On the Style of the Language of

Wulfstan's *Sermo Lupi ad Anglos*

Hideo Yamaguchi

Since Buffon's well-known, epigrammatic definition of style as the man himself ('Le style, c'est l'homme même'), a large amount of literature has been written on the subject without, however, exhausting the possibilities of going still deeper into the subject on a more exact basis. Until comparatively recent years, this was a field of study in which one looked to the literary critic's intuition for the last resort to discover where the secrets of 'good style' lay. Today as before, such value judgement remains the professed task of many in stylistic study.

On the other hand, an essential aspect of literature is obviously the fact that all our literary experiences are communicated by linguistic means. This leads us to a further proposition that an adequate definition of style, from whatever angle of view it may be, has to take into account both the literary and the linguistic side of the problem. Our literary response to a work of art, as often as not intuitive and subjective in nature, will be confirmed objectively and gain a permanent value only if its clues are corroborated by our definite knowledge of the workings of language through which it is realized. With M. Riffaterre (1) we would emphasize here that "le linguiste partant des *faits* du texte, que lui montre l'intuition du lecteur, doit pouvoir aller plus loin que cette intuition." A review of some basic facts about what we understand by style in language will not be out of order here, especially as my earlier note on style (2) has to be restated in part and supplemented by fresh facts and new views that have since come to my notice.

I. Style from various angles of view

1. Two directions.

It has generally been the way with the literary critic to regard style as something additive that contributes to the creative aspect of a literary work. In this view, however, we come across a deep-rooted confusion of ideas as to the real meaning of style. J. Murry, who represents the traditional school of literary criticism in England, has warningly pointed out the deceptiveness of Buffon's oracular dictum, which has been interpreted in various ways by the posterior writers who have read into it " a meaning which, we may be fairly positive, he never intended." (3) What Murry has in mind when he speaks of style will become manifest in the following words of his : " A discussion of the word Style, if it were pursued with only a fraction of the rigour of a scientific investigation, would inevitably cover the whole of literary aesthetics and the theory of criticism." (*Ibid.*) To do this would be a journey through a maze of literary criticism which is endless and arduous as a Herculean job. By way of clearing the ground for his purpose, Murry distinguishes three out of the more common uses of the word style : 1) style as personal idiosyncracy of expression, 2) style as technique of exposition, and 3) style in an absolute sense, that is, a complete fusion of the personal and the universal, the complete realization of a universal significance in a personal and particular expression (*Ibid.*, pp. 4–7). When the word slips from one sense into another, confusion inevitably arises. The popular fallacy that style is fine writing, the notion of style as applied ornament, or an addition to a central core of thought or expression, as Stendhal defines it, has its origin in the fact that the word style can be used at least in three different meanings, in the belief that style has an independent existence. Metaphor, for example, has sometimes been considered as one of such ornaments, and yet nothing is farther from the intuitive

nature of true metaphor.

A delusion of this kind and many others result from the misapplied literary theory of style. A correct, though intuitive, sense of style may develop after a long experience in the reading of literature, but the weakness of this approach is that its method is often arbitrary, depending as it does mainly on personal knowledge of works of art. Since the literary critic's main concern is the reader's response to a work of literature, his conclusions are often too likely to be adulterated with subjective value judgement.

Some of these ideas are occasionally echoed in the writings of the linguists with more or less modifications—Buffon's emphasis on the individual element of style, Stendhal's definition of style as an addition, and the idea of style as the highest achievement of literature.

We may turn to the European school of idealism in linguistics for relevant examples. A well-known passage from B. Croce's *Estetica come scienza d'espressione e linguistica generale* (Chap. 18) gives the tenet of his aesthetic theory of language which identifies linguistics with aesthetics, that language is expression and the study of expression is aesthetics. Among Croce's followers we may mention two important figures: K. Vossler and L. Spitzer. K. Vossler's basic method of study of language pursues the Crocean view and starts from the individual activity of expression, beginning at style and syntax and descending to the accent as mark of the inner spirit of language, which reverses the usual order of procedures that the Junggrammatiker adopted. (5) His theory of *Sprachgeist*, however, has failed to provide any unified scientific basis for a linguistic study. A further development of this trend under the influences of linguistic idealism or neo-linguistics as it has been called in Italy may be seen in the writings of L. Spitzer, whose principle of the so-called 'philological

circle' is deduced from his emphasis on the reader's intuitions and introspections in arriving at the central meaning of a literary work. His method will be illustrated by an example from *Linguistics and Literary History* (6), where he starts a series of back and forth operations in his analysis of Cervantes' *Don Quixote* from the part to the whole and from the whole to the part again until he falls on a prominent style marker of polyonomasia, which throws light on the significance of the hero's character in the eye of the surrounding world in which the megalomaniac aspirant for knighthood behaves, suffers, and finally succumbs to the inimical forces arrayed against him. Much depends here on the linguist's literary insight and at their best the results of this manner of penetrating analysis can be brilliant and stimulating. Notwithstanding, the overdependence of this school on mentalism, on the unobservable concept of intuition, has prevented its followers from formulating any systematic method of observation for a descriptive study of linguistic facts.

In considering style as an addition to a central core of thought or expression, Ch. Bally (7) may be classed together, after a distance of three decades, with H. Seidler (8), but these two thinkers differ largely in their linguistic approach and their emphasis, particularly in their view of the language-model. The former is Saussurean and the latter a follower of K. Bühler's in spite of some common features in their ideas. Bally examines the possibilities of stylistics on each of the three levels of linguistic study, *le langage, la langue,* and *la parole,* and decides that he can study it best at the level of the spoken language. For him the style of the spoken language is the subject-matter for individual stylistics, as it has its own system of expressive values ('valeurs expressifs') which an individual speaker or writer makes use of to express himself. What imparts an expressive value to a linguistic form, he thinks, is its affective content. In

this type of stylistics we are concerned with the sum total of individual differences in usage. This is to be distinguished from the study of the individual style of a poet or a literary writer who employs his language with an aesthetic intention.

Seidler's system of language is Bühlerian in distinguishing four forms of linguistic units: *Sprachhandlung, Sprachwerk, Sprech-akt,* and *Sprachgebilde.* In his view, all that creates in general a linguistic work of art (' *ein Sprachkunstwerk* ') out of a linguistic piece of work (' *ein Sprachwerk* ') is style. This essential factor of style Seidler sees in what he somewhat enigmatically calls die *Gemüthaftigkeit eines Sprachwerkes,* which corresponds in the experience of the reader to Bally's emotive content with which the writer is supposed to endow his words. It is a common practice among many linguistic writers to distinguish two sides in our language activity, affective and rational language (Bally), *Affekt* and *Verkehr* (Sperber), *le langage suggestion* and *le langage signe* (H. Paulhan), emotive and indicative language (Ogden-Richards), or *Erlebnisseite* and *Erkenntnisseite* of language (Seidler). Seidler's *Gemütkräfte,* whatever it may mean, belongs to the evocative activity of language, and marks off the style of a linguistic expression as an additional element, though the term *Gemüt* as understood by the author denotes admittedly a more inclusive concept than Bally's *l'affectivité,* or his later term *l'expressivité* (9). This view of style is most explicitly stated in M. Riffaterre's formula in the following words: " Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning." (10)

The third view of style as both transcendent and personal sounds too metaphysical to be assessed in terms of an empirical science, and may be set aside for the moment.

