago: Univ. of Chicago Press, 1962.

INTRODUCTION

My study of Herman Melville's style, like Father Mapple's sermon in Moby-Dick, was a "two-stranded lesson." For me, it was an opportunity to learn about both theories of style and the style of Herman Melville. I hope that any reader's primary interest in one of these strands will not cause him or her to become impatient when the other is more clearly in view. I enjoyed pursuing both.

My thesis is that Herman Melville's style is characterized by a pattern of features that I call the "dualities," because they reflect a dualistic quality of his mind. Readers of Melville will have already noticed the parodic title of my study, but I risk using it only to foreshadow the nature of Melville's dualities.

Because my thesis is based on the theory of style defined as an expression of personality, I take the time to develop that theory at the outset, and I present what Melville himself thought in relation to that theory. The major portion of my study is devoted to carefully describing Melville's dualities, which appear on all levels of his discourse and pervade all of his work. I accomplish this task by analyzing what I call a "symmetrical random sample" of Melville's prose. I then develop two special topics. I describe Melville's sentence structure in detail and show how the dualities emerge as a significant feature, responsible for Melville's characteristic sentence rhythm.

I compare Melville's prose with the prose of Nathaniel Hawthorne, his contemporary, to help show that the dualities are, in fact, characteristic of Melville. A subsidiary gain of the comparison is a brief description of the characteristic features of Hawthorne's prose.

I have tried to keep the apparatus of modern stylistics under my humanist control. And I do believe that the numbers and tables, appearing occasionally throughout my study, and the few appendixes at its conclusion, instead of mystifying the reader, actually help her or him to keep track of and understand the complexities of Melville's style.

I. STYLE AS PERSONALITY

I am grounding my study of Herman Melville's style on the general theory of style defined as an expression of personality. In order to show how this definition of style is both legitimate and fruitful as a basis for critical analysis, I shall survey what the notion of literary style has come to mean for critics, developing especially the definition of style as personality. As part of this survey, I shall also present what thoughts Melville himself has related to the theory of style as an expression of personality before turning it upon him.

i

Louis T. Milic imposes some order on the contending definitons of style. He claims that all theories of style are subsumed ultimately under one of three major theories. To simplify matters at the outset, let us consider his categories exhaustive. The first is the theory of style as "rhetorical dualism," which implies that "ideas exist wordlessly and can be dressed in a variety of outfits." The second is the theory of style as "psychological monism," which means that "a writer cannot help writing the way he does." The third is the theory of style as "aesthetic monism," which "denies the possibility of any separation between content and form."[1]

The "variety of outfits" for clothing ideas that Milic refers to in his first category are the available lexical, grammatical, and rhetorical resources of a language from which the writer chooses, and

thus the first category actually defines style as choice. The view of style as choice is probably the oldest. It is reflected, for example, in the mustered figures of speech paraded before the student of style in Classical rhetoric texts. From such a collection of resources the writer or speaker selects a feature, or set of features, to achieve a certain effect. But for a broader application of the definition of style as choice, the rhetorical schemes and tropes are not the only features from which the writer chooses; words themselves and grammatical structures are considered and selected by the writer. Thinking of style as choice draws attention to the stylistic features themselves.

With the definition of style as choice as a basis for analysis, the modern critic often seeks to answer the following questions: what are the choices the author has made? for what purpose has the author made these choices? how can the author's choices be categorized? An example of a stylistic study based on the definiton of style as choice is the work of Morris W. Croll collected in Style, Rhetoric, and Rhythm. Croll identified a set of stylistic features favored by a number of late sixteenth- and early seventeenth-century writers who were consciously rebelling against the prose style of the Renaissance. He showed that these writers were forsaking what they believed to be a too ornamental style for a simpler and clearer style better suited to expressiong the way they thought and the ideas they wished to present. Croll named their common set of stylistic choices the "baroque" style.[2] (In a subsequent chapter, Croll's work on the "baroque" style will be considered in more detail because, as it happens, some Baroque writers did influence Melville's prose style.)

Because I shall develop Milic 's second category, "psychological monism," for my study, I pass over it temporarily to consider his third: style as "aesthetic monism." A theory of style in which there can be no separation between form and content is relatively new. It is a legacy from the nineteenth-century Romantic writers who believed in the idea of organic form. In the early twentieth century, it was proclaimed by Benedetto Croce as part of his aesthetic. And since the formulation, in the first half of our century, of the still influential New Criticism with is preoccuption with the artistic unity of texts, the indissolubility of content and form is almost taken for granted. This theory of style makes style a part of meaning. It defers to the totality of a work, placing less emphasis on individual stylistic features than on the work as a whole. The purpose of the author's choices is a concern of this critic, if it is a concern at all, only when purpose is realized in the objective meaning of a work. W. K. Wimsatt's The Prose Style of Samuel Johnson is an example of a critical study based on the definition of style as meaning. A good New Critic, Wimsatt defined style not as the "outer cover" of meaning (as might have a critic of style as choice) but as the "furthest elaboration of the one concept that is the center" or "one plane or level of the organization of meaning." He believed that form has implicit meaning, and the implicit meaning he discerned in Johnson's characteristic forms was "equality." The stylistic features of Johnson's prose that embodied this implicit meaning, Wimsatt thought, were parallelism and antithesis.[3]

These brief explanations define style as choice and meaning, and include examples of the types of criticism each theory generates. Milic's second category, "psychological monism," requires more elaborate treatment because my analysis of Melville's prose is based on theories that fall into this category. "Psychological monism," which emphasizes the author, defines style as an expression of personality, a definition of style that has developed along philosophic, literary, psychological, and linguistic lines.[4]

The Classical authors were convinced that style revealed the moral character of a writer or speaker. Plato felt that when we venture to express ourselves, we cannot avoid portraying our true natures. Because he believed that "style and diction . . . depend on character," Plato concluded that a good man, quite naturally, would express himself in a good style, and a bad man in a bad style.[5] Longinus pointed to a certain innate "power of the speaker" as the source for the "sublime" quality in literature. The sublime, which "inspires wonder" in an audience and "transport[s] them out of themselves," depended in great part on a "command of full-blooded ideas" and an "inspiration of vehement emotions," two abilities that "are for the most part congenital." An author might also willingly prepare his or her mind to express the sublime by sympathetically identifying with a great author; for example, one could ask oneself: how would Homer have written about a topic? Longinus did think that a quality of writing proceeded from the mind of the individual; but ultimately, like Plato, he thought that the quality would proceed most easily and naturally

from the moral mind, one that was elevated and dignified. Comparing a mind to a bell, he wrote, "Sublimity is the true ring of a noble mind."[6] Seneca related style to personality by quoting a Socratic proverb: "Man's speech is just like his life." And, like other Classical authors, he believed that moral character could be discerned from manner of expression. "A man's ability," he thought, "cannot possibly be of one sort and his soul of another." A wholesome soul expresses itself soundly, and a degenerate soul viciously. He compared the qualities of a faulty style to the signs of drunkeness. And he saw evidence of vice in diction and syntax: "words . . . put together so faultily, thrown off so carelessly, and arranged in such marked contrast to the usual practice, declare that the character of their writer was equally, unusual, unsound, and eccentric."[7]

Despite these gestures toward relating style to moral character, the Classical authors never systematically worked out a theory of style as personality. True they did develop the characters of style--for example, Cicero's "grand," "middle," and "plain" styles, and Demetrius' "elevated," "elegant," "plain," and "forcible" styles, each defined by purposes and appropriate figures of speech.[8] But these stylistic characters were general classes of style, at best descriptions of types not individual personalities. Also the moral character, or ethos, of the speaker or writer, which was revealed in style, was regarded not so much as an end of stylistic analysis but as a resource of the rhetorical art. Aristotle considered the ethical appeal one of the means of persuasion, in addition to the logical and emotional appeals.[9]

The general notion that style can reveal moral character was the main feature of an embryonic theory of style as personality from Classical times to the Renaissance. But during the Renaissance the theory of style as an expression of personality grew.

In order to illustrate qualities of discourse, Ben Jonson drew an extended analogy between the use of language and the appearance of the human figure. Points of Jonson's comparison were indebted to Classical ideas about the three stylistic characters and stylistic decorum: for example, he wrote that just as there were people of large, average, and small statures, there were grand, medium, and plain styles; and just as a great counselor of state would look ridiculous in plebian clothes, an important subject would be demeaned treated in a plain style. Jonson's comparing the use of language to the human figure suggested a relation between style and personality. But, more explicitly, he prefaced his comparison of discursive qualities with human physical appearance by observing a connection between an individual's personality and his or her speech. Jonson exhorted his readers to "speake, that I may see thee," because "Language most shewes a man. . . . It springs out of the most retired and inmost parts of us, and is the Image of the Parent of it, the mind."[10] Jonson's procreative metaphor expressed an intimate and dependent relation between style and mind.

George Puttenham, like Jonson, accepted stylistic decorum and the three principal stylistic characters. And, like Jonson, he augmented these traditional ideas with thoughts about individual style; however, Puttenham developed his thoughts much further. He granted that a subject must be treated in an appropriate style, yet he thought that

the choice of subject depended to some extent upon the quality of the writer's temperament: "men doo chuse their subiects according to the mettal of their minds." Furthermore, the manner in which an author wrote about a subject had a quality "many times naturall to the writer, many times his peculier by election and arte" which the writer "cannot easily alter into any other." As a consequence, we could discern differences among the styles of authors. And because we could discern "a continuall course of manner of writing and speech" that identified the work of an author,

> there be that haue called stile the image of man, mentis character; for man is but his minde, and as his minde is tempered and qualified, so are his speeches and language at large, and his inward conceits be the mettall of his minde, and his manner of vtterance the very warp & woofe of his conceits, more plaine, or busie and intricate, or otherwise affected after the rate.

Alluding to the study of physiognomy, Puttenham suggested that a physical feature was a less trustworthy index of character than a person's ordinary manner of discourse, for "if the minde be haughtie and hoate, the speech and stile is also vehement and stirring; if it be colde and temperate, the stile is also very modest." Finally, although Puttenham recognized the three characters of style, he thought they ramified into more specific styles--such as obscure, rough, plentiful, rude, vehement--styles closer to personal qualities than general types.[11] For Puttenham style was both an innate and acquired manner of expression that imparted a characteristic form to an individual's ideas. And the manners of personal expression were various.

By the beginning of the Baroque period on the continent, the idea that style reflected personality was a commonplace. Acting on this assumption, the essayist Michel de Montaigne consciously set out to present himself, fully and truly, by means of his style. Like the classical authors, Montaigne knew that imitating other writers might influence one's own style; so when he wrote, he preferred "to do without the company and remembrance of books, for fear they may interfere with my style." Montaigne carried out his program of representing himself in his style by retaining his habitual stylistic features in his prose, which "would be treachery to remove." His "ordinary and constant" practices, even if they were "imperfections," such as casting too many figures of speech or succumbing to faulty logic, would "represent myself to the life." When he wrote as he always spoke, "Everyone recognizes me in my book, and my book in me."[12]

It might seem odd that in the Neoclassic period--whose subject was generic not individual man--Samuel Johnson insisted that style was an expression of the individual man. Nevertheless, in answer to Boswell's question about whether each writer's style was distinct, like each person's handwriting and face, Johnson said,

> Why, Sir, I think every man whatever has a peculiar style, which may be discovered by nice examination and comparison with others: but a man must write a great deal to make his style obviously discernible. As logicians say, this appropriation of style is infinite _in potestate_, limited _in actu_.[13]

Johnson's remarks were noteworthy for the critical assumptions and principles they contained. Potentially a writer could acquire an

infinite number of stylistic features, but human nature limited the number of features a writer actually acquired. A critic discovered features by carefully analyzing a body of work large enough for them to be perceived (the implication is through their being repeated). And the writer's limited set of features distinguished the individual's style.

Another eighteenth-century author, the naturalist George Louis Leclerc, Comte de Buffon, must be cited in this survey. He was the author of the famous aphorism, "style is the man himself," that for many epitomizes the critical tradition of style defined as an expression of personality. However, in his address to the French Academy, which contained his familiar words, Buffon never really meant to summarize that tradition. His words must be placed in context to see just how they relate to the theory of style as personality.

Buffon's address would have been an appropriate lecture for a freshman composition course. He gave advice for writing about facts and discoveries. To write well, he said, one should know one's subject, evaluate and order one's ideas, and unify one's thoughts. If a writer did these things first, a "natural and smooth" style would emerge as the writer put pen to paper. For Buffon, style was the "order and movement one gives to one's thoughts." He uttered his notorious phrase about style when he went on to say that "These things [the facts and discoveries about which one writes] are external to the man; the style is the man himself."[14] Lane Cooper has clearly interpreted

Buffon's words:

> . . .whereas the subject-matter of a scientific treatise, say, is external to the man, and would exist whether the man existed or not, the style, or the order in which the man arranges his thoughts on the subject matter, springs from the man himself; the style is so much of the man as exists in the ordering of his thoughts.[15]

Buffon did relate style to the man, but in a general way, making it the impress of humanity upon brute facts, the order that the human mind brought to the presentation of knowledge. Nevertheless, his words have become a convenient motto for the theory of style as personality.

The theory of style as an expression of personality was especially relevant to the Romantic movement, which celebrated the individual. The Romantic theory of art--a work expresses personal emotions, experiences, and thoughts--focused on the author. And within the Romantic movement arose a general critical approach to literature, superseding all other approaches, that saw "style, structure, and subject matter . . . incorporate the most persistent, dynamic elements of an individual mind."[16]

The Romantic organic theory of style, which developed into modern aesthetic monism, was an important contribution to stylistic theory, as I have already noted. But a prerequisite of the organic theory, the "creative imagination," also related to the personal theory. The Romantics believed a close and vital connection existed between the author's imagination and the written word.

The creative imagination had a philosophical antecedent in the revolutionary epistemology of Immanuel Kant. In opposition to John Locke's traditional, passive model of the mind--a "white paper, void

of all characters,"[17] waiting to receive the impressions of the senses--Kant proposed an active model of the mind that, in a real way, helped to create the world it perceived. The mind created a "synthetic unity of the manifold" of experience, an ordering of the brute data of sensation, especially by means of what Kant called the "categories," functions of the mind that imposed order on experience, that were, in fact, the necessary condition for experience.[18] Kant's epistemology, developed and applied to art by Friedrich W. J. Schelling, stood behind Samuel Taylor Coleridge's "primary" and "secondary imagination": the creative mental faculties that synthesized, respectively, not only the elements of perception (as did Kant's categories) but also the elements of work of art.[19] In the following passage from Nature (1836), Ralph Waldo Emerson wrote as the self-conscious theoretician-artist, simultaneously describing the theory of the creative imagination and employing it to synthesize his paragraph:

> When we speak of nature in this manner [as a revelation of Spirit], we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that [probably allusive word-play], and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.[20]

Coleridge's secondary synthesis, anticipated by Buffon's concept of the human order brought to discourse, related more directly than his primary synthesis to the revelation of mind in style in language

(although, as I shall indicate, the primary synthesis remains relevant for twentieth-century ideas about language). But, in addition to the unifying order the mind imposed on a written work, the mind, in the act of composing, informed the work with the emotions and life of the author. Coleridge, in the following passage, described the projection of emotion and life into discourse on the occasion of an author's composing inspired poetry; but, in his description, he also revealed how the Romantics invested, in general, the written work with the personality of the author:

> . . . images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterize the poet. They become proofs of original genius only as far as they are modified by a predominant passion . . . or . . . when a human and intellectual life is transferred to them from the poet's own spirit. . . .[21]

Order, emotion, and animation were three contributions the personal creative imagination made to discourse. A number of modern critics would probably agree that they could discover features in a text which reflected the writer's order and emotion, but they might consider analyzing a text for animation, or the life of the writer, a meaningless task. What features of language show such a thing? To fully appreciate what the Romantics meant by the animation of a text, one would have to understand their organic theory, in which the living writer created a living, unified work consisting of interdependent elements. However, to relate the quality of animation to a text in regard to the personal theory of style, I should like to point only to the identification between writer and text that this Romantic idea vigorously implied. Viewed in this way, the animation of a text by

the creative imagination seems less mystical.

Lecturing and writing on the topic of style, Coleridge offered a definition that sounded very much like a theory of style as part of meaning: "Style is, of course, nothing else but the art of conveying the meaning appropriately and with perspicuity, whatever that meaning may be, and one criterion of style is that it shall not be translatable [paraphrased] without injury to the meaning." However, running parallel to this organic theory in Coleridge's thoughts on style was the personal theory. Language, he believed, could be "elevated and brightened by superiority of intellect in the writer." And to improve our own prose styles, we should imitate admired writers, but we must concede that to write "in the real manner of [an admired stylist] would require as mighty a mind as his." Coleridge saw a link between qualities of mind and features of style: first, "when a man perfectly understands himself, appropriate diction will generally be at his command"; and second, "accuracy of style" was "near akin to veracity and truthful habits of mind; he who thinks loosely will write loosely." Both these statements, in addition to asserting a link between mind and style, faintly echoed the traditional concept of moral character being reflected in manner of writing; and his second statement also suggested the unity and order the imagination brought to discourse. In his applied criticism of Sir Thomas Browne, Coleridge described the man and his style with the same words--"exuberant in conception and conceit, dignified, hyperlatinistic, a quiet and sublime enthusiast; yet a fantast, a humorist, a brain with a twist; egotistic like Montaigne, yet with a feeling heart and an active curiosity, which, however, too

often degenerates into hunting after oddities"--citing really only one feature, a use of "learned words," to justify his description. But Coleridge discerned in Browne's manner of writing a "mental action" responsible for creating a genuine "individual idiom" worthy to be a model of English style.[22]

Many of Henry David Thoreau's metaphors for style were organic, like those of other Romantics. He did, however, develop the theory of style as personality also. He found the connection between personality and style to be the virtue that motivated men and women to work well. The best discourse was "cousin to the deed" because an author "requires hard and serious labor to give impetus to his thought." Such labor engendered the stylistic excellencies of "plainness and vigor and sincerity." As Thoreau said figuratively, "A sentence should read as if its author, had he held a plough instead of a pen, could have drawn a furrow deep and straight to the end."[23] For Thoreau, style was the linguistic expression of the work ethic. Because he viewed stylistic virtues as derivative of ethical virtues, Thoreau's ideas about the connection between style and personality recalled the Classical tradition. And to a man like Thoreau who regarded words as linguistic deeds, the Romantic idea that a text was animate would not seem unintelligible.

Arthur Schopenhauer, a number of whose philosophical ideas placed him in the Romantic tradition, defined style metaphorically as the "physiognomy of the mind" and the "silhouette of thought." Both these metaphors suggested that style revealed the "formal nature" of human thought, or how a person thinks, what Schopenhauer believed to be the "essential temper or general quality of [the] mind," regardless of

subject matter. Referring to his physiognomy metaphor, he also felt that writing style was a "safer index to character than the face."[24]

In the twentieth century the study of style, which acquired the name stylistics, became generally less impressionistic (that is, less likely to describe metaphorically or to generalize without the support of much evidence) and more systematic, objective, and even scientific under the influence of both modern linguistics and practical literary criticism.[25] Within the modern critical milieu, there developed various approaches to style as an expression of personality. The linguist and literary critic Stephen Ullmann listed five: 1) statistical analysis (determining frequencies and ratios of an author's stylistic features), 2) the psychological approach (finding psychological features to be the cause of linguistic features), 3) typologies of style (categorizing writers according to their use of predetermined features [notice the resiliency of the inspiration for the Classical stylistic characters]), 4) the evidence of key-words (examining an author for recurrent words that are interpreted as epitomizing his or her ideas and values), and 5) the interpretation of recurrent images (inferring a close connection between a writer's imagery and her or his experience).[26] Ullman's list was selective, but it indicated the objective nature of the modern approaches across their range. Much can be learned about stylistics from the work of three modern critics--Leo Spitzer, Richard Ohmann, and Louis T. Milic--whose writings can be categorized as contributions to the psychological approach.

The critical paradigm of the Romance philologist Leo Spitzer was what he came to call the "philological circle." Fond of travel and

solar system metaphors, Spitzer described a three-part critical procedure for discovering and verifying the "inward life-center," or the life-giving "sun," that was the origin of a work:

> . . .first observing details about the superficial appearance of the particular work . . . [any details: imagery, rhythm, ideas, plot]; then grouping these details and seeking to integrate them into a creative principle which may have been present in the soul of the artist; and, finally, making the return trip to all the other groups of observations [additional observations of one's own as well as observations of other critics] in order to find whether the "inward form" one has tentatively constructed gives an account of the whole.[27]

Spitzer's famous analysis of Diderot's style illustrated his method. Reading Diderot's Encyclopédie article on "Jouissance" ["Enjoyment"], Spitzer perceived a rhythmic pattern--short, repetitive sentence members giving way to longer, freer members--a linguistic manifestation suggesting, perhaps, an inner creative principle of "dynamic accelerating self-expansion, self-potentiation." Spitzer discovered "varied nuances" of this pattern in Diderot's romance La religieuse and in his dialogue Le neveu de Rameau that allowed him to verify and refine his thesis, which utlimately read: Diderot's most characteristic writing contained a "self-accentuating rhythm," which was "conditioned by a certain nervous temperament," a rhythm "suggesting that the 'speaker' is swept away by a wave of passion which tends to flood all limits." Spitzer thought he found additional confirmation for his thesis about Diderot's style in the observations of historians of philosophy who saw Diderot as "one of the chief expcnents of the eighteenth-century philosophy of mobility"; Spitzer did not find incongruous a writer whose style was grounded in an "urge for self-potentiation" being a "philosopher of the mobility of mind."[28]

At points in his essay, Spitzer explicitly stated that Diderot's "self-accentuating rhythm" was a linguistic manifestation of the rhythm of the sexual act, and thus a Freudian influence on Spitzer's theory and method is apparent. However, Spitzer's analyses in the Diderot and other essays were not limited to discovering only sexual or pathological origins of stylistic features; rather, he relied on Freud, who "taught the idea of a constancy of certain motifs in the psyche of poets and their constant external manifestations,"[29] to justify inferring from stylistic features any psychological root, Erlebnis (a basic personal experience), or even Weltanschauung (world view) of an author.

It must be admitted that in his later criticism Spitzer tended to move away from explaining the details of a work by referring to a psychological origin. Probably influenced by the New Criticism, he more often sought the origin of stylistic features in some unifying and guiding principle within the work itself; nevertheless, for Spitzer the inner principle of the work "always remained quite clearly what the author meant to put into it."[30]

In his earliest criticism,[31] Richard Ohmann set himself the task of saving the very idea of style as a way of writing from extinction--the ultimate consequence of a radical organic critical theory--while retaining the notion of style as part of the integrated work of art. To do this, he really adopted the definition of style as choice. But he took the choice out of the hands of the traditional rhetorician, inorganically selecting from various stylistic features, and placed it in the living perceptual and emotional faculties of the writer. Ohmann saw the origins of literary style in a writer's epistemology, his or her

way of knowing the world. Accepting an epistemological theory, which had its origins in Romantic philosophy and developed with a special relations to language in the ideas of Edward Sapir and Benjamin Lee Whorf,[32] asserting that the perceiver actually "shapes the world by choosing from it whatever perceptual forms are most useful to him--though most often the choice is unconscious and inevitable," Ohmann argued that a writer's stylistic features reflected the ways he or she ordered the flux of experience; and he defined style as "epistemic choice," that is, "a writer's method of dissecting the universe as expressed by the infinite number of choices he makes." Integrated in this epistemic choice, too, were "habits of feeling" arising with the ordering habits of perception.[33] (Notice that Ohmann's "epistemic habits" are a variation of Coleridge's primary synthesis). The patterns of expression that result from an author's habitually sorting out experience in persistent ways and reacting to experience in persistent ways do reveal an individual writer's personality, and thus, in addition to converting style to a current organic critical orthodoxy, Ohmann provided another way to think about style as an expression of personality.

Ohmann applied his theory of style as epistemic choice in his Shaw: The Style and the Man. There he argued that certain stylistic features, such as Shaw's use of series and comparison, reflected a mind with a "drive toward similarity order" and that other features, such as surprise and low linguistic redundancy, reflected a mind and heart with a "passion for change."[34] As part of his procedure, Ohmann also showed connections between Shaw's stylistic features, with their

semantic implications, and his habitual themes and attitudes. To show that the features belonged to Shaw and reflected his individual personality, Ohmann provided liberal quotations and a statistical comparison of the frequency of the features in others writer's prose.

In his subsequent criticism Ohmann seemed less interested in rescuing the notion of style for organic theory, by way of personal epistemic choice, than in providing an inclusive, formal, and accurate method of stylistic analysis.[35] Because he felt that alternative syntactic constructions, different formal ways of saying the same thing (which implied, of course, a distinction of form and content on the level of the sentence) were what readers intuited as differences among styles, he adopted Noam Chomsky's Transformational Generative Grammar to describe stylistic features. Having accurately described an author's characteristic transformations, Ohmann could then compare these transformations, their positioning within sentences, and the general kinds of operations they implied with the transformational habits of other authors. Hitherto, Ohmann had used, for the most part, traditional grammatical and rhetorical categories for his descriptions.

Ohmann's later and fuller descriptive method was still related to a theory of style as personality, however. Chomsky's grammar, which he adopted, postulated an innate generative faculty of the writer. And in his descriptions, Ohmann always returned to his "epistemic" hypothesis that an author's stylistic choices, now most frequently the transformational ones, suggested his or her preferred ways of organizing experience. As a synonym for style defined as epistemic choice,

Ohmann, too, began to refer to the writer's "stylistic intuition"--an innate guiding principle of literary creation that proceeded from the writer's ways of experiencing and whose impulses manifested themselves, for the most part "unconsciously," in syntactic choices. And, as in his analysis of Shaw, Ohmann continued to find connections between a writer's individual stylistic features and a writer's thought, especially his or her personal vision of the world.[36]

Louis T. Milic has always assumed that style reflected the individual personality. In fact, his strong belief in stylistic individualism prompted him to assert, a thesis I cannot wholly accept, that typologies of style[37]--that is, classification of writers into categories (literary periods, schools of influence, etc.) by virtue of their sharing common traits--were false and did not contribute to our understanding of literary style. He felt that there were just too many details about the styles of individual authors for critics to make anything more than unjustified, impressionistic, and superficial generalizations about the style of a group of writers. Be that as it may, he promoted studying the styles of individual authors, but always with the precision of linguistic description and quantitative approaches, in order to avoid impressionistic or, as he called it, "metaphysical" criticism of style.[38]

Milic made a number of critical assumptions about style. His fundamental assumption was that style reflected the personality of the writer in the unconscious and consistent choices that the writer made from the resources of the language. Thus, the sum of the writer's individual choices constituted his or her style. Because the choices

were, for the most part, unconscious, he further assumed that they were best observed in an involuntary aspect of writing, namely, the generation of grammatical or syntactic features. In Milic's view, many traditional stylistic features such as word choice and figures of speech, though not completely out of place in an analysis, tended to be superficial because they were conscious choices. He came to make a distinction between conscious "rhetorical choices" and unconscious "stylistic options," and considered the sum of the latter a more accurate description of a writer's style. Stylistic options held more interest for the critic also because, being unconscious, they were more likely to reveal a truth about the writer. Because the choices were consistent or habitual, regardless of subject matter (a state of affairs that has its own assumption: the division of form and content), he further assumed that the choices could be quantified. This final assumption was extremely important for Milic who felt that unless features could be quantified, they could be interpreted only impressionistically.[39]

Milic applied his critical assumptions in A Quantitative Approach to the Style of Jonathan Swift. He discovered, collected, and tabulated a number of Swift's stylistic features, always checking his findings against a group of control writers, with a view toward interpreting how these features revealed Swift's mind and personality. The features that Milic found to be characteristic of Swift, beginning with a rhetorical choice but followed by stylistic options, included: elaborate series, multiple connectives or transitions, a preference

for verbals over finite verbs for subordination, and relatively great syntactic variety. The first two features he discovered by reading and re-reading texts until something struck him, much as Spitzer would have done. The second two he discovered more "objectively" by examining random samples of Swift's and the controls' writing for word-class frequency and arrangement distributions. Milic felt that Swift's use of series reflected his "copious imagination," "fertility of invention," and "energy." His use of connectives reflected an "urge to control meaning" and "great logic." And Swift's use of verbals, in contrast to the practice of his contemporaries, and his variety of syntax inferred his "originality."[40]

Milic was very comfortable describing and counting stylistic features; but, it seems to me, he was wary of actually inferring things about the personality of the writer from the data, although he professed that in literary study there must always be "an aim beyond the mere obtention and manipulation of quantities."[41] He often referred to the inferences he did make as risky "speculations" because "no personality-syntax paradigm [was] available,"[42] that is, no table of one-to-one correspondences between syntactic categories and personality traits existed. His tentativeness about his own interpretations, even though supported by columns of figures, parallels, I believe, his unwillingness to accept the impressionistic generalizations of those critics who made inferences from little or no detail.

ii

Melville in his review "Hawthorne and His Mosses" made the statement that the reader could actually discover the portrait of an author in her or his writing. In fact, "if you look rightly for it," Melville told the reader, "you will almost always find that the author himself has somewhere furnished you with his own picture."[43] Looking for Nathaniel Hawthorne's picture, Melville thought he had found it in this passage from Hawthorne's "The Intelligence-Office," an allegorical sketch, by the way, about discerning human character:

> A man now entered, in neglected attire, with the aspect of a thinker, but somewhat too rough-hewn and brawny for a scholar. His face was full of sturdy vigor, with some finer and keener attribute beneath; though harsh at first, it was tempered with the glow of a large, warm heart, which had force enough to heat his powerful intellect through and through. He advanced to the Intelligencer, and looked at him with a glance of such stern sincerity, that perhaps few secrets were beyond its scope.
>
> "I seek for Truth," said he.[44]

This verbal portrait, I believe, resembles Melville more that it does Hawthorne (compare the literal portrait of Melville painted by J. O. Eaton in May 1870). Nevertheless, Melville felt that this passage described a man whom he had not yet seen (but who was soon to become his friend) and presented an "ideal image of the man and his mind."[45] We are not concerned with discovering the physical appearance of an author in his writing, and, perhaps, Melville was not primarily concerned with that either, but was interested in noting how appearance might reveal character, a literary convention that parellels the notion of style revealing personality. What does interest us is the second

image that Melville sought in an author's writing--the image of the mind. In Hawthorne's passage, Melville found a portrait, literal and figurative, and an explicit description of the author's character. This interest of Melville's in discovering the author suggests that some of his ideas might be congenial with the critical tradition of style defined as an expression of personality. Searching for the mind of an author in his style might be a way to "look rightly for it."

Although Melville never wholeheartedly accepted Romantic ideas, elements of Romantic theory, which were part of the background for viewing style as personality, appeared in his work. At times, Melville and his characters seemed to appropriate the Romantic epistemology and creative imagination: they helped to create and order the worlds they perceived and presented.

Emotion was integrated into creative perception. In the famous chapter on "The Whiteness of the Whale" in Moby-Dick, Ishmael claimed that only the "unimaginative mind" did not invest white appearances with terror (168). When Pierre looked at the philosopher Plinlimnon, Pierre believed he saw a "malicious leer" returned to him; but the malice in Plinlimnon's face might have been projected by Pierre, or, as the "Kantists might say, . . . this was a subjective sort of leer in Pierre" (P, 293). When Isabel and Pierre were both "intensely excited by one object," the mental image of their father, their separate "minds and memories" were "directed to entirely different contemplations" regarding him (P, 352). When the narrator in "Cock-A-Doodle-Doo!" underwent a change of attitude inspired by the joyous crowing of the cock, the landscape that moments before had appeared bleak

and dead suddenly appeared bright and alive.[46] Ishmael, too, noticed how the same scene might take on various emotional associations as part of its perception: "it is all in all what mood you are in" (M-D, 317).

The order and knowledge of the world were, in an important sense, subjective. Imagining the world to be a chaos of ice and ocean before humankind--not to mention green continents--appeared on the earth, Ishmael felt that "time began with man" (M-D, 380), seeming to share Kant's belief that time is an innate sense that we use to order our perceptions. The narrator of Pierre made a playful, though respectful, allusion to the " sublimated Categories of Kant" (267), those innate concepts with which the human mind organized experience. Twice, Ishmael discovered that the mind imposed a form on what it observed: like a child seeing pictures in clouds, from a "lucky point of view," he could "catch passing glimpses of the profiles of whales defined along the undulating ridges" of mountainous terrain; and examining the Right Whale's head, from various angles, he thought it assumed "different aspects," looking like "an enormous bass-viol" from one angle and a "trunk of some huge oak, with a bird's nest in its crotch," from another (M-D, 233, 282). In Mardi, White-Jacket, and Moby-Dick, characters who saw the same scene or object interpreted it differently: agents sent by King Donjalolo to explore the island of Rafona returned with contrasting stories and physical evidence (M, 248-50); sailors aboard the man-of-war comically defined the white-jacket in different ways (W-J, 202-03); and Ahab and the crew-members of the Pequod each

interpreted the doubloon, a symbol of the world, according to his own preoccupations and beliefs (M-D, 359-63). The world, "like a magician's glass," said Ahab, aware of this way of interpreting experience, "to each and every man in turn but mirrors back his own mysterious self" (M-D, 359).

