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**Style Complexity in
the Novels of William F. Buckley Jr.**

William Francis Meehan III

**A dissertation submitted to the
faculty of Middle Tennessee State University
in partial fulfillment of the requirements
for the degree Doctor of Arts.**

August 1996

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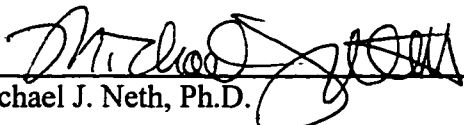
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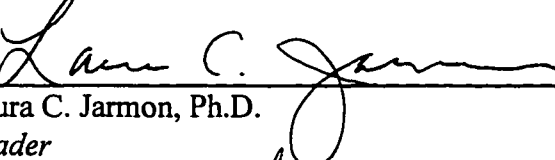
STYLE COMPLEXITY IN
THE NOVELS OF WILLIAM F. BUCKLEY, JR.

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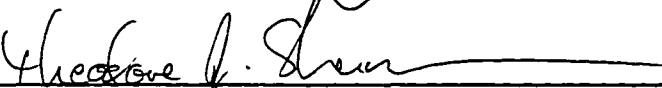
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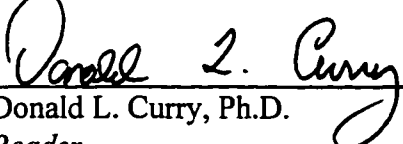
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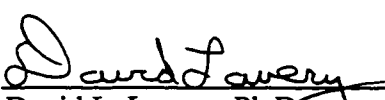
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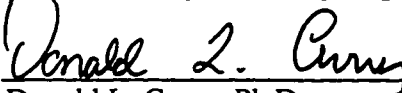
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Abstract

Style Complexity in the Novels of William F. Buckley Jr.

by William Francis Meehan III

The primary purpose of this study is to measure through clause analysis the style complexity in the novels of William F. Buckley Jr. This study also attempts to discover whether Buckley's style exhibits any trends, whether the style in his ten Blackford Oakes novels differs from the style in his one departure from the spy genre, and whether the clause analysis procedure is a reliable measure of an author's style complexity.

The method used to examine Buckley's style is clause analysis, a procedure initiated by Walter A. Cook at Georgetown University and developed by Louis A. Arena at the University of Delaware. Based on tagmemic grammar, this linguistic approach to style analysis involves three steps: 1) reduction of the corpus to single clause structures according to the main verb phrase construction in each clause; 2) identification of each clause type and the separation of main clauses from dependent clauses; and 3) calculation of style complexity, which includes Average Sentence Length (ASL), Average Block Length (ABL), and Average Clause Depth (ACD). A total of 1711 clauses from Buckley's eleven novels is analyzed.

Clause analysis shows that Buckley requires his readers to process less than 3.0 clauses per sentence, slightly more than 2.0 main clauses per clause, and less than 2.0 embedded clauses per clause. This means that Buckley's style is similar or equal to the style in Heller's *Catch-22*, Twain's *Innocents Abroad* and *Tom Sawyer*, Hemingway's *For Whom the Bell Tolls*, and Lawrence's *Lady Chatterly's Lover*. It also means that

Buckley's style is not as difficult to process as Faulkner's *Light in August*, Fitzgerald's *The Great Gatsby*, Kafka's *The Trial*, or Thoreaus's *Walden*.

Clause analysis also demonstrates that Buckley's style over the nineteen years he has been writing novels does not display any detectable trends; that the style in the ten Blackford Oakes novels does not differ from the style in the one departure from the espionage genre; that clause analysis is a reliable method of measuring a writer's style complexity when it is modified to include a larger corpus of at least 150 clauses from a novel.

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I express my gratitude to William F. Buckley Jr., who not only allowed me to peruse his speech files, but who also set aside almost two hours of his time to discuss his novels with me. My visits to *National Review* were facilitated by Frances Bronson, his executive assistant; I am appreciative for her ministrations.

I am beholden to Louis A. Arena, Ph.D., one of my professors at the University of Delaware, not only for encouraging me to pursue this study, but also for allowing me to borrow his clause analysis procedure and research. I am grateful for the assistance of Sondra Lee Turner, Ph.D., who wrote the seminal work on Buckley's spy novels and who, through hours of phone conversations, has affirmed my belief that studying Buckley as a novelist is a long-overdue and rewarding academic pursuit.