2. Some linguistic criteria of style

The intuitive views of style are too often marred with uncertainty due to subjective impressionism and fall short of providing a broad basis for a systematic inquiry into stylistic facts. They would suggest where to look for the general aesthetic quality of a work of literature and guide the reader's response to it, but they need a rigorous proof to be supplied from relevant linguistic rules that regulate style in language. Several attempts have been made to find a set of stylistic criteria worth considering for a descriptive study. Spontaneous speech as well as deliberate language will come under the scrutiny of such criteria, if they are broad enough. What Ullmann has pointed out as the more useful criteria of style, choice, polyvalency, deviation, and evocation (11), contain several related principles of analysis, which need to be inquired into more carefully. *Choice* is considered by Ullmann as the most essential of the four, but it has been suggested that it is no exclusively stylistic idea. Deviation presupposes the idea of a *norm* or *norms* which requires to be defined further. The impressionistic nature of evocation has already been discussed above. Lastly, polyvalency seems to postulate that style markers should be subjected to analysis in their proper *context*.

a) Style as choice.

Ullmann has a very positive view of style as choice, as we learn from his formula: "Or, qui dit style, dit choix." (12, p.45) This view is generally supported by a number of writers on style, both literary and linguistic. G. Devoto, for example, sees in *la scelta* a prevailing motive for style: "La stilistica, con lo studio delle sue scelte ... è ... lo studio di manifestazioni parallele così della fonetica come della morfologia sintassi e vocabolario, dominate, anziche dalla obbligatorietà, da una possibilità di scelta." (13, p.23) Other writers, such as A. R. Sayce and recently N. E. Enkvist, however, are less decisive in their opinion and prefer to qualify the definition with more or less reservations.

"It is clear," says Sayce, "that the (French) classical writer is limited to a choice among elements strictly established by usage and convention. Outside the classical tradition, however, the principle may be creation rather than choice." (14, p. 127) In spite of its dominant role in the formation of stylistic features, its status as a fundamental basis on which to build the general laws of style may be questioned. Enkvist reminds us also that the principle of choice is not exclusively stylistic. (4, p. 16f.) He writes : "Even if we approve of the idea of style as choice, if we define 'selection and ordering' only with reference to a given text, and thus escape undue emphasis on the mental processes of the writer, we must still accept the onus of distinguishing between different types of choice that are manifested in language." (Ibid.) These different types of selection are three : grammatical, non-stylistic, and stylistic. It would be a grammatical process to choose between *to eat* and *John* for *x* in *x loves Mary,* since the first choice will produce an ungrammatical sentence, a matter for a grammarian to discuss. A choice between *Peter* and *John* for *x* in *x loves Mary* is neither grammatical nor stylistic, but a lexical matter for preference "on extralinguistic ground of truth," as Enkvist characterizes. A proper stylistic type of selection would be, to quote Enkvist again, such as is seen when one prefers *fine man* to *nice chap* in *he is a x.* "Both are grammatically possible, even idiomatic ; and both," the author proceeds to say, "have a certain range of frames and referents in common." The only difference here remains that of overtone in meaning, formal as against colloquial, both expressions pointing nearly to the same fact. The difficulty in this case is, as it is with the idea of style as an addition, whether we can judge without trouble two stylistically different utterances to mean more or less the same, even if we have developed some techniques of measuring meaning or determining meaning-areas.

b) Style as deviation.

The definition of style as deviation from a norm is no less open to criticism. "The expressive force of a device," remarks Ullmann, "depends in no small measure on whether it deviates from ordinary usage." (11, p.9) Devoto similarly observes that the departure is occasionally made by a writer without any apparent reason, but at other times with an obvious intention. Immediate and unconscious deviations, improvised and spontaneous, are considered by some as usually more properly stylistic (13, p. 58). The difficulty of this view becomes apparent when we ask what is to be understood by the norm. It would get us no further if we replace this term by 'ordinary usage.' Another view of the norm is based on the statistical properties of choices made in speaking and writing. Ch. E. Osgood will interpret style in terms of deviation from a norm as the preceding authors do, but emphasizes its statistical aspect (15, pp. 293–306). His idea of situational and individual deviation is thus explained : "Writing a textbook or a poem, talking on the telephone or to one's little children, as situations, produce predictable deviations from the over-all norm .... But in any situation of encoding, individuals will still display variations about the new, situational norm, ..." (p.293) Style is then defined as an individual's deviations from norms for the situations in which he is encoding. Such deviations may be statistically measured, as when they are matched against a situational norm. One of such measures is the verb/adjective ratio ; the average of this ratio for a whole set of examples would be taken as a situational norm by which to define individual deviations. The results would sometimes be revealing, but the crudeness of such quantitative measures in general is apparent. It is not without reason that Jakobson (15, p 330) finds these concepts and Osgood's examples confusing and points out that " the quantitative approach is far from exhausting the problems of

stylistics." Riffaterre (10) is also negative in his view of the norm when he interprets it as the ' average reader's ' criterion and rightly adds that the AR criterion is not quite free from subjective impressionism, for his validity is limited to the state of the language he knows. Some other factors must be sought for to complete and control the AR's results.

c) Style in terms of the context.

Need for new criteria controlling AR's results has consequently led Riffaterre to formulate a contextual definition of style, replacing the concept of norm by the context. He thinks that any element that modifies the context may produce a stylistic effect. " The stylistic context," he concludes, " is a linguistic *pattern suddenly broken by an element which was unpredictable*, and the contrast resulting from this interference is the stylistic stimulus." (10, p. 171) Convergence, a heaping up of stylistic features working together, is another additional marker he conceives as an objective control in stylistic analysis. The importance of the context in linguistic analysis is more and more gaining ground in recent theories of language. In Enkvist's view, the criterion of style is our past experience, past contextual frequencies turned into present contextual probabilities against which a given text is compared (4, p. 28). His definition in its briefer form runs as follows :

> The style of a text is the aggregate of the contextual probabilities of its linguistic items.

The linguists' views concerning the norm of style are widely divergent, nor are they completely at accord in the definition of context. Enkvist continues : " To measure the style of a passage, the frequencies of its linguistic items of different levels must be compared with corresponding features in another text or corpus, which is regarded as a norm and which has a definite contextual

relationship with this passage." (4, p. 29) Hence his emphasis on the importance of comparison (cf. 4, 6. 102-3) between the text of a passage to be studied and a contextually related norm. While Riffaterre's ' context ' is a purely linguistic concept, Enkvist regards the context of a given text as accessible to ' objective, linguistic and sociolinguistic classification.' His tentative classification defines the context at two main levels, textual and extratextual, with further subdivisions in the first, namely, linguistic and compositional frame. The aid of this Firthian view of the context is here called in, as the author states, in order to keep off the need for references to extralinguistic meaning in defining style. It also serves to give a more definite character to what is assumed to be a norm in the measurement of style markers, which could be varying in its contextual relationships.

Though there have recently been new developments in the theory of context, the discovery of this idea, or what Slama-Cazacu calls *la thèse de l'importance de " l'ensemble " dans les phénomènes de langage*, has been hailed as one of the most stimulating motives for fruitful linguistic studies in our age (16, p. 10). In its narrower acceptation, the linguists usually understand the term to refer to the rest of words that accompany a certain word in a given utterance, as Riffaterre does in the passage quoted above. Others think that besides the textual or verbal context, it is necessary to enlarge the conception to comprise the general situation in language where a certain expression occurs, or the extratextual context, as Enkvist calls it (loc. cit.). In its more comprehensive use, the term context may be employed to refer to " les ensembles généraux, significatifs pour le langage " (16, p. 209). The idea can be traced back to W. Humboldt already, but the context of situation, as it is called, was first formulated by Malinowski (see Ogden-Richards, *Meaning of Meaning*) as a contextual approach to cultural studies and has been applied by

Firth to linguistic studies in a somewhat modified form. In interpreting the meaning of utterances, Firth informs us, we should describe them in relation with all the relevant features of participants, (i) the verbal action of the participants and (ii) the non-verbal action of the participants, as well as with the relevant objects and the effect of the verbal action. This view would, if properly applied, provide a sufficiently broad basis for describing linguistic facts as cultural events.