Thus, knowing how the human personality integrated order and emotion with experience, Melville, in the following statement about Nature, could be mistaken for Coleridge defining the primary imagination: "Nature is not so much her own ever-sweet interpreter, as the mere supplier of that cunning alphabet, whereby selecting and combining as he pleases, each man reads his own peculiar lesson according to his own peculiar mind and mood" (P, 342). In addition, Melville, in his own way, knew about what Coleridge called the secondary imagination, whose creations were works of art sharing the order, emotion, and vitality given them by their individual makers. Melville saw the individual expressed in a creative act as simple as naming. In "The Encantadas," he wrote of the buccaneer Cowley who named after himself an island that constantly seemed to change its appearance. The pirate called it "Cowley's Enchanted Isle," Melville believed, because "this self-transforming and bemocking isle . . . conveyed to him some meditative image of himself"; and Melville suggested that the christening was an act of the creative imagination by playfully considering the possibility of the buccaneer's being related to the poet Cowley and having "in the blood" the imaginative "sort of thing evinced in the naming of this isle" (116). In a more complex creative act, such as making symbols, Melville saw the individual expressed

also. Praising Sophia Hawthorne for her ability to discern symbols in Moby-Dick, a faculty congruent with that of producing the symbols, Melville identified the individual creative imagination, or what he called the "spiritualizing nature." Describing this faculty, he wrote to her, "you . . . see more things than other people, and by the same process, refine all you see, so that they are not the same things that other people see, but things which while you think you but humbly discover them, you do in fact create them for yourself."[47]

From this philosophical and critical background emerged a more explicit development in Melville's writing of the theory of style as an expression of personality. For example, Babbalanja's statements in Mardi foreshadowed Ohmann's notion of a personal "stylistic intuition," which impelled and guided the writer's work. Babbalanja recalled how the inspired Lombardo wrote his epic Koztanza by rejecting superimposed rules of composition and following his own "autocrat within--his crowned and sceptered instinct" (597).

At times, Melville played with the ideas of style identifying an author and revealing an author's background. In Mardi, once again, King Media and the philosopher Babbalanja accused each other of having authored a certain anonymous scroll, Babbalanja thinking he had recognized the king's "sultanic style" and Media believing he had detected the other's "philosophic" style. Unfortunately, they were both unsuccessful at their little exercise in attributive stylistics[48] (that part of the theory of style as personality that identifies the author of an anonymous work on the basis of its containing unquestionable

and persistent stylistic features associated with that writer), and both their accusations turned out to be inconclusive. Their inability to identify the author of the scroll by its style, however, does not imply that Melville rejected the idea of attributive stylistics; rather, he was making another point in this context. Because a "voice from the gods" was supposed to have been heard in the scroll's message, it was no wonder this supermundane document revealed both their styles and remained a mystery (M, 523-30). In a humorous piece of criticism, an extreme example of what Ullmann called interpreting recurrent images to discover a writer's experience, the narrator of Pierre could tell by the "general style" of a letter that its authors, Wonder and Wen, were tailors who had abandoned their trade to become book publishers (246). They had written to the novice author Pierre regarding his works:

> The fine cut, the judicious fit of your productions fill us with amazement. The fabric is excellent--the finest broadcloth of genius. We have just started in business. Your pantaloons--productions, we mean--have never yet been collected. They should be published in the Library form. . . Your fame is now in its finest nap. Now--before the gloss is off--now is the time for the library form. . . . (P, 247)

Melville, with some irony, related how certain imaginary critics commented on the style of the youthful Pierre:

> They spoke in high terms of his surprising command of language; they begged to express their wonder at his euphonious construction of sentences; they regarded with reverence the pervading symmetry of his general style. But transcending even this profound insight into the deep merits of Pierre, they looked infinitely beyond, and confessed their complete inability to restrain their unqualified admiration for the highly judicious smoothness and gentleness of the sentiments and fancies expressed. "This writer," said one,--in an ungovernable

> burst of admiring fury--"is characterized throughout by Perfect Taste." Another [concluded,] . . . "Yes, it is the glory of this admirable young author, that vulgarity and vigor--two inseparable adjuncts--are equally removed from him."
>
> A third, perorated a long and beautifully written review, by the bold and startling announcement--"This writer is unquestionably a highly respectable youth" (P, 245).

Notice that these critics adopted the Classical approach of inferring a writer's moral character from his style. However, they fell into the questionable practice of what Milic identified as impressionistic or metaphysical criticism of style: they praised and described Pierre's sentence structure and language without providing specific analyses to support their general assertions. Pierre's "elderly friend of a literary turn" (who must have been much like Milic) noticed that there was really no stylistic analysis in the reviews and told Pierre so: "this is very high praise, I grant, . . . but I do not see any criticism as yet" (P, 246). Melville understood the worthlessness of a superficial treatment of style as an expression of personality.

Considering, then, how the Romantic notions of individual vision and expression influenced Melville, and how ideas associated with a theory of style as personality appeared in his writing, it does not seem odd that Melville sought and found that portrait of Hawthorne in "The Intelligence-Office." As a matter of fact, there were other times when Melville discovered an author in the complex of elements, including style, that constituted the author's writing and in the style alone.

Melville tried to discover and compare the general characters of Nathaniel Hawthorne and Washington Irving. He found their characters

in an apparently holistic evaluation of the writing:

> . . . I regard Hawthorne (in his books) as evincing a quality of genius, immensely loftier, & more profound, too, than any other American has shown hitherto in the printed form. Irving is a grasshopper to him--putting the souls of the two men together, I mean.[49]

It is interesting that Melville's remarks about their characters (which, it must be admitted, became metaphorical) were in a letter whose subject was the Daguerroetypes of authors.

Writing about himself as though he were another person, Melville discerned even his own character, or at least one side of it, in his own work. He "thought he was of a gay and frolicsome nature, judgeing [sic] from a little rhyme of his about a Kitten,"[50] a poem in which he adopted the persona of the good-natured Montaigne.[51]

Melville praised the Victorian essayist and poet James Thomson (B.V.), writing, in a letter, that the "motions of his mind in the best of his Essays are utterly untrameled and independent, and yet falling naturally into grace and poetry."[52] Melville probably discerned an unhindered and free intelligence in the meaning of Thomson's work, but Melville's expressions--"motions," "grace," and "poetry"--indicate that he discovered something of Thomson's mental character in his style, as well. Milic, after conceding the generic informality of a personal letter, might have reproached Melville for making impressionistic remarks here, as we have seen Melville do on other occasions, because he claimed that Thomson's prose moved gracefully and poetically without providing any details. (Schemes and tropes pervade Thomson's essays,[53] however, so Melville was reacting to something in the prose.) Finally, as Spitzer discerned an author's Weltanschauung in his style,

Melville may have understood Thomson's world view, which he appeared to share--a contention of optimism and pessimism, as presented in the poems "Sunday up the River" and "The City of Dreadful Night"--partly through the style of those poems.[54]

In Israel Potter, Melville began his analysis of Benjamin Franklin's prose style sounding like a critic who defined style as the dress of thought, or choice, using a traditional metaphor: "He dressed his person as his periods; neat, trim, nothing superfluous, nothing deficient." But Melville went on to say that he saw the "mental habits" of Franklin reflected in his style. The clarity of Franklin's mind manifested itself in his prose. Even though Franklin was "labyrinth-minded," he was "plain-spoken." Only Thomas Hobbes, that "paragon of perspecuity" could write, at times, more clearly than Franklin (59-60).

My intention in writing about Melville and the theory of style as an expression of personality is not to prove that he had coherently developed such a theory but only to see how some of his ideas relate to the theory of style as personality. Judging from his ideas, I do not believe he would have rejected such a theory of style, but, like Milic, he would have urged caution in choosing principles of analysis and inferring things from them. He said as much, in a parallel context, in one of his theoretical digressions in The Confidence-Man. Aware of the ambiguity of human character, he wrote, "all those sallies of ingenuity, having for their end the revelation of human nature on fixed principles, have, by the best judges, been excluded with contempt from the ranks of the sciences--palmistry, physiognomy,

phrenology, psychology" (psychology was still an adolescent science in Melville's time); however, he went on to qualify his own contempt for efforts to discern character: "the more earnest psychologists may, in the face of previous failures, still cherish expectations with regard to some mode of infallibly discovering the heart of man" (59-60). Used responsibly, a theory of style as an expression of personality would not be a mere sally of ingenuity or stylistic phrenology that deserved to be excluded with contempt from the realm of literary criticism. In any event, Mellville's complete acceptance of a theory that defines style as an expression of personality is not required for using it profitably to analyze his prose.

iii

Critics writing about style defined as an expression of personality have answered the following questions. This list, crystallized from the critical tradition I have surveyed, is a heuristic summary for writing about style as an expression of personality. Some questions may appear repetitious, but I risk repeating a general idea to preserve a specific critical nuance that may have been more explicit in the survey. Some questions, in the light of other, well-known critical opinions, are more important or valid than others. I present them all, roughly moving from substantive to more methodological questions:

What are the qualities of the author's mind?
What stylistic features reflect these qualities?

What is the moral character of the author?
What stylistic features reflect this character?

What order of the mind does the author bring to experience and discourse?
What stylistic features reflect this ordering of experience and discourse?

How does the author react emotionally to experience?
What stylistic features refect this reaction?

What innate principle(s) guided and/or motivated the author?
What stylistic features reflect this principle(s)?

What psychological features of the author caused linguistic features?

What emotion motivated the author?
What stylistic features reflect this emotion?

What basic experience motivated the author?
What stylistic features reflect this experience?

What is the world view of the author?
What stylistic features reflect this world view?

What recurrent images imply the author's experience?

What key-words epitomize values and subjects of the author?

What are the author's characteristic stylistic features?

What is the relation between the author's stylistic features and theme?

How does the choice of subject reflect the author?

What effect did the author intend a stylistic feature to have?

Are the author's stylistic features consistent or habitual regardless of subject matter?

How can the author's style be categorized or classified?

What are the author's conscious/unconscious stylistic features?

How can the author's style be best denoted (by feature description, quantity, metaphor . . .)?

What kinds of stylistic features best describe the author's style?

What method best discovers the author's characteristic stylistic features?

How can the author's stylistic features be quantified?

How does the author's style compare with the style of another author?

What stylistic features can identify an anonymous work?

I intend to appropriate and validate a number of these questions in the theoretical and practical criticism that follows. But principally I want to develop the critical idea, arising from the tradition of style as personality, that a pattern of features may be discovered in a writer's work that reflects a significant quality of that writer's mind.

CHAPTER I

FOOTNOTES

[1]"Theories of Style and Their Implications for the Teaching of Composition," CCC, 16 (1965), 66-69, 136; rpt. in Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism, ed. Glen A. Love and Michael Payne (Glenview, Ill.: Scott, Foresman, 1969), p. 17.

[2]Style, Rhetoric, and Rhythm: Essays by Morris W. Croll, ed. J. Max Patrick and Robert O. Evans, with John M. Wallace and R. J. Schoeck (Princeton: Princeton Univ. Press, 1966). See especially "The Baroque Style in Prose," pp. 207-33.

[3]The Prose Style of Samuel Johnson (1941; rpt. Hamden, Conn.: Shoe String, 1972), pp. 11, 14-15, 44.

[4]Works especially helpful for composing this survey of style defined as an expression of personality were M. H. Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (1953; rpt. New York: Norton, 1958), pp. 226-35 and Louis Tonko Milic, A Quantitative Approach to the Style of Jonathan Swift (The Hague: Mouton, 1967), pp. 46-48.

[5]The Republic, 2nd ed. (rev.), trans. Desmond Lee (New York: Penguin, 1974, pp. 155, 161.

[6]On the Sublime, trans. W. Hamilton Fyfe, Loeb Classical Library (London: Heinemann, 1973), pp. 125, 141, 143-45, 169.

[7]Ad Lucilium: Epistulae Morales, trans. Richard M. Gummere, Loeb Classical Library (Cambridge, Mass.: Harvard Univ. Press, 1962), III, 301, 303, 305.

[8]Orator, trans. H. M. Hubbel, Loeb Classical Library (Cambridge, Mass.: Harvard Univ. Press, 1952), pp. 357-79 and On Style, trans. W. Rhys Roberts, Loeb Classical Library (London: Heinemann, 1973).

[9]The Rhetoric of Aristotle, trans. Lane Cooper (Englewood Cliffs, N.J.: Prentice-Hall, 1932), pp. 91-93.

[10]"Timber, or Discoveries," in Critical Essays of the Seventeenth Century, ed. J. E. Spingarn (Oxford: Clarendon, 1908), I, 41-42.

[11]"The Arte of English Poesie," in Elizabethan Critical Essays, ed. G. Gregory Smith (Oxford: Clarendon, 1904) II, 154-58.

[12]"On Some Verses of Virgil," in Complete Works: Essays, Travel Journal, Letters, trans. Donald M. Frame (Stanford, Calif.: Stanford Univ. Press, 1958), pp. 666-67.

[13]Boswell's Life of Johnson, ed. G. B. Hill and L. F. Power, III (Oxford: Clarendon, 1934), [13 April 1778] 280.

[14]"Discours sur le Style" (1753) in Oeuvres Complètes de Buffon (Paris, 1824) I, cxlix-clxi, trans. Lane Cooper in The Art of the Writer: Essays, Excerpts, and Translations, rev. ed. of Theories of Style (1907), ed. Lane Cooper (Ithaca, N.Y.: Cornell Univ. Press, 1952), pp. 148, 150, 153-54.

[15]Cooper, The Art of the Writer, p. 155n.

[16]Abrams, p. 228.

[17]An Essay Concerning Human Understanding, ed. Alexander Campbell Fraser (New York: Dover, 1959), I, 121.

[18]Critique of Pure Reason, trans. Norman Kemp Smith (New York: St. Martin's, 1965), pp. 111-19, 151-75.

[19]Biographia Literaria, ed. J. Shawcross (London: Oxford Univ. Press, 1907), I. 202, 272; see also René Wellek, A History of Modern Criticism: 1750-1950, II (New Haven: Yale Univ. Press, 1955), 159.

[20]The Collected Works of Ralph Waldo Emerson, gen. ed. Alfred R. Ferguson, I (Cambridge, Mass.: Belknap-Harvard, 1971), 9.

[21]Coleridge, Biographia Literaria, II, 16.

[22]Coleridge, "On Style" (1819), in The Complete Works of Samuel Taylor Coleridge (New York: 1884), IV, 337-43; rpt. in Cooper, The Art of the Writer, pp. 176-81.

[23]["On Style"] (1849), in A Week on the Concord and Merrimack Rivers (Boston: Houghton Mifflin, 1893), pp. 130-37; rpt. in Cooper, The Art of the Writer, pp. 216-17.

[24]["On Style"], in The Art of Literature: A Series of Essays, selected and trans. from Parega und Paralipomena (1851) by T. Bailey Saunders (London: Sonnenschein, 1904), pp. 17-36; rpt. in Cooper, The Art of the Writer, pp. 219-20, 223.

[25]For a summary of the beginnings of modern style-study, see Graham Hough, Style and Stylistics (London: Routledge & Kegan Paul, 1969), pp. 12-19.

[26]"Style and Personality," REL, 6 (1965), 21-31; rpt. with revisions in Meaning and Style: Collected Papers (New York: Barnes & Noble, 1973), pp. 64-80.

[27]Linguistics and Literary History: Essays in Stylistics (Princeton: Princeton Univ. Press, 1948), p. 19.

[28]Spitzer, pp. 135, 146, 166.

[29]Spitzer's interpretation of Freud, as translated and quoted by René Wellek in "Leo Spitzer (1887-1960)," CL, 12 (1960), 317.

[30]Hough, p. 64.

[31]"Prolegomena to the Analysis of Prose Style," in Style in Prose Fiction: English Institute Essays, 1958, ed. Harold C. Martin (New York: Columbia Univ. Press, 1959), pp. 1-24; rpt. in Love and Payne, pp. 177-90.

[32]The Sapir-Whorf hypothesis, itself repeating an earlier philosophical position of Wilhelm von Humboldt, asserts that "language determines the way people perceive and organize their worlds" (David Crystal, A First Dictionary of Linguistics and Phonetics [Boulder, Colo.: Westview, 1980], p. 303), or in Whorf's words, "dissect nature along lines laid down by our native languages . . . by the linguistic systems in our minds" (as quoted by Crystal, p. 311).

[33]All quotations in this paragraph are from Ohmann, "Prolegomena," pp. 181, 189-90.

[34]Shaw: The Style and the Man (Middletown, Conn.: Wesleyan Univ. Press, 1962), pp. 39, 42.

[35]For the development of Ohmann's descriptive method, see his "Generative Grammars and the Concept of Literary Style," Word, 20 (1964), 423-39 and "Literature as Sentences," CE, 27 (1966), 261-67; both rpt. in Love and Payne, pp. 133-48 and pp. 149-57.

[36]"Mentalism in the Study of Literary Language," in Proceedings of the Conference on Language and Language Behavior, ed. E.M. Zale (New York: Appleton-Century-Crofts, 1968), pp. 191, 200, 202.

[37]In regard to Ullmann's nominating "typologies of style" as one approach for exploring style as personality, no contradition between Ullmann's suggestion and Milic's stylistic individualism exists if we grant that there can be real differences between personal and social typological criteria. However, Ullmann appreciates Milic's critique: see Ullmann, "Style and Personality," p. 71.

[38]For Milic's views see his "Against the Typology of Styles," in Essays on the Language of Literature, ed. Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin, 1967), pp. 442-50; rpt. in Love and Payne, pp. 283-92 and "Metaphysical Criticism of Style," Conference on College Composition and Communication, Denver, Colo., 25 March 1966, with revisions April 1966; rpt. in New Rhetorics, ed. Martin Steinmann, Jr. (New York: Scribner's, 1967), pp. 161-75.

[39]For Milic's basic critical assumptions see "Unconscious Ordering in the Prose of Swift," in The Computer and Literary Style: Introductory Essays and Studies, ed. Jacob Leed (Kent, Ohio: Kent State Univ. Press, 1966), especially pp. 79-84, A Quantitative Approach to Swift, especially pp. 74-83, and "Rhetorical Choice and Stylistic Option: The Conscious and Unconscious Poles," in Literary Style: A Symposium, ed. Seymour Chatman (New York: Oxford Univ. Press, 1971), pp. 77-88.

[40]Milic, A Quantitative Approach to Swift, pp. 120-21, 135, 271.

[41]Milic, A Quantitative Approach to Swift, p. 82.

[42]Milic, "Unconscious Ordering in Swift," p. 104.

[43]Herman Melville: Representative Selections, ed. Willard Thorp, American Writers Series, gen. ed. Harry Hayden Clark (New York: American, 1938), p. 340.

[44]As quoted by Melville in "Hawthorne and His Mosses," p. 341.

[45]Melville, "Hawthorne and His Mosses," p. 340.

[46]"Cock-A-Doodle-Doo!" In Great Short Works of Herman Melville. Ed. Warner Berthoff, New York: Harper & Row, 1969, pp. 75-80.

[47]8 January 1852, Letter 95, The Letters of Herman Melville, ed. Merrell R. Davis and William H. Gilman (New Haven: Yale Univ. Press, 1960), p. 146.

[48]I appropriate the term from Milic, "Unconscious Ordering in Swift," p. 82.

[49]"To Evert A. Duyckinck," 12 February 1851, Letter 81, Letters of Melville, pp. 121-22.

[50]"To Mrs. Ellen Marett Gifford," 5 October 1885, Letter 236, Letters of Melville, p. 279.

[51]The poem was "Montaigne and His Kitten."

[52]"To James Billson," 20 December 1885, Letter 237, Letters of Melville, pp. 280-81.

[53]In his letter to Billson, 20 December 1885, Melville cited "Bumble," "Indolence," and "The Poet," especially, as the essays by Thomson from which he derived his opinions about Thomson's style (280). These essays can be found conveniently in The Speedy Extinction of Evil and Misery: Selected Prose of James Thomson (B.V.), ed. William David Schaffer (Berkeley: Univ. of California Press, 1967), pp. 113-51.

[54]"To James Billson," 22 January 1885, Letter 233, Letters of Melville, p. 277.

II. MELVILLE'S DUALITIES

Having supplied a theoretical background for my study, I now wish to restate my major thesis. I believe that Herman Melville's style is characterized by a pattern of features, features found on various levels of discourse and distributed throughout his works, that reflect a pervasive habit of his mind--perceiving and expressing things in "dualities." Identifying and describing those features are my major tasks.

i

A text will provide a way to enter Melville's work and to begin understanding his style. Melville opens "The Encantadas" with the following paragraphs:

> Task five-and-twenty heaps of cinders dumped here and there in an outside city lot; imagine some of them magnified into mountains, and the vacant lot the sea; and you will have a fit idea of the general aspect of the Encantadas, or Enchanted Isles. A group rather of extinct volcanoes than of isles; looking much as the world at large might after a penal conflagration.
>
> It is to be doubted whether any spot of earth can, in desolateness, furnish a parallel to this group. Abandoned cemeteries of long ago, old cities by piecemeal tumbling to their ruin, these are melancholy enough; but, like all else which has but once been associated with humanity, they still awaken in us some thoughts of sympathy, however sad. Hence even the Dead Sea, along with whatever other emotions it may at times inspire, does not fail to touch in the pilgrim some of his less unpleasurable feelings.
>
> And as for solitariness; the great forests of the north, the expanses of unnavigated waters, the Greenland ice-fields, are the profoundest of solitudes to a human observer; still the magic of their changeable tides and seasons mitigates

> their terror; because, though unvisited by men, those forests are visited by the May; the remotest seas reflect familiar stars even as Lake Erie does; and in the clear air of a fine Polar day, the irradiated, azure ice shows beautifully as malachite.
>
> But the special curse, as one might call it, of the Encantadas, that which exalts them in desolation above Idumea and the Pole, is, that to them change never comes; neither the change of seasons nor of sorrows. Cut by the Equator, they know not autumn, and they know not spring; while already reduced to the lees of fire, ruin itself can work little more upon them. The showers refresh the deserts; but in these isles, rain never falls. Like split Syrian gourds left withering in the sun, they are cracked by an everlasting drought beneath a torrid sky. "Have mercy on me," the wailing spirit of the Encantadas seems to cry, "and send Lazarus that he may dip the tip of his finger in water and cool my tongue, for I am tormented in this flame." ("E," 99)

A group of features in this passage catches the reader's attention. Parallel phrases and clauses, varying in complexity, are especially evident in lines 5-6, 9-11, 21-22, and 29-30. This extended parallelism narrows to "doublet" constructions of adjectives, adverbs, and nouns in lines 1, 20, and 27-28. A twofold compound word occurs in line 18. Antitheses mark phrases and clauses in lines 5-6, 21-22, and 32-33. Analogies, sought quite self-consciously by the writer, develop his second paragraph. Words are repeated in lines 21-22, 28-29, and 29-30. Sounds are repeated in the alliteration in such phrases as "seasons nor of sorrows" and "Cut by the Equator." Repeated sounds echo even in the phrases, "mercy on me" and "dip the tip," quoted from the King James Bible (Luke 16:24).

As Leo Spitzer might have asked if he had discovered these stylistic features, could they all have some common origin in the mind of the author? From the evidence of these features, which themselves have qualities in common, a mind disposed towards pairing similarities

and differences could be inferred.

A few moments of reflection by a reader familiar with Melville's work calls to mind other features similar to those in the quoted passage. In "The Encantadas," again, there is that notable image, and symbol apparently, of the two sides of the tortoise--one dark, one bright (103). The full title of the piece--"The Encantadas or Enchanted Isles"--itself is a twofold statement and restatement. In works other than "The Encantadas," similar features occur. Readers of Moby-Dick easily recall the balanced image of the whale-heads--one a Locke, the other a Kant--hoisted up on both sides of the Pequod (277). And Melville did write those companion pieces "The Paradise of Bachelors" and "The Tartarus of Maids."

Many additional examples of such features come to light when Melville's prose is analyzed more thoroughly and systematically. Melville's habitual use of these features, on all levels of discourse, from his early to his late work, does suggest that qualities of his mind persistently manifest themselves in his writing.

A common trait of all these features is some sort of dualism. Two elements always are juxtaposed, sometimes in a synonymous relation, sometimes in an antithetical one, sometimes in a relation of both kinds. The shared quality of this set of stylistic features suggests their name. They will be referred to conveniently as the dualities.

Before providing a list of Melville's dualities, I would like to say something about how I put it together. In order to confirm my intuitions about the presence of dualities throughout Melville's prose and to get an idea of their relative frequencies and distribution, I

took a symmetrical random sample of Melville's work and searched it for dualities. Included in the sample were Melville's eleven novels and five pieces selected from his short works, which represented his entire career. I call the sample "symmetrical" because I carefully examined a passage from the beginning, middle, and end of each work. However, because beginnings and endings are rather special places in literary works, for each novel I also examined a passage half-way between the beginning and middle and a passage half-way between the middle and end. For the shorter works, I examined only the three primary locations, believing that the length of the sample passages, in such short works, would eventually take them out of any biased areas. Each sample passage was approximately the same length, between 1,000 and 1,100 words. The number of words varied because I tried to retain, as much as I could, the integrity of the paragraphs. I avoided paragraphs with extensive dialogue because I was looking for Melville's stylistic features, not a character's, although they might often be the same. I also avoided highly unusual passages, like the imaginative play with the advertisement at the beginning of Redburn. Twice I even found it necessary to forgo examining any passage at all within the boundaries of a designated random location because the dialogue or unusualness of the passage extended over too many pages. The locations of the passages in the symmetrical random sample are identified in Appendix A.

The method I used to examine carefully each sample passage deserves some description, too. I took the trouble to copy out each sample passage in longhand. A little arithmetic discloses that transcribing

68 passages, each containing between 1,000 and 1,100 words, produces a writer's cramp of well over 70,000 words. Although this laborious procedure reminds one of Bartleby's mindless copying, it revealed elements of Melville's style to me. Carefully transcribing those passages so focused my attention on Melville's prose that, while I was copying, I am certain I discovered features that would have escaped my notice had I just read and studied the passages.[1] Of course, many stylistic features other than dualities competed for my attention during this process; however, immersing myself so thoroughly in Melville's prose allowed me to identify the many kinds and variations of dualities and further persuaded me that the dualities pervaded Melville's work. As it happens, the first words I copied in this tedious procedure were the words from "The Encantadas" with which I introduced this section.

In addition to my microscopic analysis, I also took a macroscopic look at Melville's works, reading them all with my thesis in mind. In this larger-scale analysis, I looked for especially interesting examples of the dualities and for the contexts in which the dualities might occur most often. This complementary examination was necessary, too, because my intuitions had alerted me to some dualities, it will be remembered, that occurred on the larger levels of discourse, outside the area of the sample passages.

ii

What follows is a taxonomy of Melville's most frequent dualities. For the most part, they are described by traditional grammatical

constructions and rhetorical figures.[2] Unless otherwise indicated, all the examples are taken from the symmetrical random sample, and I have underlined the dualities to make it easier to see the ones I am describing. For a summary of the dualities, turn to Appendix B.

In hyphenated compounds, Melville fuses two ideas. Sometimes he joins three words, as in "main-top-men" (W-J, 396), but the threefold compound is rare in comparison to the twofold one. It is not as easy as one might think to describe the variations of Melville's compounds. For example, the compound in the clause "they were a lion-loined race" (M, 472) functions as an adjective, yet it is composed of words that are classified as "noun" and "participle," respectively. The majority of Melville's compounds function as nouns in their sentences, and the remainder function mostly as adjectives. The following examples suggest not only the relative proportions of nominal and adjectival compounds but also their composition:

1) . . . I picked up a tender bread-fruit shoot perfectly green . . . (T, 67)

2) As for the warm-hearted Arfretee, her grief was unbounded. (O, 315)

3) . . . his smokey studio or study was a strange-looking place enough . . . (R, 81)

4) And believe not the hypochondriac dwellers below hatches, who will tell you, with a sneer, that our world-frigate is bound to no final harbor whatever; that our voyage will prove an endless circumnavigation of space. (W-J, 398)

5) Look at the crowds of water-gazers there. (M-D, 12)

6) . . . a wide board of the toughest live-oak. . . . (P, 270)

7) But men, not endowed with courage equal to such desperate attempts, find their only resource in forthwith seeking some watering-place, however precarious or scanty. . . . ("E," 149)

8) Israel dropped like a comet into the stern-sheets, stumbled forward, and seized an oar. (IP, 113)

9) Glancing over once more towards his host--whose side-face, revealed above the skylight, was now turned towards him--he was struck by the profile. . . . (BC, 258-59)

10) . . . he was somewhat ill-prepared for the good sense of the jackanapes. . . . (C-M, 54)

Compounds of the form "noun-noun" that function as nouns within their sentences (4,5,8,9) make up nearly half of Melville's compounds. Next in frequency are "adjective-participle" compounds that function as adjectives (2,3). Other combinations, such as "adjective-noun" used as noun (6), "noun-participle" used as adjective ("lion-loined" above), "noun-noun" used as adjective (1), "adverb-participle" used as adjective (10), and "participle-noun" used as noun (7), are among the other kinds of compounds Melville creates.[3] An additional point not made by these examples is that sometimes significant names are composed of two fused elements: there is the sailor White-Jacket and, of course Moby-Dick himself.

Other critics have noticed Melville's use of compounds. Henry F. Pommer, who presents some analysis of them, believes that Melville's practice was influenced by Milton's similar use of fused words.[4] This may or may not be true, but this instance of a possible influence prompts me to make a general critical statement. From my point of view, it does not really matter whether a feature, in this instance or any other, is solely inspired by Melville's mental character or whether a

feature is adopted, consciously or unconsciously, by Melville precisely because it may be congenial with his mental character. In the analysis of the style, both kinds of features would point back to the same disposition.

A number of the dualities have a twofold parallelism of grammatical structure. Their balanced elements range from words to main clauses. The simplest of these twofold parallel constructions involves nouns and adjectives.

The great majority of Melville's doublet nouns are balanced on the fulcrum of the coordinating conjunction "and," as are most of the examples that follow; the remaining doublet nouns are usually joined by "or":

1) Amid a shower of kicks and cuffs, the traitor was borne along to the forecastle. . . . (O, 82)

2) In the morning, the bustle and confusion about was indescribable. (R, 239)

3) What precise purpose this ivory horn or lance answers it would be hard to say. (M-D, 124)

4) This building, too, which of weekdays hums with industry and life, at nightfall echoes with sheer vacancy. . . . ("B," 55)

5) . . . I saw the jewelled necks and white sparkling arms of crowds of ladies. . . . ("TT," 162)

6) He stayed rather late; and after abundance of superfine discourse, all the while retaining his hat and cane, made his profuse adieus. . . . ("IC," 340)

7) . . . Claggart could even have loved Billy but for fate and ban. (BB, 88)

Occasionally, modifying elements become part of these twofold nouns (3,5,6). For some reason about 70% of Melville's doublet nouns act

as some sort of complement--such as direct object (5), verbal complement (6), and, most often, object of preposition (1,4,7); however, some doublet nouns act as the subjects of main clauses (2) and subordinate clauses (3).[5] The tendency of doublet nouns to appear at the ends of sentence members does have an effect on the cadences of Melville's prose, as I shall explain in detail when I deal with Melville's prose rhythm.

Melville's doublet adjectives are of three types. Two adjectives paired before the word they modify (1,3,4,6)--which constitute about 90% of the total of all three types--paired predicate adjectives (5), and post-nominal pairs (2) are all illustrated below:

1) What furtive and anxious glances we cast into those dim-looking shades! (T, 67)

2) . . . he himself, snug and comfortable in his state-room, glances over a file of newspapers. . . . (W-J, 204)

3) Thus, with a graceful glow on his limbs, and soft, imaginative flames in his heart, did this Pierre glide toward maturity. . . . (P, 6)

4) At the foot of precipices on many of the isles, small rude basins in the rocks are found. . . . ("E," 149)

5) By nature turned to knowledge, his mind was often grave, but never serious. (IP, 62)

6) . . . right across the track--not ten minutes fallen--an old distorted hemlock lay. . . . ("PBTM," 212)

About one-fifth of the time, the pre-nominal adjectives or predicate adjectives might have a participle as one of their elements (though I distinguish between paired adjectives and doublet verbals below). Most of the doublet adjectives are joined by either nothing (4,6) or the conjunction "and" (1,2). A portion are joined by a comma (3), and

the rest by some other combination of connectives and punctuation (5).[6] To avoid confusion over what would count as a member of an adjective pair (since in some contexts a reader might not feel that all types of adjectives would have an equal emphatic presence), I had to be prescriptive, when dealing with the sample as a whole, and I considered only descriptive adjectives, as one may see from the examples, and no limiting adjectives (such as "a," "this," "some," "Ahab's" and "our").

A parallel construction that involves both nouns and adjectives is present in Melville's prose, too. By way of a formula, I call it the adjective/noun//adjective/noun construction. Here are some examples of it:

1) Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. (M-D, 12)

2) . . . some such description is indispensable to an adequate understanding of the chief character about to be presented. ("B," 40)

3) . . . the two were looking round for some young physician, whose disengagement from pressing business might induce him to accept, on a moderate salary, the post of private Aesculapius and knightly companion. . . . ("TT," 158)

4) We know indeed--sad history recounts it--that a moral blight tainted at last this sacred Brotherhood. ("PBTM," 203)

5) When to this is added the docility arising from the unaspiring contentment of a limited mind. . . . (BC, 279)

6) Some imaginative ground for invidious comment there was. (BB, 103)

This feature is rhythmical and, to a greater extent than the grammatical features already discussed, relies for its perception on the "feel" of the reader. But, as the examples show, it is objectively present, and a syntactic connection links the pairs of adjectives and nouns.