I am obliged to Sutee Sujitparapitaya, senior research analyst in MTSU's Office of Institutional Research, for designing the graphs, and I am thankful for the cooperation of Betty Neal McFall, head of the interlibrary loan office in Todd Library.

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Preface

William F. Buckley Jr. has written eleven novels, ten of them Cold War espionage thrillers featuring Blackford Oakes. Each of the spy novels has been a best-seller, and the second, *Stained Glass*, won an American Book Award for suspense. This is a remarkable feat for a man who wrote his first novel at the age of fifty. Despite his achievements as a novelist, Buckley admits one regret about his nearly twenty years of writing novels. In one of his recent syndicated columns, Buckley writes:

I dearly wish I had thought to write them under another name, because half the book reviews dwelled on the author rather than the book; or, to the extent they dwelled on the book, they dwelled on it as a creature of the author, renowned for his reactionary views on this, that and the other favorite cause of the reviewer. (“When a Lie” A7)

Many of these same “reviewers” often mock Buckley’s writing style, suggesting that it is difficult to comprehend. For example, in its review of *Stained Glass* the *Library Journal* states that “his style is amusingly convoluted” (997). Likewise, in his review of *Who’s on First*, Peter Stoler believes that the novel “weaves a story only slightly less convoluted than its prose style” (93).

Sometimes their remarks about Buckley’s writing style are less direct, nonchalantly implying that it is arduous to comprehend. For example, in its review of *The Story of Henri Tod*, *Publishers Weekly* writes about Buckley’s “gymnastic locutions” (57). Similarly, Newgate Callendar, in his review of *Who’s on First*, states that “Buckley’s writing at times can be infuriatingly stilted and artificial” (26). In like

manner, David Howard Bain, in his review of *Tucker's Last Stand*, refers to "passages of leaden prose" (15). Moreover, in his review of *A Very Private Plot*, Josh Rubins refers to the "imperious Buckleyese" speaking manner of one of the characters, a Senator; but Rubins does not describe any specific syntactic peculiarities. These critics seem to judge Buckley's writing based on their impressions of his speaking style and on their perceptions that "long" sentences are difficult to comprehend. Conclusions about an author's style should be informed by a systematic method that generates defensible language data.

Since the mid-twentieth century, linguistics-informed systematic approaches to prose style have generated a great deal of scholarship about authors' writing styles. Despite the inroads to the study of prose paved by linguistics, however, one area of analysis has been overlooked: style complexity. Measuring an author's style complexity through reliable, systematic examination allows the analyst to answer the question ignored by analysis of prose style: Is an author's style too complex to be comprehensible?

One method that does answer this question is clause analysis. Based on tagmemic grammar, clause analysis determines the complexity of comprehending, or processing, a sentence. Its fundamental assumption is that the clause is the major unit of information in a sentence. This method of analysis is based on three theories: a) that we understand subordinate clauses only in connection with the main clause on which they are dependent for meaning; b) that main clauses are released immediately from short term memory once they are processed; and c) that all dependent clauses must be processed before main clauses to which they are attached for meaning can be processed. Thus, the style

complexity of a written passage is easy or difficult to process according to the number, kind, and depth of clauses existing in the sample being analyzed.

Initiated by Walter A. Cook at Georgetown University and developed by Louis A. Arena at the University of Delaware, this linguistic approach to style analysis involves three steps: 1) reduction of the corpus to single clause structures according to the main verb phrase construction in each clause; 2) identification of each clause type and the separation of main clauses from dependent clauses; and 3) calculation of style complexity, which includes Average Sentence Length (ASL), Average Block Length (ABL), and Average Clause Depth (ACD).

Clause analysis illustrates that the style in Buckley's eleven novels indeed is not difficult to comprehend. Buckley's style is equal or similar to Frank Norris' *McTeague*, Kurt Vonnegut's *Slaughterhouse Five*, Joseph Heller's *Catch-22*, Mark Twain's *Innocents Abroad* and *Tom Sawyer*, and Ernest Hemingway's *For Whom the Bell Tolls*. Moreover, his novels are not as complex as William Faulkner's *Light in August*, or F. Scott Fitzgerald's *The Great Gatsby*.