3. Descriptive method of analysis.

If style is to be characterized by frequencies of linguistic items with stylistic values in a given context, it will be useful to make up an inventory of relevant style markers. There has also been some support for the statistical method which has recently been developed by linguistic mathematicians.

The futility of the statistical method, however, is sometimes notorious as when it is not clear which linguistic items are worth computing for statistic analysis. Opinions on this issue differ with different schools of thought. John B. Carroll has written one of those constructive statistical studies of style markers, which R. A. Sayce has called a brave attempt to base the study of style on pure statistics (15, pp. 283–292). In this article Carroll combines a set of subjective ratings of 29 binary contrasts with a set of 40 objective measures to describe prose style numerically.

Sayce has his own set of rules by which he proceeds to analyse the stylistic features of his text. His iventory includes linguistic items under the following categories : 1. vocabulary ; 2. the parts of speech ; 3. imagery, metaphor, metonymy, and simile ; 4. figures of speech ; 5. clichés and proverbs ; 6. types of proposition ; 7. word order and sentence structure ; and the aesthetic features of his texts are explained in these terms and further reviewed under three forms of style : period, individual, and good and bad. His aim is to produce a literary or aesthetic

grammar (of the French language) in order to direct the reader to the heart of the author or his work. For a final assessment of these stylistic features, the author appeals to a set of criteria, linguistic and literary: 1. innovation, 2. correlation of linguistic and social data, 3. grammatical correctness, 4. precision, 5. density (or the ratio of thoughts, sensations, images, and connotations of all kinds to the number of words), 6. eloquence, 7. classical (rhetorical) critera, and 8. expressiveness. Sayce's inventory of stylistic dominants cover, as they do, the whole field of language: vocabulary, grammar, and meaning, not excluding an occasional reference to phonaesthetic elements. We are reminded here that the problem of meaning and that of style, linguistic modes of expressing meaning, are two parallel fields of language study with the same range of observation. Similarly, Ullmann looks upon stylistics as a sister science of linguistics (17, p. 111). According to this view, style will be studied at three distinct levels of analysis: phonostylistics, the stylistics of the word, and the stylistics of the sentence.

There is, however, an essential difference between the two disciplines: it is that while semantics is concerned with some facts of convention, or obligatory elements of language, stylistics is a study of creative expressions by means of language (cf. 13, p. 35).

Let us return to the problem of choice in language at this point. As it has been repeatedly suggested above, choice of expressive means contributes in a large measure to the structure of creative language. But theoretically it is considered to be an essential aspect of language. In the choice of one phoneme before another in a word or morpheme, e.g. /ha: t/-/hi: t/; of one word before another in a phrase, e.g. in the collocations *green fields* and *green youth;* or of one syntagmeme before another in an utterance, e.g. in the transformational set *we*

will send for a doctor and *a doctor will be sent for*, we find the paradigmatic system of language in operation. This is distinguishable from another aspect, called chain, observable in the phonemic combinations /fli : /, /fi : l /, /li : f/, etc.; in the phrasal groups *the green fields* and *the village green*; or in the syntactical sequences *I believe in you* and *you believe in me*. This chain aspect of language, or its syntagmatical structure, equally important for linguistic analysis since de Saussure, however, does not come into play in the stylistic affair, but properly belongs to phonotactics and syntax.

Choice, on the other hand, is partly a stylistic principle, but partly non-stylistic. A stylistic feature is correlatable with a particular context, which binds one to choose between two or more grammatically possible, and semantically consociable expressions. A choice between two or more grammatically and semantically different items for an extralinguistic reason is stylistically unimportant or neutral. "Stylistic choice," defines Enkvist, "... involves the choice of style markers, whereas, non-stylistic choice involves selection from among stylistically neutral items. All neutral items are capable of occurring in the context at hand and within the style in question. Non-stylistic choice is thus contextually free, stylistic choice contextually bound." (4, p. 35) Stylistic choice is like a choice between the frying pan and the fire, so to speak.

The chain and choice relationships in language have been dealt with by M. A. K. Halliday in a recent paper (1, pp. 241-292) in discussing the categories of the theory of grammar based largely on the work of J. R. Firth. Halliday sets up the four fundamental categories for the theory of grammar, "unit," "structure," "class," and "system" as distinct from those of lexis, "collocation" and "set." (p. 247 ff.) The distinction between grammar and lexis is set forth in Halliday's theory in the follow-

ing two sentences : "Grammar is that level of linguistic form at which operate closed systems," and "Any part of linguistic form which is not concerned with the operation of closed systems belongs to the level of lexis" (pp. 246-7). While these two sets of categories are basically different, there is a certain resemblance between them : "There is an analogy with the categories of grammar, an analogy due to the nature of language as activity. Collocation, like structure, accounts for a syntagmatic relation ; set, like class and system, for a paradigmatic one. There the resemblance ends " (ibid., p. 276). The category of class is defined as "that grouping of members of a given unit which is defined by operation in the structure of the unit next above." (The units recognized in English today are : sentence, clause, group (phrase), word, and morpheme.) The category of system is set up to account for the occurrence of one rather than another from among a number of like events that make up the patterns of form (ibid., p. 263). The latter two categories, class and system, will account, like 'set' in lexis, for the choice aspect of language. In lexis, however, the selection is made from 'open' sets, as opposed to the 'closed' systems of grammar. ("The set does not form a closed system, but is an open grouping " of 'collocates' with a mutual collocational range, which varies.)

This very brief reference to a rather complex theory of grammar (of which much still remains to be said) will clearly indicate where in language activity stylistic choice may have its role. Choice is not exclusively a stylistic feature, but where it does come into play, it extends into certain aspects of both lexis and grammar. Stylistically, choice is context-bound ; it is not a question of grammatical structure. Enkvist repeats (4, p. 35, cf. 37) : "Stylistic choice is simply the context-bound use of style markers." (Cf. 1, Halliday, p. 276.)

Our attention has thus been directed to the important function

of the context in stylistic study. This must consequently lead to the consideration of other fundamental functions of language in communication, in so far as concerns our problem at hand.

4. Possibilities of functional stylistics.

Our tentative attempts at identifying style with emotive content, choice, or deviation from a norm (or even with an absolute, personal norm for that matter) have proved, if not futile, inconclusive. We have learned to reconsider the whole question from the viewpoint of context, textual or extratextual or both. Another idea suggests itself that a more comprehensive view of style might obtain if it can be attributed to our attitude towards the fundamental factors of our speech communication.

K. Bühler's well-known model of language was based on its three fundamental functions:

1) *Ausdruck*, emotive or "expressive" function, centred on the sender of the message.

2) *Appell*, conative or pragmatic function, aimed at the receiver of the message.

3) *Auskunde*, referential, "denotative," or "cognitive" function, oriented towards the (extralinguistic) context.

These ideas are apparently derived from the teachings of the classical psychology on thought, will and emotion. A linguistic sign is supposed in Bühler's view to be used in one or more of these different functions. In a recent paper (15, p. 355f.), R. Jakobson has reviewed the Bühlerian scheme of fundamental factors in speech events and attempts to improve it by supplementing three further constitutive factors of verbal communication and recognizing three corresponding functions of language. In his terminology these three additional functions are phatic, metalingual, and poetic respectively.