The adjective/noun pairs are related syntactically in three ways: by modification, conjunction, and completion. Pairs related by modification are in the majority. Within that category, an adjective/noun constituent followed by another that concludes a prepositional phrase is the most frequent; in fact, over 50% of the total number of the three kinds of adjective/noun//adjective/noun constructions fall into this category. The first adjective/noun constituent is often itself the conclusion of a prepositional phrase (2,5), but the first constituent may be another part of the sentence, such as a subject (6). Another adjective/noun//adjective/noun construction related by modification has the first constituent modified by a participle which in turn is modified by a prepositional phrase that concludes with an adjective/noun (1). Within the second category, pairs related by conjunction, the reader most often finds the adjective/noun pairs acting as a compound object of a preposition with its attendant adjectives (3). And within the third category, pairs related by completion, the first constituent is a subject, and the second constituent is a complement (a direct object or predicate noun) following a predicate (4). As in the case of the doublet adjectives, I considered only descriptive adjectives for this feature and treated single participles as adjectives (5).[7]

Verb forms may be dualistic features also. Finite doublet verbs, or what are more familiarly known as compound predicates, such as in "Who did ever dress or act like your cosmopolitan?" (C-M, 157) and "Were it not for the baggage, we would together pack up, and remove from the country" ("IC," 353) are to be found in the sample. Almost

equal in number are the non-finite forms, the doublet verbals, such pairs as the infinitives in "Small time then, to strip, and wring it [the white-jacket] out in a rain" (W-J, 4) and the two participles in "your horse gaining some lofty level tract, flat as a table, trots gayly over the almost deserted and sodded road" (IP, 2), the second example being the kind of construction I distinguish from the doublet adjectives above.

The amounts of verbs and verbals in parallel constructions are augmented when certain twofold parallel phrases are included in the set of dualities. Some characteristic constructions are seen in

1) . . . the small remnant of the natives had been civilized into draught horses, and evangelized into beasts of burden. (T, 196)

2) It is a way I have of driving off the spleen, and regulating the circulation. (M-D, 12)

3) In the dark twilight, fanned with mosquitoes, and sparkling with fire-flies, the boat now lies before Cairo. (C-M, 112)

In these examples, a doublet verb is joined with prepositional phrases (1); two verbal phrases are paired (2); and a doublet verbal is joined with prepositional phrases (3).[8] Prepositional phrases constituted part of two of the preceding constructions. The most frequent constituent of Melvillean parallel phrases, prepositional phrases appear in the following constructions, also:

1) But alas for the deep-laid schemes of ambitious princes, and alas for the vanity of glory. ("E," 124)

2) . . . his grandfather, the defiant defender of the fort, the valiant captain in many an unsuccumbing campaign. (P, 270)

3) Of a damp day, my heartless shipmates even used to stand up againstme, so powerful was the capillary attraction between this luckless jacket of mine and all drops of moisture. (W-J, 4)

In the first type, Melville has prepositional phrases balanced on either side of a conjunction (and/or comma). In the second, Melville pairs a noun and prepositional phrase with a second noun and prepositional phrase. In the third, he modifies each object, of a compound object of a preposition, by its own prepositional phrase.[9]

Twofold parallel clauses, the parallel constructions that are probably the easiest to perceive in Melville's prose, are the next steps up the levels of discourse. There are two types, parallel subordinate clauses and parallel main clauses, both of which are illustrated in the following examples:

1) . . . Ahab gave orders that not an oar should be used, and no man should speak but in whispers. (M-D, 242)

2) Another moment, and the boat and cutter parted. Ere long night fell, and the man-of-war and her consorts were out of sight. (IP, 114)

3) Yillah I sought; Hautia sought me. One openly beckoned me here; the other dimly allured me there. (M, 643)
[Note the two sets of twofold parallel main clauses here.]

Parallel main clauses (2,3) stand to parallel subordinate clauses (1) in a ratio of about 2 to 1 in Melville's prose.

When parallelism is an important component of a writer's style, a critic would never be amiss in at least speculating about a Biblical influence because parallelism is so basic to the prose and poetry of the Scriptures. As Nathalia Wright has shown, such speculation about Melville proved well-founded. In addition to showing how Melville quoted, paraphrased, and imitated Biblical writing, she pointed out how "Melville occasionally fell into certain patterns of language characteristic of Hebrew literature in general." And "parallelism"

was among the patterns of language that Melville "seems to have recognized and copied."[10] When discussing Biblical parallelism, one should remember that parallelism of sense often coincides with parallelism of form. In Biblical literature, synonymous parallelism often designates units alike in form and alike in meaning. Antithetical parallelism designates units alike in form but opposite in meaning." Wright gave examples of both these types of parallelism in Melville's prose,[12] but we can discover our own in the random sample, in the examples of parallel clauses above. The parallel main clauses of example 2 are similar in meaning. The elements of the two sets of parallel main clauses in example 3 are each opposite in meaning. Noting ideational parallelism anticipates my discussion of dualities as it relates to tropes and figures of thought, in the taxonomy; but ideational parallelism is so closely bound to formal parallelism that I had to make some mention of it here, especially in connection with the Biblical practice. The parallelism that Melville recognized in the Bible probably both formed and reflected his manner of thought.

Having described the first major category of dualities by grammatical constructions, I shall describe the second major category by rhetorical figures. The rhetorical figures themselves divide into two groups: the figures of words and the figures of thought. And under the figures of words, there are two subgroups: schemes and tropes. This classification sounds neat and clear and absolute; however, authorities, both ancient and modern, although they largely agree, do not always agree over what stylistic features should fall

under each term or, in fact, what a term like "figure of thought" means. As Richard A. Lanham writes, "All these terms have been used interchangeably at one time or another to refer to the numerous devices of language which were classified first by the Greek rhetorical theorists and later, in increasing numbers, by the Latin rhetoricians."[13] The broad lines of my classification defer to Lanham's own admittedly "prescriptive" categorization of these terms, but I have enlisted the aid of a number of authorities in order to understand the rhetorical figures so that I might show precisely what features are to be found in Melville's prose.[14] At this point, my worry over untying the knots of classification may appear excessive for the purpose of compiling a list of features characteristic of Melville. However, as will become evident, brooding over this topic showed me a way to solve an important theoretical problem of my own involving a rationale for a unified set of features on various levels of discourse that reflected an author's personality.

Schemes--that is, patterns of words--belong to the first subgroup of figures of words. Incidentally, Melville's grammatical parallelisms could have been considered under the schemes in this section because they obviously involve the patterning of words, but here I wish to group configurations of language that are more popularly understood as "rhetorical" or "poetic." Three schemes apparent in Melville's prose, all of which have in common the repetition of sounds, are alliteration, assonance, and rhyme.

Of the three schemes just mentioned, <u>twofold alliteration</u> is far and away the most common in Melville's prose, although it is very

difficult to be precise about the amounts of all three of these numerous, and sometimes ambiguous, sonic elements. I estimate that twofold alliteration occurs about 20 times per sample location (each location, recall, is between 1,000 and 1,100 words), in the following ways:

1) All manner of pranks were now played. (O, 84)

2) . . . all quarantines all over the world, taint the air with the streamings of their fever-flag. (R, 300)

3) . . . I am a man who, from his youth upwards, has been filled with a profound conviction that the easiest way of life is the best. ("B," 40)

4) . . . those old warrior priests were but gruff and grouty at the best. . . . ("PBTM," 204)

5) Under the table lay a dented cutlass or two, with a hacked harpoon. . . . (BC, 277)

When alliteration is defined as the repetition of consonant sounds at the beginnings of words or within words, especially on stressed syllables, in a sequence, the great majority of Melville's alliterations occur on the initial consonants of nearby words (1,5); this group includes the alliteration of consonant diphthongs, too (4). A portion of Melville's twofold alliterations involve consonants within words (3). Although I regard Melville's hyphenated compounds as single words, an exceptional kind of internal alliteration occurs, at times, within the compounds on the initial syllable of each element (2).[15] As he does with hyphenated compounds, Melville sometimes uses alliteration to draw attention to a name. In his books we discover Captain Claret, Billy Budd, the White Whale, and, if one allows internal alliteration, such names as Queequeg, Bartleby, and Merrymusk.

Twofold assonance is not as prevalent in Melville's prose as twofold alliteration. I confess, however, that estimating the frequency of assonance is even harder than estimating the amount of alliteration. It appears, though, that twofold assonance occurs about 6 times per location. The repetition, in Melville's prose, of vowel sounds in adjacent words, usually in stressed syllables, is illustrated by these examples:

1) . . . concentric circles seized the lone boat itself. . . . (M-D, 468)

2) . . . chimeras, doubtless, of a sick and silly brain. . . . ("B," 55)

3) . . . the fabulous blue atmosphere of the Ionian Isles. ("TT," 158)

4) Upon reaching the sealer, calling for ropes, Captain Delano bound the Negro. . . . (BC, 296)

One special thing to notice about Melville's twofold assonances is that a portion of them combine with twofold alliterations, as in example 2, creating a more emphatic feature.[16]

Twofold rhyme is as frequent in Melville's prose as twofold assonance, about 6 times per location. Here are some representative examples:

1) . . . the incensed men were dancing about him on every side. . . . (O, 82)

2) At this time we lay in such a way, that no one could board us. . . . (R, 239)

3) Call me Ishmael. (M-D, 12)

4) . . . I can at least hear the priest sufficiently to make my responses. . . . ("TT," 154)

5) It lies not *far* from Temple *Bar*. ("PBTM," 202)

6) . . . his *sight* *might* have been purged. . . . (*BB*, 88)

About one-half of Melville's rhymes are true rhymes (6,5,4), and with these I include rhyming vowels that conclude words (2). A portion of Melville's rhymes are what might be called internal rhymes (1), in which one, or both, of the rhyming elements is embedded in an adjacent word. Melville uses slant rhyme, or consonance, too, so called because in it the concluding consonant sounds are identical, but the vowels sounds are only approximate (3). Slant rhymes constitute nearly one-quarter of all Melville's rhymes. The remainder of words ending alike are composed of adjacent words containing the same suffixes, such as -ly or -ness.[17]

The previous schemes had twofold repetitions of sounds in common. The members of a related group of schemes share the twofold repetitions of words. Each type of scheme in the group that repeats words is defined by the positions of the repeated words in phrases or clauses, or, by the morphological variations of the repeated words. These schemes have the rather intimidating names of anaphora, epizeuxis, diacope, anadiplosis, antimetabole, conduplicatio, and polyptoton. But they are easily understood.

Anaphora is the repetition of a word or words at the beginnings of successive phrases or clauses. We have already seen an example of Melville's *twofold anaphora* in his parallel phrases from "The Encantadas" above: "But *alas for* the deep-laid schemes of ambitious princes, and *alas for* the vanity of glory." This example is typical in that nearly all instances of twofold anaphora in Melville's prose initiate some

sort of parallelism, as do these:

1) Is there nothing fresh around us? Is there no green things to be seen? (T, 3)

2) Others affirmed that his hump was getting too mighty for him to carry; others still, that the nations were waxing too strong for him. (M, 473)

It is interesting to note that Melville's use of twofold anaphora decreases in later works.[18] This decrease does not mean, however, that he abandons the twofold repetition of words in later works. Other types continue without decreasing. But because the repetition of words that initiate parallel constructions is probably a conscious and studied form, perhaps Melville surrenders to the twofold repetition of freer, more spontaneous, kinds in his later writing.

Rarer than anaphora in Melville's writing is epizeuxis, the emphatic repetition of words with none between. However, it deserves to be mentioned because of its relation to the other features of twofold repetition. Melville is more likely to use twofold epizeuxis, like anaphora, in earlier rather than later works.[19] "Ay, ay, Arcturion!" (M,5) and "No, no; up you go . . . never mind how much avoirdupois you might weigh" (W-J, 4) are examples.

Diacope is the repetition of words with one word, or a few words, in between. This feature, also, is more frequent in earlier than later works.[20] In Melville's writing, I view it as a means of emphatic amplification, and find that the conjunction "and" is the typical word (about two-thirds of the time) separating, yet joining, the repeated elements, although "and" is not the only word that performs the function. Some examples of twofold diacope are

1) . . . the whole naval code, which so hems in the mariner by law upon law. . . . (W-J, 301)

2) Frequently, however, long months and months, whole years glide by. . . . ("E," 149)

3) . . . my old chimney, which settles more and more every day. ("IC," 327)

About as frequent in Melville's prose as epizeuxis, anadiplosis is the repetition of one or more words that conclude a phrase or clause at the beginning of the succeeding phrase or clause. But, unlike epizeuxis, twofold anadiplosis is more randomly distributed in both earlier and later prose.[21] A nice example of anadiplosis forms a definite angle in the middle of this twisting and turning statement from Pierre: ". . . it is heroism to stand unflinched both at our own and some loved one's united suffering; a united suffering, which we could put an instant period to, if we would but renounce the glorious cause for which ourselves do bleed. . . ." (178).

Antimetabole, like anadiplosis, is a scheme in which the placement of the repeated words is significant. But antimetabole contains not one but two sets of repeated words. In antimetabole, words are repeated in reverse grammatical order in successive phrases or clauses. Antimetabole inverts ideas, as in "Guide-books, Wellingborough, are the least reliable books in all literature; and nearly all literature, in one sense, is made up of guide-books" (R, 157); or it inverts and helps to emphasize a contrast of ideas, as in "let heathenism be destroyed, but not by destroying the heathen" (T, 195). Antimetabole occurs about as frequently in Melville's prose as do epizeuxis and anadiplosis, and, like epizeuxis, it is more likely to occur in earlier than later prose.[22]

One of the freer schemes in which words are repeated twice is conduplicatio, the repetition of words at any point within and among successive phrases or clauses. Twofold conduplicatio happens to be the most numerous feature among the group of twofold repeated words.[23] Many examples of twofold conduplicatio are distributed throughout both earlier and later prose. Here are some of them:

1) . . . he had fifty ways of accomplishing good with the best; and a thousand ways of doing good without meaning it. (M, 473)

2) . . . a certain structure, standing on a certain hill, is a sad blemish to an otherwise lovely landscape. ("IC," 353)

3) He found himself dropped into the naval mob without one friend; nay, among enemies, since his country's enemies were his own. . . . (IP, 112)

4) There is another class, and with this class we side. . . . (C-M, 157)

About half these repetitions fall into some sort of parallel construction. In example 1, there are, in fact, two instances of the feature, and the repeated words are found among a pair of nouns modified by attendant prepositional phrases. In example 2, there is an adjective/noun//adjective/noun construction on either side of a linking verb, and, within the first adjective/noun//adjective/noun construction, is a repeated adjective. Examples 3 and 4 show nouns repeated in successive phrases and clauses, without being part of any parallel structure. When looking for examples of twofold conduplicatio in Melville's prose, I did not count repeated prepositions, nor did I count repeated words in adjacent sentences, only repeated words within a sentence.

Another of the freer schemes is twofold polyptoton. It is second in frequency only to conduplicatio in Melville's prose,[24] but its distinction lies in its manner of repetition. Polyptoton is the repetition of words derived from a common root but differing in form; or, as a modern linguist might say, polyptoton is the morphological variation of repeated words. Examples of this kind of variation are seen and heard in

1) . . . straight out into the fragrant night, ever-noble Jack Chase, matchless and unmatchable Jack Chase stretches forth his bannered hand. . . . (W-J, 397)

2) . . . he who is most practically and deeply conversant with mysticisms and mysteries. . . . (P, 354)

3) . . . equally ignorant the cannons below deck were thundering away at the nominal conqueror from the batteries of the nominally conquered ship. (IP, 172)

4) And sitting up so late as we do at it, a might smoke it is that we two smokey old philosophers make. ("IC," 353)

5) . . . when such a case as that alleged of the unfortunate man was made the subject of philosophic discussion, it should be so philosophized upon, as not to afford handles to those unblessed with the true light. (C-M, 55)

When varying their forms, the repeated words may remain in the same class (1,2) or transform themselves into different parts of speech (3,4,5). Example 3 contains two instances of twofold polyptoton, and represents the use of three different parts of speech (adjective, noun, adverb)--even four, if one wishes to stress the verbal aspect of "conquered." Examples 1 and 2 show how twofold polyptoton sometimes coincides with another dualistic feature, in these cases, doublet adjective and doublet noun, respectively. Also, in example 1, in addition to coinciding with a doublet adjective, polyptoton combines

with diacope, the instance of polypton being the few words separating the repeated words "Jack Chase." Twofold polypton is distributed throughout both earlier and later works.

Turning, for a moment, from what the symmetrical random sample shows us, I can develop some appropriate points here. Melville's use of the repetition of sounds and words is related, I believe, to his understanding of Polynesian dialects, as he expresses his understanding in his early books Typee and Omoo. In the Prefaces to both novels, he reveals his concern with reproducing the exact sounds of Polynesian words; and, to preserve the "beautiful combinations of vocal sounds" in the Polynesian dialects, he indicates that he will use his own "form of orthography," or spelling (T, xiv; O, xiv). One of the "peculiar features" he discovers in Polynesian dialects is the "duplication of words, as 'lumee lumee,' 'poee poee,' 'muee muee'" (T, 224). Throughout Typee and Omoo, Melville introduces such duplicate words--sometimes hyphenated, sometimes not--and often translates them for the reader on the spot: "poee-poee" is bread-fruit, "pi-pi" is a piled stone foundation, "hoolah hoolah" is religious ritual, "Fa-Fa" is the disease Elephantiasis, and "Lory-Lory" is a dance.[25] Even proper names are duplicate words sometimes: Kory-Kory is a character in Typee, and Po-Po in Omoo. Melville discovers, too, that repetition is "significant of quantity"; repeating, for example, the word "nuee" (a word like "very" or "plenty"), increases the sense of number or intensity in a statement (O, 157). Melville is consistent in his translations, and the reader can see and hear the Polynesian

principles of repetition within the statements he quotes. He translates "Ki-Ki, nuee nuee, ah! more more mortarkee" as "eat plenty, ah! sleep very good" (T, 88) and "nuee, nuee, hanna hanna portarto" as "makes plenty potatoes" (O, 256). I would like to point out, parenthetically at least, that Melville uses a doublet orthography for transcribing the words whose sounds, often repeated within a statement, he wishes to represent faithfully; his use of double vowels, for example, especially "ee," is obvious in his admittedly personal method of spelling the many Polynesian words I have cited.[26] Also, Melville is careful to show how foreign words adopted by the Polynesians take on, by linguistic analogy, the repetitive character of their language. The Yankee Zeke becomes "Keekee" (O, 256), the phrase "old man" becomes "olee manee" (O, 278-79), and the French sailors, for an obvious reason, become "Wee-Wees" (T, 270). Melville's disposition toward dualism may have led him to notice these characteristics of Polynesian dialects and even to represent them the way he did; or these Polynesian dualities may have helped to form his own.

Harmonious sound does seem to inspire Melville's creative imagination. One of Redburn's experiences probably illustrates how Melville's imagination was affected by sound. Redburn feels a "wondrous magic" within the boy Carlo, an Italian musician emigrating to America aboard Redburn's ship, plays his organ on deck. The magic Redburn feels is his own imagination moved by Carlo's creative act. When Carlo plays, Redburn believes "organs twain" are really playing, Carlo's and one within himself; and, upon hearing the music, Redburn imagines Xerxes surrounded by his satraps, Macbeth's witches on the

wild heath, and queens, like Cleopatra, richly clad and floating before him. In a passage containing dualities of repeated sounds and words, Redburn asserts that Carlo's music has the power to "make, unmake me; build me up; to pieces take me; and join me limb to limb. He is the architect of domes of sound, and bowers of song" (R, 250-51). Carlo's music, like the music of Emerson's bard Merlin, is creative, and its sound inspires a similar creative act in the imaginations of the listening Redburn and Melville.

Within the random sample alone, there are places in at least three works where Melville is self-conscious of the repetitive sounds in his words. The narrator of White-Jacket exclaims, "homeward bound!--harmonious sound! Were you ever homeward bound?" (6) Perhaps Melville believes the harmony of that phrase lies in its approximate assonance and consonance, in addition to its pleasant idea. But notice he increases the harmony by rhyming the phrase with the word "sound," alliterating the "h," and repeating the phrase in the next sentence. In Benito Cereno, Captain Delano, meditating upon his host's name, thinks, "Benito Cereno--Don Benito Cereno--a sounding name" (258). Melville makes it a resonant name by using assonance, rhyme, and alliteration, and by repeating it (although the alliteration becomes threefold in the second instance). In "Bartleby" there are two interesting examples of Melville's being self-conscious about the repetition of sounds. The lawyer-narrator, within the space of one paragraph, repeats the phrase "the late John Jacob Astor" three times, thinking, "it hath a rounded and orbicular sound to it, and rings like unto bullion" (40). The phrase acquires its rounded and

orbicular ring not only from its golden associations but also from its twofold long "a" assonance and its twofold alliteration of "j" and "t" sounds, and it is this set of dualities that impels him to say the entire phrase the same way each time. The second instance occurs near the end of the story when the lawyer says something that makes more immediate sense to a reader who understands Melville's use of repeated sounds and their effect on his imagination. "Dead letters!" the lawyer muses, thinking about Bartleby's former appropriate job in the Dead Letter Office, "does it not sound like dead men?" (73) The twofold repetition of "dead" between the two phrases and the twofold assonance within "Dead letters" and "dead men" make the phrases sound more alike than one might think at first, and their shared literal repetitions make any suggested figurative comparison seem less far-fetched.

The twofold repetition of an idea is another of Melville's dualistic schemes. Most instances of this feature, about three-quarters of them, can be defined as apposition--placing two coordinate elements together, without a finite verb between them, the second defining or explaining the first. The remaining quarter can be defined as interpretatio, following an idea with a repetition or amplification in other words.[27] Examples of both types follow:

1) The next day I paddled off to the ship, signed and sealed, and stepped ashore with my "advance"--fifteen Spanish dollars, tasseling the ends of my neck-handkerchief. (O, 315)

2) So, all round, the sea was strewn with stuffed bed-ticks, that limberly floated on the waves--couches for all mermaids who were not fastidious. (R, 299)

3) The bond of a common humanity now drew me irresistably to gloom. A fraternal melancholy! ("B," 55)

4) . . . Black, my horse, went darting through the notch. . . . ("PBTM," 213)

5) Upon a still nigher approach, the appearance was modified, and the true character of the vessel was plain--a Spanish merchantman of the first class, carrying negro slaves, amongst the valuable freight, from one colonial port to another. (BC, 240)

6) That such variance from usage was authorized by an officer like Captain Vere, a martinet as some deemed him, was evidence of the necessity for unusual action implied in what he deemed to be temporarily the mood of his men. (BB, 127-28)

It is easier to point to the coordinate elements of apposition (1,2,4, 6) than the repeated ideas of interpretatio (3,5), which difference really distinguishes them for me. The repeated ideas of interpretatio seem more diffused throughout the words on either side of their coordinating mark of punctuation, the reason I did not underline these words in the examples of interpretatio. However, although the elements of apposition come into focus more easily, they may be simple constructions (4), or, what is more prevalent in Melville's prose, they may be part of more complicated structure (1,2,6). In either apposition or interpretatio, one of the coordinated ideas, on rare occasions, may be a fragment (3) or comparison (2). Most examples of apposition and interpretatio are set off by commas and dashes. Both these types of restatement, apposition and interpretatio, are based on synonymy. But I did not count parallel constructions that happened to be synonymous with the examples of interpretatio, although I might have.

Melville juxtaposes not only similar but also dissimilar ideas. Evidence of the latter practice is seen in his use of the familiar feature antithesis--joining together contrasting ideas, usually in

parallel structure. Distributed throughout Melville's prose, antithesis occurs from one- to two-dozen times per work, as each work is represented in the sample.[28] Some examples are

1) He was quite a young man, pale and slender, more like a sickly counting-house clerk than a bluff sea-captain. (O, 6)

2) . . . for almost one whole day and night, I floated on a soft and dirge-like main. (M-D, 470)

3) . . . happiness courts the light, so we deem the world is gay; but, misery hides aloof, so we deem that misery there is none. ("B," 55)

4) Besides, though my face is scorched, my back is frozen. ("TT," 154)

5) . . . like the apple, hard on the bough but mellow on the ground. . . . ("PBTM," 204)

These examples show the variety of antithetical elements that Melville conjoins: words (2), phrases (1,5), and clauses (3,4). I have already indicated how the influence of Biblical writing may have sharpened Melville's sense of contrast. The rhetorical scheme of antithesis, emphasized by neat parallel structures, is an especially arresting and concise manifestation of the contrasting dualism to be encountered everywhere, and in many ways, in Melville's writing.

There is a quite distinctive, yet various, dualistic feature in Melville's prose, a feature not defined in the handbooks, but one that I call the twofold formula. I discuss it here to conclude the dualistic schemes. An example of the twofold formula occurs in the first sentence of that extended passage from "The Encantadas" that I quoted at the beginning of the chapter: "Take five-and-twenty heaps of cinders dumped here and there in an outside city lot. . . ." (99). A Melvillean twofold formula is a phrase that contains at least one dualistic feature

and is a common expression, idiom, or even cliché. Twofold formulas contain such dualities as parallelism, alliteration, assonance, rhyme, repeated words,[29] antithesis; and they probably attained their linguistic distinction precisely because they contained at least one of these figures. "Here and there," for example, the formula from "The Encantadas," is a convenient general description of place marked by antithesis and assonance. One might also call it a doublet adverb. In a sample of nine works, the most frequent twofold formulas were "here and there," "now and then," "to and fro," "more or less," and "one by one." All these phrases are adverbial, answering the adverbial questions "where," "when," "how"; and the vast majority of twofold formulas are adverbial phrases. But some are nominal or adjectival. Below I have reproduced, just as I found them, all of the twofold formulas from one work in the sample, White-Jacket, so that one can get an idea of the various dualities contained in the formulas, the different parts of speech the formulas act as, and the prevalence of the more frequent formulas. One might want to note, too, that some nautical expressions fall quite easily into the category of the twofold formula. The locations of the formulas in White-Jacket are keyed to Appendix A:

odds and ends (A)
step by step (A)
lock and key (A)
our best and our bravest (A)
up and down (A)
high and mighty (A)
here and there (A)
from man to man (B)
to and fro (B)
fore and aft (B)
from East to West (B)
right and left (B)
more or less (B)
alow and aloft (B)
hand and foot (D)
hand in hand (E)
Hand in hand (E)
fore and aft (E)
sooner or later (E)

If Melville's style is a reflection of a dualistic mind, the twofold formula certainly is a good feature to point to as reflecting the nature of his mind, being a feature that requires hardly any thought to write, a spontaneous expression, a mental reflex.

The dualistic schemes in Melville's prose that I have been describing acquire their linguistic distinction, as all schemes do, by having words depart from the order or form of common usage. The following dualistic tropes acquire their special status as figures, as all tropes do, by having words deviate from their common, or literal, meaning. I am going to identify only three dualities as tropes: the pun, the oxymoron, and verbal irony.

The pun is the figure that plays on the sounds and meanings of words. It was divided into at least three specific kinds by the Classical rhetoricians, and Melville uses all three. His dualistic puns are those that play on only two alternate meanings of a word.

Paronomasia, the type of pun Melville employs the least, is the species of pun which uses words alike, though not identical, in sound but different in sense. Melville's Redburn gives us an example of it when he explains how rows, or tiers, of bunks had been positioned amidships above casks, or tierces, "two tiers being placed over the tierces of water in the middle" (R, 239). In an obvious religious, allegorical context, in which life is presented in terms of a voyage, Melville uses paronomasia again: "our final haven was predestinated ere we slipped from the stocks at Creation" (W-J, 398).

Antanaclasis is the pun that repeats a word but uses it in a different sense each time. (One can see that this pun could possibly

overlap with conduplicatio and polyptoton.) In a moment of discovery, Melville's Captain Delano sees a cable whip away a canvas, "suddenly revealing, as the bleached hull swung around towards the open ocean, death for the figure-head, in a human skeleton; chalky comment on the chalked words below, 'Follow your Leader'" (BC, 296), giving us an example of antanaclasis. The good-natured narrator of "I and My Chimney" uses antanaclasis when he writes about himself and his stony companion, "We are, I may say, old settlers here; particularly my old chimney, which settles more and more every day" ("IC," 327). Some words from "Bartleby," to which I have referred in relation to some schemes of repetition, might also be classified as an example of antanaclasis. Recall the passage, "Dead letters! does it not sound like dead men?" ("B," 73). Here is a play on figurative and literal meanings, meanings "both in fancy and fact," as Melville says in "I and My Chimney" where he is self-conscious of his own punning (328). It is the kind of play with meaning, by the way, that often occurs in Melville's uses of antanaclasis and the next type of pun, syllepsis.

Syllepsis is the use of one word in two senses. This most common type of Melvillean pun occurs in the following criticism of the Hawaiian government: "It is a lamentable fact, that the principal revenue of the Hawaiian government is derived from the fines levied upon, or rather licences [sic] taken out by Vice, the properity of which is linked with that of the government" (T, 257; and syllepsis is to be found in the lawyer's lament in "Bartleby," "I consider that one, for the time, is a sort of unmanned when he tranquilly permits his hired clerk to dictate to him, and order him away from his own premises"

("dictate" is surely a pun, but perhaps "unmanned" and "premises" are, too!) (54). Syllepsis also occurs in the remark of a narrator who has defied a beadle and sneaked into the tower of a church: "in stealing up here, I had set at naught his high authority" ("TT," 153).[30]

I cannot leave the topic of Melville's punning without quoting a passage that is a tour de force of punning, which happened to fall in the random sample, a paragraph from "I and My Chimney." One, or perhaps two, threefold puns mix with the many dualistic ones in the passage, but I quote them all for effect. To understand some of these puns--Melville's favorites, antanaclasis and syllepsis--one must know that "behindhand" is a figurative expression for being in arrears and "forehanded" is an expression for being well-off:

> From this habitual precedence of my chimney over me, some even think that I have got into a sad rearward way altogether; in short, from standing behind my old-fashioned chimney so much, I have got to be quite behind the age, too, as well as running behind-hand in everything else. But to tell the truth, I never was a very forward old fellow, nor what my neighbors call a forhanded one. Indeed, those rumors about my behindhandedness are so far correct, that I have an odd sauntering way with me sometimes of going about with my hands behind my back. As for my belonging to the rear-guard in general, certain it is, I bring up the rear of my chimney--which, by the way, is this moment before me--and that, too, both in fancy and fact. In brief, my chimney is my superior;[31] my superior by I know not how many hands and shoulders; my superior, too, in that humbly bowing over with shovel and tongs, I much minister to it; yet never does it minister, or incline over to me; but, if anything, in its settlings, rather leans the other way. ("IC," 328)

The pun, most probably, has to be regarded as a conscious stylistic feature, since to regard it as unconscious would lessen the intended artistry of the writer and, in fact, eliminate the feature itself, at

least from the point of view of the writer. (Yet, even as I write these words, I can imagine a critical approach that would try to make capital of "unconscious" puns, however they might be perceived by the reader.) In any event, Melville was well aware of what he was doing when punning. He shows his awareness and draws attention to his intended pun by enclosing it in quotation marks in the following reference to a young dandy, poking in places, trying to find his way out of the labyrinthine house in "I and My Chimney," "having inadvertently thrust his white kids into an open drawer of Havana sugar, under the impression, probably, that being what they call 'a sweet fellow,' his route might possibly lie in that direction" (341).[32]

In an oxymoron, what are commonly perceived to be antithetical elements come together to form a concise paradox. A good example of a Melvillean oxymoron is in the following sentence from "The Two Temples": "Stuff was in that barley malt; a most sweet bitterness in those blessed hops" (163). The sample shows Melville using oxymoronic expressions less often than puns. However, eleven out of the sixteen works, as represented in the sample, contained the feature. As I discovered them, here are all the features, keyed to Appendix A, in which I perceived a close conjunction of contrasting ideas:

M:
strolling divinities (B)
impalpable guests (C)
sub-marine territory (D)

R:
pestilent pills and
potions (B)
social homicides (B)

M-D:
tormenting, mild image (A)
sinking lookouts (E)
archangelic shrieks (E)
coffin life-buoy (E)

P:
widow Bloom (A)
unintended snares (A)
gentlemanly, but murderous
half-breed (A)
impenetrable yet blackly
significant nebulousness
(C)

"B":
impotent rebellion (C)
unaccountable scrivener (C)
[also pun]
mild effrontery (C)
pallid haughtiness (C)

"E":
perplexing calms (A)
exalts them in desolation (A)
no law but lawlessness (C)

"TT":
gorgeous dungeon (A)
sweet bitterness (E)

IP:
practical magians (B)

"PBTM":
mailed prayer (A)
[as in armor]
monk-knights (A)
monk-knight (A)
warrior-priests (A)

C-M:
youthfulness in maturity (D)

BB:
sanctioned irregularities (B)

Although the oxymoron involves a closely placed contrast, a quality that relates it to antithesis, I counted it separately from antithesis. Its blending, rather than opposing, contrasting ideas makes it a distinct feature.