This comparison of Buckley's style with well-known and widely read novels suggests that Buckley knows his craft. After all, he wants his novels "to be successful" ("Interview"). One way of ensuring their success is to make the style comprehensible. This comparison to several "canonical" authors also indicates that Buckley deserves consideration as part of the undergraduate or graduate curriculum. The style in Buckley's novels is less complex than works of fiction routinely found on reading lists. Indeed, any course about Cold War spy fiction must include a Blackford Oakes novel. "Simply put,

the ten Blackford Oakes novels stand as the most comprehensive, systematic, unified expression of Cold War history in spy fiction,” writes Sondra Lee Turner (435).

However, as the quote from his recent column demonstrates, Buckley’s novels are dismissed by those who disagree with his political views. Not only do his adversaries dominate the media, they also control academia. Sadly, then, Buckley’s undeniable contributions to American literature may never be fully appreciated by students in the nation’s colleges and universities because their professors object to Buckley’s views. And these views do appear in his novels. In a talk at the Bohemian Club after finishing *See You Later Alligator*, the sixth Blackford Oakes novel, Buckley makes clear his original intent in writing Cold War spy fiction:

. . . I thought to write a book in which it was never left in doubt that the CIA, for all that complaints against its performance have been legion, is, when all is said and done, not persuasively equated with the KGB. . . . The point I sought to make, and continue to do so . . . is that the CIA, whatever its failures, seeks to advance the honorable alternative in the great struggle for the world. (“Genesis” 6)

Buckley admits he performed “literary iconoclasm” by making it unambiguously clear that “the good guys would be--Americans” (“Genesis” 5). Since Buckley’s fiction is not generally included on higher education reading lists, however, the poignant result is that students will not derive any pleasure from the adventures of Blackford Oakes who, Turner states, “makes an unforgettable first, second, or tenth impression” (436).

This dissertation is only the second scholarly work on Buckley's novels, and the first complete analysis of his style. I hope it illustrates not only that Buckley's style merits further examination, but also that his novels are worthy of study. Chapter I outlines the tagmemic view of English grammar. Chapter II reviews briefly the growth of style analysis, emphasizing linguistic approaches to analyzing style, and presents the clause analysis background and procedure. Chapter III presents the results of the clause analysis of 1711 clauses from Buckley's eleven novels. Chapter IV discusses the results and submits conclusions.

The only philosophy of language that I have is that I won't, except in very exceptional circumstances, suppress an unusual word if the word flashes to my mind as exactly appropriate. . . . The way I rationalize it is that word exists because there was what the economists would call, a 'felt need' for it, i.e., no other word around did what this particular word does. Therefore, the eventuation of that word, enriched the choices that you have. So, why do you want to be a party to diminishing the choices that you have, when you're dealing with a language which you worship for its beauty? . . . So, if you suppress a particular word, let's say, 'velleity,' something you desire, but not ardently, if you suppress that word, you diminish the choices by which people can express and distinguish between something they absolutely want and something they would like in the sense they would like an extra sweater. I don't want to be a party to that.

-- William F. Buckley Jr., Interview with the Author

Chapter I
Introduction:
A Tagmemic Description of English Grammar

"Now who're you picking on?"

"Whom am I picking on."

"I don't use the objective whom except after a preposition."

-- William F. Buckley Jr., *Brothers No More*

... her reservations having nothing to do with socialism but much to do with Sovietization, as she put it, put always in Spanish, soviétización, the word's formation lending itself so readily to the orderly processes by which some words begin first as simple nouns, then stretch forward into a verb, leap past the gerund into metastasis. Soviet, soviétize, soviétization.

-- William F. Buckley Jr., *See You Later Alligator*

In which case they'd have performed the hara-kiri on you!

Or is hara-kiri a transitive verb?

... Can someone perform hara-kiri on someone else? Surely not; it must be a... reflexive verb? Or is it a verb at all? A simple noun, surely.

-- William F. Buckley Jr., *Who's on First*

"What do you want to do?"

"Right now? Make love to Sally. I mean, with Sally." (Sally, feminist forever, had instructed him in the correct use of the preposition.) "What do I want to do tomorrow? Screw with Sally."