These six functions of language correspond to what are

known today as the fundamental constitutive factors in any speech events:

1. Addresser, or the speaker.
2. Context, or the subject-matter.
3. Addressee, or the hearer.
4. Contact, or the speech act.
5. Code.
6. Message.

The emotive function " aims a direct expression of the speaker's attitude toward what he is speaking about " (15, p. 354). The interjectional nature of language comes to our mind as illustrative of this function.

The conative function may be exemplified in the use of imperative or exhortative expressions.

The referential function has been usually considered primary and this alone describable with any degree of precision, and it is indeed the main purpose of numerous messages, statements in declarative sentences, but we agree with Jakobson when he says (p. 353) that the observant linguist must take into account " the accessory participation of the other functions in such messages."

What Jakobson calls the poetic function of language is a set towards the message as such. I would rather prefer to designate it the aesthetic function for my own reason. It is focused on the message for its own sake, but it is not monopolized by poetry. Horálek, in a recent review article (18, pp. 20-21), finds fault with Jakobson's statement: "Poetic function is only the dominant, determining function of poetry." "Doch muss man in diesem Falle anerkennen," comments Horálek, "dass es häufig auch solche dichterische Kunstwerk gibt, die durch die poetische Funktion der Sprachform ebensowenig bedingt sind, wie manche nicht-literarische Texte." This objection, however, seems anticipated by the Prague scholar, for he adds: "On the other hand, the

linguistic scrutiny of poetry cannot limit itself to the poetic function." (p. 356)

M. Riffaterre (1, p. 338) thinks that a more general name than poetic function is preferable, " puisque les effets où la fonction se manifeste forment une structure caractéristique, particulière, individuelle, bref un style, *fonction stylistique* semble un nom approprié." I have already suggested my own term for this function above.

The phatic function is so called from Malinowski's terminology first introduced in his Trobriand studies. It is explained as a set for contact or the speech act. We frequently carry on our conversation by exchange of formulaic expressions for fear of discontinuing, or for a desire of merely continuing, communication.

The last of these verbal functions, the metalingual, has been suggested by a distinction made in modern logic between " object language " speaking of objects and " metalanguage " speaking of language. The linguists have noticed the same function at work in our daily speech. A famous passage on the civil language and its rustic equivalent in *As You Like It* may illustrate this glossing function of language, which plays an important role also in language learning.

In his study of poetic language, E. Stankiewicz has described in similar terms the participation in its structure of all the fundamental dimensions of language, namely, the subject-matter, the participants, the speech act, the code, and the message.

There is a general agreement among the linguists we have reviewed (Enkvist, Spencer, Gregory, Jakobson, Stankiewicz, Harálek, and others) on the necessity of collaboration in the study of literary language between the linguist, who should be aware of the intuitive approach of the traditional method and the literary critic, who should appreciate the rigorous technique of modern

linguistics.

This applies equally well to the problem of style in literary language or in everyday speech, which requires all the painstaking analysis of a linguist as well as all the sensitive understanding of a literary scholar—a postulate which makes this study all the more difficult and baffling, but rewarding. Style investigated in the context in the Firthian sense will no doubt yield more fruitful results than in terms of limited criteria. The term context itself has been used in different ranges of application with different authors (Riffaterre, Firth, Halliday, Enkvist, Jakobson, Stankiewicz, and others), but since some features of the Firthian concept of context are well taken care of in Jakobson's comprehensive scheme of language functions, we may now proceed, though tentatively still, to apply some of these stimulating points of view in practice.

II. A Study of Wulfstan's *Sermo Lupi ad Anglos*

Our text for the present study is Wulfstan's *Sermo ad Anglos*, written in late West Saxon, a religious treatise composed with an intention of addressing large audiences.

1. Wulfstan's time and the question of his day.

From scanty extant records of his life, it is known that Wulfstan lived in Aelfric's time and became Bishop of London in 996. He was a Benedictine, but came a generation too late to share in the first activities of the Benedictine reformers; it was his and Aelfric's role to carry out their plans. There goes a speculation that he may have had some connection with King Ethelred the Unready. The times in which he lived were troubled and harassed by the increasing raids by the Danes, and after futile attempts made for appeasement of the invaders' relentless vengeance, the worst came when Ethelred ordered the notorious slaughter of the Danes on St. Brice's day late in the year 1002,

and the peace was broken. In the same year he was advanced to the position of archbishop of York and Worcester. And it was at the latter city that Wulfstan seems to have come under the beneficial influences of a well-equipped library.

As to the literary influences York had exercised in its early days, we have some definite evidence in a long Mediaeval Latin poem, *Versus de sanctis Euboricensis ecclesiae*, which contains a passage referring to the library at York with its extensive collection of patristic and classical works.

How far he enjoyed the northern influence in canonical literature is well borne out by his remarkable career as reformer, canonist, homilist, statesman, and legislator. It is in the character of homilist, however, that we are here concerned with Wulfstan. Among his homiletic writings, the eschatological homilies engage our particular attention as illustrative of his thought and style in climax, if not to their best advantage.

About the time of Cnut's accession Wulfstan left Worcester to live in York, leaving learning and monasticism behind to devote himself thereafter to the cause of suppressing paganism among a population only imperfectly Christianized. The enforcement of Christian laws in Cnut's reign, it has been suggested, was carried out the more easily for the humane efforts of one Eric who supported both Cnut and Wulfstan in this urgent task. (19 & 20).

The dominant tone of Wulfstan's homilies is certainly that of warning to the unrepenting people against the divine wrath that should visit them for their unatoned sins.

> Homilies III. *Secundum Lucam*, 7–8 And witodlice ealswa flod com hwilum ær for synnum, swa cymð eac for synnum fyr ofer mancynn.

A belief in a millenium, held by the Fathers and supported by the Holy Scriptures (Matt. xxiv. 42 and elsewhere), was

common among the people of the time.

> IV. *De Temporibus Anticristi,* 4 Nu bið swyðe raðe An-
> tecristes tima. Cf. also III. 41–5.

They lived in dreaded anticipation of the advent of the year
1000, when the Biblical prophesy concerning the Judgement Day
should be fulfilled. The vividness of anticipation for the terror
of the world's destruction, accentuated by the misery of the op-
pressed times, seems to have survived well beyond that fatal
year into the immediately following centuries. So runs a twelfth
century hymn :

> Dies irae, dies illa
> Solvet saeclum in favilla,
> Teste David cum Sibilla.

Though there was felt in England during this period some
uncertainty about the exact date of the Last Day, yet the evils
of the time as exemplified by the deeds of the invading Danes
were a sufficient incentive to encourage the suffering people to
hold to this popular belief.

Wulfstan's vocabulary bears witness to their common senti-
ment. There occur in Homily XX a series of religious terms
referring to atonement, purification, and therefore the conscious-
ness of sin and God's wrath : 128 Godes yrre, 167 bote aginnan
' atone ', 168–9 þæt is gesyne on þysse earman forsyngodan þeode,
196 ure ingeþanc clænsian georne ' to clean the spirit.'

2. Stylistic features of Wulfstan's language of faith.

Miss Bethurum's notes on Wulfstan's style.