As he was aware of punning, Melville was also probably aware of using oxymorons. The context that contains one of the oxymorons listed above shows the narrator self-consciously searching for the right expression, to describe Bartleby's manner, and joining unusual elements to form that expression: "I remembered a certain unconscious air of pallid--how shall I call it?--of pallid haughtiness, say" ("B," 56).

Another feature that Melville uses consciously is verbal irony, or saying one thing and meaning another--an obvious duality. The verbal irony focused in single words, the simplest form of irony, is the kind I include with the tropes. The weary narrator of Omoo, in a nice example of verbal irony, draws attention to his dualistic meaning by his use of quotation marks and comment when he writes about a tin can offered to him, "containing about half a pint of 'tea'--so called by courtesy, though whether the juice of such stalks as one finds floating therein deserves that title, is a matter all ship-owners must settle with their consciences" (7). Taji, in Mardi, uses verbal irony a little more subtly to imply a meaning as he describes his shipmates: "Had we sprung a leak, been 'stove' by a whale, or been blessed with some despot of a captain against whom to stir up some spirited revolt, these shipmates of mine might have proved limber lads, and men of mettle" (5). And, in a context in which Melville is indicting the proselytizing and civilizing efforts of Western Society inflicted on the Polynesians, he employs verbal irony throughout an exemplary passage in Typee, which happened to fall in the sample:

> . . . Behold the glorious result!--The abominations of Paganism have given way to the pure rites of the Christian worship,--the ignorant savage has been supplanted by the refined European! Look at Honolulu, the metropolis of the Sandwich Islands!--A community of disinterested merchants, and devoted self-exiled heralds of the Cross, located on the very spot that twenty years ago was defiled by the presence of idolatry. What a subject for an eloquent Bible-meeting orator! Nor has such an opportunity for a display of missionary rhetoric been allowed to pass by unimproved!--But when these philanthropists send us such glowing accounts of one half of their labors, why does their modesty restrain them from publishing the other half of the good they have wrought?

> --Not until I visited Honolulu was I aware of the fact that the small remnant of the natives had been civilized into draught horses, and evangelized into beasts of burden. But so it is. They have been literally broken into the traces, and harnessed to the vehicles of their spiritual instructors like so many dumb brutes! (T, 196)

In the random sample, there was a limited number of instances of verbal irony.[33] And it was rare when I discovered one of these verbal barbs outside of a larger ironic context. Verbal irony does seem to be a feature in Melville's prose that, for the most part, is context-bound. My last, extended example of verbal irony supports that point. But, when a number of dualistic features begin to accumulate and create a context, we can begin to think of them as one kind of figure of thought, the next division of dualities.

Some authorities have wanted the figure of thought to be the same thing as the trope, which is, as I have indicated, a feature that involves a change in meaning from the literal sense. In such a classification, the trope metaphor, for example, would be regarded as a figure of thought. However, when one surveys all the distinctive manners of expression that different authorities, over hundreds of years, have classified as either tropes or figures of thought, one discovers that they do not neatly coincide. A critic disposed toward identifying figures of thought with tropes would probably feel pretty easy about calling the relatively familiar and concise tropes syndecdoche and metonymy figures of thought. But would that same critic feel comfortable calling the relatively unfamiliar and possibly extended figure ethopoeia, the figure of thought that describes a person's character, a trope? Some features, like antithesis, have been

included among both the schemes and the figures of thought. Would certain critics feel comfortable calling them tropes? The answer to both questions is probably "no." Contending with these difficulties and finding what consistency in the critical tradition that he could, Lanham came to define a figure of thought as a "large-scale trope or scheme, or a combination of both--allegory, for example."[34] For my purposes, I adopt Lanham's definition of a figure of thought, with my own qualifications and variations.

The figures of thought helped me to unify the set of dualistic features I had discovered in Melville's writing. The features on the lower end of the scale of discourse fit nicely into the traditional grammatical and rhetorical categories I knew about. However, I had encountered features which I wanted to call dualities that did not fit into these categories. I had noticed that dualities tended to occur in certain contexts--descriptive passages, for example. I had noticed the presence of contrasting companion sketches in Melville's writing. I could have been content to develop the ideas that certain contexts tended to contain dualities or that fictional structures mirrored and magnified smaller features. And I do say these things. But the figures of thought provided me with a stylistic vocabulary with which to discuss dualistic features on the larger end of the scale of discourse. The figures of thought, some of which coincided with those contexts tending to contain dualities and which described the larger dualistic forms on the higher levels of discourse, linked the tropes and schemes with features larger than sounds, words, phrases, and

clauses. And, just as the schemes and tropes accounted for elements of form and content in the dualities on the lower levels of discourse, the figures of thought did the same on the higher.

The dualistic figures of thought I discovered in Melville's prose are personal description, imagery, comparison, symbolism, allegory, contrast, paradox, and irony.[35] As one might discern from this list, some of these figures of thought are large-scale versions of schemes or tropes I have already described, while others name contexts or structures whose component parts are the smaller-scale dualities. And yet, some new figural elements are represented in the list, too.

Today, it is hard for us to think of personal description as a figure. Characterization, an element in our highly developed theories of fiction, is what we would call such description. Nevertheless, some Classical rhetoricians considered personal description a possible pattern of thought that the speaker or writer might develop.[36] There are two kinds of personal description: effictio, the description of outward appearance, and ethopoeia, the description of inner character. In Melville's prose, personal description is really a special case of the figure of thought "contrast," because, in this figure of personal description, Melville develops contrasting qualities of a character or characters. However, it occurs often enough, and with an amount of significance, to consider it a distinct figure of thought. Melville's development of certain personal descriptions by contrast also allows me to call them dualities.[37]

There is a basic simplicity in Melville's characterization. Nathalia Wright has remarked that Melville's characters "lead an

interior existence" and that "the details of their outward appearance are scanty, and the little inconsequential habits of action by which they might be made visible are missing." His characters are "Types rather than individuals . . . 'characters' in the seventeenth-century sense, embodying the most general states of mind."[38] No matter how one would wish to qualify her statements, one must admit that personal descriptions generated by contrast are relatively easy for the reader to comprehend, contributing to the impression that Melville's characters are types or simple personalities.

Quick and simple sketches of both the appearances and the inner natures of pairs of contrasting characters are in the random sample. The narrator of Typee, contrasting his weakened state with that of his companion, as they seek some fruit on distant trees, writes, "What a race! I hobbling over the ground like some decrepid [sic] wretch, and Toby leaping forward like a greyhound" (67). In Omoo, Melville describes the sight of beautiful young dancers, "waited upon by hideous old crones" (240-41). The inner characters of contrasting personalities are sketched by Melville's opinion in Pierre, "What man, who is a man, does not feel livelier and more generous emotions toward the great god of Sin--Satan--than toward yonder haberdasher, who only is a sinner in the small and entirely honorable way of trade?" (177-78), and in Melville's setting up, in Benito Cereno, the opposition between "what seemed the secret vindictiveness of the morbidly sensitive Spaniard" and the benevolent nature of Captain Delano, "himself of a quite contrary disposition" (257). Melville also sketches innate character when he speculates, in White-Jacket, about the popular

conceptions and misconceptions regarding two military types--the American Captain and the American Sailor. Is the Captain, he asks, "an infallible archangel, incapable of the shadow of error," and the Sailor a creature with "no mark of humanity, no attribute of manhood, that, bound hand and foot, he is cast into an American frigate shorn of all rights and defences" (301)?

Add to these simple portrayals, pairs of contrasting personalities that transcend the random sample in Melville's works. They all are pairs around which major portions of works are developed, and they approach, if they do not in fact become, symbols. Sometimes, too, they are inter- as well as intra-work pairs. In Melville's writing, we find the physical Hautia and the spiritual Yillah, the Christian Ishmael and the pagan Queequeg, the respectable Lucy and the illegitimate Isabel, the despairing Bartleby and the irrepressible Merrymusk, the jovial "bachelors" and the hopeless "maids," and the innocent Budd and the evil Claggart.

Melville offers simple portrayals of the contraries within single characters, too. In the sample, once again, Melville gives a shorthand account of the inner nature of a certain "wife" who was a combination of "blemishes mixed with some beauties" (C-M, 55). Turkey, one of Bartleby's coworkers in the law office, is composed of contrary qualities, both outwardly and inwardly. During the first half of the day, "his face was a fine florid hue," and he was an efficient worker; yet, in the afternoon, his face "blazed like a grate full of Christmas coals," and his "capacities" for working efficiently were "seriously disturbed" ("B," 41). Bartleby himself, although he can be contrasted

with the irrepressible Merrymusk in "Cock-A-Doodle-Doo!", is composed of his own contraries. Those oxymoronic epithets that, we have seen, describe his "pallid haughtiness" and "mild effrontery" also describe the core of a lost yet defiant personality.

Ahab, Melville's most famous character, is also a combination of contraries. But the personal description of this transcendental whale-hunter is, obviously, of greater breadth and significance than the simpler dualistic sketches. Both Nathalia Wright and F. O. Matthiessen find Ahab's character epitomized in Captain Peleg's oxymoronic epithet for him, "'a grand, ungodly, god-like man'" (M-D, 76). Referring to the twofold view of King Ahab given by the Biblical writers, Wright perceives a corresponding "essential duality in his [the Melvillean Ahab's] character." Like King Ahab, who is portrayed in one Scriptural account as an "able and energetic ruler," Melville's Ahab is an "able and courageous" captain. However, like the Ahab of old, who, in another account, becomes a "patron of foreign gods," the Captain of the Pequod becomes a worshipper of a dark, pagan "spirit of fire, and he adores the objects of this cult: the light, the sun, the stars."[39] Matthiessen views Ahab's god-like resolve and ungodly madness as contrasting halves of a character at once heroic and villainous:

> Ordinary men are no match for him. His superiorities of mind and will, of courage and conviction, have exalted him above the sphere of anything petty or ignoble. Yet it is repeatedly affirmed that he is a monomaniac, and that his fixed idea, his hatred of the whale as the symbol of malignity has carried him into the toils of a diabolical bond.[40]

It is one thing for contrary qualities to contend within a character, but it is quite another for a character to manifest a

control of contraries. Melville grants a special status to characters who, in some way, understand or exhibit balanced contraries. In the famous "Catskill eagle" passage in Moby-Dick, which happened to fall in the sample, Ishmael describes and praises "souls" that, like the eagle, know both the "blackest gorges" and the "sunny spaces" (355). By his figure, he means to praise those who are sensititve to the presence of the ultimate contraries--evil and good--in the make-up of humankind and the world.

Ahab possesses a dualistic nature, yet he is destroyed by his monomania. Even Claggart has signs of a dualistic personality--his dark hair contrasts with his light complexion, the flashes of malign redness in his eyes dim to a gentle violet, and he has evanescent feelings of love, amid his hate, for the innocent Billy (BB, 64, 88)--yet all tokens of true balance are outweighed by his innate evil, his only sustained balance being his evil jugglery of appearance and reality, namely, his false front to Billy, or his "glittering dental satire" (BB, 88). However, there is a character in the random sample whose extended personal description manifests a control of contraries--one of Melville's heroes, apparently: Benjamin Franklin. See how many ways Melville balances contraries in his remarks about Franklin in Israel Potter:

> The first, both in point of time and merit, of American envoys was famous not less for the pastoral simplicity of his manners than for the political grace of his mind. Viewed from a certain point, there was a touch of primeval orientalness in Benjamin Franklin. Neither is there wanting something like his scriptural parallel. The history of the patriarch Jacob is interesting not less from the unselfish devotion which we are bound to ascribe to him, than from the deep worldly

> wisdom and polished Italian tact, gleaming under an air of Arcadian unaffectedness. The diplomatist and the shepherd are blended; a union not without warrant; the apostolic serpent and dove. A tanned Machiavelli in tents.
>
> Doubtless, too, notwithstanding his eminence as lord of the moving manor, Jacob's raiment was of homespun; the economic envoy's plain coat and hose, who has not heard of?
>
> Franklin all over is of a piece. He dressed his person as his periods; neat, trim, nothing superfluous, nothing deficient. In some of his works his style is only surpassed by the unimprovable sentences of Hobbes of Malmsbury, the paragon of perspecuity. The mental habits of Hobbes and Franklin in several points, especially in one of some moment, assimilated. Indeed, making due allowences for soil and era, history presents few trios more akin, upon the whole, than Jacob, Hobbes, and Franklin; three labyrinth-minded, but plain-spoken Broadbrims, at once politicians and philosphers; keen observers of the main chance; prudent courtiers; practical magians in linsey woolsey.
>
> . . . Franklin was not less a lady's man, than a man's man, a wise man and an old man. Not only did he enjoy the homage of the choicest Parisian literati, but at the age of seventy-two he was the caressed favorite of the highest born beauties of the Court; who through blind fashion having been originally attracted to him as a famous savan, were permanently retained as his admirers by his Plato-like graciousness of good-humor. Having carefully weighed the world, Franklin could act any part in it. By nature turned to knowledge, his mind was often grave, but never serious. At times he had seriousness--extreme seriousness--for others, but never for himself. Tranquility was to him instead of it. . . . (IP, 59, 61-62)

To summarize, Franklin, who "weighed the world" and knew its contraries is himself wise yet unaffected, urbane yet simple, crafty yet gentle, exalted in mind yet humble in appearance, subtle yet plain-spoken, practical yet idealistic, mystic yet worldly. He is companionable to man and woman, appreciative of intellect and beauty--both physical and spiritual beauty. He has great concern for others but little for himself. In addition to all this, Melville has this balanced character reside "at a point midway between the Palais des Beaux Arts and the College of the Sorbonne" (IP, 61) symbolically at home midway between

the Arts and Sciences.

Although I indicated that I would not quote dialogue to illustrate Melville's style, I must make an exception with the words of Franklin. In a number of places in Israel Potter, Melville puts into the mouth of balanced Franklin--when he gives advice to Israel--antithetical, aphoristic Poor Richard-like statements, such as, "'At the prospect of pleasure never be elated; but, without depression, respect the omens of ill'" (54). It is as though Melville is having Franklin's own style reflect his balanced personality (see again the reference to Franklin's "neat" style in the long description above).

Other characters have personal descriptions that exhibit a balance of contraries, giving them a special status. John Paul Jones, another of Melville's heroes in Israel Potter, balances contraries like his fellow patriot Franklin. When Israel first meets Paul, he notices that the famous Captain could look both "dandyish" and "grim" at the same time (119). And, describing the Captain's paradoxical military virtues, Melville writes, "Seldom has regicidal daring been more strangely coupled with octogenarian prudence, than in many of the predatory enterprises of Paul. It is this combination of apparent incompatibilies which ranks him among extraordinary warriors" (131). In "The Fiddler," a story not in the sample, Hautboy, a musical prodigy who gave up fame for serene, cheerful poverty, is a balanced character. As the narrator describes Hautboy, we perceive a real Catskill-eagle soul:

> In most of his remarks upon a variety of topics Hautboy seemed intuitively to hit the exact line between enthusiasm and apathy. It was plain that while Hautboy saw the world pretty much as it was, yet he did not theoretically espouse its

> bright side nor its dark side. Rejecting all solutions, he but acknowledged facts. What was sad in the world he did not superficially gainsay; what was glad in it he did not cynically slur; and all which was to him personally enjoyable, he gratefully took to his heart.[41]

Finally, in "Bartleby," a character's development by contrast, which leads to his becoming a balanced character, extends thoughout the entire story. At the beginning, the lawyer-narrator sees and exhibits only the bright, genial side of life. A lawyer to the wealthy, "from his youth upwards," he had been "filled with the profound conviction that the easiest way of life is the best" (40). However, encountering the cadaverous Bartleby changes him. After understanding Bartleby's loneliness and poverty, he confesses, "For the first time in my life a feeling of melancholy seized me" (55). Up to that point, the lawyer had been the kind of person who, avoiding sadness, "dodges . . . jails, and walks past grave-yards" (M-D, 355), as Ishmael says of the type never to have the balanced soul. But by the end of the story, the lawyer has sought out the incarcerated and dying Bartleby at his literal jail and graveyard, the Manhattan "Tombs."

By the figure of thought energia the Classical rhetoricians meant vivid description. This is my basis for classifying imagery as a figure of thought in Melville's prose. I consider it one of the large-scale figures, also, because imagery can become extended, although it can consist of only a few words. Imagery by itself, of course, is not a duality, but dualistic imagery is. I regard imagery dualistic if an extended descriptive passage is composed of dualities, such as grammmatical constructions, schemes, and tropes, or if a description has a dualistic pictorial balance.[42]

The long descriptive passage from "The Encantadas" with which I opened this chapter is an example of imagery composed of dualistic features. I identified those features there. After having become acquainted with many dualities since I offered that example, one might want to return to it and see whether or not all the dualities I identified make more sense as dualities now. One also will probably be able to identify dualities I have described in the taxonomy but did not mention when I analyzed the example. In any case, here is another example, though not as extended, of dualistic imagery composed of dualities. I will underline the small-scale dualities within the larger figure here:

> The cushioned seat of a rickety old sofa in one corner bore the faint impress of a lean, reclining form. Rolled away under his desk I found a blanket; under the empty grate, a blacking box and brush; on a chair, a tin basin, with soap and a ragged towel; in a newspaper a few crumbs of ginger-nuts and a morsel of cheese. ("B," 54)

In this passage from "Bartleby," we discover the doublet adjective, twofold rhyme, doublet noun, twofold alliteration, twofold assonance, twofold parallel phrases, and hyphenated compound. Some of these dualities appear more than once, and some overlap. An entire chapter in White-Jacket, not in the sample, called "The Bay of all Beauties" (210-12) is a very good large-scale example of this first type of dualistic imagery, and the second type, as well, pictorial balance.

Melville has a good pictorial sense. He carefully composes many of his descriptive passages as an artist would paint a landscape. His interest in pictoralism is reflected at the beginning of Moby-Dick where Ishmael self-consciously composes a verbal landscape as though it were being painted by a visual artist (13). Often Melville's verbal pictures show a dualistic balance, and it is this particular pictorial balance that is the second type of dualistic imagery. In Melville's balanced imagery, we see a literal example of his mind ordering the flux of experience in a dualistic manner. The following passages depict dualistically balanced spaces, shades, and objects, sometimes static and sometimes dynamic:

1) . . . in the course of their rapid progress, they [a group of swimming maidens] shot for an instant partly into the air--at one moment they dived deep down into the water and the next they rose bounding to the surface. (T, 131)

2) Farther on, there frowned a grove of blended banian boughs, thick ranked manchineels, and many a upas; their summits guilded by the sun; but below, deep shadows, darkening night-shade ferns, and mandrakes. (M, 330)

3) . . . whatever swift, rushing thing I stood on was not so much bound to any haven ahead as rushing from all havens astern. (M-D, 354)

4) Soon, the spires of stone on the land, blent with the masts of wood on the water; the crotch of the twin-rivers pressed the great wedged city almost out of sight. They swept by two little islets distant from the shore. . . . (P, 354)

5) . . . I unexpectedly returned at early morning from a visit to the city, and upon approaching the house, narrowly escaped three brickbats which fell from high aloft, at my feet. Glancing up, what was my horror to see three savages, in blue jean overalls. . . . ("IC," 354)

6) As if the long, wide, covered deck, hereabouts built up on both sides with shop-like windowed spaces, were some Constantinople arcade or bazaar. . . (C-M, 3)

In one sense, Melville's balanced descriptive passages are extended versions of a number of his twofold formulas, such as "alow and aloft," "up and down," "here and there," and "right and left."

Two particular kinds of balanced imagery occur again and again in the sample. Readers of Melville would not be surprised to learn that these particular images approximate a literal balance beam, either fixed or rocking, and a pendulum. I do offer a statistic for these two kinds of images. In the sample alone, there was a combined total of 26, and this count does not include balance or pendulum images that might be deemed not just images but symbols, a topic I shall develop shortly.

Melville sees the balance in objects as small as the dangling "ends of a gay silk handkerchief" thrown about the neck of a sailor and the "hoops of gold" piercing his ears (BB, 43). He sees it in the gesture of a Bible-reading ship's cook "with his book in one hand, and a pewter spoon in the other" (R, 81). He sees the balance in the "parallel" form of an "'outrigger'" canoe, as he describes its construction, and in the "rocking . . . cradle" of a whaleboat, as it pitches in whale-stirred waters (O, 160 and M-D, 240). Melville sees it in larger objects, spaces, and shades, too. A church tower's "rude narrow gallery, used as a bridge" to cross from one staircase to another approximates a balance ("TT," 154). The two halves of a landscape level the beam between them:

> On one hand, forever glowed the rosy mountains with a tropic dawn; and on the other, lay an Arctic eve;--the white daisies drifted in long banks of snow, and snowed the blossoms from the orange boughs. (M, 645)

And in the concluding paragraph of Omoo, from a ship at sea it looks as though one end of the horizon falls as its opposite rises:

> By noon, the island had gone down in the horizon; and all before us was the wide Pacific. (316)

Students of Melville are likely to have noticed a balance image in his often quoted comment, not in my sample, concerning Hawthorne's "power of blackness." Melville, in his review "Hawthorne and His Mosses," praises the author of Mosses from an Old Manse for his willingness, unlike certain writers, to recognize, in addition to good, the real presence of evil in our lives and writes, "no man can weigh this world without throwing in something, somehow like Original Sin, to strike the uneven balance."[43]

The pendulum image occurs even more than the balance, in the sample. It is sometimes accompanied by a twofold formula, also. The pendulum appears clearly in the "pendant sloths" hanging from the rafters of a deserted island temple (M, 330), in an "anchor . . . suspended and invisibly swaying beneath the wave" ("E," 126), in a "balmy breeze" swinging "to and fro like a censer" (IP, 3-4), in the nausea of the victims "swung from East to West, in vast arcs of circles, till almost breathless" in "Swings . . . rigged from the tops, or the masts," by their skylarking shipmates (W-J, 102), and finally in a bored sailor's "hammock," swinging "pendulum-like . . . to the ship's dull roll," seeming to tick away "hours and ages" (M, 5).

A kind of inverted pendulum movement is apparent in the brittle "swaying branches" of frozen trees ("PBTM," 212), on the mastheads of a man-of-war, whose lookouts are "rocked in our Pisgah top" (W-J, 397),

and in the riding and rocking of an unfortunate sailor "straddling an oar" and "pushed upright, . . . only to fall over again, to receive another push from the contrary direction," another victim of the skylarking sailors who swung their mates from the mastheads (W-J, 103). The inverted pendulum movement appears in two images of beauty, also. Within a ring of Polynesian dancers, two "girls . . ., taller than their companions,. . . standing side by side, . . . join hands overhead; and crying out, 'Ahloo! ahloo' wave them to and fro" (O, 241). The dolphins, near a Mardian isle, arc from the water:

> Over and over they sprang: from east to west: rising and setting: many suns in a moment; while all the sea, like a harvest plain, was stacked with their glittering sheaves of spray. (M, 644)

Two ships display a third pendulum-like movement, a zigzag on the sea. The "devious-cruising Rachel, . . . in her retracing search after her missing children" discovers instead the lone survivor Ishmael (M-D, 644). The mariners in the whaler Arcturion

> . . . spent several weeks chassezing across the Line, to and fro, in unavailing search for our prey. . . . day after day, daily; and week after week, weekly, we traversed the self-same longitudinal intersection of the self-same Line; till we were almost ready to swear that we felt the ship strike every time her keel crossed that imaginary locality. (M, 4)

As Lanham points out, "The term 'imagery,' as it is used today in literary criticism, was not part of the traditional rhetorical nomenclature. The pictorial (visual image-making) part of its meaning was expressed by the various subdivisions of Energia," and I have shown how energia, or imagery, can be dualistic. I refer to Lanham's explanation only to avoid confusion because he classifies symbolism, a feature obviously related to imagery, as a figure of thought under the

name "imago," or "image," which he defines as "a thing that represents, or is taken to represent, something else; a symbol, emblem, representation."[44]

It is an understatement to say that the topic of symbolism in Melville's fiction is complex. I certainly have no intention of taking on that vast topic. However, I can develop the more limited topic of Melville's dualistic symbolism. The dualism of his symbolism is both pictorial and semantic. Often Melville's symbols appear balanced, like his images. In fact, their compositional balance sometimes helps to suggest that they might be taken as something more than a picture: the line between dualistic imagery and dualistic symbolism in Melville's prose is hard to draw. In addition to appearing balanced, a significant portion of Melville's symbols somehow present a twofold meaning, which inclines towards a contrast of ideas. And, often, compositional balance and twofold meaning overlap.[45]

Melville's symbols are frequently emblematic, and perhaps that quality accounts for their compositional balance. I use the word "emblematic" in a specific sense here. An "emblem," in the fifteenth through seventeenth centuries, was a "didactic device consisting, normally, of three parts: a "word" (mot or motto), a woodcut or engraving symbolically expressing the "word," and a brief verse explicatio or application of the idea expressed in the combination."[46] Emblems were collected in books, and the most important emblem book in English was probably Emblemes (1635) by Francis Quarles. In the Melvillean random sample, a passage in Benito Cereno seems quite

emblematic (a passage which I used previously to illustrate a species of pun):

> . . . by this time the cable of the San Dominick had been cut; and the fag-end, in lashing out, whipped away the canvas shroud about the beak, suddenly revealing death for the figure-head, in a human skeleton; chalky comment on the chalked words below, "Follow your leader." (296)

Although there is a dualistic pun in this passage, I do not consider it a dualistic emblem, but I offer it to show its close resemblance to the traditional emblem and to indicate the influence which the device may have had on Melville. In the passage, Melville presents a symbolic picture--the skeleton was the traditional symbol for death in the emblem books--and he includes a motto, too, just as the engraver would have done, below the symbol. However, I do consider an example of a dualistic symbol the following emblematic image from the same work, and from the random sample as well:

> . . . the left hand of Captain Delano, on one side, again clutched the half-reclining Don Benito, heedless that he was in a speechless faint, while his right foot, on the other side, ground the prostrate negro. . . . (BC, 295)

Here picture, motto, and application collapse into one verbal symbol, and Melville carefully composes the balanced image, as though he were engraving it. In a gesture of literal balance, Captain Delano symbolically restores the order that has been upset by the revolting slaves, raising up Don Benito once again and suppressing Babo. The example exhibits both compositional and semantic balance. By the way, examining the engravings in Quarles's Emblemes, with which Melville was familiar, I discovered a pair of scales appearing twice as a symbol.[47] Critics have inferred a possible influence of the emblem on Melville's

writing, either bemoaning or valuing that influence,[48] so I do not claim to be the first to suggest a relation, although, to my knowledge, no one has pointed to the two examples I just offered to illustrate that relation. What I do want to stress, however, once again, is the emblematic pictorialism of many dualistic symbols.

Compositional balance enhances the following dualistic symbols. In "I and My Chimney," Melville humorously creates a symbol of sulkiness by depicting a large house with fireplaces

> . . . on oppostie sides; so that while one member of the household is warming himself at a fire built into the recess of a north wall, say another member, the former's own brother, perhaps, may be holding his feet to the blaze before a hearth in the south wall--the two thus fairly sitting back to back. (328)

Melville concludes his depiction by asking, "Has it not a sort of sulky appearance," almost supplying a motto for a balanced emblem (328). Moby-Dick, the symbol of symbols, appears in the form of the inverted pendulum, "from side to side strangely vibrating his predestinating head," just before he destroys the Pequod (M-D, 468). The pendulum-like movement also seems to be a part of a symbolic situation involving Ishmael as he takes his turn at the masthead:

> . . .with my shoulders leaning against the slackened royal shrouds, to and fro I idly swayed in what seemed an enchanted air. . . . in that dreamy mood losing all consciousness, at last my soul went out from my body; though my body still continued to sway as a pendulum will, long after the power which first moved it is withdrawn.
>
> . . . The waves, too, nodded their idolent crests; and across the wide trance of the sea, east nodded to west, and the sun over all. (M-D, 241-42)

The mention of the soul's leaving the body and the unity of sailor, sea, horizon, and sun indicate that this event stands for a mystical

experience, one worthy of Walt Whitman, the apostle of unity. As a symbol of the tyrannical authority that, Melville thinks, a naval commander holds over his crew, Melville presents the following balanced image of a captain: "With the Articles of War in one hand, and the cat-o-nine tails in the other, he stands an undignified parody upon Mohammed enforcing Moslemism with the sword and the Koran" (W-J, 301).

Both balanced components and balanced meanings, a contrast of ideas, combine in a significant number of Melville's symbols. Some general ideas repeatedly held in a tension within these balanced symbols are peace and strife, joy and woe, life and death, and good and evil. At the beginning of Redburn, the young narrator describes two paintings. They are both sea pieces, but one depicts a "fat-looking, smoky fishing boat," with its crew "hauling in a seine," a picture colored a "toasted brown," which the boy believed "might taste good"; and the other painting shows "three old-fashioned French men-of-war with high castles, like pagodas, on the bow and stern . . . sailing through a bright-blue sea," but "leaning over on their sides at a fearful angle" (6). In the two pictures, a peaceful plenty seems represented and contrasted with war. Bartleby's struggle and despair is focused in his death scene, which also contains a balanced symbol, as narrated by the lawyer:

> Strangely huddled at the base, his knees drawn up, and lying on his side, his head touching the cold stones, I saw the wasted Bartleby. But nothing stirred. I paused; then went up close to him; stooped over, and saw that his eyes were open; otherwise he seemed profoundly sleeping. ("B," 73)

In his last moments, life and death, symbolically contend within Bartleby. Drawn up in a foetal position, with a faint light still in his eyes, he nevertheless also looks almost skeletal, as he finally

succumbs, falling into his last profound sleep. Moby-Dick, in particular, contains features of symbolic contrast. Melville's view of the contention of joy and woe in the world is expressed in his symbolic images, often noticed by critics, of both the sunny and "dark side of this earth" (355) and of the "Catskill eagle," to which I have already referred in connection with the balanced personality:

> . . . there is a Catskill eagle in some souls that can alike dive down into the blackest gorges, and soar out of them again and become invisible in the sunny spaces, and even if he forever flies within the gorge, that gorge is in the mountains; so that even in his lowest swoop the mountain eagle is still higher than the other birds upon the plain, even though they soar. (355)

The soul that perceives the presence of both joy and woe in the world is the closest to the truth, the highest flyer. One is able to see the movement from image to symbol in Melville's work, the movement from the pictorial to the suggestive, by returning, for a moment, to examples 1 and 2 in the previous section on dualistic imagery--the diving and rising maidens and the guilded and shadowed banians--and comparing those images to the kindred images of the "Catskill eagle" symbol. In another passage in Moby-Dick, an emblem of life struggling against death, and of good contending with evil, appears in the scene where the Pequod finally goes under the waves. As the ship is sinking, Tashtego at the mainmast, pins, "in his death grasp," an unlucky, taunting, "etherial" skyhawk to the spar. And in an emblematic "frozen" moment,

> . . . the bird of heaven, with archangelic shrieks, and his imperial beak thrust upwards, and his whole captive form folded in the flag of Ahab, went down with his ship, which, like Satan, would not sink to hell till she had dragged a living part of heaven along with her, and helmeted herself with it. (469)

Contending life and death are also united in the symbolic "coffin life-buoy," which rises from the wreck and saves Ishmael (467).

Two rather special examples of dualistic symbols exhibit both a compositional balance and a semantic contrast. Melville creates them by depicting settings which themselves symbolize the actions that unfold in his narratives. One familiar with Kenneth Burke's A Grammar of Motives will recognize these symbols as particularly clear instances of his "scene-act ratio," a permutation of two elements in his well-known dramatistic pentad, because in each of the examples, "there is implicit in the quality of a scene the quality of the action that is to take place in it."[49] Melville sets the first scene near the beginning of "Bartleby." The lawyer-narrator describes his chambers:

> . . . At one end, they looked upon the white wall of the interior of a spacious sky-light shaft, penetrating the building from top to bottom.
>
> This view might have been considered rather tame than otherwise, deficient in what landscape painters call "life." But, if so, the view from the other end of my chambers offered, at least, a contrast, if nothing more. In that direction, my windows commanded an unobstructed view of a lofty brick wall, black by age and everlasting shade. . . . (40-41)

One end of his chambers is "tame" and "deficient" in "'life,'" perhaps; but nonetheless it exhibits some "life," as the narrator unwittingly suggests by his allusion to painting. But there is certainly "nothing more" on the other side of the building, whose contrasting "everlasting shade" of a brick wall is explicitly called a "dead brick wall" a few pages later (56). Here, between "life" and "death," often musing on the dead brick wall, Bartleby runs the course of his despair, relinquishing his life to the contending power of death. Life and death within a

dualistic symbol return at the end of the story when Bartleby is in the act of dying. He dies in the yard of the "Tombs," where an "imprisoned turf" grows within walls that have a sepulchral "Egyptian character of . . . gloom" (72). And I have already quoted a passage showing how the life and death contrast, in addition to pervading the setting, focus in the foetal yet wasted Bartleby himself. Melville sets the second scene in Billy Budd, immediately before Billy's trial:

> The court was held in the same cabin where the unfortunate affair had taken place. This cabin, the commander's, embraced the entire area under the poop deck. Aft, and on either side, was a small stateroom, the one now temporarily a jail and the other a dead-house, and yet a smaller compartment, leaving a space between expanding forward into a goodly oblong of length coinciding with the ship's beam. A skylight of moderate dimension was overhead, and at each end of the oblong space were two sashed porthole windows easily convertible back into embrasures for short carronades. (105)

It is probably no accident that the point of view from which we see this scene allows it to resemble a balance. (Recall how Ishmael's imaginative point of view transformed the Right Whale's head into "an enormous bass-viol" [M-D, 282].) A living Billy and a dead Claggart lie, on either side of the cabin, in the "jail" and "dead-house," and the "ship's beam" runs down the middle. This cabin is the setting where the innocent Billy confronted the evil Claggart, and it is the setting where the actions of Billy and Claggart will be weighed in the judicial balance. It is a symbol of the struggle of good and evil and the symbol of the judgment of good and evil.