-- William F. Buckley Jr., *Marco Polo, If You Can*

The goal of linguistic analysis is to determine through scientific procedures the structure of a language, or its grammar. In its widest sense, grammar pertains to general statements about the analogies and anomalies of a language. The term "Grammar" derives from an ancient Greek meaning that concerns the art of writing, which is a reason the Greeks included it as a part of philosophy. By the Middle Ages, grammar had evolved into a set of rules referring to right and wrong usage, thereby becoming prescriptive or dictating how a language should be used. Today, however, linguists recognize that a grammar should be descriptive, registering the ways a language

is used and expressing concisely the principles whereby a language user produces and understands sentences. Within contemporary linguistics, moreover, grammar is the systematic representation of the structure of a language. It is independent of phonology and semantics, but it usually includes syntax and morphology. Thus, grammar examines the ways words are linked to form phrases, clauses, sentences, and discourse.

Grammar is “[t]he central part of a language,” according to British linguist Frank Palmer (*Grammar* 7). It distinguishes language as an essentially human quality, says Palmer. He writes:

What sets man apart from the rest of the animal kingdom is his ability to speak; he is ‘man the speaking animal’ -- *homo loquens*. But it is grammar that makes language so essentially a human characteristic. For though other creatures can make meaningful sounds, the link between sound and meaning is for them of a far more primitive kind than it is for man, and the link for man is grammar. Man is not merely *homo loquens*; he is *homo grammaticus*. (8)

Notwithstanding Palmer’s emphasis on the centrality of grammar to daily human communication situations, late 20th-century linguistic scholarship on grammar is informed by the “revolutionary” work of Noam Chomsky of the Massachusetts Institute of Technology. In his 1957 *Syntactic Structures* and his 1965 *Aspects of a Theory of Syntax*, Chomsky submits that a grammar should specify (“generate”) possible sentences of a language and that it should explicitly reveal these possible sentences by assigning structural descriptions to each sentence. Building on Ferdinand de Saussure’s distinction between language (“*langue*”) and speaking (“*parole*”), Chomsky in the 1965 text makes

clear that what language users know about their language (competence) is more important than what they actually say (performance) and that a grammar is a description of that knowledge. According to Chomsky, then, sentences spoken by language users are merely evidence of their intrinsic competence, an internal set of rules modeling an ideal form of the language that allows them to speak and understand their language.

Since the advent of Chomsky's pioneering work, language analysis has focused on uncovering and describing linguistic competence, albeit inductively from performance. Language users, however, usually are not aware of their knowledge of their language because they unconsciously use language when speaking or writing. Therefore, one of the aims of any grammar is to make explicit a native speakers' linguistic competence by representing the grammatical arrangements constituting their intuitive knowledge. Furthermore, because grammar is descriptive and not prescriptive, language users should gain a better understanding of their language and thus increase their competence.

The model of grammar fundamental to the present study is the tagmemic-generative system elaborated in *Introduction to Tagmemic Analysis* by Walter A. Cook and further developed in *Linguistics and Composition* by Louis A. Arena, a student of Cook's at Georgetown University. Tagmemics was discovered by Kenneth L. Pike and advanced by Robert E. Longacre and others. Used initially in linguistic field work, tagmemics is a system of linguistic analysis which emphasizes a function-form unit, meaning that grammatical elements in a sentence are represented as a correlation of function and form. Thus, in the hypothetical sentence represented by the string S + P + O the function slot Subject (S) is filled by the form Noun Phrase (N), the function slot

Predicate (P) is filled by the form Verb (V) and the function slot Object (O) is filled by the form Noun Phrase (N). A string analysis of the sentence according to tagmemics appears as the following:

$$S:n + P:v + O:n$$

The fundamental unit of a tagmemic grammar is a tagmeme, a term applied to the unit associating a function slot with the possible forms that can occupy the slot. Cook writes:

[A] tagmeme unit is a slot-class correlative. The functional slot gives the grammatical relation, the filler class gives the grammatical categories involved, but neither exists without the other. Function is manifested by forms, and forms do not occur in grammar without having identifiable function. (*Introduction 7*)

A model that involves a form-function classification of grammatical units distinguishes those units that can perform functions not normally associated with their form. The words belonging to the classifications verbs, adjectives, and adverbs, for example, can function as nouns in the tagmemic system. Moreover, groups of words such as phrases and clauses can function in different ways and on different levels in the tagmemic model.