Of the sources of Wulfstan's literary style we are informed
by Miss D. Bethurum in a few succinct words that " the manuals
of rhetoric that Wulfstan knew—Alcuin's, Isidore's, Rabanus's—
all repeated the earlier statements of Cicero, Boethius, and Au-

gustine that rhetoric was the art of speaking well on civil questions."
(19, p. 88) "His Homilies exhibit the three styles of oratory
defined by Cicero and recommended by Augustine—*tenue, medium,
grande*—to fit the three purposes of oratory—*docere, delectare,
movere;* or, less technically, they show a careful adjustment of
style to different purposes and occasions." (p. 89)

While Wulfstan was a master of the plain style suitable for
teaching, he was most noted for the moving style, and occasion-
ally he could carry on in the sustained impassioned style. Miss
Bethurum quotes the Homilies III, V, XX, and XXI, including our
text, *Sermo Lupi ad Anglos,* for examples of the style just
mentioned.

As style markers for the two outstanding purposes of oratory,
clarity and force, she points out the following devices Wulfstan
uses (19, p. 28 and p. 89ff.):

    1) Clarity (for teaching)
       i) a rephrasing of expressions
      ii) pleonastic use of pronouns and pronominal
          adverbs

    2) Force (for moving the audience)
       i) Intensifying words
      ii) Repetitive *verborum exornatio*
     iii) Alliterative and rhyming pairs of words
     iv) Rhyme
      v) Alliteration and assonance,

Wulfstan's desire to delight the ear (*delectare*) may also
account for his abundant use of the repetitive figures, under which
we may group together rhyme, grammatical rhyme, parallelism,
alliteration, and repetition.

Miss Bethurum has a keen insight in detecting some charac-
teristic features of style at the level of the sentence and beyond
in the larger organization of Wulfstan's sermons. She notes the

following three among others:

1) Pause: a rhetorical question or an exclamation
2) Conclusion, or the closing formula
3) Kind of sermons Wulfstan wrote and his choice of subject.

With style we must ultimately enter larger discourses beyond the sentence and the world of literature, as it is here suggested. It would be to deny too much to delimit the area of stylistics within a single sentence.

K. Jost's notes on Wulfstan's style.

Several years before Miss Bethurum, K. Jost published his *Wulfstanstudien* (1951), a very thorough study of our homilist. His Wulfstan canon is based in part on a comparison of the texts with Aelfric's works, particularly with those that the bishop rewrote and incorporated into his writings. The result is a searching analysis of Wulfstan's vocabulary. Jost has shown that it is characterized by the use of *dryhten* instead of *haelend, beorgan* not *arian* ('spare'), *geberan* not *cunnan, gearwian* not *gearcian, lagu* not *ae, gesaelig* not *eadig, werian* not *gescyldan*. His other evidences are derived from Wulfstan's stylistic peculiarities and grammatical usages, including the means of generalization and the uses of pronouns. The importance of study of stylistic features in the question of Wulfstan canon is duly stressed in the preface to his work: "Schon damals gewann ich durch die Untersuchung der Polityhandschriften die Überzeugung, die Sprache Wulfstans sei etwas durchaus Einmaliges, das nicht nachgeahmt werden könne, so dass also die Lösung der Echtheitsfrage durch das Mittel der Stilistik möglich sein sollte...."

It has been noted by scholars that the style of Wulfstan's paraphrases is generally different from that of the Latin, but that he has faithfully translated from the Old English laws (21,

p. 29). A comparison of the opening part of Ia *De Anticristo* with that of Ib *De Anticristo* will convince the reader of this marked difference between the two styles.

Some of the peculiarities of Wulfstan's prose style will be discussed in our brief study below with special reference to the language of the homily XX (19) and a few other related homilies which are similar in content and style.

<p style="text-align:center">*   *   *   *   *</p>

A functional study of Wulfstan's style.

Style presupposes a pattern of expression, which is usually predictable, in the context. We are aware of the presence of style markers when this expectancy is disturbed by ruptures in the pattern. A stylistic effect is produced in the context where a surprise or, if you like, a deviation is noticed. The language of Wulfstan's homilies is full of such surprises for unprepared readers. It is provided with a well-stocked inventory of style markers which characterize it as a fit medium of oratory in various functions. The general tone of its message is moralistic and it is delivered in a language to match, the language of faith. It is addressed to an audience, but not consultative, for its communication is directed one way, from the addresser to the addressee only. The dominant function of such language is naturally aesthetic, being centred on the message. Other functions, however, also play their role, and form the important aspects of its style: the emotive, the conative, the referential, and the metalingual, except for the phatic function. Some definite characteristics of Wulfstan's literary style will come into relief if we set up a full inventory of style markers found in the text and describe their dosage in different functions of language. In this functional study of our text (XX MSS EI) we shall follow Jakobson's scheme of language as outlined above.

I. Emotive.

A declarative statement is occasionally preceded by an interjection:

> XX. 23 La hwæt, we witan ful georne þæt... 169 Eala, micel magan manege gyt hertoeacan eaþe beþencan... 119 Wala þære yrmðe 7 wala þære woroldscame...

The interjectional formula is found before an exhortative expression in:

> XX. 174 Ac la, on Godes naman utan don swa us neod is...

Another class of emotive style markers is intensives.

> *swyþe*: XX. 10 (nyde for folces synnan...) yfelian swyþe; 58 7 rypera reaflac derede swyþe þearle; 7 us ungylda swyþe gedrehtan.
> *to swyþe*: XX. 11–2 Understandað eac georne þæt deofol þas þeode nu fela geara dwelode to swyþe; 39–40 7 folclaga wyrsedan ealles to swyþe; 150.
> *to fela*: XX. 13–4 7 unrihta to fela ricsode on lande; 83–4 7 cristenes folces to fela man gesealde ut of þysan earde nu ealle hwile.
> *to wide*: XX. 16–7 unlaga manege ealles to wide gynd ealle þas þeode.
> *huru*: XX. 10 7 huru hit wyrð þænne egeslic 7 grimlic wide on worolde; 69 7 huru unrihtlice mæst ælc oþerne æftan heaweþ mid sceandlican onscytan...
> *To ful* (XX. 147) and *to oft* (XX. 149) are also found.

In an impassioned passage, these intensives may recur in a cumulative form:

> XX. 78–80 And godsibbas 7 godbearn to fela man forspilde gynd þas þeode toeacan oðran ealles to manegan þe man unscyldgige forfor ealles to wide.

Other examples:

> (1) Homily XXI. 26 La, riht is þæt we lufian þa þe God lufian.
> III. *Secundum Lucam* 74 Eala, leofan men, utan don swa us þearf is. III. 65 Wa þam þonne þe ær gearnode helle

wite; XXI. 25.

V. *Secundum Marcum* 12 Wa ðam wifum þe þonne tymað ...
V. 33 Eala, eala, ac þa wæs mycel blis 7 bot seo betste
mannum towerd ... V. 88-9 La, hwylc wunder bið þeah se
mennisca deofol synfullum mote heardlice derian ... V. 14
La, nyde hit sceal ...

(2) V. 14-6 La, nyde hit sceal eac on worulde folces synnan
yfelian swyðe ... V. 18-21 7 men þonne lufiað, he cwæd,
ealles to swyðe þas swicolan woruld 7 beoð ofer grædige
woruldgestreona, 7 to manege weorðaþ to wlance 7 ealles
to rance 7 to gylpgeorne ... V. 23 forðam þe unriht wæxað
ealles to wide ... V. 77 ealles to manege.

(3) With the superlative : V. 37-40 Crist wæs ealra bærna
betst geboren þe æfre geboren wurde, 7 Antecrist bið ealra
þæra bearna wyrst on þas woruld geboren þe ær oððe
æfter æfre gewurde oððe geweorðe. Cf. V. 84-6.

An intensive phrase, very common in Wulfstan, is *wide on
worulde* with its variants.