All these examples of dualistic symbols that I have offered were located in the random sample. But others come to mind, found thoughout Melville's writing.

Moby-Dick contains a number of such symbols. Although the doubloon, which Ahab nails to the masthead as a reward for spotting Moby-Dick, is a symbol with multiple significance, because each sailor sees the image of himself in it, the doubloon has a dualistic aspect as well. The coin is from Ecuador, "a country planted in the middle of the world, and beneath the great equator and named after it, "Melville writes, and a portion of the coin depicts the "keystone sun entering the equinoctial point at Libra" (359). Newton Arvin has interpreted the symbolic meaning of these dualistic images:

> Obsessed with his proud and impious interpretation of the symbols on the coin, Ahab quite fails to understand its still deeper significance, quite fails to see that the coin he himself has nailed up is an emblem, not, to be sure, of ethical moderation in the Greek sense, but of the Double Vision; the vision, so to say, of the equatorial line from which one may look out on both North and South with equal comprehensiveness; the balanced vision of the sun itself as it enters the constellation of Libra or the Scales. This is the vision, surely, with which a wise man would contemplate Moby Dick, stoically accepting the fact that the White Whale, the cosmic force, has again and again unconsciously wrought havoc and destruction, and will doubtless continue to do so; but recognizing too that Moby Dick is, or may be made to be, the source of much genuine good--of nourishment, of fragrance, of light--and that, though "I know him not, and never will," one can glory in the spectacle of his sublimity.[50]

Arvin's "Double Vision" is another version of the Catskill eagle's perception. And his interpretation of the coin leads him to explain how another symbol, the White Whale, that Lockean tabula rasa of potential multiple significance, also can present a twofold meaning, a combination of evil and good. Mentioning Locke brings to mind the whale-heads--one

a Locke, the other a Kant--that are hoisted up on either side of the Pequod to balance her. This whale-head dialectic, symbolizing the contending ideas of Empiricism and Idealism, leaves the Pequod on an "even keel," though "sorely strained" (277), the condition of those, like Melville himself, who seriously try to understand and accomodate both philosophical schools. And Queequeg's tomahawk-pipe, like his coffin life-buoy, is a concise dualistic symbol. Emblematic of war and peace, one side can be used to split an enemy's head; but the other, lit for a "social smoke," can serve as a sacrament of peace (31, 53).

Some arresting dualistic images, which present both life and death in a single symbol, have remained with me from my marcroscopic examination of Melville's prose. There is an emblematic scene in White-Jacket, which "to a reflecting mind, was better than a church-yard sermon on the mortality of man" (259). Human mortality is symbolized by the spectacle of Cadwallader Cuticle, Surgeon of the Fleet--ironically a walking skeleton--standing over a once vital foretop man, the victim of an unnecessary leg amputation performed by an insensitive and too eager Cuticle:

> Here was a sailor, who, four days previous, had stood erect--a pillar of life--with an arm like a royal-mast and a thigh like a windlass. . . . And who was it that now stood over him like a superior being? . . . The withered, shrunken, one-eyed, toothless, hairless Cuticle; with a trunk half dead --a memento mori to behold! (259)

In "The Apple-Tree Table," we are presented with an emblem of re-generation. A "seraphical bug . . . beautiful as a butterfly" (note the oxymoron), which had lain dormant for years in the dead wood of an old table, begins to rise: "half in and half out its crack, there

wriggled the bug, flashing in the room's general dimness like a fiery opal."[51] Perhaps Melville had more than beauty on his mind when he compared the bug to a butterfly. In the emblem books, the butterfly was the symbol of the soul. "Cock-A-Doodle-Doo!" contains yet another memorable dualistic symbol. A rooster, as one might guess from the title, stands for joy and life in the midst of grief and death. Owned by the impoverished Merrymusk and his sickly family, who live in a shack, the rooster Trumpet

> . . . looked like a Spanish grandee caught in a shower, and standing under some peasant's shed. There was a strange supernatural look of contrast about him. He irradiated the shanty; he glorified its meanness.[52]

Trumpet is the unfortunate family's only joy, and Merrymusk considers his crowing "stuff against despair." When the family lay dying in their shanty, Trumpet perched above them, through the agency of his "supernatural note" seems to transform them into "spirits" and reunite the "whole family in the upper air." This story, published right after "Bartleby," is, perhaps, its companion piece, stuff against Bartleby's despair.[53]

Remarks in his letters show that Melville was attracted to dualistic symbolism. In what has become known as the "Agatha Letter," Melville wrote to Hawthorne relating an anecdote that he felt the latter might be able to develop into a story; and Melville includes, in a self-effacing manner of course, some suggestions regarding how the story should be written. The incident involves a wife, the Agatha of the anecdote, waiting for her husband to return from the sea. Melville seems to be thinking in terms of the "scene-act ratio" again, as he

advises Hawthorne how the scene might be put together:

> . . . imagine a high cliff overhanging the sea & crowned with a pasture for sheep. . . . Young Agatha (but you must give her some other name) comes wandering along the cliff. She marks how the continual assaults of the sea have undermined it. . . . Filled with meditations, she reclines along the edge of the cliff & gazes out seaward. She marks a handful of cloud on the horizon, presaging a storm tho' [thro'?] all this quietude. . . . This . . . gives her food for thought. Suddenly she catches the long shadow of the cliff cast upon the beach 100 feet beneath her; and now she notes a shadow moving along the shadow. It is cast by a sheep from the pasture. It has advanced to the very edge of the cliff, & is sending a mild innocent glance far out upon the water. Here [There?], in strange & beautiful contrast, we have the innocence of the land placidly eyeing the malignity of the sea. (All this having poetic reference to Agatha & her sea-lover, who is coming in the storm: the storm carries her lover to her; she catches a dim distant glimpse of his ship ere quitting the cliff)----[54]

In his concluding parenthetical remark, Melville points out, in case Hawthorne has not noticed, the symbolic, here called "poetic," contrast implicit in the scene. In another letter to a literary acquaintance, Melville praises James Thomson's "City of Dreadful Night." Singling out the poem's "confronting Sphinx and Angel," he asks, "where shall we go to match them?"[55] Personally, I suggest we go to Melville's own work to find their equal, and more. But Melville saw in Thomson's poem a dualistic image that very much resembled his own emblems of evil contending with good, as this portion of "The City of Dreadful Night" shows:

> I sat me weary on a pillar's base,
> And leaned against the shaft; for broad moonlight
> O'erflowed the peacefulness of cloistered space,
> A shore of shadow slanting from the right:
> The great cathedral's western front stood there,
> A wave-worn rock in that calm sea of air.

Before it, opposite my place of rest,
Two figures faced each other, large, austere;
A couchant sphinx in shadow to the breast,
An angel standing in the moonlight clear;
So mighty by magnificence of form,
They were not dwarfed beneath that mass enorm.

Upon the cross-hilt of a naked sword
The angel's hands, as prompt to smite, were held;
His vigilant, intense regard was poured
Upon the creature placidly unquelled,
Whose front was set at level gaze which took
No heed of aught, a solemn trance-like look.

And as I pondered these opposèd shapes
My eyelids sank in stupor, that dull swoon
Which drugs and with a leaden mantle drapes
The outworn to worse weariness. But soon
A sharp and clashing noise the stillness broke,
And from the evil lethargy I woke.
The angel's wings had fallen, stone on stone,
And lay there shattered; hence the sudden sound:[56]

Two other figures, a "warrior" and an "unarmed man," subsequently confront the sphinx and fall before him, too. But significantly, I think, Melville mentions only the angel and the sphinx in his letter, revealing how he focused his perception on those balanced emblematic figures.

It is important to note that much of Melville's symbolism, a technique in Melville's literary milieu that was regarded as a way to express some essential insight or the real nature of things as the writer perceived it, tends to be dualistic. With this thought, I abandom the complex topic of Melville's dualistic symbolism and take on another figure of thought.

Comparatio, or comparison, is the name for the figure of thought that shows similarities between things and persons. It is an ambiguous

figure: various types of analogies seem to fall under it in the handbooks. Yet the simile, for some reason, when it is regarded as a figure of thought, is listed separately from comparison by some authorities, though one wonders why. Of course, the simile is often regarded as a trope, also. In any case, I am adopting comparison as a general figure of thought for my purposes. Under its rubric, I include descriptive, explanatory, and argumentative analogies.[57] For my own convenience, I include similes and metaphors within this figure of thought, although both these figures are also considered tropes. I include them within the figure comparison 1) because the simile and metaphor are sometimes considered figures of thought and 2) because they, or any analogy, may easily become expanded, or large-scale, figures relative to the contexts in which they are found.

All this qualification betrays that I have special kinds of comparisons in mind, and I do. I consider comparison dualistic when the form of the comparison reveals Melville consciously weighing or setting side by side, as it were, two persons or things. This is why, for example, I include all similes in this group (because their form is marked by "like," "as," etc.) but only some metaphors (those marked by consciously significant punctuation or phrasing). And because metaphor is so basic to all imaginative discourse, I feel I have to limit and qualify it in a very strict way in order to have it be a part of the Melvillean dualities. Analogies that are explanatory or argumentative, by their very natures, seem to stand out as the kind of consciously formed comparison I mean. Here is a sample of the descriptive (simile

or metaphor), explanatory, or argumentative comparisons in Melville's prose:

1) And far down, fathoms and fathoms, flitted rainbow hues:--as seines-full of mermaids; half-screening the bones of the drowned. (M, 645)

2) Toward sunset the stranger [a ship] bore down before the wind, a complete pyramid of canvass. (W-J, 104)

3) When not more profitably employed, the sperm whale hunters sometimes capture the Hyena whale, to keep up the supply of cheap oil for domestic employment--as some frugal housekeepers, in the absence of company, and quite alone by themselves, burn unsavory tallow instead of odorous wax. (M-D, 124)

4) Sitting down here on a mound in the grave-yard, he looked off across Charles River towards the battle-ground, whose incipient monument, at that period, was hard to see, as a struggling sprig of corn in a chilly spring. (IP, 222)

5) In cities, where lots are sold by the inch, small space is to spare for a chimney constructed on magnanimous principles; and, as with most thin men, who are generally tall, so with such houses, what is lacking in breadth must be made up in height. ("IC," 329)

6) It is with fiction as with religion: it should present another world, and yet one to which we feel the tie. (C-M, 158)

7) Insolvent debtors of minor grade, together with the promiscuous lame ducks of morality, found in the navy a convenient and secure refuge, secure because, once enlisted aboard a King's ship, they were as much in sanctuary as the transgressor of the Middle Ages harboring himself under the shadow of the altar. (BB, 65-66)

Of the descriptive comparisons offered, example 2 is a dualistic metaphor, and examples 1 and 3 are similes. Examples 5 and 7 are explanatory comparisons, while example 6 is argumentative. Sometimes a comparison seems both descriptive and explanatory, like example 4.

The following humorous comparison of cooks with doctors, from Redburn, makes the point that Melville's comparisons may become quite

extended figures:

> And doctors, cooks certainly are, the very best medicos in the world; for what pestilent pills and potions of the Faculty are half so serviceable to man, and health-and-strength-giving, as roasted lamb and green peas, say, in spring; and roast beef and cranberry sauce in winter? Will a dose of calomel and jalop do you as much good? Will a bolus build up a fainting man? Is there any satisfaction in dining off a powder? But these doctcrs of the frying-pan sometimes kill men off by a surfeit; or give them the headache, at least. Well, what then? No matter. For if with their most goodly and ten times jolly medicines, they now and then fill our nights with tribulations, and abridge our days, what of the social homicides perpetuated by the Faculty? And when you die by pill-doctor's hands, it is never with a sweet relish in your mouth, as though you died by a frying-pan doctor; but your last breath willainously savors of ipecac and rhubarb. Then, what charges they make for the abominable lunches they serve out so stingily! One of their bills for boluses would keep you in good dinners a twelvemonth. (81)

Allegory can be viewed as a special case of the figure of thought comparison, on a grand scale. For in allegory, a literal level of signification, composed of concrete events, objects, setting, and characters continuously refer to and stand for a corresponding order of ideas. But the allegorical form is distinct enough to be regarded as a figure in its own right, and it certainly is a figure the writer is conscious of using. Melville never wrote a completely allegorical work, but allegorical episodes and elements are present in his writing. Within the random sample, there are obvious allegorical episodes in White-Jacket and Mardi.

The subtitle of White-Jacket--The World in a Man-of-War--indicates the frigate may be regarded as a microcosm. Near the end of his book, Melville explains, point by point, how a man-of-war may represent the world, by way of allegory. At first he seems to be making only a

single comparison, but the comparison expands, becomes allegorical. Notice, too, how another duality, irony (which shortly I shall develop as a figure of thought), becomes part of the structure of the world as Melville interprets it:

> As a man-of-war that sails through the sea, so this earth that sails through the air. We mortals are all on board a fast-sailing, never-sinking world-frigate of which God was the shipwright; and she is but one craft in a Milky-Way fleet, of which God is the Lord High Admiral. The port we sail from is forever astern. And though far out of sight of land, for ages and ages we continue to sail with sealed orders, and our last destination remains a secret to ourselves and our officers; yet our final haven was predestinated ere we slipped from the stocks at Creation.
>
> . . . .
>
> Glance fore and aft our flush decks. What a swarming crew! All told, they muster hard upon eight hundred millions of souls. Over there we have authoritative Lieutenants, a sword-belted Officer of Marines, a Chaplain, a Professor, a Purser, a Doctor, a Cook, a Master-at-arms.
>
> . . . .
>
> Oppressed by illiberal laws, and partly oppressed by themselves, many of our people are wicked, unhappy, inefficient. We have skulkers and idlers all round, and brow-beaten waisters, who, for a pittance, do our craft's shabby work. Nevertheless, among our people we have gallant fore, main, and mizen top-men aloft, who, well treated or ill, still trim our craft to the blast.
>
> . . . .
>
> We have a Sick-bay for the smitten and helpless, whither we hurry them out of sight, and, however they may groan beneath hatches, we hear little of their tribulations on deck; we still sport our gay streamer aloft. Outwardly regarded, our craft is a lie; for all that is outwardly seen of it is the clean-swept deck, and oft-painted planks comprised above the water-line; whereas, the vast mass of our fabric, with all its store-rooms of secrets, forever slides along far under the surface. (W-J, 398-99)

The following passage from Mardi is political allegory. Its allegory is not as transparent as the previous one in White-Jacket. Melville does not begin by making overt comparisons between the two levels of meaning. To understand this allegory, one must realize a

number of things. Vivenza is America. Bello is the English King. Dominora is England, and the "hump on King Bello's back is her national debt."[58] Mardi, which gives the title to Melville's book, is our world. This is Melville's allegorical version of the American Revolution:

> . . . a fine country in the western part of Mardi . . . became a sovereign--nay, a republican state. It was the nation . . . Vivenza. But in the flush and pride of having recently attained their national majority, the men of Vivenza were perhaps too much inclined to carry a vaunted crest. And because intrenched in their fastnesses, after much protracted fighting, they had eventually succeeded in repelling the warriors dispatched by Bello to crush their insurrection, they were unanimous in the opinion, that the hump-backed king had never before been so signally chastised. Whereas, they had not so much vanquished Bello, as defended their shores, even as a young lion will protect its den against legions of unicorns, though, away from home, he might be torn to pieces. In truth . . . at the time of this war, Dominora couched ten long spears for every short javelin Vivenza could dart; though the javelins were stoutly hurled as the spears. (472)

In addition to the political allegory in Mardi, there are other allegorical elements, the most prominent of which loosely unifies the book. It is the quest for the beautiful Yillah, who seems to stand for some kind of ideal love.

Because they happened to offer obvious, extended allegorical episodes in the random sample, I wish to cite only Mardi and White-Jacket as works offering emphatic examples of the allegorical figure of thought. But allegorical elements are in other works. The riverboat in The Confidence-Man, like the man-of-war in White-Jacket, is a microcosm. A commonplace regarding Ahab is that he is on an allegorical quest for Evil, represented by Moby-Dick. Evil and Good appear to be contending in Billy Budd, in the persons of Claggart and Billy. The dualism of allegory is in Melville's fiction.

Antithesis, as I have defined and illustrated it above, belongs to the schemes, but it is also classified as a figure of thought by some authorities. Antithesis is a figure of thought when the contrasting ideas it joins extend beyond the boundaries of the clause. To differentiate this feature from the scheme antithesis, I shall call the large-scale version contrast. The figure of contrast overlaps with other figures of thought I have classified as dualitities and helps to make them "dualistic," when they might not be otherwise. Contrast has been present in personal description, imagery, and symbolism; and it will be present in irony and paradox, as we come to those figures in the taxonomy. But contrast is a large-scale figure in its own right.[59]

A passage composed of a number of schematic antitheses could be considered an example of the figure of contrast when that passage is thought of as a whole. The contrasting pattern of development asserts itself with the accumulating antitheses stationed at the coordinating and correlative conjunctions in this paragraph from Benito Cereno. These antitheses are particularly uniform, but they need not be to create the same pattern of development:

> The further extremity of the cuddy, overhanging the ship's stern, was pierced with three openings, windows or port-holes, according as men or cannon might peer, socially or unsocially, out of them. At present neither men nor cannon were seen, though huge ring-bolts and other rusty iron fixtures of the wood-work hinted of twenty-four-pounders. (278)

Or an entire paragraph may be constructed on one extended contrast of ideas, as is this paragraph from Omoo. They just don't make things like they used to!:

> But a word about the canoes, before we go any further. Among the Society Islands, the art of building them, like all

> native accomplishments, has greatly deteriorated; and they are now the most inelegant, as well as the most insecure of any in the South Seas. In Cook's time, according to his account, there was at Tahiti a royal fleet of seventeen hundred and twenty large war-canoes, handsomely carved, and otherwise adorned. At present, those used are quite small; nothing more than logs hollowed out, sharpened at one end, and then launched into the water. (160)

And contiguous paragraphs may contrast ideas. To save space, I shall point out that those two symbolic sea pictures of war and peace in Redburn are set down in contrasting paragraphs (6).

Moby-Dick provides examples of contrasting elements on yet higher levels of discourse. Certain of its chapters are developed by contrast. One such is "Fast-Fish and Loose-Fish," in which Ishmael recognizes that the fundamental whaling laws that divide all whales into two classes, those claimed and those yet to be claimed, really reflect a fundamental, materialistic social order that divides the things of this world and its people into the owned and abused, and those things and people yet to be owned and abused (331-34). Going up one level of discourse, a pair of contiguous chapters develop contrasting ideas: "The Sperm Whale's Head" and "The Right Whale's Head." Melville literally contrasts the physical features of the two heads, as if he has opened a huge, illustrated folio volume of natural history for us, but he also does not miss the chance to suggest they are contrasting symbols (278-84).

Other examples of large-scale development by contrast are present in Melville's writing. Three of his short works are divided into two parts that develop contrasting ideas: "The Two Temples," "Poor Man's Pudding and Rich Man's Crumbs," and "The Paradise of Bachelors and The Tartarus of Maids." Published almost simultaneously in 1853, "Bartleby"

and "Cock-A-Doodle-Doo!" may be companion stories, one more step up the ladder of discourse than the three two-part sketches. The stories' contrasting characters, Bartleby and Merrymusk, react to Melville's worldly woe in two different ways, as I have already remarked.

A paradox is a statement that seems self-contradictory yet turns out to be true. Because it is built on a tension of two contrasting elements and because it presents both an apparent falsehood and an underlying truth, I classify it as a duality.[60] From one point of view, the paradox can be looked upon as an extended oxymoron, so I place it with the figures of thought rather than the tropes. Paradox "involves not so much a 'turn' of meaning in juxtaposed words as a 'turn' of meaning in the whole statement."[61] We perceive, along with Melville, a measure of truth in this apparently contradictory statement from Moby-Dick: "the profound calm which only apparently precedes and prophecies of the storm, is perhaps more awful than the storm itself" (241). The following rather interesting example of a paradox, from Moby-Dick, too, becomes a paradox by virtue of Melville's having interpolated a contradictory element within a saying from Proverbs 21:16: "'the man that wandereth out of the way of understanding shall remain' (i.e. even while living) 'in the congregation of the dead'" (355). The interpolation shows, at least in this instance, that Melville is conscious of using the paradox. The passages from Pierre in the sample contain a number of paradoxes. In the elegant statement, "sometimes a lie is heavenly, and truth infernal" (92), there are actually two paradoxes set side by side. Writing about the effects that brooding has on Pierre, Melville concludes, "he who is most practically and

deeply conversant with mysticisms and mysteries; he who professionally deals in mysticisms and mysteries himself; often that man, more than anybody else, is disposed to regard such things in others as very deceptively bejuggling" (354). And a few lines later, Melville actually defines what a paradox is by presenting a paradox: "in Pierre, was presented the apparent anomaly of a mind, which by becoming really profound in itself, grew skeptical of all tendered profundities; whereas, the contrary is generally supposed" (354). Finally, in "The Two Temples," when Melville describes a poor boy who kindly offered him a bit of ale, he gives us a short paragraph composed entirely of paradoxes. Three clauses are paradoxes in

> 'Tis not always poverty to be poor, mused I; one may fare well without a penny. A ragged boy may be a prince-like benefactor. (163)

Depending on how it is used, a paradox may be ironic. I suppose some critics might consider every paradox ironic because each relates an incongruity between what is expected and what is actual, a typical ironic situation.

By irony as a figure of thought, I mean extended irony. As we have seen, verbal irony used single words to convey meanings opposite to their literal meanings. Some sort of opposition of meanings is the dualistic root of the larger-scale irony as well. In Melville's prose, extended irony can consist of an incongruity between the expected and the actual, a contrast between appearance and reality, and a contrast between apparent and intended meaning.[62]

Before illustrating those three types, I must say first that I consider extended passages composed of single instances of verbal irony

examples of extended verbal irony also. The passage I quoted above from Typee, in which Melville, with many instances of verbal irony, indicts civilization can serve, too, as an example of extended irony. So can the following passage, also from Typee, composed of instances of verbal irony and ending in a full-fledged ironic paradox. Melville is attacking the "civilizing" influence of religion again:

> . . . when the most destructive vices, and the worst attendances on civilization, shall have driven all peace and happiness from the valley, the magnanimous French will proclaim to the world that the Marquesas Islands have been converted to Christianity! and this the Catholic world will doubtless consider as a glorious event. Heaven help the "Isles of the Sea!"--The sympathy which Christendom feels for them has, alas! in too many instances proved their bane. (195)

From time to time, Melville presents an ironic situation developed by an incongruity between what might be expected and what actually is the case. The narrator of "The Two Temples," who was treated as an interloper when visiting an American church but greeted with kindness when he went to an English theater, noticed his ironic situation. Thinking about the two places, he recalled how "a stranger in a strange land, I found sterling charity in the one; and at home, in my own land, was thrust out of the other" (164). An incongruous situation, Melville lets us know, develops in Billy Budd:

> In the jugglery of circumstances preceding and attending the event on board the Bellipotent, and in the light of that martial code whereby it was formally to be judged, innocence and guilt personified in Claggart and Budd in effect changed places. In a legal view the apparent victim of the tragedy was he who had sought to victimize a man blameless; and the indisputable deed of the latter, navally regarded, constituted the most heinous of military crimes. . . . (103)

In "The Encantadas," Melville develops an anecdote with a complex ironic conclusion:

> Upon the beach of James's Isle, for many years, was to be seen a rude finger-post, pointing inland. And, perhaps, taking it for some signal of possible hospitality in this otherwise desolate spot--some good hermit living there with his maple dish--the stranger would follow on in the path thus indicated, till at last he would come out in a noiseless nook, and find his only welcome, a dead man--his sole greeting the inscription over a grave. Here in 1813, fell in a daybreak duel a lieutenant of the U.S. frigate, Essex, aged twenty-one: attaining his majority in death. (149-50)

Punctuated by ironic puns as part of its make-up, the following passage, in "The Paradise of Bachelors and The Tartarus of Maids," depicts the ironic reversal of the one-time, gallant Knights-Templars, who have become something quite different:

> . . . But the iron heel is changed to a boot of patent-leather; the long two-handed sword to a one-handed quill; the monk-giver of gratuitous ghostly counsel now counsels for a fee; the defender of the sarcophagus (if in good practice with his weapon) now has more than one case to defend; the vowed opener and clearer of all highways leading to the Holy Sepulchre, now has it in particular charge to check, to clog, to hinder, and embarrass all the courts and avenues of Law; the knight-combatant of the Saracen, breasting spear-points at Acre, now fights law-points in Westminster Hall. The helmit is a wig. Struck by Time's enchanter's wand, the Templar is to-day a Lawyer. (204)

Another typical ironic situation in Melville's fiction is the contrast between appearance and reality. In the random sample, Melville happened to give this figure of thought a name, calling it "ironical coincidings." From one vantage point, the following scene appears peaceful, yet from another, it is devastating, the wrecked Pequod's tall masts already sinking beneath the swirling waters:

> . . . the last whelmings intermixingly poured themselves over the sunken head of the Indian at the mainmast, leaving a few inches of the erect spar yet visible, together with long streaming yards of the flag, which calmly undulated, with ironical coincidings, over the destroying billows they almost touched. . . . (M-D, 469)

I have already referred to Claggart's "glittering dental satire" that he showed to Billy, with which he attempted to disguise the malignant "red light" that would occasionally "flash forth from his eye" (88), surely an instance of appearance belying reality.[63] And here is an "ironical coinciding" in a description of a scene from Mardi:

> Near by stood clean-limbed comely manchineels, with lustrous leaves and golden fruit. You would have deemed them Trees of Life; but underneath their branches grew no blade of grass, no herb, no moss; the bare earth was scorched by heaven's own dews, filtered through that fatal foliage. (330)

The appearance versus reality figure of irony even extends beyond the bounds of the statement and the paragraph in Melville's fiction. Two major works use this figure as a basis for their entire construction. Almost every page of The Confidence-Man is ironic, for the work consists of a series of encounters and conversations between the passengers on a riverboat and a confidence-man who, never appearing as he really is, wears a number of disguises and manages to gull most of the passengers. Not knowing about this ironic design, which is not all that apparent on one's first reading of the book, is analogous to reading Joyce's Ulysses without being aware that it takes some of its meaning from being loosely based on episodes of the Odyssey. In Benito Cereno, the good natured Captain Delano, who thought he had encountered a slave ship run by an aloof, ill, and possibly nefarious ship's master, discovers, as the reader does, near the end of the story, after consistently

misinterpreting appearances, that the master was really an innocent and victimized slave of a mutinous party of slaves.

Captain Delano's narration of misinterpretation introduces yet another kind of irony, that which contrasts an apparent meaning with an intended meaning. In tropic verbal irony, extended verbal irony, and the ironic situations I have described, the ironic contrast of meanings is known, immediately or eventually, by the audience, the author, and the author's narrator, the last two members of the series not always being the same "person" as modern criticism has distinguished between them. But in the irony of apparent and intended meaning, the narrator is unaware of the meaning, while the author and audience are. A simple example of this kind of irony occurs when the narrator of "Bartleby," after considering how people believe the world is a gay place only, since happiness parades and misery hides, blurs his insight by calling it "chimeras, doubtless, of a sick and silly brain" (55). His perception is an intuition of the truth, anything but a chimera. Captain Delano's narration of misinterpretation also falls into this ironic category, although the captain eventually realizes the irony of his situation. As part of his wholesale misinterpretation of appearances, Captain Delano, as he watches the slave Babo "minister" to Cereno, expresses the notion that blacks are natural valets having the "unaspiring contentment of a limited mind" and the "blind attachment sometimes inhering in indisputable inferiors" (BC, 279). These thoughts are a doubly ironic portion of Delano's fallible perceptions because, one, Babo is the real master of the scene and, two, the author Melville need not agree with the literal, apparent, meaning of these

racist thoughts. That Melville does not agree is born out in another ironic work, not in the random sample, called "The 'Gees" (hard "g," as in Portuguese). Even readers familiar with more of Melville's work than Moby-Dick, Billy Budd, and "Bartleby" are probably unaware of this short sketch, which is a good example of the irony that contrasts apparent with intended meaning. As Swift does in his "Modest Proposal," Meville adopts a persona in "The 'Gees." And, like Swift's "projector," Melville's persona expresses thoughts and attitudes quite different from the author's. Melville's persona gives an account of a race of black Portuguese sailors, who have always been treated as inferiors, even by their shipmates. Throughout the sketch, Melville's persona, if he does not actively hold the extreme superior attitude toward the 'Gees, writes about them as if their diminution to an animal-like state were a given. Yet, sometimes, as in Swift's essay, the intended meaning of the author slightly penetrates the surface discourse. After relating how a 'Gee may be evaluated physically, like a horse, especially by a "'Gee jockey," one who knows his 'Gees, the persona relates how a 'Gee's character may be determined:

> . . . put the centre of the pupil of your eye--put it, as it were, right into the 'Gee's eye; even as an eye-stone, gently, but firmly slip it in there, and then note what speck or beam of viciousness, if any, will be floated out.[64]

The persona's advice is contrary to the Biblical injunction not to take it upon ourselves to judge others, for we are in danger of becoming hypocrites if we do (MT 7:1-5). Unknowingly the persona suggests, through his Biblical language, the hypocrisy of those who would see the faults of the 'Gees, "if any," while neglecting their own--the "beam"

in their own eyes. And near the end of his account, the persona tells us that sometimes in our cities 'Gees are "liable to be taken for naturalized citizens badly sunburnt," suggesting, unwittingly once again, that the exploited are more like the privileged than the latter's bigotry will allow them to see.

At long last, I come to the end of the dualistic features. But I offer one last special one. Titles as such are not figures. But because Melvillean titles are special formulations summarizing their works, I conclude the figures of thought with them. The titles of Melville's works are notable because nearly all the titles of everything Melville wrote contain one or more of the dualities. It so happens that each title in the random sample contains at least one dualistic feature. All of the novels--except one--and two of the short works contain both a title and subtitle, the subtitle being in apposition to the main title or interpreting it. For example, the full title of Moby-Dick is, of course, Moby-Dick; or The Whale. Benito Cereno, the one novel in the sample that does not have a subtitle does have that rhyme and perhaps an ironic meaning. (For the purpose of my sample, I considered Benito Cereno a novel.) The short works not having subtitles are "The Two Temples," "The Paradise of Bachelors and The Tartarus of Maids," and "I and My Chimney." The first title, besides containing the very word "two" and the promise of development by contrast, has a twofold alliteration; the second contains an antithesis couched in parallel phrases; and the third, even if purists will not allow the pronoun and noun to be considered a doublet, still has the rhyme of "I" and "My."

In the case of the subtitled works, one might argue that Melville is merely following a convention. However, might not that convention be congenial to his frame of mind? Other critics have also seen special significance in Melville's titles. Willard Thorp writes, "Melville's habit [emphasis mine] was to make the main titles of his books enigmatic and then explain immediately in the subtitle what the reader might expect."[65] Charles Feidelson, Jr. thinks the subtitles in Redburn: His First Voyage, White-Jacket or The World in a Man-of-War, and Israel Potter: His Fifty Years of Exile all draw "attention to some phrase of the metaphysical journey"[66] that Melville, as thinker and writer, symbolically makes in his books. The dualities are an integral part of the important initial signs titles are.

Such are the features in Melville's work I call the "dualities." In the following chapter, I analyze Melville's sentence structure and indicate how the dualities emerge from the texture of his prose.

CHAPTER II

FOOTNOTES

[1]Edward P. J. Corbett recommends copying texts, word for word, as a way to discover stylistic features in "A Method of Analyzing Prose Style with a Demonstration Analysis of Swift's A Modest Proposal," in Reflections on High School English: NDEA Institute Lectures 1965, ed. Gary Tate (Tulsa: University of Tulsa, 1966), pp. 106-24; rpt. in Contemporary Essays on Style: Rhetoric, Linguistics, Criticism, ed. Glen A. Love and Michael Payne (Scott, Foresman, 1969), p. 86. Corbett derived the copying technique from the imitation exercises, used to improve a writer's style, that were recommended by the Classical and Renaissance rhetoricians; see his Classical Rhetoric for the Modern Student, 2nd ed. (New York: Oxford Univ. Press, 1971), pp. 496, 510-11.