III. 5 wide on worulde; 11-2 mare ... wracu 7 gedrecednes
þonne æfre ær ahwar on worulde. 53-4 egsa se mesta þe
æfre ær wære, 7 ehtnes seo mæste wide on worulde.
V. 25-6 7 ðæs hit is þe wyrse wide on woruld .../30 ac
unriht ricsað wide 7 side.

Many of these passages give expression to Wulfstan's lament
over the crying evils of the time.

II. Aesthetic.

Our study of the aesthetic function of language is closely
bound up with the general problems of language, its basic
structure. We have already referred above to the two basic
aspects of language that must be accounted for in any analysis :
choice and chain, or selection and combination. These two modes
of arrangement must be distinguished from each other, but are
practically unseparable, for the chosen items combine in the chain
of speech. These two principles are briefly but clearly explained

in Jakobson's words : " The selection is produced on the base of equivalence, similarity and dissimilarity, synonymity and antonymity, while the combination, the build up of the sequence, is based on contiguity." (15, p. 358) The selection is made at the phonaesthetic level, at the lexical level, and at the level of the sentence and even beyond, and it is contextually bound.

i) Phonæsthetic devices.

Alliterative synonyms are frequent in Homily XX.

17-8 And we eac forþam habbad fela byrsta 7 bysmara gebiden. 33-4 mæþe 7 munde gewelhwær bedealde. 96-7 Mænige synd forsworene 7 swyþe forlogene. 139-40 7 þurh mistlice leasunga forloren 7 forlogen.

Alliteration sometimes occurs in a series of words related but slightly different in sense :

XX. 161-6 Her syndan mannslagan 7 mægslagan 7 mæsserbanan 7 mynsterhatan ; 7 her syndan mánsworan 7 morþorwyrhtan ;... 7 her syndan wiccan 7 wælcyrian ; her syndan ryperas 7 reaferas ... hrædest is to cweþenne, mána 7 misdæda ungerim ealra.

Here is recorded a long list of the common sins of the day.

Alliterative antonyms are not wanting.

XX. 54 ... þæt we ær þysan oftor bræcan þonne we bettan..

We also find members of phrases alliterating.

XX. 58 rypera reaflac. 144-5 7 hocorwyrde dysige æghwær on þeode oftost on þa þing þe Godes bodan beodaþ.

Rhyming words are another style marker for emphasis Wulfstan has at command.

XX. 141-3 And eac her syn on earde apost*atan* abroþene 7 cyrich*atan* hetole 7 leod*hatan* grimme ealles to manege ... 147-8 And þy is nu geweorden *wide* 7 *side* to ful yfel*an* gewun*an*, þæt menn swyþor scamad nu for gód*dædan* þonne for mis*dædan* ...

Other examples :

(1) III. 4 Ðis godspel secd 7 swutelad þæt fela fortacna

sculon geweorðan wide on worulde. III. 15 swytol 7 gesyne.
(XXI. 6 swutol 7 gesyne.) III. 20 And ðy us deriað 7 ðearle
dyrfað fela ungelimpa. V. 110 gehealden 7 geholpen.
XXI. 21-2 for Gode 7 for worolde wislic 7 weorðlice.

(2) Rhyming and alliteration are sometimes found working
together for a particular effect in an artful manner: V. 22-3 7
sume weorðad swicole 7 swæslice ficole, where the rhyme-words
do not alliterate.

Miss Bethurum, commenting on V. 16-23 based on *2 Tim.*
iii. 1-5 and iv. 10, says: "The entire translation is made with
care for rhetorical effects, where rhyme (20, 21-2, 22-3), alliter-
ation (22, 25, 26), and parallel structure are employed in Wulfstan's
mature style." Also cf. V. 102-104.

ii) Lexical devices.

A sequence of similar morphemes can be lexically, as well
as phonaesthetically, effective to emphasize the meaning of words
in collocation.

XX. 27 7 Godes gerihta mid rihte gelæste. 108-9 7 fela
ungelimpa gelimpð þysse þeode oft 7 gelome.

In other instances we have a tautological sequence of two
different elements occurring as a stylistic means of emphasis.

XX. 149 forþam to oft man *mid hocore* góddæda *hyrwe*ð.
150-1 7 swyþost man *tæle*ð 7 *mid olle gegrete*ð ealles to
gelome þa þe riht lufiað.

The last-mentioned example leads us to the problem of paral-
lelism in expression which is the dominant feature of poetic
language and which forms one of the most prominent stylistic
modes of expression Wulfstan seems to affect. Parallelism is
characterized externally and internally, or morphologically and
semantically. Some of the semantic features of parallel sequences
are the common stock of literary language: synonymy, simile,
comparison, allegory, irony, and antithesis.

a) Synonyms and pair-words.

Instances of alliterative synonyms have been given above. Wulfstan's synonyms, alliterative or otherwise, frequently occur in pairs and sometimes in a triad.

> XX. 98, 108–9, 110 oft 7 gelome. 132–3 þurh mænigfealde synna 7 þurh fela misdæda. 196 að 7 wed wærlice healdan. III. 16-7 7 þæt we to ortreowe syndan Godes mihta 7 his mildheortnessa... III. 21 7 ælþeodige men 7 utancumene swyþe us swencað. (Reference here is to the Danes as the instrument of vengeance.) III. 62 eal heofonlic mægen 7 eorðwaru.

The grammatical pattern of the last examples is A+N—A, but we have a different pattern in the following example:

V. 22–3 (N—A+N with alliteration) swicole 7 swæslice ficole.

A triad of synonyms occurs in the following context, where Antichrist's character is described in detail:

> V. 68 þurh deofles cræft... 69 þurh drycræft... 70-1 mid his scincræftum (cf. V. 72 mid his lotwrencum).

A related figure of speech is seen in: V. 105–6 And mænigfealde tacna beoð wide gesawene on sunnan 7 on monan 7 on mistlican tunglan. Further examples of similar consociation of related terms are found in XX. 56–8 and 126–7.

b) Simile, similitude.

Instances of simile are not very frequent, though we have a direct form of it in the following lines: (XX. 158–9)

> gelice þam dwæsan þe for heora prytan lewe nellað beorgan ær hy na ne magan, þeah hy eal willan.

This aversion to simile has already been noted by Miss Bethurum in her remarks on Wulfstan's style: "Severely absent are most of the *figuræ sententiarum*, particularly metaphor and simile, or any of the analogical interpretation of scripture." (19, p. 91)

Miss Bethurum, however, quotes the following passage as an unusual instance of allegorical interpretation in Wulfstan's writings :

> III. 45ff. Hit is gecweden þæt sunne adystrad ; þæt is, þonne God nele cydan on Antecristes timan his mægen ne his mihta swa swa he oft ær dyde, þonne bid gelic þam swylce sunne sy aþystrad ...

The explanation offered is that the writer is here only borrowing the symbolism of light very common in theological literature made familiar by the hymns. The approach of Antichrist's time is one of Wulfstan's most important themes and his use of an unusual figure is only properly understood against this particular context of situation.

The warning tone is heard repeatedly here and in V. *Secundum Marcum*.

> V. 36-7 And mycel is seo þwyrnes þe nu is towerd, gebide dære yrmde se þe hit gebide, þaet Antecrist geboren beo. 45-7 7 nu syndon Satanases bendas swyde toslopene, 7 Antecristes tima is wel gehende.

c) *Comparison* is not infrequent, on the other hand.