[2]For definitions and models of a number of the features I discovered in Melville's prose, I relied on M. H. Abrams, A Glossary of Literary Terms, 4th ed. (New York: Holt, Rinehart and Winston, 1981), Corbett, Classical Rhetoric, Richard A. Lanham, A Handlist of Rhetorical Terms: A Guide for Students of English Literature (Berkeley: Univ. of California Press, 1968), and Alex Preminger et al., Princeton Encyclopedia of Poetry and Poetics, enlarged ed. (Princeton: Princeton Univ. Press, 1974).

[3]In a sample of the sample, six works, I counted a total of 251 hyphenated compounds.

[4]Milton and Melville (Pittsburgh: Univ. of Pittsburgh Press, 1950), pp. 122-25.

[5]In a sample of the sample, eight works, there were 207 doublet nouns.

[6]I counted a total of 211 doublet adjectives in eight of the works from the sample.

[7]In eight works, there were 119 adjective/noun//adjective/noun constructions.

[8]In nine works, the total number of dualities involved with both non-finite and finite verbs, including phrases, and including additional patterns which I did not take space to describe, amounted to 176.

[9]In nine works, prepositional phrases were constituents of parallel phrases 120 times, including patterns I did not take space to describe.

[10]Melville's Use of the Bible (Durham, NC: Duke Univ. Press, 1949), p. 166.

[11]For a concise discussion of the nature of Biblical parallelism, see the article on "Hebrew Poetry" in Preminger et al., especially p. 337.

[12]Wright, p. 167.

[13]Lanham, p. 116.

[14]In addition to Abrams, Corbett, Lanham, and Preminger et al. cited above, I relied on [Cicero], Ad C. Herenium, Loeb Classical Library, trans. Harry Caplan (Cambridge, MA: Harvard Univ. Press, 1977), Cicero, Orator, Loeb Classical Library, trans. H. M. Hubell (Cambridge, MA: Harvard Univ. Press, 1942), and Quintilian, The Institutio Oratoria of Quintilian, Loeb Classical Library, trans. H.E. Butler (Cambridge, MA: Harvard Univ. Press, 1943), III.

[15]The total number of all types of twofold alliteration in just nine works from the sample was over 700.

[16]In nine works, there were 170 examples of twofold assonance.

[17]I counted a total of 147 examples of twofold rhyme in nine works from the sample.

[18]In a sample of eight works, published between 1846 and 1857, about 80% of the total examples of anaphora occured in the works published between 1846 and 1852.

[19]In a sample of eight works, over 80% of the total examples of epizeuxis occurred in works published between 1846 and 1852, and the remaining occurred in a single work published in 1856.

[20]Over 80% of the total examples of diacope occurred in the works published between 1846 and 1852, in a sample of eight works published between 1846 and 1857.

[21]In a sample of eight works published between 1846 and 1857, about 50% of the examples of anadiplosis were contained in works published before 1852, and about 50% were contained in works published after 1852.

[22]Once again, about 80% of the total number of examples of antimetabole occurred in works published between 1846 and 1852, and the remaining occurred in a single later work published in 1856, in a sample of eight works.

[23]I discovered 84 examples of conduplicatio in a sample of eight works.

[24]In a sample of eight works, there were 60 examples of polyptoton.

[25]These duplicate words appear in Typee (72, 81, 91) and Omoo (127, 242).

[26]The superiority of Melville's doublet orthography (which in its own small way may reflect his dualistic mind) over other conventional spelling can be seen in something as simple as his spelling of "Typee." Maxwell Geismar, in his Introduction to Typee (Billy Budd and Typee [New York: Washington Square, 1962]), refers to the "cannibalistic Typees," or, as he remarks parenthetically, "Taipis, in modern usage," (p. xiv), showing the conventional orthography. Melville's spelling, to my mind anyway, suggests much better the sound and accent of the Polynesian word.

[27]In a sample of eight works, I counted 70 examples of apposition and 26 of interpretatio.

[28]I counted a total of 161 examples of antithesis in eight works from the sample.

[29]The twofold formula is related to diacope. But I did not count the examples of diacope in the total of twofold formulas, which happened to be 69 in nine works from the sample.

[30]The pun syllepsis is related to the Melvillean practice, commented on by a number of critics, of using "familiar words in unfamiliar senses," as Pommer puts it, "senses particularly dependent on the meanings of Latin roots," (p. 42). Perhaps, in these cases, two meanings, the familiar and unfamiliar, hover above the word as one reads it. An example of such a word in the sample is found in, "Soon, we were once more afloat; by our side, Media socially seated; six of his paddlers, perched upon the gunwales, swiftly urging us over the lagoon" (M, 167)

[31]In this instance, Melville explains his pun on "superior." Explaining the senses of a pun was itself considered a figure; it had the name distinction, "a figure whereby the ambiguity of words is taken away," as Sister Miriam Joseph, C.S.C., points out in her Shakespeare's Use of the Arts of Language (New York: Columbia Univ. Press. 1947), p. 341.

[32]I estimate that paronomasia, antanclasis, and syllepsis accounted for ten, twenty, and seventy percent, respectively, of the total puns, 70, in all sixteen works from the sample. Reading Milton and especially Shakespeare, claims Pommer, probably reinforced Melville's punning inclinations, p. 44.

[33]Only five out of the sixteen works in the sample contained examples of verbal irony, over 60% of which occurred in the long passage I quoted from Typee.

[34]Lanham, p. 116.

[35]My figures of thought are based on those named and discussed in [Cicero], Ad C. Herenium, IV, xxxv, 47-lv, 69, Cicero, Orator, XL, 136-39, Lanham, p. 132, and Quintilian, IX, ii, 6-107. I am going to permit myself to be less quantitatively precise about the figures of thought than I have been with the other features. I think even Milic would be satisfied with my counting of grammatical constructions, schemes, and tropes. The figures of thought overlap so much and vary so much in their lengths, and degrees of significance, that my patience and abilities to prescribe consistent limits for each feature despair of presenting accurate figures or qualifying all variations using only a reasonable, or extraordinary, amount of effort. I shall keep my estimates silent, but I shall indicate what works in the sample contained at least one example of the figure of thought under discussion.

[36]Just as, during the course of critical history, certain elements of rhetoric became "poetic," many of the figures of words, for example, certain elements of rhetoric have been incorporated into "theories of fiction."

[37]Works in the sample containing examples of personal description developed by contrast were T, O, W-J, M-D, P, "B," "TT," IP, "PBTM," BC, C-M, BB.

[38]Wright, p. 46.

[39]Wright, pp. 61-64.

[40]American Renaissance: Art and Expression in the Age of Emerson and Whitman (New York: Oxford Univ. Press, 1941), p. 454.

[41]Great Short Works of Herman Melville, ed. Warner Berthoff (New York: Harper & Row, 1969), p. 197.

[42]All works in the sample contained dualistic imagery.

[43]Herman Melville: Representative Selections, ed. Willard Thorp, American Writers Series, gen. ed. Harry Hayden Clark (New York: American, 1938), p. 333.

[44]Preminger et al., p. 217.

[45]Works in the sample that contained examples of dualistic symbolism were M, R, W-J, M-D, P. "B," "E," "TT," IP, "PBTM," BC, "IC," C-M, BB.

[46]Lanham, pp. 59, 132.

[47]Melville gave an 1866 edition of Quarles's Emblemes to his daughter Bessie as a Christmas present in 1871, as noted by Merton M. Sealts, Jr. in Melville's Reading: A Check-List of Books Owned and Borrowed (Madison: Univ. of Wisconsin Press, 1966), p. 87. I found the symbolic images of scales in Book I (Emblem IV) and in Book III (Emblem X) of Quarles's Emblemes in The Complete Works in Prose and Verse, ed. Alexander B. Grosart (Edinburgh, 1880-81; rpt. Hildsheim: Georg Olms, 1971), III, pp. 111, 148. I also came across a balance-like emblem of "joy" and "woe" in Book I (Emblem VIII), p. 115.

[48]Newton Arvin in his Herman Melville (New York: William Sloane, 1950), infers Melville's familiarity with Quarles, but feels Melville's imitation of the emblematic mode sometimes interfered with his development, p. 113. Robin Magowan in "Masque and Symbol in Melville's 'Benito Cereno,'" CE, 23 (1962), thinks that at the time of writing Benito Cereno, Melville was "becoming increasingly preoccupied with an emblematic way of writing--one that works through a set of fixed symbols" and that this technique is responsible for the atmosphere of the story, which he finds its "great achievement," p. 348.

[49]A Grammar of Motives (Berkeley and Los Angles: Univ. of California Press, 1969), pp. 6-7.

[50]Arvin, p. 191.

[51]Short Works of Melville, p. 380.

[52]Short Works of Melville, p. 93.

[53]Short Works of Melville, pp. 93, 96.

[54]"To Nathaniel Hawthorne," 13 August 1852, Letter 101, The Letters of Herman Melville, ed. Merrell R. Davis and William H. Gilman (New Haven: Yale Univ. Press, 1960), pp. 155-56.

[55]"To James Billson," 31 December 1888, Letter 248, Letters of Melville, p. 289.

[56]James Thomson, "B.V.", The City of Dreadful Night and Other Poems (London: Reeves and Turner, 1880), pp. 49-50.

[57]My threefold division of analogies is based on the types of analogies discussed by Irving M. Copi, Introduction to Logic, 5th ed. (New York: Macmillan, 1978), pp. 377-80. All the works in the sample contained the figure comparison. Moby-Dick and Mardi were the two works that had the most examples, each with 35.

[58]Thorp, Representative Selections, p. 411n.

[59]All works in the sample contained examples of contrast, with Mardi having the most.

[60]The works in the sample that contained paradoxes were T, O, M, R, W-J, M-D, P, "TT," "PBTM," C-M.

[61]Corbett, Classical Rhetoric, p. 492.

[62]All the works in the sample contained examples of extended irony.

[63]Melville appears to have used the word "satire" as a synonym for irony, especially verbal irony. See BC, 257.

[64]Short Works of Melville, p. 359.

[65]Historical Note to White-Jacket or The World in a Man-of-War, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970), p. 425.

[66]Symbolism in American Literature (Chicago: Univ. of Chicago Press, 1953), p. 180.

III. THE MELVILLEAN SENTENCE AND ITS RHYTHM

Herman Melville published ten novels and seventeen stories and sketches between 1846 and 1857. About thirty-five years after this prolific period, he completed an additional novel. Thus Melville developed the sentence structure for his fiction over a period of a dozen years or so, and, after a thirty-five year hiatus, completed its development. Melville uses a basic sentence pattern throughout his fiction, but with the writing of "Bartleby" (1853), he began to modify this pattern. Dualistic features emerge from both his basic and modified sentence styles, and these are responsible for a characteristic rhythm of Melville's sentences.

i

Considered in the most general terms, Melville's early sentences (from Typee, 1846 to Pierre, 1852) characteristically fall into the pattern that rhetoricians, for the past couple of centuries, have called "loose." In this pattern, the main subject and predicate occur relatively near the beginning of the sentence, and modifying elements follow. This one-sentence paragraph from Redburn illustrates the general form:

> 1) The captain now abdicated in the pilot's favor, who proved to be a tiger of a fellow, keeping us hard at work, pulling and hauling the braces, and trimming the ship to catch the least cat's-paw of wind. (299)[1]

This sentence form is also called "right-branching" by modern linguists;[2] and perhaps that name, which is even more metaphorical than "loose," better conveys how grammatical elements grow from greater to lesser as the sentence progresses. In this example chosen especially to show a gradation of movement, the main clause, as well as the prepositional phrase connected to it, is followed by a subordinate clause and then successive verbal phrases, the subordinate clause and verbal phrases budding their own modifying phrases.

These loose or right-branching sentences characterize themselves more specifically when we examine the basic grammatical and rhetorical elements usually in Melvillean sentences and the way these elements often are articulated, or put together.

A few paragraphs from the sample give an idea of the kinds of grammatical elements in typical sentences, and their relative frequencies:

> 2) That night we abode in the house of Rartoo, a hospitable old chief. It was right on the shore of the lake; and at supper we looked out through a rustling screen of foliage upon the surface of the starlit water. (O, 238)
>
> 3) This occurrence put an end to the "skylarking," further head-breaking being strictly prohibited. In due time the Portuguese paid the penalty of his rashness at the gangway; while once again the officers shipped their quarter-deck faces. (W-J, 103)
>
> 4) What was she, and whence? There is no object which so excites interest and conjecture, and, at the same time, baffles both, as a sail, seen as a mere speck on these remote seas off Cape Horn. (W-J, 104)
>
> 5) As an instance of the curious coincidences which often befall the sailor, I must here mention, that two countenances before me were familiar. One was that of an old man-of-war's man, whose acquaintance I had made in Rio de Janeiro, at which

> place touched the ship in which I sailed from home. The other was a young man, whom, four years previous, I had frequently met in a sailor boarding-house in Liverpool. I remembered parting at Prince's Dock Gates, in the midst of a swarm of police officers, truckmen, stevedores, beggars, and the like. And here we were again:--years had rolled by, many a league of ocean had been traversed, and we were thrown together under circumstances which almost made me doubt my own existence. (O, 6)

The first thing to notice about the grammar of early Melvillean writing is that main clauses outnumber subordinate clauses. In the sample, the ratio of main clauses to subordinate clauses is about 1.7 to 1. The average number of main clauses per sentence is 1.4, but the average number of subordinate clauses per sentence is 0.9. About 45% of the sentences in the sample did not contain even one subordinate clause.[3]

Melville does subordinate material by using dependent clauses. But he couches a good deal of his subordination in verbal and prepositional phrases. Other grammatical elements appearing relatively frequently, connected more or less closely with the clauses and phrases, are appositives, parenthetical expressions, adverbial modifiers, elliptical constructions, and absolute constructions.

Melville's choice of elements from the common grammatical fund and their relative frequencies, especially the dominance of main clauses over subordinate clauses, do give a measure of individuality to his early sentences. But his sentences become better defined when we examine how their elements are put together.

The overwhelming majority of sentences in examples 2 through 5 above and in Melville's early writing in general do have main clauses

near their beginnings that are followed by subordinate clauses (when such clauses happen to be in the sentences) and modifying phrases. Sometimes sentences become very complicated grammatically. In some instances, sentences extend themselves when a comma and coordinating conjunction join another verb and complement to either a main verb or, as in the second sentence of example 4, a verb in a dependent clause. In other instances, sentences develop into a sequence of two or more main clauses, each main clause in turn followed by its own modifying elements. The last sentence in example 5 is one of these complicated series types of sentences, as are the following examples:

> 6) The sailors whistled and whistled for a wind; the impatient cabin-passengers were arrayed in their best; and the emigrants clustered around the bows, with eyes intent upon the long-sought land. (R, 298)
>
> 7) And others were pictures of natural history, representing rhinoceroses and elephants and spotted tigers; and above all there was a picture of a great whale, as big as a ship, stuck full of harpoons, and three boats sailing after it as fast as they could fly. (R, 6-7)

But whether Melville writes simple or complicated sentences, in his early prose he usually arranges sentence elements, as all the examples above show, in the loose or right-branching pattern.

In addition, an asymmetry of form reinforces this right-branching pattern. Although symmetry of development appears in the first two clauses of example 6 above (and even somewhat in the series of words in example 7), a tendency toward symmetry--balance of similar kinds of sentence members and their lengths--is not the main tendency of typical Melvillean sentences. Rather Melville's sentences tend to develop asymmetrically. Even example 6 above, the more symmetric of

the two complicated sentences, ultimately trails off into asymmetry, its third main clause modified by more prepositional phrases than are its first and second clauses. Some symmetric form occurs in Melville's early sentences--in fact, a twofold symmetry defines some dualities that stand out in his writing--but the basic pattern is the asymmetric, loose one from which departures emerge in contrast.

Melville's punctuation practice, like his asymmetric sentence development, reinforces the loose or right-branching quality of his early prose. Like other nineteenth-century writers, Melville uses such marks as the semicolon, dash, and colon more freely than do contemporary writers. He even finds more places to insert commas than do we. Of course, Melville's punctuation practice is the result of his following a nineteenth century set of rules, which support finer discriminations among sentence elements, with probably more mark options, than do modern dicta. For example, Melville uses dashes to set off appositives, interjections, parenthetical expressions, even clauses (both main and subordinate) and absolute constructions--but often he expands a sentence, inserting or tacking on additional elements, by using dashes.

Melville's tendency to expand sentences, not only by using dashes but by using elaborate punctuation in general, is the relevant point; and this tendency manifests itself clearly. Sometimes we find in his sentences what seems to us like "compound" punctuation (,-- ;-- :-- .--) but what was to a nineteenth-century writer systematic convention. The last sentence in example 5, "And here we were again:--years had rolled by, many a league of ocean had been traversed, and we were thrown together under circumstances which almost made me doubt my own

existence," contains such punctuation. When Melville uses this kind of punctuation, he does not have to let go of an idea. He can state it, and then go on to develop that idea fully within the unity of a single sentence. Very often we notice Melville's using his favorite punctuation mark for expanding sentences--the semicolon. Here is an example, an extreme one, that illustrates his practice well.

> 8) I objected strongly to this proposition, plausible as it was, as the difficulties of the route would be almost insurmountable, unacquainted as we were with the general bearing of the country, and I reminded my companion of the hardships which we had already encountered in our certain wanderings; in a word, I said that since we had deemed it advisable to enter the valley, we ought manfully to face the consequences, whatever they might be; the more especially as I was convinced there was no alternative left us but to fall in with the natives at once, and boldly risk the reception they might give us: and that as to myself, I felt the necessity of rest and shelter, and that until I had obtained them I should be wholly unable to encounter such sufferings as we had lately passed through. (T, 67)

Using the semicolon, as he does in example 8, Melville can join main clauses in an ever-expanding sequence. In turn, each main clause of a sentence is free to expand its own sequence of elements joined by their internal punctuation. But whether Melville joins and develops ideas by compound punctuation, or whether he joins main clauses by semicolons or by commas and dashes (and sometimes even colons), his elaborate punctuation practice allows a sentence to expand in the loose or right-branching manner. A main idea can assert itself near the beginning of a sentence, and then it can develop itself through modifying elements.

The rhetoric of Melville's early sentences also relates them to the right-branching style. Rhetorical features such as interjections, fragments, ellipses, series, rhetorical questions, and trailing

analogies may all help to extend and develop an idea, keeping it in rhetorical motion after it has been initially set forth. A number of these rhetorical features come together in the following short paragraph. As the example shows, some rhetorical features can carry the right-branching quality of prose even beyond the boundary of the sentence.

> 9) Slowly we neared the land. Flozella-a-Nina!--An omen? Was this isle, then, to prove the last place of my search, even as it was the Last-Verse-of-the Song? (M, 643)

Also, certain elements in early Melvillean sentences suggest something about the degree of "looseness" among sentence members. Melville does favor coordination over subordination, at least in terms of preferring main clauses to subordinate clauses. Appositives, parenthetical expressions, interjections, and absolute constructions are frequent members of Melville's sentences. Fragments, which lie outside of sentence boundaries but which may often be considered parts of the sentences that precede or follow them, are members of Melville's discourse too. All these elements are by nature more loosely joined to the sentence members that surround them than, say, subordinate clauses whose subordinating conjunctions and relative pronouns are precise and logically tight joints in the structure of sentences.[4]

Melville's right-branching sentences share very much the arrangement and juncture of sentence elements practiced by the advocates of the "baroque" style during the late sixteenth and early seventeenth centuries. Such writers as Montaigne, Rabelais, Pascal, Bacon, Burton,

Browne, and Taylor generally traveled in this stylistic company. As critics have noted, a number of these baroque writers, especially Sir Thomas Browne, influenced Melville.[5] Therefore, an examination of the baroque style will illuminate Melville's style.

Morris W. Croll, the scholar who described the baroque manner,[6] defines two kinds of baroque style--the "curt" and the "loose"--but he freely admits that practitioners were inclined to combine features of the curt and loose styles, most often writing a mixture of the two, a general baroque style. In sentences written in the curt style, clauses and phrases are juxtaposed without connectives, such as conjunctions and pronouns; no two main clauses are syntactically connected; sentence members, phrases and clauses, are short; a main idea is followed by imaginative modification or restatement; sentence members are deliberately asymmetric (this is achieved in a number of ways--shift in length, form, or image). In sentences written in the loose style, clauses and phrases are held together loosely by conjunctions and pronouns; coordinating (rather than subordinating) conjunctions, absolute constructions, and parenthetical expressions are to be found in its sentences; subordinating conjunctions and relative pronouns are used more like coordinating conjunctions than themselves. I can offer no better example of the baroque style than a passage that Croll considered an epitome of the baroque manner, a sentence from Sir Thomas Browne's Religio Medici (1642):

> 10) I could never perceive any rational consequence from those many texts which prohibit the children of Israel to pollute themselves with the temples of the heathens; we being all Christians, and not divided by such detested impieties as might profane our prayers, or the place wherein

> we make them; or that a resolved conscience may not adore her Creator any where, especially in places devoted to his service; where, if their devotions offend him, mine may please him; if theirs profane it, mine may hallow it.

Features of early Melvillean prose, probably influenced by Melville's acquaintance with the baroque writers, are apparent in this description and example of baroque prose. The right-branching movement of early Melvillean sentences is in Browne's passage: a main clause is followed by a sequence of elements. An absolute construction, no stranger to Melvillean sentences, is the first member of the sequence. The asymmetry of sentence members that Melville favors, Browne, on the whole, also favors in his passage. Melville's favorite punctuation mark for expanding sentences, the semicolon, Browne uses frequently too, although Melville would have been more likely to insert the semicolons between additional main clauses than between additional phrases. That degree of "looseness" among sentence parts in Melville's prose, created by the kinds of sentence elements and connectives used, is in Browne's passage also (for example, note that an absolute construction succeeds the main clause and its attendant phrases); but it is fair to say that Brown and his fellow practitioners of the baroque give the impression of relating sentence parts much more loosely than does Melville.

Under the influence of Browne, writes F. O. Matthiessen, Melville discovered the "secret of the metaphysical style," Matthiessen's name for the baroque style. For Matthiessen the metaphysical "secret" is the ability to perceive in common experience an abstract, often philosophic, thought--the ability "to unite the abstract and concrete

in a single image."[7] To support his conception of a metaphysical style (which, by the way, is influenced by the theories of T. S. Eliot), Matthiessen cites some of Crolls' statements about the baroque writers: "Their purpose was to portray, not a thought, but a mind thinking, or, in Pascal's words, la peinture de la pensée [the painting of thought]. They knew that an idea separated from the act of experiencing it is not the idea that was experienced."[8] However, in order to promote his conception about a metaphysical style's power to fuse sense and intellect, Matthiessen obscures Croll's major insight into the baroque style, which has to do with the form of the baroque sentence. The portrayal of a "mind thinking" is not necessarily the portrayal of an abstract thought evolving from a concrete experience, but the portrayal of the spontaneous, formal development of any idea. The baroque ideal is to write words as they arise with thoughts, to avoid predetermined form. The baroque writers, to quote Croll again, wished to show in the very form of their sentences "the movements of a mind discovering truth as it goes, thinking while it writes."[9] Thus describing the influence of baroque writers, like Sir Thomas Browne, on Melville requires, in addition to any other conception, a clear recognition of the formal element of that influence. The essential point to make about the baroque influence on Melville's style is that the spontaneous form of baroque prose helped to shape his early right-branching sentence style.

Of course, even in Melville's early prose, not everyone of his sentences is "right-branching." What modern linguists call

"left-branching" sentences (those in which the main subject and predicate occur after introductory elements) and "self-embedding" sentences (those in which modifying elements insert themselves between the main subject and predicate) are to be found in Melville's early prose, too.[10] Here is a sentence from an early novel, Mardi, in which there are both left-branching and self-embedding elements:

> 11) Now, round about those isles, which Dampier once trod, where the Spanish bucaniers once hived their gold moidores, the Cachalot, or sperm whale, at certain seasons abounds. (M, 3)[11]

And critics have singled out passages, especially from Moby-Dick, of left-branching and self-embedding, traditionally referred to as periodic and suspended syntax, to show that Melville is quite a stylist, capable of creating grand oratorical effects.[12] Melville uses such sentences for ad hoc effects, but they should not be considered the most common types of sentences in his early prose. However, although the impress of the right-branching character never fades from Melville's prose, his later writing is marked, on the whole, by an increase of left-branching and self-embedding.

Beginning with "Bartleby," a statistical trend suggests that Melville is modifying his sentence style. As I noted above, in Melville's early writing, his first six novels, the average number of main clauses per sentence is 1.40. But in "Bartleby" the average number of main clauses per sentence is 1.12. Other later works have a smaller average number of main clauses per sentence than early works, also. The result is that in the late works from "Bartleby" to Billy Budd, which includes four novels and five stories and sketches in the sample,

the average number of main clauses per sentence is 1.20. This trend suggests that in the later works less coordination and more subordination is occurring in Melville's sentences. But the increased subordination is not necessarily due to an average increase of subordinate clauses per sentence, although, in two important late works The Confidence-Man and Billy Budd, the average numbers of subordinate clauses per sentence--1.54 and 0.97, respectively--are both greater than the average number of subordinate clauses per sentence in early writing--0.90.[13] Rather, as in the early writing, Melville is still using, in late work, verbal phrases, prepositional phrases, and other modifying elements to subordinate much of his material. The numbers suggest some change in Melville's style and describe that change in part.

These passages from the sample show the kind of subordination that Melville frequently uses in late sentences:

> 12) Now, the utterly unsurmised appearance of Bartleby, tenanting my law chambers of a Sunday morning, with his cadaverously gentlemanly nonchalance, yet withal firm and self-possessed, had such a strange effect upon me, that incontinently I slunk away from my own door, and did as he desired. But not without sundry twinges of impotent rebellion against the mild effrontery of this unaccountable scrivener. ("B," 54)

> 13) In the endeavor to show, if possible, the impropriety of the phrase, Quite an Original, as applied to the barber's friends, we have, at unawares, been led into a dissertation bordering upon the prosy, perhaps upon the smokey. (C-M, 205)

> 14) Such a cynosure, at least in aspect, and something such too in nature, though with important variations made apparent as the story proceeds, was welkin-eyed Billy Budd,--or Baby Budd, as more familiarly, under circumstances hereafter to be given, he at last came to be called--aged twenty-one, a foretopman of the British fleet toward the close of the last decade of the eighteenth century. (BB, 44)

Left-branching or periodicity ranges from the short adverbial sentence opener in example 12 to the lengthy sequence of prepositional and verbal phrases in example 13. Self-embedding or suspended syntax occurs in all three examples. In example 13, the main subject and beginning of its verb phrase are not separated by intervening words, but a prepositional phrase is embedded in the verb phrase. In examples 12 and 14, main subjects and their verbs are separated by a variety of elements: prepositional phrases, verbal phrases, and subordinate clauses.

Although these late passages plainly show a change in the way Melville is articulating his sentence elements, the late style does not entirely depart from the early style. Certain modifying elements have been "shifted to the left" of the predicate, relative to early prose, but the same asymmetry of development that characterizes right-branching elements also characterizes left-branching and self-embedding elements. More importantly, left-branching and self-embedding patterns ultimately develop into right-branching patterns: this emergence of the right-branching style can be seen in example 12 beginning with the relative pronoun "that" and its clause and continuing with the fragment that concludes the passage, and in example 14 beginning with the mark of compound punctuation (,--) and continuing with the familiar right-branching appositives, phrases, and subordinate clause.

The increase of left-branching and self-embedding in the last works that I observed in the sample has been noticed in other connections by critics commenting on specific late works. Warner Berthoff, trying to

show that style is a part of meaning in Benito Cereno, the tale of a sea-captain's slow realization of the true state of affairs aboard a mutinous ship, quotes a long passage whose "calculated effort of suspension . . . . reproduces . . . in miniature the rhythm of the whole action" of the plot. Berthoff also identifies a "distinctive periodicity" in Melville's late prose, and complains of an almost "casual tortuousness and heaviness"[14] in The Confidence-Man and Billy Budd (perhaps the "smokey" prose Melville confesses to in example 13). Elizabeth S. Foster, examining Melville's drafts of The Confidence-Man, claims that he moved "away from the loose structure, open clarity, and directness of his earliest versions of passages" and "increased . . . periodic structure frequently from revision to revision."[15]

However, one critic, too, notices the persistence of the early, right-branching style amid the late style. F. Barron Freeman, analyzing sentence revisions in Billy Budd, finds that "Often a fairly simple clause became involved and suspended when Melville inserted phrases in his expansion of the short story into the novel," but "Melville preferred the quieter effect of the loose, or run-on, sentence which allowed him to add, bit by bit, to what was already grammatically complete."[16]

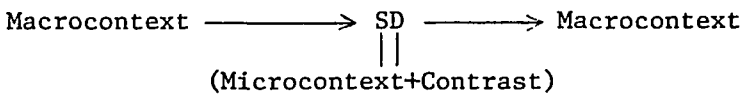
ii

The reason for describing Melville's characteristic narrative prose in such detail is to prepare the way for showing how the stylistic features called the "dualities" emerge from the Melvillean passages,

rising in relief from the prose background. To show how the dualities emerge, I want to enlist the help of the linguist and critic of French literature Michael Riffaterre by applying his method of stylistic analysis to Melville's prose.[17]

Riffaterre believes that stylistic features are created by deviations from the literary context. The general area in a sentence where the reader perceives a stylistic feature Riffaterre calls the "stylistic context"; it is a place where a linguistic pattern is suddenly "broken by an unpredictable element,"[18] and the perceived contrast between the normal pattern and the novel element is the stimulus that causes the reader to feel a stylistic feature is present.

To describe what goes on within the stylistic context in order to create a noticeable feature, Riffaterre uses the notions "microcontext," "SD," and "macrocontext." On a type of linguistic line, the microcontext is that part which immediately precedes the contrasting element; and the microcontext plus the contrast equals the SD (stylistic device). Because the microcontext defines itself by opposing the contrasting element, it has no effect without the contrasting element. The macrocontext is that part of the linguistic line that precedes the SD and, in most cases, follows the SD. The macrocontext reinforces or weakens the opposition between the microcontext and its contrasting element. A diagram may clarify Riffaterre's analysis:



His analysis will aid us shortly.

Here is a passage from near the beginning of Typee. It contains a feature I have called a duality. To focus attention on this feature, I have underlined it, but the attentive reader would have noticed it emerging from the text anyway:

> 15) . . . are gone! Yes, they are all departed, and there is nothing left us but salt-horse and sea-biscuit. Oh! ye. . . . (I, 3)

Plainly the feature is a doublet noun, one of the most common dualities in Melville's prose. Its distinct form draws attention to itself at the end of the sentence. In fact, this feature is emphatic for two more reasons. Superimposed on this doublet noun are a twofold alliteration and two hyphenated compound words, each of which is an element of the doublet noun. Thus, a close examination reveals that this feature is composed of not just one but three dualities (any one of which might have caught the reader's attention first).

Now, we did not need Riffaterre's analysis to perceive this feature, but his analysis can account for our perception and provide a vocabulary for talking clearly about the pervasiveness of dualities in Melville's writing. In Riffaterre's terms, the stylistic context is the passage quoted above. Within this context, a pattern is broken when we perceive a difference between the underlined words and the few words that immediately precede them; we have noticed an SD (microcontext+contrast), and the contrasting element within the SD is the duality combination. The macrocontext that precedes the SD reinforces the opposition between the microcontext and contrast because it is of the same nature as the microcontext. In this example, both microcontext and macrocontext are nothing more than the right-branching and modified right-branching

discourse that has been described in detail in the preceding pages. Because dualities are symmetirc by nature, it is no surprise that they create a contrast with Melville's asymmetrically developed sentences.

Using Riffaterre's terms, I may restate my general thesis. Throughout the entire body of Melville's work, the right-branching and modified right-branching macrocontext of his prose is broken frequently by the contrasting element of the dualities.

One more term of Riffaterre's will prove useful for describing Melville's stylistic features. The term is "convergence." By convergence he means "the accumulation at a given point [in a text] of several independent SDs" [stylistic devices], or, less abstractly, "a heaping up of stylistic features working together,"[19] As a matter of fact, the passage from Typee quoted above, with its three superimposed dualities, is an example of just such a convergence in which features work together to enhance an effect.

In Chapter II, I described a laborious copying method by which I discovered dualities in Melville's prose. When I copied passages sentence by sentence and stopped now and then to note a duality, in Riffaterre's terms I was experiencing the macrocontext of Melville's prose now and then broken by a dualistic SD. To give the reader just a small idea of how it felt to copy Melville's sentences for the purpose of discovering dualities, I offer two modest macrocontexts from middle and late work in the random sample. Along these lignuistic lines, various dualities emerge, singly and in convergences, and await classification by the patient critic/reader.

The first passage is from Moby-Dick. To help one perceive the various dualities on the linguistic lines, I have underlined and numbered them.

16) Nothing seemed before me but a jet gloom, now and then made ghastly by flashes of redness. Uppermost was the impression, that whatever swift, rushing thing I stood on was not so much bound to any haven ahead as rushing from all havens astern. A stark, bewildered feeling, as of death, came over me. Convulsively my hands grasped the tiller, but with the crazy conceit that the tiller was, somehow, in some enchanted way, inverted (354).

The line of Melville's prose is broken by doublet adjectives (4,8), twofold assonances (2,9), a twofold formula phrase (1), twofold polyptoton (6,12), twofold conduplicatio (10), twofold rhyme (3), twofold alliteration (11), twofold parallel phrases (5), and antithesis (7). Some of the dualities emerge singly, for example 1, 8, and 11. But some of them converge, as do 5, 6, and 7.