> III. 58-60 Ðæt is on Englisc þæt swylc yrmd 7 earfodnes bid þonne on worulde swylce æfre ær næs ne eft ne geweorþed. 72-3 hit is ealles þe his ænig end ne cymd æfre to worulde. V. 9-12 Ða sæde he heom þæt swilce earfodnessa 7 swylce gedrecednessa sculon on worulde ær þam ende geweordan swylce næfre ær ne gewurdan ne æfre eft ne geweordad.

These passages, couched as they are in a highly emphatic tone of language, refer to the worst time in store for the world when the Antichrist should come.

The superlative is a grammatical form of comparison that Wulfstan occasionally employs to give emphasis to a statement.

> III. 53-4 And donne geweorþed egsa se mæsta þe æfre ær

wære, 7 ehtnes seo mæste wide on worulde.

In a heightened form it occurs also with intensives.

> V. 64f. þa sculon þolian ehtnesse þa mæstan þe æfre ær on worulde ænige men þoledon... (cf. V. 9-12 and 84-6).

d) Irony.

Irony is marked by the absence of internal parallelism.

> XX. 60 tealte getrywda æghwær mid mannum. V. 31 7 tealte getrywda syndon mid mannum.

Sarcastic is the tone of Wulfstan's attack on the base cowardice of God's servants :

> XX. 182 þurh lydre yrhde Godes bydela þe soþes geswugedan ealles to gelome 7 clumedan mid ceaflum þær hy scoldan clypian.

e) Antithesis.

Antonyms are sometimes antithetically arranged.

> XX. 130-1 hwæt hy worhtan wordes odde dæde (cf. 69). 195 word 7 weorc.

The terms contrasted in antithetic arrangement gain force by that fact and produce an unexpected stylistic effect.

> XX. 23-5 we witan ful georne þæt to miclan bryce sceal micel bot nyde, 7 to miclan bryne wæter unlytel, gif man þæt fyr sceal to ahte acwencan. 33-5 Godes ... 7 gedwolgod þenan. 111-2 þurh Godes yrre, 7 ... þurh Godes þafunge. 148 swyþor ... for góddædan þonne for misdædan.
> XXI. 8-9 þam þe oftost for Gode syngodon swyþe 7 scendan þas þeode. 13-4 7 þurh þæt man sceal gewunian þæt man riht healde 7 unriht alæte. III. 5-6 ægder ge on heofonlicum tungulum ge on eordlicum styrungum.

iii) Syntactical devices.

Sermo Lupi ad Anglos provides good examples of a cumulative structure formed with lexical units, but Wulfstan also retains a common Old English syntactical device of parallelism with the particle þ*a* to serve his stylistic purposes.

> V. 114-9 7 ða þonne witodlice þe nu God lufiað 7 Godes
> fylgeað 7 Godes lare geornlice hlystað 7 ... þa scylan habban
> ece edlean on heofonlicre myrhðe mid Gode sylfum æfter
> þam dome 7 mid halgum þanan forð æfre.

Parallelism in syntactical structure, however, extends in
Wulfstan beyond the usual bounds of stereotype usage. It may
reach beyond the frame of sentence.

> XX. 40-1 7 halignessa syndan to griðlease wide, 7 Godes
> hus syndan to clæne berypte ealdra gerihta. 85-6 And
> scandlic is to specenne þæt ... 7 egeslic is to witanne þæt ...

The context in several passages favours the use of cumu-
lative, parallel structure to bring home its message to the audience.

Repetition of *þurh*-phrase occurs in the following lines, where
diverse sinful deeds are enumerated:

> XX. 132-6 swyþe forsyngod þurh mænigfealde synna 7 þurh
> fela misdæda: þurh morðdæda 7 þurh mandæda, þurh gifer-
> nessa, þurh stala 7 þurh strudunga, etc.

Reference to the defeat of the Britons by the Saxons in Gilda's
time is also made in parallel phrases with *þurh*, in the form of
a list of the sins on which the whole blame was laid (XX. 180-4).

A complaint of man's disobedience to God is again couched
in language of parallelism.

> XX. 144-6 ... 7 hocorwyrde dysige æghwær on þeode oftost
> on þa þing þe Godes bodan beodaþ 7 swyþost on þa þe
> æfre to Godes lage gebyriað mid rihte.

This structure of language also occurs in a passage where
the necessity of pleasing God and observing His laws is inculcated.

> XXI. 33 ... þæs þe ræd sy 7 earlra þeode þearf sy for Gode
> 7 for worolde.

Where another typical passage describes sinful people under
punishment as suffering from storms and famine (perhaps with
reference to the report of a great famine in the Chronicle under
1005), the pattern of expression is again antithetic.

III. 38–41 Seo heofone us wind wid þonne heo us sended
styrnlice stormas 7 orf 7 æceras swyde amyrred. Seo eorde
us wind wid þonne heo forwyrned eordlice wæstmas 7 us
unweoda to fela asended.

The substantival use of the present participle may further
be quoted here as illustrative of another stylistic feature of
Wulfstan's language, especially where it recurs in parallel, as in:

V. 21–2 7 sume weorþad egeslice godcundnessa hyrwende
(=blasphemer) 7 boclare leande (=blamer) 7 unriht lufiende
(=lover),

though this method of forming substantives is very old in the
practice of Germanic grammar, cf. fiend, friend.

III. Conative or pragmatic.

The more common stylistic means of expression in the co-
native function are the vocative and the imperative, to which all
other exhortative expressions may be added.

a) The vocative and imperative.

The vocative usually precedes the imperative or the exhorta-
tive in Wulfstan's language.

XX. 7 Leofan men, gecnawad þæt sod is.
XXI 4 Leofan men, utan understandan ealswa us þearf is.
III. 74 Eala, leofan men, utan don swa us þearf is, beorgan
wid þæne egesan ... (Cf. *English Studies*, XLV. 1, 1946, p.
39ff.)

An interjection sometimes replaces the vocative.

XX. 174 Ac la, on Godes naman utan don swa us neod is ...

Frequency of this exhortative verb in Wulfstan is more than
remarkable.

XX. 186 Ac utan don swa us þearf is. 190 And utan don swa
us þearf is. 192 And utan God lufian 7 Godes lagum fylgean,
7 gelæstan swyþe georne. 195 And utan word 7 weorc
rihtlice fadian. 197–9 And utan gelome understandan þone
miclan dom þe we ealle to sculon.

The exhortative with the subject expressed is another conative form of expression to be classed here.

> XX. 50 gecnawe se ðe cunne. 84–5 And eal þæt is Gode lað, gelyfe se þe wille. 95 understande se þe wille. 99 (=50). 107–8 understande se þe cunne.

The imperative is found in parallel structure in the following instance:

> XX. 104–6 gif þræl þæne þegen fullice afylle, licge ægylde ealre his mægde; 7 gif se þegen þæne þræl þe he ær ahte fullice afylle, gylde þegengylde.

b) Rhetorical question.

The conative nature of a rhetorical question is not so well brought out, but qualified by a more or less emotive function, after an interjection.

> XX. 100–1 And la, hu mæg mare scamu þurh Godes yrre mannum gelimpan þonne us deð gelome for agenum gewyrhtum? 127–8 la, hwæt is ænig oðer on eallum þam gelimpum butan Godes yrre ofer þas þeode, swutol 7 gesæne. V. 88–9 La, hwylc wunder bið þeah se mennisca deofol synfullum mote heardlice derian ...? (followed by a long sentence introduced by the conjunction þonne)

IV. Referential.

The declarative sentence is the rule in this function and also the dominant type in Wulfstan.¦

The general tone is assertive, and where negative statements occur more often on p. 268 and p. 269, the subject is the heathen worship or the godless world of Wulfstan's time.