The second macrocontext is from Billy Budd:

17) In the jugglery of circumstances preceding and attending the event on board the Bellipotent, and in the light of that martial code whereby it was formally to be judged, innocence and guilt personified in Claggart and Budd in effect changed places. In a legal view the apparent victim of the tragedy was he who had sought to victimize a man blameless; and the indisputable deed of the latter, navally regarded, constituted the most heinous of military crimes (103).

Here the critic discerns a doublet verbal (1), doublet nouns (4,5) a clear twofold alliteration (2), an adjective/noun//adjective/noun construction (6), twofold polyptoton (7), twofold parallel phrases (3). Some of these dualities converge (3,1,2). And by now, the accomplished critic/reader aware of Melville's dualities should also have noticed some unnumbered dualities in this macrocontext. A few figures of thought emerge here: a dualistic image in the "jugglery of circumstances," dualistic characterization and symbolism "personified in Claggart and Budd," and an ironic situation developed throughout the passage.

I helpfully indicated what the reader should have perceived as a duality as she or he moved along the preceding linguistic lines, but I must recognize and deal with problems with perceiving the dualities in Melville's prose. For example, is the phrase from the Moby-Dick passage (16), "before me but a jet," a convergence of twofold alliteration (before . . . but) and twofold rhyme (but . . . jet)? Is the phrase "indisputable deed" from the Billy Budd passage (17) a twofold alliteration . . . or a threefold alliteration? The problems with perceiving the dualities involve the ambiguity of convergences, the threshold of feature perception, the inclination to perceive features, and the concurrent presence of features that are not dualities along with features that are dualities.

Converging dualities are sometimes hard to analyze. But this ambiguity is not too great a problem. Even if judgment cannot separate all the converging dualities, or perceives one to the neglect of others, the ambiguous problem itself signifies the presence of some features in the text. With patience and the proper linguistic and literary analyses,

a complete and unambiguous description of each duality within a convergence could probably be made. But absolute accuracy, though not undesirable for description, is not necessary for the reader to perceive the presence of a number of converging dualities.

The threshold of feature perception depends upon, using Riffaterre's terms again, the intensity of contrast between the duality and its microcontext. The "b" sound pair of "before . . . but" in its immediate context (16) is perceptibly different from the "b" sound pair of "board . . . Bellipotent" in its immediate context (17): the second feature does seem more like an SD than does the first. Perhaps the feature from example 16 seems less like an SD than the one in example 17--that is, more like part of the context than a contrast to it--because its second constituent "but" is a function word necessary for the forward movement of the syntax, and the collection of "b" sounds in those words is merely and only a linguistic accident. In any case, to deal with this problem of feature perception, we can just concede that a range of contrast intensity exists and that some features will seem more like dualities than others. Nevertheless, the presence of problematic dualities does not invalidate the collection of obvious ones.

The inclination to perceive dualities becomes a problem when the reader finds them precisely because he or she is looking for them, imposing these features upon texts rather than discovering them there. Here we must admit the possibility of error and rely on scrupulous critical honesty and painstaking analysis. The check against subjective

imposition of dualities upon texts is the repeated observation of uncontestable dualities.

Recognizing the possibility of error due to an inclination to perceive dualities, we should not, however, discard the critical sensitivity developed by such an inclination. The threshold of feature perception is lowered when the inclination is active; and when more kinds of features are discovered, a more sophisticated, not sophistical, analysis can be made.

Related to the reader's disposition to perceive a certain emphatic feature is that feature's power to include a problematic feature in its own pattern.[20] Such is probably the case with the phrase "indisputable deed" in example 17. The phrase does contain three "d" sounds instead of two, but the effects of the uncontestable dualities near the phrase and the two-stress rhythm engendered by the medial syllable of "indisputable" and the initial phoneme of "deed" tend to draw the feature into the duality scheme.

All stylistic features in Melville's writing need not be drawn to a gravitational center of dualities for my thesis about the pervasive quality of the dualities to be valid. Indeed, many features are unaffected by that attraction, having uncontestable forces and identities of their own. Other kinds of features create effects along with the dualities. Every group of nouns is not a doublet. Every alliteration is not twofold. In the following passage from the sample, perhaps the first stylistic feature the reader notices is the triplet following the semicolon:

> 18) He burns, too, the purest of oil, in its unmanufactured, and, therefore, unvitiated state; a fluid unknown to solar, lunar, or astral contrivances ashore. (M-D, 356)

But even in this sentence, the reader may notice that the threefold series itself is part of an appositive phrase, that the words "unmanufactured" and "unvitiated" are the two elements of a doublet adjective, that the nearby words "burns" and "purest" form a twofold internal rhyme. Yes, features other than dualities exist in Melville's writing, and problematic dualities make ambiguous appearances throughout his work. But, even if problematic dualities are conceded, enough clear and distinct dualities are present in Melville's writing to create a widespread pattern whose testimony about a way Melville perceives and expresses things cannot be ignored.

The Melvillean sentence is the topic of this chapter, and some linguistic ideas and terminology have proved useful to describe what happens in Melville's sentences. However, we might apply this terminology to levels of discourse beyond the sentence. For example, another way to indicate that companion stories emerge from Melville's work as a dualistic feature is to observe that the macrocontext of all Melville's fiction is broken by a contrasting figure--a set of companion stories.

iii

A topic closely related to sentence structure is sentence rhythm. The rhythm of Melville's prose always has provoked critical comment. Predictably, critics have drawn analogies between the movement of Melville's prose and the rise and fall of waves or some other marine phenomenon[21]--such is the power of association and the often honest

reinforcing relation between form and content. To justify their impressions, watery or otherwise, they have pointed out a number of features in Melville's writing that are responsible for its rhythms: periodicity, suspended syntax, inverted word order, series, parallelism, blank verse and other poetic elements.[22] To these features we can add the dualities; for they play a large, if not the main, part in creating Melville's most characteristic prose rhythm. When a reader feels that a Melvillean passage is rhythmic and cannot say percisely why, more often than not dualistic features are responsible for the feeling.

To see how the dualities create the characteristic Melvillean rhythm, we can analyze a passage that struck a reader as being rhythmic. In his important essay on the style of nineteenth-century American fiction, Harold C. Martin, among other things, writes about the way the syntax of American fiction tends to become less balanced and convoluted, and more loose as the century progresses. (Recall Melville's generally "loose" sentence pattern.) He places Melville among those writers experimenting with departures from the earlier syntax of the century; and he offers the following passage from Moby-Dick as an example of Melville's experimentation, his "preoccupation with distinctive rhythmic movement."[23] However, Martin does not show how the rhythm is created. The Melvillean text is quoted from Martin's essay, but the superscripts are mine:

1 2,1 3 3
19) At the same foam-fountain, Queequeg seemed to drink and reel
4... 4...
with me. His dusky nostrils swelled apart; he showed his
5 5 6 6
filed and pointed teeth. On and on we flew, and our offing

7,8 7,8
gained, the Moss did homage to the blast; ducked and dived
9 9 10,11...
her bows as a slave before the Sultan. Sideways leaning we
10,11... 12... 12...13,14
sideways darted; every ropeyarn tingling like a wire; the two
13 15 15
tall masts buckling like Indian canes in land tornadoes.[24]

No less than fifteen clear dualistic features converge in this passage, and a few more less clear ones are here, too. (Notice how a "convergence" may become relative, including not only superimposed but neighboring features depending upon the margins of the microcontext.) The passage contains twofold alliterations (1,7,9,13), a hyphenated compound word (2), a doublet verbal (3), a doublet verb (8), twofold diacope (6) and conduplicatio (10), doublet adjectives (5,14), twofold parallel clauses (4), twofold parallel phrases (12 and even 11 because the word arrangement makes the verb forms seem coordinate), and an adjective/noun//adjective/noun construction (15). These dualistic features occurring throughout the passage give it a binary rhythm. The features create the rhythm by two means--what we could call focused twofold stresses of collocated words and diffuse twofold stresses of syntactic parallels. To highlight a portion of the binary rhythm in this passage, the stress marks of poetic scansion can be used to show the presence of both means: "His dusky nostrils swelled apart; he showed his filed and pointed teeth. . . . ducked and dived her bows as a slave before the Sultan."

The duality rhythm can be discerned even in passages that readers have found to contain other rhythms. Both Padraic Colum and F. O. Matthiessen have written convincingly about the presence of blank verse in Melville's dialog.[25] But the very passages they cite contain the

duality rhythm, also. Matthiessen in American Renaissance offers the more famous, and extended, example of blank verse in Melville's prose, reproducing the passage in lines of verse to help prove his point. With slant-bars added to show where Matthiessen divided the passage into five-foot lines, I offer it again, but in its original prosaic form and with its virtually uncontestable dualities indicated:

20) But look ye, Starbuck, what is said in heat,/that thing unsays itself. There are men/from whom warm words are small indignity./ I meant not to incense thee. Let it go!/ Look! see yonder Turkish cheeks of spotted tawn--/living, breathing pictures painted by the sun./ The Pagan leopards--the unrecking and/ unworshipping things that live; and seek, and give/no reasons for the torrid life they feel![26]

Familiar dualities are here: twofold alliterations (2,4,7,8,11), adjective/noun//adjective/noun constructions (3,5), two kinds of doublet adjectives (6,10), and twofold polyptoton (1). Even a twofold prefix (9) combines with these dualities. The succession and stresses of the dualistic features are a type of counterpoint to the blank verse rhythm of the passage. In this particular case, the blank verse rhythm may be more noticeable than the binary one; nevertheless, the binary is here. And in the vast majority of instances where rhythm is discernable in Melville's prose, a binary rhythm is produced by the dualistic features, as we saw and heard in the passage cited by Martin. The rhythm of the dualities is simply more of a pervasive feature than the ad hoc blank verse device that Matthiessen cites.

In both Melvillean passages cited by Martin and Matthiessen, a dualistic feature sometimes occurs immediately before a punctuation mark, as in "At the same foam-fountain, . . ." (19) and ". . . the torrid life they feel!" (20). Frequently in Melville's writing, dualistic features occur before punctuation marks and signal pauses. This pausing feature, along with binary emphasis, is an important component of Melville's prose rhythm because pauses in prose, like caesurae in verse, contribute to rhythm. A pause signaled by a duality in Melville's prose can be called a Melvillean "cadence." But appreciating the uses and effects of Melville's cadences requires examining the origin and development of the cadence in general.[27]

Like so many rhetorical features, the cadence has its origin in Greek and Latin writing. In some ancient rhetorical prose, the clausula, or close, both of the sentence and members of the sentence could be indicated by rhythmic "punctuation." Where we insert graphic punctuation, a Classical writer, such as Cicero, might place words that constituted a pattern of long and short syllables, like a quantitative poetic foot, thus punctuating sentences by sound. Medieval Latin writers, who imitated the Classical practice, called this pattern that smoothly ended a group of words a cursus, or run, though they preferred an accentual-syllabic measure to the quantitative measure of the ancients and standardized the kinds of metrical patterns used to indicated a close. English writers, seeking satisfying prose rhythms themselves and influenced by the influx into English of Latin words and by translations of canonical texts, cultivated rhythmic punctuation, also. In English the device became known as "cadence"--a term borrowed from

music to describe an analogous effect--and writers experimented both with classical and native rhythms.

The Latin cursus and English cadence both depend on a pattern of stressed and unstressed syllables for their effects. For example, a cadence called the tardus, frequently used by the translators of the Book of Common Prayer (1548-52), consisted of two stressed syllables and five unstressed syllables arranged in the pattern / ⏑ ⏑ ⏑ / ⏑ ⏑. (A convenient notation for the cursus, invented by Croll,[28] is to indicate the positions of the stressed syllables in the pattern, counting from the end of the pattern. Thus this tardus can be designated by [7-3]. Actually, it is a variant of a classical tardus [6-3]. The tardus cadence can be heard in such phrases as "several necessities" and "ordered by thy governance." The ear, accustomed to this recurring sound patterns in the prayers, is satisfied with the resolution of a clause:

> 21) Lord, we beseech thee to keep thy household the Church in continual godliness; that through thy protection it may be free from all adversities, . . .[29]

Sir Thomas Browne was among the English writers who experimented with cadences. Because he influenced Melville in other matters, giving an example of his practice is especially relevant to the topic of Melville's rhythmic punctuation. In his essay on the rhythm of Browne's prose, Michael F. Maloney offers the following passage from Hydriotaphia (1658) to illustrate an "interplay of metrical and cursus patterns."[30] I offer his example here, but point out only

the cadences he discovered in Browne's passage.

> 22) But all was vanity feeding the winde and folly. The Aegyptian mummies which Cambyses or time hath spared avarice now consumeth. Mummie is become Merchandise, Mizraim cures wounds, and Pharoah is sold for balsams.

Each of the scanned phrases is a classical velox cadence, composed of three stressed syllables and four unstressed syllables (7-4-2). The standard and familiar velox, made even more familiar by its repetition here, ends the rhythmic movement of each sentence and evokes a sense of resolution each time. This passage is only one example of Browne's cadenced prose. He graced much of his writing with both classical and native English rhythms.[31]

The Melvillean cadence achieves the same rhetorical effect as do the medieval cursus and native English cadences: a punctuation by sound that signals a pause. The reader can hear it in, "Doubtless for a long time the exiled monarch . . . watched every arrival from the Encantadas, to hear news of the failure of the Republic, the consequent penitence of the rebels, and his own recall to Royalty" (underlining mine, "E," 124). But the Melvillean cadence differs from the others. Unlike the Medieval Latin and English cadences, the number and arrangement of stressed and unstressed syllables are not important for its essential form. The Melvillean cadence is a duality cadence. The dualistic features, like the other patterns, evoke resolutions at syntactical endings.[32] Very often the cadence contains two heavy stresses and an arbitrary number of unstressed syllables. In these cases, the Melvillean cadence could be called an accentual cadence, as

opposed to the others that are accentual-syllabic. But the two stresses need not directly fall on a dualistic element to create the pause effect (in the example above "recall to Royalty," the first stress may fall on the second syllable of the first word instead of its first alliterative "r" without diminishing the effect). Or there need not be absolutely two heavy stresses in the duality cadence, though the cadence does seem to incline toward two stresses (a good example of this case is the cadence found in Martin's quotation from Moby-Dick [20], the adjective/noun//adjective/noun, "Indian canes in land tornadoes," which we can think of as consisting of either a pair of two-stress elements or a two-stress cadence with the heaviest stresses falling on the stressed syllables of the two adjectives). Although one could find examples of conventional cadences in Melville's sentences, patterns that would even converge with dualistic features, the most pervasive and characteristic punctuating rhythms in Melville's prose are the duality cadences. And Melville uses virtually every one of the phoneme-, word-, and phrase-level dualities (alone or in convergences) for his cadences.

Like his lawyer-narrator of "Bartleby," who loved to repeat the name of John Jacob Astor, Melville loved the sound of language. Reading the opening paragraphs of his first novel Typee, which echo with schematic figures of speech, convinces one of that love. It is easy to believe he developed his feeling for rhythm and cadence independently, in addition to imitating the practices of other writers. Even though in the matter of the cadence, he punctuated his sentences by other rhythms than did his beloved Sir Thomas Browne, Melville,

like the translators of the Book of Common Prayer (two copies of which he owned),[33] may have perceived an effect in his reading but recreated that effect by a slightly different means. Compare the following sentence from "Bartleby" to the passages from the Prayer Book and Hydriotaphia. The ear, accustomed to the sound of dualities in Melville's prose, hears a resolution similar to the kind achieved by the conventional accentual-syllabic cadence.

> 23) And so I found him there, standing all alone in the quietest of the yards, his face towards a high wall, while all around, from the narrow slits of the jail windows, I thought I saw peering out upon him the eyes of murderers and thieves. ("B," 71)

Graphic punctuation indicates pauses in the movement of this sentence, but at two places familiar verbal rhythms signal pauses and reinforce graphic punctuation. The adjective/noun//adjective/noun cadence signals one pause, and the doublet noun cadence signals a second and heavier one at the conclusion of the sentence.

The duality rhythm that we ultimately discover in Melville's sentences is a particularly good manifestation of his personality. Rhythm, when unforced and effective in literature, seems to be a feature that issues spontaneously from some inmost part of a creative writer.

CHAPTER III

FOOTNOTES

[1]Unless otherwise indicated, all quotations from Melville's prose in this chapter are taken from the symmetrical random sample (see Appendix A), and are cited parenthetically in the text.

[2]For the relation of this linguistic notion to style in fiction, see Richard Ohmann, "Generative Grammars and the Concept of Literary Style," Word, 20 (1964), 423-29; rpt. in Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism, ed. Glen A. Love and Michael Payne (Glenview, Ill.: Scott, Foresman, 1969), pp. 145-46.

[3]The following table displays the ratios of main clauses (MC) to sentences, subordinate clauses (SC) to sentences, main clauses to subordinate clauses, and sentences without subordinate clauses (SWoSC) to sentences for each work in the random sample:

TABLE 1

RATIOS OF CLAUSES IN MELVILLE'S SENTENCES

	MC / Sent.	SC / Sent.	MC / SC	SWoSC / Sent.	
T	1.46	1.26	1.16	.30	
O	1.39	0.76	1.82	.45	
M	1.42	0.50	2.84	.64	
R	1.45	1.18	1.22	.43	Early
W-J	1.34	0.87	1.53	.48	Prose
M-D	1.43	0.89	1.61	.43	
P	1.37	0.86	1.58	.47	
"B"	1.12	0.82	1.35	.51	
"E"	1.31	0.73	1.80	.48	
"TT"	1.28	0.54	2.36	.60	
IP	1.05	0.45	2.30	.62	
"PBTM"	1.42	0.47	3.00	.57	Late
BC	1.13	0.74	1.52	.50	Prose
"IC"	1.21.	0.68	1.77	.53	
C-M	1.19	1.54	0.76	.30	
BB	1.10	0.97	1.13	.45	

[4]Leedice Kissane, "Dangling Constructions in Melville's 'Bartleby,'" AS, 36 (1961) argues that the narrator's character development is the subject of the story and that his dangling constructions, at key points, convey his "incoherency" and "emotional unsureness" and register his progressive change in attitude (196, 200). Appealing as is her argument about the functional relation of dangling faults to the story's meaning, it becomes less convincing when she admits that these dangling constructions appear elsewhere in Melville's writing and when one considers that "loose" connections among sentence elements is a quality apparent in much of Melville's "grammatically correct" prose.

[5]See Newton Arvin, Herman Melville (New York: William Sloane, 1950), pp. 91-92, 100 for the influence of Rabelais; Luther S. Mansfield's and Howard P. Vincent's appropriate references in their "Explanatory Notes," Moby-Dick: Or, the Whale (New York: Hendricks House, 1962), pp. 569-832 for the influence of Browne, Montaigne, and Rabelais; F. O. Matthiessen, American Renaissance (New York: Oxford Univ. Press, 1941), esp. pp. 122-32 for the influence of Browne; and Willard Thorp, Introduction to Herman Melville: Representative Selections (New York: American Book, 1938), pp. lxi-lxii for the influence of Browne, Burton, and Rabelais.

[6]My description of the baroque style and quotation from Browne are indebted to Croll's "The Baroque Style in Prose," in Studies in English Philology: A Miscellany in Honor of Frederick Klaeber, ed. Kemp Malone and Martin B. Ruud (Minneapolis: Univ. of Minnesota Press, 1929), pp. 427-56; rpt. in Style, Rhetoric, and Rhythm: Essays by Morris W. Croll, ed. J. Max Patrick and Robert O. Evans, with John M. Wallace and R. J. Schoeck (Princeton: Princeton Univ. Press, 1966), pp. 207-33.

[7]Matthiessen, pp. 125-26

[8]From Croll's "Baroque Style," as quoted by Matthiessen, pp. 130-31.

[9]Croll, "Baroque Style," p. 221.

[10]See again Ohmann, pp. 145-46.

[11]To follow the development of Melville's syntax and simplify my counting of sentence elements, I diagrammed a sample (807 sentences) of the random sample, using a form I invented to preserve sentence elements, articulation, and punctuation. A knowledge of traditional grammatical terms and recollection of the linguistic ideas I describe are all that are necessary to understand my system. Here is the diagram of the left-branching and self-embedding example 11:

MC

adv, pp, which SC, where SC, s, appos, pp v.

MC = main clause

SC = subordinate clause

s = subject

v = verb

pp = prepositional phrase

appos = appositive

adv = adverb

[12]See, for example, Leonard Lutwack, "Melville's Struggle with Style: The Plain, the Ornate, the Reflective," Forum 3 (1962) where he identifies the periodic sentence as the special form of Moby-Dick's declamatory prose. Lutwack recognizes the effects of the periodic sentence but exaggerates its frequency and importance by calling it the "most common" and "readily distinguishable" sentence form in Moby-Dick (14).

[13]See table in note 3.

[14]The Example of Melville (New York: Norton, 1962), pp. 169, 172-73.

[15]Appendix to The Confidence-Man (New York: Hendricks House, 1954), pp. 376-77.

[16]"'Convolutions and Quiddities': Melville's Style," Melville's Billy Budd (Cambridge, Mass.: Harvard Univ. Press, 1948), pp. 105-06.

[17]For Riffaterre's own exposition of his method, see his "Criteria for Style Analysis," Word, 15 (1959), 154-74 and "Stylistic Context," Word, 16 (1960), 207-18; rpt. in Essays on the Language of Literature, ed. Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin, 1967), pp. 412-30 and pp. 323-36.

[18]Riffaterre, "Stylistic Context," p. 431.

[19]Riffaterre, "Criteria for Style Analysis," pp. 428-29.

[20]Writing about rhythmic stylistic features, Paull Franklin Baum in ". . . the other harmony of prose": An Essay in English Prose Rhythm (Durham, N. C.: Duke Univ. Press, 1952) notes the phenomenon that the familiar and emphatic features can "reduce [other features] to their own pattern" (p. 108).

[21]See, for example, Thorp, who writes about "clauses which rise, wave on wave, before dropping to a weighted close" (p. lxiv).

[22]See Freeman, "Convolutions and Quiddities," pp. 103-09 for a critic who treats a number of these rhythmic features in detail.

[23]"The Development of Style in Nineteenth-Century American Fiction," in Style in Prose Fiction: English Institute Essays, 1958 (New York: Columbia Univ. Press, 1959), p. 130.

[24]As quoted by Martin in "Style in Nineteenth-Century American Fiction," p. 130.

[25]Colum, "Epic of the Sea . . .," in A Half-Day's Ride, or Estates in Corsica (New York: MacMillan, 1932), pp. 176-77, and Matthiessen, p. 426.

[26]The original passage is in M-D, 144.

[27]My historical and technical comments on the "cadence" are based on Albert C. Clark, The Cursus in Mediaeval and Vulgar Latin (Oxford: Clarendon, 1910), Prose Rhythm in English (Oxford: Clarendon, 1913), Morris W. Croll, "The Cadence of English Oratorical Prose," SP, 16 (1919), 1-55; rpt. in J. Max Patrick et al. (1966), pp. 303-59, and Margery M. Morgan, "A Treatise in Cadence," MLR, 47 (1952), 152-64.

[28]Croll, "Cadence," p. 304.

[29]Book of Common Prayer (22nd Sunday after Trinity). This example was suggested by Croll, "Cadence," p. 313.

[30]"Metre and Cursus in Sir Thomas Browne's Prose," JEGP, 58 (1959), 65.

[31]For more on Browne's widespread rhythmic practice see Norton R. Tempest, "Rhythm in the Prose of Sir Thomas Browne," RES, 3 (1927), 308-18.

[32]During my copying of Melvillean passages that forced me to examine his style in great detail (see Chapter I), I often stopped writing after a Melvillean cadence, naturally pausing a moment, feeling that an "end" was literally at hand.

[33]The books are catalogued by Merton M. Sealts, Jr. In Melville's Reading: A Check-List of Books Owned and Borrowed (Madison: Univ. of Wisconsin Press, 1966), pp. 86-87.

IV. A COMPARISON OF MELVILLE'S AND HAWTHORNE'S PROSE

To provide more evidence that the dualities are a set of uniquely Melvillean features, I performed a simple statistical experiment. I compared the frequencies of a group of selected dualities in a story by Melville to the frequencies of the same features in a story by Hawthorne--a fair choice for the comparison, being a story written by Melville's contemporary, fellow countryman, and artistic equal. In the course of my comparison, I discovered a set of features, which I shall describe briefly, that, I think, are uniquely Hawthornian.

i

Choosing the Melvillean story for this statistical comparison was easy. I chose "Bartleby," probably Melville's most highly regarded short work. Choosing the Hawthornian story was more difficult because Hawthorne has written a number of first-rate stories that were good candidates for the experiment. I decided upon "My Kinsman, Major Molineux," not because I had any preconceptions about how it might be weighted to prove my point but because I like it and because "Major Molineux" would probably be placed in just about every critic's list of Hawthorne's five best stories.

I had already copied out three sample passages from "Bartleby," in accordance with the method of analysis I described in Chapter II. And I had already discovered, identified, and counted the dualities in the

three passages. So I possessed the figures for Melville. To obtain figures for the Hawthorne story, I copied out three passages from "Major Molineux" and then discovered, identified, and counted the dualities in them (See Appendix C for the locations of sample passages copied from "Major Molineux.")[1] For the experiment, I used only seven of the dualities, selected from the grammatical constructions, schemes, and tropes, representing those three groups proportionally. The seven features were the first ones that came to my mind to count; I did not try to choose especially weighted dualities. Although even if I had chosen the seven features with the highest totals in the Melvillean sample, it seems to me that being the most frequent, they would have been in one sense the most "Melvillean," as suggested by the sample, the features to choose anyway. I chose the seven because they seemed easy to recognize and count accurately and because two or three of them seemed very characteristic of Melville from my discursive description in the taxonomy. I did not select any features from the figures of thought because I allowed myself to be less precise about their numbers in my taxonomy.

The results of my comparison are displayed in Table 2. The feature is followed by its total number of occurrences in the three sample passages from each story and its average number of occurrences per one sample passage (about 1,050 words, recall). The last column on the right contains the feature's average number of occurrences per one sample passage in Melville's writing on the whole, based on the figures from Chapter II.

TABLE 2

A COMPARISON OF SELECTED DUALITIES IN SAMPLE LOCATIONS FROM HAWTHORNE'S "MY KINSMAN, MAJOR MOLINEUX" ("MKMM") AND MELVILLE'S "BARTLEBY" ("B")

	"MKMM"	Avg. Loc.	"B"	Avg. Loc.	Melville's Avg. Loc. in Entire Sample
Doublet Noun	10	3.3	19	6.3	6.7
Adj./N.//Adj./N.	7	2.3	8	2.7	3.6
Twofold Rhyme	6	2.0	11	3.7	4.5
Twofold Polyptoton	0	0.0	1	0.3	1.7
Apposition	1	0.3	8	2.7	2.1
Twofold Formula	3	1.0	1	0.3	1.7
Oxymoron	1	0.3	4	1.3	0.4
Totals	28	9.2	51	19.3	20.7

The total number of each dualistic feature, in all categories but one, is greater for Melville than for Hawthorne, and the combined total of these seven features for Melville is 51, while the combined total for Hawthorne is 28. Some additional numbers are informative too. In the categories of doublet noun and apposition, Melville comes closest to having his average per single sample passage in "Bartleby" equal his average per single sample passage in his work as a whole: in "Bartleby," his average is 6.3 occurrences of doublet nouns per passage, and in his work as a whole, his average is 6.7 occurrences per passage; in "Bartleby," his average is 2.7 occurrences of appositions per passage, and in his work as a whole, his average is 2.1 occurrences per passage. In the categories of twofold polyptoton and twofold formula, Melville's average occurrence per single passage in "Bartleby" is furthest from

his average occurrence per single passage in the whole of his work. Yet although I counted only 1 example of polyptoton in the three passages from "Bartleby," I counted none in the three passages from "Major Molineux." And although I counted 1 twofold formula in the three passages from "Bartleby," and 3 twofold formulas in the three passages from "Major Molineux," Hawthorne's average per passage--1.0--is still lower than Melville's average use of twofold formulas per passage in his work as a whole, which is 1.7.[2] The total averages are very revealing. Taking into account just these seven dualities, one might expect that in any 1,050-word sample passage in Melville's prose, one would find about 20.7 of these dualistic features in some combination. In any 1,050-word sample from "Bartleby," we do find 19.3 dualistic features, an average a little below that found in Melville's work on the whole but close to it. However, in any 1,050-word sample of "Major Molineux," we find only 9.2 dualistic features, an average number only 0.4 of Melville's general average per passage and about one-half of Melville's average per passage in "Bartleby." In the test case of "Bartleby" compared to "My Kinsman, Major Molineux," the numbers do show that the dualities are more characteristic of Melville than Hawthorne.

The figures turned out to support my position in this test case, but I think we must recognize that frequency alone or its lack does not prove or disprove that a feature, or set of features, is or is not characteristic of a writer. If we perceive a feature by reason of its contrasting with the general background of the author's discourse, that author could conceivably have less instances of the feature in his prose than another author, yet its differentiating qualities would allow it to

stand out from its context, while in the prose of the other author, its superior frequency would be lost in a concealing rather than revealing context. So much other stylistic phenomena may be present in the prose of the other author that an entirely different feature, or set of features, would be perceived as being more characteristic of that author, even though he or she had the features of the first author.

ii

A set of Hawthornian features began to crystallize as I was copying out the three passages from "My Kinsman, Major Molineux" for my statistical comparison. To extend and refine my knowledge of the features I was discovering, I copied out an additional symmetrical random sample, consisting of five 1,050-word passages, from Hawthorne's most important novel, The Scarlet Letter. (See Appendix C for the locations of sample passages copied from The Scarlet Letter.)[3] I can begin to describe--and I emphasize just begin to describe--this pattern of features in Hawthorne's prose, a pattern that differentiates him from Melville and that points to his own personality. The fact that I can perceive a pattern of features in Hawthorne's fiction helps to support my general critical assumption that style reflects personality.

The dominant quality of mind that Hawthorne's set of features suggests to me is "multiplicity": Hawthorne perceives and expresses the multiplicity of things and the multiple aspects of a single thing. The stylistic features that reflect this quality of mind can be arranged under the general headings of diction, syntax, punctuation, and symbolism.

My limited analysis suggests that, as regards features of diction, Hawthorne's inclination towards multiplicity could be reflected in his use of key-words. Key-words, one may recall, are recurrent words in the writer's lexicon from which the critic infers something about the mind of the writer.[4] The key-words that I discovered in my analysis of the Hawthornian samples may be placed conveniently in three categories. The first type I shall call "series" words because they indicate multiple elements, often arranged linearly. Such words as "chain," "link," "march," "multitude," "procession," "series," "stream," and "train," from the samples of "Major Molineux" and The Scarlet Letter, could be placed in the first category of key-words. The second category of key-words, a larger one, I call "interpretive" words because they indicate that something is to be understood and often that something is to be alternatively understood.[5] In the sample passages from the two works, I found such interpretive words as

appearance	perception
appeared	prefigured
aspects	revelations
augured	scene
believe	seem
believed	seemed
betokened	semblance
betokening	symbol
dream	symbolize
emblem	token
estimation	type
imagined	typified
name	visionary
penetrate	

The third category I call, most generally, "qualifying" adverbs because they often signal some alternative, addition, or refinement of or to an idea. The following are among the qualifying adverbs in the samples

from the two works:

again	meanwhile
almost	moreover
also	nevertheless
earlier	next
evidently	now
finally	oftener
here	once
however	perchance
indeed	perhaps
instead	soon
lastly	then
likewise	therefore

Qualifying adverbs easily grow into qualifying adverb phrases, such as "all around," "all at once," "at length," "at this moment," "in fact," "in those days," and "once more."[6]

The features to note regarding Hawthorne's syntax and punctuation can best be understood after one has examined some characteristic passages. The concluding paragraphs of The Scarlet Letter (pp. 224-26) offer a representative text:

> 1) But there was more real life for Hester Prynne, here, in New England, than in that unknown region where Pearl had found a home. 2) Here had been her sin; here, her sorrow; and here was yet to be her penitence. 3) She had returned, therefore, and resumed,--of her own free will, for not the sternest magistrate of that iron period would have imposed it,--resumed the symbol of which we have related so dark a tale. 4) Never afterwards did it quit her bosom. 5) But, in the lapse of the toilsome, thoughtful, and self-devoted years that made up Hester's life, the scarlet letter ceased to be a stigma which attracted the world's scorn and bitterness, and became a type of something to be sorrowed over, and looked upon with awe, yet with reverence too. 6) And, as Hester Prynne had no selfish ends, nor lived in any measure for her own profit and enjoyment, people brought all their sorrows and perplexities, and besought her counsel, as one who had herself gone through a mighty trouble. 7) Women, more especially,--in the continually recurring trials of wounded, wasted, wronged, misplaced, or erring and sinful passion,--or with a dreary burden of a heart unyielded, because unvalued and unsought,--came to Hester's cottage, demanding why they were so wretched, and what the remedy! 8) Hester comforted and

> counselled them, as best she might. 9) She assured them, too, of her firm belief, that, at some brighter period, when the world should have grown ripe for it, in Heaven's own time, a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness. 10) Earlier in life, Hester had vainly imagined that she herself might be the destined prophetess, but had long since recognized the impossibility that any mission of divine and mysterious truth should be confided to a woman stained with sin, bowed down with shame, or even burdened with a life-long sorrow. 11) The angel and apostle of the coming revelation must be a woman, indeed, but lofty, pure, and beautiful; and wise, moreoever, not through dusky grief, but the etherial medium of joy; and showing how sacred love should make us happy, by the truest test of a life successful to such an end!
>
> 12) So said Hester Prynne, and glanced her sad eyes downward at the scarlet letter. 13) And, after many, many years, a new grave was delved, near an old and sunken one, in that burial-ground beside which the King's Chapel has since been built. 14) It was near that old and sunken grave, yet with a space between, as if the dust of the two sleepers had no right to mingle. 15) Yet one tombstone served for both. 16) All around, there were monuments carved with armorial bearings; and on this simple slab of slate--as the curious investigator may still discern, and perplex himself with the purport--there appeared the semblance of an engraved escutcheon. 17) It bore a device, a herald's wording of which might serve for a motto and brief description of our now concluded legend; so sombre is it, and relieved only by one ever-glowing point of light gloomier than the shadow:--
>
> "On a field, sable, the letter A, gules."