> XX. 27–30 On hæþenum ne dear man forhealdan lytel ne micel þaes þe gelagod is to gedwolgoda weorðunge, 7 we forhealdað æghwær Godes gerihta ealles to gelome. 55–6 Ne dohte hit nu lange inne ne ute, ac wæs here 7 hunger, bryne 7 blodgyte, on gewelhwylcan ende oft 7 gelome.

The formulaic expression XX. 155–6 hy ne scamað na þeah hy

syngian swyðe is strongly negative and occurs within the context
of antithesis between blasphemy and praise, hate and love. Cf.
the related pattern of expression: hwylc wunder bið þeah...V. 88.

There are several additional elements of style that help to
modify declarative statements: inversion, extraposition, and the
subjunctive mood. These elements are style markers more or
less in the sphere of emotive function.

a) Inversion is frequently used.

> XX. 85 *scandlic* is to specenne þæt... 86 *egeslic* is to witanne
> þæt...
> XX. 37 Ac *soð* is þæt ic secge. 187-9 7 *soþ* is þæt ic secg,
> *wyrsan dæda* we witan mid Englum þonne we mid Bryttan
> ahwar gehyrdan.
> XX. 77-8 *Eadweard* man forrædde 7 syððan acwealde 7 æfter
> þam forbærnde. 78-80 And *godsibbas* 7 *godbearn* to fela man
> forspilde wide gynd þas þeode toeacan oðran ealles to
> manegan...
> XX. 25-6 And *micel* is nydþearf manna gehwylcum. 169f.
> Eala, *micel* magan manege gyt hertoeacan eaþe beþencan...

b) Extraposition.

> XXI. 29 se ðe þæt nelle, ehte we his ealle mid woroldlice
> steore.

c) Propositions in the subjunctive mood.

An assertive proposition does not normally require the verb
in the subjunctive. Commenting on the use of the subjunctive
mood in XX. 71-3, Miss Whitelock states that this form is out of
place and suggests, as some commentators think, that 'syn' in the
mss. stands for *synd*.

> Forþam her syn on lande ungetrywþa micle for Gode 7 for
> worolde, 7 eac her syn on earde on mistlice wisan hlaford-
> swican manege.

It would seem, however, that this oblique belief sentence
appeals by its very structure more effectively to the imagination

of the audience. The real nature of this subjunctive form seems more apparent in the following instance, where it is accompanied by the imperative:

> XX. 106–8 Ful earhlice laga 7 scandlice nydgyld þurh Godes yrre us syn gemæne, understande se þe cunne.

In XX. 142 Miss Bethurum prints *her syn on earde* from *syndn* in the manuscript, and there is no mistake about the subjunctive form, for the indicative plural form of the verb occurs a few lines above: And eac syndan wide, swa we ær cwædan (XX. 138–9).

V. Metalingual.

The metalingual or glossing function of language is centred on the code. Miss Bethurum counts a rephrasing of difficult expressions among certain obvious features of Wulfstan's style likely to have been dictated by the necessity for clarity. It occurs in his rewriting of Aelfric's homily De falsis deis, for example, and also in his own composition. He writes:

> Ib. 7–8 Anticristus is on Læden contrarius Cristo, þæt is on Englisc, Godes widersaca.
> VI. 25–6 7 on fruman he gelogode on þære heofonlican gesceafte, þæt is, on heofona rice, engla weredu mycle 7 mære.

Our text Homily XX provides a similar example. After enumerating various kinds of wrongs committed by the wicked, Wulfstan continues:

> XX. 48–9 hrædest is to cweþenne, Godes laga lade 7 lara forsawene.

The set phrase þæt *bi*d for glossing occurs in III. 12 and 43–4. A variant form of glossing may also be seen in certain pair words and phrases.

> XXI. 18–9 se þe stod on máne 7 on misdæde. III. 4 Ðis godspel secð 7 swutelað þæt... 21 7 ælþeodige men 7

utancumene. 75 hwile þe we magan 7 motan. V. 24–5 nu
is se tima þæt ðeos woruld is gemencged mid mænigfeal-
dan mane 7 mid felafealdan facne. 107 to heortgryre 7 to
egeslican fære.

Some other stylistic features beyond the sentence may also
be quoted, such as expansion or periodic sentences. But these
are certainly universal in eloquent orators and require more
precise analysis to be counted as style markers.

Final remarks.

Our conclusion, after this brief survey of Wulfstan's stylistic
features, is no more than a summing-up of a few outstanding
results, but may, we hope, prove helpful for a fuller inquiry into
the art of his powerful language.

    I. Emotive function: more or less prevailing. (±)
       Style markers: interjectory elements.

   II. Aesthetic function: dominant. (+)
       Style markers: parallelisms.

 III. Conative function: dominant (+)
       Style markers: vocative and imperative.

 IV. Referential function: dominant. (+)
       Style markers: assertive (frequent), inversion
                  (frequent), subjunctive (occasional).

    V. Metalingual function: occasional. (±)
       Style markers: formulaic þæt *is* and þæt *bi*ð; pair-
                words and phrases; *hræ*ð*est is to*
                cweþenne, etc.

 VI. Phatic function: non-dominant. (−)

While the literary critic's responses to the text are often
keen and suggestive, it is also true that they are as often as
not impressionistic and do not bear close scrutiny of a scientific
method. A deeper insight into the structure of language and its
various semantic functions is demanded to endorse such sub-
jective impressions with objective proofs, if we are to render

our modest conclusions more weatherproof. Nothing seems more pressing today than the need of collaboration between the two seemingly opposed, but really related, camps of study, language and literature.

REFERENCE

1. Word 17. 3, 1961, p. 320.
2. H. Yamaguchi, "From Meaning to Style" in *Memoirs of Fukui University*, Liberal Arts Department, 1.9, 1959. Now in *Essays towards English Semantics*. Tokyo, 1961.
3. J. Murry, Problem of Style. London, 1961, p. 3.
4. N. E. Enkvist, J. Spencer, and M. Gregory, Linguistics and Style. London, 1964.
5. K. Vossler, Positivismus und Idealismus in der Sprachwissenschaft. Heidelberg, 1905.
6. L. Spitzer, Linguistics and Literary History. Princeton, 1948.
7. Ch. Bally, Traité de stylistique française. 2 tomes. Heidelberg. 1936².
8. H. Seidler, Allgemeine Stilistik. Göttingen, 1953.
9. Ch. Bally, Le Langage et la vie. Paris, 1926.
10. Word 15.1, p. 154f.
11. S. Ullmann, Style in the French Novel. Cambridge, 1957.
12, ──────────, Précis de stylistique française. Berne, 1959².
13. G. Devoto, Studi di stilistica. Florence, 1950.
14. A. R. Sayce, Style in French Prose. Oxford, 1958.
15. Thomas A. Sebeok, ed.: Style in Language. New York/London, 1960.
16. T. Slama-Cazacu, Langage et contexte. 'S-Gravenhage, 1991.
17. S. Ullmann, Language and Style. Oxford, 1964.
18. Linguistics 14, 1965.
19. D. Bethurum, The Homilies of Wulfstan. Oxford, 1957.
20. D. Whitelock, Sermo Lupi ad Anglos. London, 1952.
21. K. Jost, Wulfstanstudien. Basle, 1950.

In Homily XX, the word *lagu* in its varied forms occurs 9 times, including *unlaga* and *folclaga*, but the form *æ* (*æw*) only twice and that as the first component of the compounds *æswicas* "offenders' and *ægylde*, adv.