The phrases and clauses that constitute Hawthorne's sentences develop into "chains" (to use an Hawthornian key-word) of additions, refinements, and alternatives. This syntax complements his qualifying adverbs, which signal the same kind of development, and a conspicuous presence of many coordinating and subordinating conjunctions supports his characteristic sentence development, too. One index of his kind of syntax might be obtained relatively easily by determining the percentage of his sentences that begin with coordinating conjunctions, such as "And" and "But," while temporarily ignoring all the internal

conjunctions. When this index is sought in the concluding paragraphs of The Scarlet Letter, one discovers that five of the seventeen sentences--nos. 1, 5, 6, 13, 15--in those paragraphs begin with coordinating conjunctions, which, for that very small sample, is 29% of Hawthorne's sentences. However, two of the eleven sentences that constitute the opening paragraphs of Melville's "The Encantadas," the passages I presented in Chapter II to begin the analysis of Melville's features, begin with coordinating conjunctions, which is only 18% of Melville's sentences.

In addition, special patterns of Hawthorne's chain-like syntax are relatively easy to perceive. The series is a characteristic pattern of Hawthorne's. In the first of the two concluding paragraphs from The Scarlet Letter, Hawthorne has five series--located in sentences 2, 5, 6, 10, and 11--with elements ranging through words, phrases, and clauses. Syntactic chains, which are not precisely parallel series of words, phrases, and clauses, are especially evident when their members are relatively short and are linked by commas: sentences 9 and 13 are good examples. Sentence 13 is an especially appropriate example of this non-parallel syntactic-chain pattern because, although Hawthorne does link abstract ideas in this fashion, he quite frequently composes descriptive sentences with these short, varied members punctuated by commas. This highly characteristic practice can be seen in two additional short passages--the first being another passage from The Scarlet Letter (p. 91), the second a sentence from "My Kinsman, Major Molineux" (p. 240):

> Pearl, accordingly, ran to the bow-window, at the farther end of the hall, and looked along the vista of a garden-walk, carpeted with closely shaven grass, and bordered with some rude and immature attempt at shrubbery.
>
> The irregular and often quaint architecture of the houses, some of whose roofs were broken into numerous little peaks, while others ascended, steep and narrow, into a single point, and others again were square; the pure snow-white of some of their complexions, and the thousand sparklings, reflected from bright substances in the walls of many; these matters engaged Robin's attention for a while, and then began to grow wearisome.

In these descriptive passages with short, punctuated members, Hawthorne carefully lays down one item after another, adding one brush stroke to his entire image with each member. At times, we even might think, from the point of view of our modern punctuation practice, that Hawthorne needlessly punctuates elements in a chain of members, as in his punctuating the final elements in both of the short passages. But Hawthorne's habit of over-punctuating is a sign of his inclination toward using a chain-like syntax. A third characteristic pattern is an embedding of a refinement or alternative within the chain, not infrequently signaled by hyphenation, as in sentences 3, 7, and 16 of the two concluding paragraphs of The Scarlet Letter.

The concluding paragraphs of The Scarlet Letter, besides providing examples of Hawthorne's characteristic syntax and punctuation, also offer examples of some of Hawthorne's key-words, supporting my previous statements about Hawthorne's characteristic diction. The paragraphs are rich in interpretive words, including "symbols" (s. 3), "stigma" and "type" (s. 5), "revealed" (s. 9), "imagined" (s. 10), "revelation" (s. 11), and "discerned," "appeared," and "semblance" (s. 16). And the special context of heraldry, in the second paragraph, offers its

own interpretative words: "escutcheon" (s. 16) and "device" (s.17). The two paragraphs also contain many obvious qualifying adverbs and adverb phrases.

Symbolism is, perhaps, identified with Hawthorne even more than it is with Melville. That generations of high school and college students were introduced to the techniques of symbolism by way of Hester Prynne's scarlet "A" might be responsible for this close association. (They actually got through The Scarlet Letter but never finished Moby-Dick or never were actually asked to read the whole book.) In any case, Hawthorne characteristically presents his symbols in a special way. Quite often he will explicitly indicate that a symbol could have more than one interpretation. F. O. Matthiessen, referring to Hawthorne's habit of suggesting alternative meanings for symbols, wittily called his practice the "device of multiple choice."[7] Hawthorne's readers should recall, for example, that at various places in The Scarlet Letter, the "A"--whether on Hester's bosom or in the meteoric light of a night sky--can be interpreted as meaning "adulteress" or "adulterer" or "angel" or "able." And the following sample passage, from the beginning of the novel, contains a series of clauses that express how a certain "grim" look on the faces of a crowd of Puritans, gazing expectantly at the opening prison door, might be variously interpreted:

> Amongst any other population, or at a later period in the history of New England, the grim rigidity that petrified the bearded physiognomies of these good people would have augured some awful business in hand. It could have betokened nothing short of the anticipated execution of some noted culprit, on whom the sentence of a legal tribunal had but confirmed the verdict of public sentiment. But, in the early severity of

> the Puritan character, an inference of this kind could not so indubitably be drawn. It might be that a sluggish bond servant, or an undutiful child, whom his parents had given over to the civil authority, was to be corrected at the whipping-post. It might be, that an Antinomian, a Quaker, or other heterodox religionist, was to be scourged out of town, or an idle and vagrant Indian, whom the white man's fire-water had made riotous about the streets, was to be driven with stripes into the shadow of the forest. It might be, too, that a witch, like old Mistress Hibbins, the bitter-tempered widow of the magistrate, was to die upon the gallows. (The Scarlet Letter, pp. 43-44)

The multiple signification of symbols is apparent in those two exemplary concluding paragraphs of The Scarlet Letter as well. In sentence 5, a variety of attitudes and meanings are associated with the scarlet letter. The "space between" Hester's and Arthur's graves, mentioned in sentence 14, may mean nothing, or it might separate them "as if" (always a notable Hawthornian conjunction) the two lovers had no right to be close even in death. Their simple gravestone, with a suitably ambiguous and even hypothetical inscription, causes the "curious investigator" to "perplex himself" by speculating about a variety of possible meanings for it (ss. 16 and 17).

It is true that a measure of dualism may be discerned in Hawthorne's symbolism. The image of the two significant graves in the final paragraph of The Scarlet Letter is a balanced one. But Hester and Arthur are surrounded by a multitude of tombstones, and the "purport" of their "simple slab of slate" is ambiguous (s. 16). A character in "My Kinsman, Major Molineux" has a dualistic countenance. Appearing "like war personified," the "red of one cheek was an emblem of fire and sword; the blackness of the other betokened the mourning that attends them" (p. 246). When I encountered this symbol, which I had forgotten

about, I almost decided not to use "Major Molineux" as the story to compare with "Bartleby" and to consider "randomly" choosing another. But the central symbol in "Major Molineux" is the "procession" (p. 246) of various townspeople, which the dualistic figure leads, at the climax of the story--a symbol as important to "Major Molinuex" as the pervasive symbol of life contending with death in "Bartleby." This procession symbolizes the community that Robin might join and thereby come to maturity, an important theme of Hawthorne's story.[8] Dualism is easily subsumed within multiplicity in Hawthorne's works.

Arlin Turner once made some observations about Hawthorne's methods of composition that extend the pattern of multiplistic features, which I have just described, to levels of discourse beyond the sentence. After examining Hawthorne's notebooks, journals, and imaginative works, Turner observed that all Hawthorne's "tales and romances had their beginning in some central theme or basic idea" and that "he had one prevailing method of expanding each idea--a method involving what we may call the catalogue or procession." As Turner develops what he means by the technique of the "procession" (note another Hawthornian key-word), it is easy to see how his large-scale formal feature, analogous to a figure of thought, complements my list of Hawthornian features, which includes multiplistic key-words, chain-like syntax, with appropriate punctuation; and multiplistic symbolism:

> . . . such pieces as "The Procession of Life" and "A Virtuoso's Collection" as well as all four of the romances [that is, The Scarlet Letter, The House of the Seven Gables, The Blithedale Romance, and The Marble Faun], were likewise developed largely as processions or pageants. . . . most of

> [his works] are composed of several situations--several scenes, it may be, or various episodes from the lives of the characters--all of which illustrate the dominant idea.

Applying his thesis specifically to The Scarlet Letter, Turner sees the romance as "a series of important scenes from the lives of Hester Prynne and Arthur Dimmesdale"--the most important ones being "the scene in the market place, Hester's visit to Governor Bellingham, Dimmesdale's night vigil on the scaffold, Hester's meeting with her husband, her conversation with Dimmesdale in the forest, and Dimmesdale's confession of his guilt and his death."[9]

A simple statistical comparison of Melville's and Hawthorne's prose does help to confirm that the dualities are Melvillean. The comparison also prompted the discovery of another author's set of unique features, lending more support to the notion that a pattern of stylistic features may reflect an author's personality.

CHAPTER IV

FOOTNOTES

[1]For my comparison, I used the text of Hawthorne's "My Kinsman, Major Molineux" in Great Short Works of Nathaniel Hawthorne, ed. Frederick C. Crews (New York: Harper & Row, 1967), pp. 229-49. All further references to this work appear in the text.

[2]I would also like to point out that in the two short works, which were part of the sample that I used to determine Melville's general average use of twofold formulas, Melville used twofold formulas more frequently than Hawthorne did in "Major Molineux": 6 times in "The Encantadas" and 4 times in "I and My Chimney."

[3]For my comparison, I used the text of Hawthorne's The Scarlet Letter in Great Short Works of Nathaniel Hawthorne, ed. Frederick C. Crews (New York: Harper & Row, 1967), pp. 3-226. All further references to this work appear in the text.

[4]For a more elaborate treatment of how key-words can be used to reveal an author's personality, see Stephen Ullman, "Style and Personality," REL, 6 (1965), 21-31; rpt. with revisions in Meaning and Style: Collected Papers (New York: Barnes & Noble, 1973), pp. 72-74. Because of the limited nature of the Hawthornian sample, not all of the key-words that I list in my text recurred in the sample. I included some synonymous and closely related words that appeared only once but which reinforced the persistent key ideas.

[5]Arlin Turner supports the idea of key-words being present in Hawthorne's fiction when he calls attention to "the frequency with which, in both the words of his characters and his own words as author, [Hawthorne] spoke of symbol, emblem, token, or type," thus designating a cluster of interpretative words related specifically to symbolism. See Turner's Nathaniel Hawthorne: An Introduction and Interpretation (New York: Barnes & Noble, 1961), p. 124.

[6]I did not search for key-words in Melville's fiction. But looking over his "symmetircal random sample," I can see where recurrent words such as "balance," "contrary," "symmetric," and "parallel" would be included in a list of dualistic key-words for Melville.

[7]American Renaissance: Art and Expression in the Age of Emerson and Whitman (New York: Oxford Univ. Press, 1941), p. 276.

[8]Another procession representing a community appears in The Scarlet Letter, Chapter XXII.

[9]All quotations in this paragraph are taken from Arlin Turner, "Hawthorne's Methods of Using His Source Materials," in Studies for William A. Read, ed. Nathaniel M. Caffee and Thomas A. Kirby (Baton Rouge: Louisiana State Univ. Press, 1940), pp. 302, 305-07.

V. CONCLUSION: MELVILLE'S DUALISTIC MIND

Adopting the critical assumption that style is a manifestation of the personality of the author, I discovered features in Melville's prose that appeared to reflect an essential "dualistic" quality of his mind. A painstaking analysis of Melville's prose showed that these stylistic features, which I called the "dualities," pervaded Melville's work and were apparent on all levels of discourse and present throughout the extent of his career. I discovered how the dualities emerged from the background of Melville's sentences, often creating a dualistic rhythm. Additional analysis, which consisted of comparing the frequencies of selected dualities in Melville's prose with their frequencies in the prose of Nathaniel Hawthorne, tended to confirm that the dualities were a characteristic Melvillean pattern, distinct from another pattern of features in Hawthorne's writing. I would like to conclude by returning to the quality of Melville's mind, which his pattern of features reflects.

The perceptive and expressive habit of Melville's dualistic mind is epitomized in the following vision from "The Encantadas," an appropriate text with which to conclude, since our close examination of Melville's style began with a passage from the same work:

> . . . the tortoise, dark and melancholy as it is upon the back, still possesses a bright side; its caliper or breast-plate being sometimes of a faint yellowish or golden

> tinge. Moreover, everyone knows that tortoises as well as turtles are of such a make, that if you put them on their backs you thereby expose their bright sides without the possiblity of their recovering themselves, and turning into view the other. But after you have done this, and because you have done this, you should not swear that the tortoise has no dark side. Enjoy the bright, keep it turned up perpetually if you can, but be honest, and don't deny the black. Neither should he, who cannot turn the tortoise from its natural position so as to hide the darker and expose his livelier aspect, like a great October pumpkin in the sun, for that cause declare the creature to be one total inky blot. The tortoise is both black and bright (103-04).

Because the tortoises of the Encantadas, Melville goes on to say, seem to be "the identical tortoises whereon the Hindoo plants this total sphere" (104), this vision epitomizes his characteristic manner of viewing the world and organizing its elements. In his ultimate methaphysical vision, Melville sees the world as being necessarily composed of the "black and bright"--the peace and strife, joy and woe, life and death, good and evil, which we found in other characteristic symbols. The balance and contrast incorporated in this essential symbol, which he uses to express his vision, mark it as a dualistic feature, one of the many which constitute the style of Herman Melville.

APPENDIX A

Locations of Sample Passages
in Novels and Short Works

Sample = 1,000-1,100 words

pp.:¶s

	Beginning		Middle		End
	A	B	C	D	E
T (1846)	3-5:1-3,5-9⁻	66-68:1-11	130-32:1-8⁻	194-96:1-9	256-58:3-11
O (1847)	5-7:1-12	82-86:1-8, 10-16, 18-19	160-62:1-12	238-41:1-15	314-16:4-22
M (1849)	3-5:1-16	165-69:1-4, 6-8,10-11, 13-24	330-34:1-15⁻	471-73:1-13	642-45:1-7, 11-14, 17-22
R (1849)	6-8:1-13	80-82:1-14	157-59:2-13	239-41:1-13	298-300:1-5, 7-17
W-J (1850)	3-8:1-11,13, 16-19	102-05:1-10	204-06:1-10	301-03:1-4, 6-10, 12-13	396-400:6-17
M-D (1851)	12-14:1-7⁻	124-25:1-9	240-43:2-5, 7-14,16	354-56:1-8	467-70:4-5,9, 11,13-18
P (1852)	4-6:12-17	91-93:1-6,8	177-79:1-7	269-71:1-6	353-55:1-8
"B" (1853)	39-41:1-6⁻	*	54-56:1-6	*	70-73:1-6, 32-33,38
"E" (1854)	99-101:1-9	*	124-27:1-8	*	148-50:1-12
"TT" (1854)	152-55:2-7	*	156-59:5-8, 10-15	*	162-64:1-2,7, 11-20
IP (1854-1855)	1-4:1-8	59-62:1-7⁻	112-16:1-3,6, 8,10,12-13, 16,21-22,24-25	169-72:1-3, 6-7,14-17	222-25:1-6,9, 13,16-18
"PBTM" (1855)	202-04:1-11	*	212-14:1-9	*	too much dialogue
BC (1855)	238-41:1-9	257-59:1-10	277-79:5-9, 14-18	294-96:1-11, 13	quoted deposition
"IC" (1856)	327-29:1-9	*	339-41:3-8	*	351-54:10, 14-16,19-21, 24-29
C-M (1857)	1-3:1-10	53-55:2-9⁻	112-14:1-5, 10	156-62:4-6, 16-20,36, 40⁻	204-06:1-13
BB (1888-1891)	43-55:1-6⁻	64-67:1-3	87-89:1-9	103-05:1-8	125-28:7-14

Superscript "⁻" indicates last numbered paragraph is partial

APPENDIX B

Melville's Dualities

Grammatical Constructions

1. Hyphenated Compound
2. Doublet Noun
3. Doublet Adjective
4. Adjective/Noun//Adjective/Noun
5. Doublet Verb Forms
6. Twofold Parallel Phrases
7. Twofold Parallel Clauses

Rhetorical Figures

Figures of Words

Schemes

8. Twofold Alliteration
9. Twofold Assonance
10. Twofold Rhyme
11. Twofold Anaphora
12. Twofold Epizeuxis
13. Twofold Diacope
14. Twofold Anadiplosis
15. Twofold Antimetabole
16. Twofold Conduplicatio
17. Twofold Polyptoton
18. Apposition
19. Interpretatio
20. Antithesis
21. Twofold Formula

Tropes

22. Dualistic Pun
23. Oxymoron
24. Verbal Irony

Figures of Thought

25. Dualistic Personal Description
26. Dualistic Imagery
27. Dualistic Symbolism
28. Comparison
29. Allegory
30. Contrast
31. Paradox
32. Irony
33. Titles

APPENDIX C

Locations of Sample Passages in Hawthorne's "My Kinsman, Major Molineux" ("MKMM") and The Scarlet Letter (SL)

Sample = 1,000-1,100 words

pp.: TTs

	Beginning		Middle		End
	A	B	C	D	E
"MKMM" (1832)	229-32:1-3, 5,7,9,11‾	*	237-40:1,4,7, 9-10,14,16, 18	*	246-49:3,5-8, 10
SL (1850)	42-45:1-5	88-92:1,3, 7-10,12, 14-15,17	132-36:1-4,6, 10,17-18,23	178-83:2-3,6, 8,10,13,15, 19-20,23,31	223-26:2-7

Superscript "‾" indicates last numbered paragraph is partial

BIBLIOGRAPHY

Abrams, M. H. A Glossary of Literary Terms. 4th ed. New York: Holt, Rinehart and Winston, 1981.

---------- The Mirror and the Lamp: Romantic Theory and the Critical Tradition. 1953; rpt. New York: Norton, 1958.

Aristotle. The Rhetoric of Aristotle. Trans. Lane Cooper. Englewood Cliffs, NJ: Prentice-Hall, 1932.

Arvin, Newton. Herman Melville. New York: William Sloane, 1950.

Baum, Paull Franklin. ". . . The Other Harmony of Prose": An Essay in English Prose Rhythm. Durham, NC: Duke Univ. Press, 1952.

Berthoff, Warner. The Example of Melville. New York: Norton, 1962.

Boswell, James. Boswell's Life of Johnson. Ed. G. B. Hill and L. F. Powell. Vol. III. Oxford: Clarendon, 1934.

Burke, Kenneth. A Grammar of Motives. Berkeley and Los Angeles: Univ. of California Press, 1969.

Chatman, Seymour and Samuel R. Levin, eds. Essays on the Language of Literature. Boston: Houghton Mifflin, 1967.

[Cicero]. Ad. C. Herenium. Trans. Harry Caplan. Loeb Classical Library. Cambridge, MA: Harvard Univ. Press, 1977.

Cicero. Orator. Trans. H. M. Hubbell. Loeb Classical Library. Cambridge, MA: Harvard Univ. Press, 1942.

Clark, Albert C. The Cursus in Mediaeval and Vulgar Latin. Oxford: Clarendon, 1910.

----------. Prose Rhythm in English. Oxford: Clarendon, 1913.

Coleridge, Samuel Taylor. Biographia Literia. Ed. J. Shawcross. London: Oxford Univ. Press, 1907, Vol. I.

----------. "On Style" (1818). In The Complete Works of Samuel Taylor Coleridge. New York: 1884, Vol. IV, 337-43.

Colum, Padraic. "Epic of the Sea . . ." In A Half-Day's Ride, or Estates in Corsica. New York: MacMillan, 1932, pp. 176-77.

Cooper, Lane, trans., ed. The Art of the Writer: Essays, Excerpts, and Translations. Ithaca, NY: Cornell Univ. Press, 1952.

Copi, Irving M. Introduction to Logic. 5th ed. New York: Macmillan, 1978.

Corbett, Edward P. J. Classical Rhetoric for the Modern Student. 2nd. ed. New York: Oxford Univ. Press, 1971.

----------. "A Method of Analyzing Prose Style Wtih a Demonstration Analysis of Swift's A Modest Proposal." In Reflections on High School English: NDEA Institute Lectures 1965. Ed. Gary Tate. Tulsa: Univ. of Tulsa, 1966, pp. 106-24.

Croll, Morris W. "The Baroque Style in Prose." In Studies in English Philology: A Miscellany in Honor of Frederick Klaeber. Ed. Kemp Malone and Martin B. Ruud. Minneapolis: Univ. of Minnesota Press, 1929, pp. 427-56.

----------. "The Cadence of English Oratorical Prose." Studies in Philology, 16 (1919), 1-55.

----------. Style, Rhetoric, and Rhythm: Essays by Morris W. Croll. Ed. J. Max Patrick and Robert O. Evans, with John M. Wallace and R. J. Schoeck. Princeton: Princeton Univ. Press, 1966.

Crystal, David. A First Dictionary of Linguistics and Phonetics. Boulder, CO: Westview, 1980.

Davis, Merrell R. and William H. Gilman eds. The Letters of Herman Melville. New Haven: Yale Univ. Press, 1960.

Demetrius. On Style. Trans. W. Rhys Roberts. Loeb Classical Library. London: Heinemann, 1973.

Emerson, Ralph Waldo. The Collected Works of Ralph Waldo Emerson. Gen. Ed. Alfred R. Ferguson. Vol. I. Cambridge, MA: Belknap-Harvard, 1971.

Feidelson, Charles, Jr. Symbolism and American Literature. Chicago: Univ. of Chicago Press. 1953.

Foster, Elizabeth S. Appendix to The Confidence-Man. New York: Hendricks House, 1954, pp. 373-92.

Freeman, F. Barron. "'Convolutions and Quiddities': Melville's Style." In Melville's Billy Budd. Cambridge, MA: Harvard Univ. Press, 1948, pp. 97-114.

Geismar, Maxwell. Introduction to Typee. In Billy Budd and Typee. New York: Washington Square, 1962, pp. xiii-xxvi.

Hawthorne, Nathaniel. "My Kinsman, Major Molineux." In Great Short Works of Nathaniel Hawthorne. Ed. Frederick C. Crews. New York: Harper & Row, 1967, pp. 229-49.

----------. The Scarlet Letter. In Great Short Works of Nathaniel Hawthorne. Ed. Frederick C. Crews. New York: Harper & Row, 1967, pp. 3-226.

Hough, Graham. Style and Stylistics. London: Routledge & Kegan Paul, 1969.

Jonson, Ben. "Timber, or Discoveries." In Critical Essays of the Seventeenth Century. Ed. J. E. Spingarn. Oxford: Clarendon, 1908, Vol. I, 17-64.

Joseph, Sister Miriam, C. S. C. Shakespeare's Use of the Arts of Language. New York: Columbia Univ. Press, 1947.

Kant, Immanuel. Critique of Pure Reason. Trans. Norman Kemp Smith. New York: St. Martin's, 1965.

Kissane, Leedice. "Dangling Constructions in Melville's 'Bartleby.'" American Speech, 36 (1961), 195-200.

Lanham, Richard A. A Handlist of Rhetorical Terms: A Guide for Students of English Literature. Berkeley: Univ. of California Press, 1968.

Leclerc, Georges Louis. "Discours sur le Style" (1753). In Ourves Complètes de Buffon. Paris, 1824, Vol. I, cxlix-clxi.

Locke, John. An Essay Concerning Human Understanding. Ed. Alexander Campbell Fraser. New York: Dover, 1959, Vol. I.

Longinus. On the Sublime. Trans. W. Hamilton Fyfe. Loeb Classical Library. London: Heinemann, 1973.

Love, Glen A., and Michael Payne, eds. Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism. Glenview, IL: Scott, Foresman, 1969.

Magowan, Robin. "Masque and Symbol in Melville's 'Benito Cereno'." College English, 23 (1960), 346-51.

Lutwack, Leonard. "Melville's Struggle with Style: The Plain, the Ornate, the Reflective." Forum, 3 (1962), 11-17.

Maloney, Michael F. "Metre and Cursus in Sir Thomas Browne's Prose." Journal of English and Germanic Philology, 58 (1959). 60-67.

Mansfield, Luther S. and Howard P. Vincent. "Explanatory Notes." In Moby-Dick: Or, the Whale. New York: Hendricks House, 1962, pp. 569-832.

Martin, Harold C. "The Development of Style in Nineteenth-Century American Fiction." In Style in Prose Fiction: English Institute Essays, 1958. New York: Columbia Univ. Press, 1959, pp. 114-41.

Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. New York: Oxford Univ. Press, 1941.

Melville, Herman. "The Apple-Tree Table, or Original Spiritual Manifestations." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 362-82.

----------. "Bartleby, the Scrivener: A Story of Wall-Street." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 39-74.

----------. Benito Cereno. In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 238-315.

----------. Billy Budd, Sailor: (An Inside Narrative). Ed. Harrison Hayford and Merton M. Sealts, Jr. Chicago: Univ. of Chicago Press, 1962.

----------. "Cock-A-Doodle-Doo!" In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 75-97.

----------. The Confidence Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971.

----------. "The Encantadas or Enchanted Isles." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 98-105.

----------. "The Fiddler." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 195-201.

----------. "The 'Gees." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 355-61.

Melville, Herman. "Hawthorne and His Mosses." In Herman Melville: Representative Selections. Ed. Willard Thorp. American Writers Series. Gen. ed. Harry Hayden Clark. New York: American, 1938, pp. 327-45.

----------. "I and My Chimney." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 327-54.

----------. Israel Potter: His Fifty Years of Exile. New York: Russell & Russell, 1963.

----------. Mardi and A Voyage Thither. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970.

----------. Moby Dick; or, the Whale. Ed. Harrison Hayford and Hershel Parker. New York: Norton, 1967.

----------. Omoo: A Narrative of Adventures in the South Seas. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1968.

----------. "The Paradise of Bachelors and The Tartarus of Maids." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 202-22.

----------. Pierre or The Ambiguities. Ed. Harrison Hayford, Hershel Parker and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1971.

----------. Redburn: His First Voyage . . . Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1969.

----------. "The Two Temples." In Great Short Works of Herman Melville. Ed. Warner Berthoff. New York: Harper & Row, 1969, pp. 151-64.

----------. Typee: A Peep at Polynesian Life. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1968.

----------. White-Jacket or The World in a Man-of-War. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970.

Milic, Louis T. "Against the Typology of Styles." In Essays on the Language of Literature. Ed. Seymour Chatman and Samuel R. Levin. Boston: Houghton-Mifflin, 1967, pp. 442-50.

----------. "Metaphysical Criticism of Style." In New Rhetorics. Ed. Martin Steinmann, Jr. New York: Scribner's, 1967, pp. 161-75.

----------. A Quantitative Approach to the Style of Jonathan Swift. The Hague: Mouton, 1967.

----------. "Rhetorical Choice and Stylistic Option: The Conscious and Unconscious Poles." In Literary Style: A Symposium. Ed. Seymour Chatman. New York: Oxford Univ. Press, 1971, pp. 77-88.

----------. "Theories of Style and their Implications for the Teaching of Composition." College Composition and Communication, 16, (1965), 66-69, 126.

----------. "Unconscious Ordering in the Prose of Swift." In The Computer and Literary Style: Introductory Essays and Studies. Ed. Jacob Leed. Kent, OH: Kent State Univ. Press, 1966, pp. 79-106.

Montaigne, Michel de. "On Some Verses of Virgil." In Complete Works: Essays, Travel Journal, Letters. Trans. Donald M. Frame. Stanford, CA: Stanford Univ. Press, 1958, pp. 638-85.

Morgan, Margery M. "A Treatise in Cadence." Modern Language Review, 47, (1952), 152-64.

Ohmann, Richard. "Generative Grammars and the Concept of Literary Style." Word, 20 (1964), 423-39.

----------. "Literature as Sentences." College English, 27 (1966), 261-67.

----------. "Mentalism in the Study of Literary Language." In Proceedings of the Conference on Language and Language Behavior. Ed. E. M. Zale. New York: Appleton-Century-Crofts, 1968, pp. 188-212.

----------. "Prolegomena to the Analysis of Prose Style." In Style in Prose Fiction: English Institute Essays, 1958. Ed. Harold C. Martin. New York: Columbia Univ. Press, 1959, pp. 1-24.

----------. Shaw: The Style and the Man. Middletown, CT: Wesleyan Univ. Press, 1962.

Plato, The Republic. 2nd ed., rev. Trans. Desmond Lee. New York: Penguin, 1974.

Pommer, Henry F. Milton and Melville. Pittsburgh: Univ. of Pittsburgh Press, 1950.

Preminger, Alex, et. al. Princeton Encyclopedia of Poetry and Poetics. Enlarged ed. Princeton: Princeton Univ. Press, 1974.

Puttenham, George. "The Arte of English Poesie." In Elizabethan Critical Essays. Ed. G. Gregory Smith. Oxford: Clarendon, 1904, Vol. II, 1-193.

Quarles, Francis, Emblemes. In The Complete Works in Prose and Verse. Ed. Alexander B. Grosart. Edinburgh: 1880-1881; rpt. Hildesheim: George Olms, 1971. III, 41-184.

Quintilian. The Institutio Oratoria of Quintilian. Trans. H. E. Butler. Loeb Classical Library. Cambridge, MA: Harvard Univ. Press, 1943, vol. III.

Riffaterre, Michael. "Criteria for Style Analysis." Word, 15 (1959), 154-74.

----------. "Stylistic Context." Word. 16 (1960), 207-18.

Schopenhauer, Arthur. ["On Style"]. The Art of Literature: A Series of Essays. Trans. T. Bailey Saunders. In Parerga und Paralipomena. 1851. London: Sonnenschein, 1904, pp. 17-36.

Sealts, Merton M., Jr. Melville's Reading: A Check-list of Books Owned or Borrowed. Madison: Univ. of Wisconsin Press, 1966.

Seneca. Ad Lucilium: Epistulae Morales. Trans. Richard M. Gummere. Loeb Classical Library. Cambridge, MA: Harvard Univ. Press, 1962, Vol. III.

Spitzer, Leo. Linguistics and Literary History: Essays in Stylistics. Princeton: Princeton Univ. Press, 1948.

Tempest, Norton. R. "Rhythm in the Prose of Sir Thomas Browne." Review of English Studies, 3 (1927), 308-18.

Thomson, James, (B. V.). The City of Dreadful Night and Other Poems. London: Reeves and Turner, 1880.

----------. "Bumble," "Indolence," "The Poet." In The Speedy Extinction of Evil and Misery: Selected Prose of James Thomson (B.V.). Ed. William David Schaeffer. Berkeley: Univ. of California Press, 1967, pp. 113-51.

Thoreau, Henry David. ["On Style"] (1849). A Week on the Concord and Merrimack Rivers. Boston: Houghton-Mifflin, 1893, pp. 130-37.

Thorp, Willard. Historical Note to White Jacket or The World in a Man-of-War. Ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston and Chicago: Northwestern Univ. Press and Newberry Library, 1970, pp. 403-40.

----------. Introduction to Herman Melville: Representative Selections. Ed. Willard Thorp. American Writers Series. Gen. ed. Harry Hayden Clark, New York: American, 1938, pp. xi-cxxxix.

Turner, Arlin. "Hawthorne's Methods of Using His Source Materials." In Studies for William A. Read. Ed. Nathaniel M. Caffee and Thomas A. Kirby. Baton Rouge: Louisiana State Univ. Press, 1940, pp. 301-12.

----------. Nathaniel Hawthorne: An Introduction and Interpretation. New York: Barnes & Noble, 1961.

Ullman, Stephen. "Style and Personality." Review of English Literature. 6 (1965), 21-31. Rpt. with revisions in Meaning and Style: Collected Papers. New York: Barnes and Noble, 1973, pp. 54-80.

Wellek, René. A History of Modern Criticism: 1750-1950. Vol. II. New Haven: Yale Univ. Press, 1955.

----------. "Leo Spitzer (1887-1960)." Comparative Literature, 12 (1960), 310-34.

Wimsatt, W. K. The Prose Style of Samuel Johnson. 1941; rpt. Hamden, CT: Shoe String, 1972.

Wright, Nathalia. Melville's Use of the Bible. Durham, NC: Duke Univ. Press, 1949.