In addition to this function-class characteristic, a tagmemic model of a language contains hierarchical levels. These levels correspond to the conventional groupings of sentence, clause, phrase, word, and morpheme, which are inherited from traditional and structural grammars. Because it recognizes the hierarchical ordering of grammatical units into these simultaneous and natural levels, the tagmemic model dismisses the idea of the sentence as the elementary component of grammar, thereby permitting the analyst to

begin a study at any level. While tagmemics recognizes levels of linguistic analysis above the sentence, i.e. discourse, it generally does not break down for analysis any structures larger than the sentence. In the tagmemic model of grammar, the largest functional constituents of a sentence are clauses, which also can stand alone as sentences, according to Cook (65). I shall use the tagmemic grammar of English adumbrated here, and the clause analysis procedure described in chapter two, to analyze the prose style complexity of the novels of William F. Buckley Jr.

Linguistic examinations of a writer's style often fail to provide an adequate view of the language model underlying the analysis. "[T]o make progress in the study of style," write Geoffrey N. Leech and Michael H. Short in *Style in Fiction*, "one has to make use of an explicit understanding of language not just language in a literary context" (1). The remainder of this chapter, therefore, introduces a tagmemic grammar of English. The five levels of language are described and, because of the central emphasis on form and function in tagmemic analysis, the functional uses of grammatical units classified as words and word groups are provided. The following is not a full description of a tagmemic view of language, but is rather an outline of the parameters informing the forms and functions of the constituents at each level.

Sentence Level

The sentence level is the highest level, where clauses combine to form larger structures. A sentence is an isolatable structure that consists of dependent and independent clauses. Sentences are classed as either kernel or derived sentences: kernel sentences are a limited set of basic patterns to which all sentences can be reduced; any

The sentence level is the highest level, where clauses combine to form larger structures. A sentence is an isolatable structure that consists of dependent and independent clauses. Sentences are classed as either kernel or derived sentences: kernel sentences are a limited set of basic patterns to which all sentences can be reduced; any other sentence is derived from one of these basic structures. Building on Chomsky's criteria that a kernel sentence is characterized by the features simple, declarative, and active, Cook identifies five attributes of the kernel sentence: simple, complete, statement, active, and affirmative (42). In order for a sentence to be classified as a kernel structure in tagmemic grammar, it must contain these features simultaneously; otherwise, it is a derived sentence.

These nonkernel sentences lack at least one of the five distinctive features of the basic sentence patterns (see fig. 1).

<i>Kernel sentence attributes</i>	<i>Derived sentence attributes</i>
Simple	Complex, Compound or Complex-Compound
Complete ^a	Incomplete or Elliptical
Statement	Question or Command
Active	Passive
Affirmative	Negative

Fig. 1. Kernel Sentence patterns vis a vis derived sentence patterns.

^a A complete sentence is defined as a sentence that contains at least one independent clause.

A derived sentence will always lack one of the distinctive features of a kernel sentence (see fig. 2).

Complex sentence	I'll call her while I'm in Florida.
Compound	I'll call her but I know she won't want to see me.
Compound-complex	While I'm in Florida, I'll call her and I'll invite her.
Incomplete	While I'm in Florida . . .
Elliptical	Yes, I will.
Question	Will you call her?
Command	Call her!
Passive	She was taken to dinner.
Negative	I will not call her.

Fig. 2. Derived sentence types.

None of these sentences simultaneously displays the attributes simple, complete, statement, active, and affirmative. Each is, therefore, a derived sentence.

A derived sentence of the compound type is a structure consisting of at least two independent clauses linked by either coordinating or correlative conjunctions. The coordinating conjunctions include the following: **and, or, nor, but, for, yet**:

The teacher lectured **and** the students took notes.

You must attend the meeting **or** you will be eliminated from the team.

She wrote a letter **but** I did not receive it.

I did not run **nor** did she swim

He campaigned tirelessly, **yet** he lost the election.

She went home, **for** she was exhausted.

The correlative conjunctions include the following: **either . . . or; neither . . . nor; not only . . . but also; both . . . and**.

Either you take this **or** I will leave.

Neither the students **nor** faculty supported the referendum.

Not only must Detroit win **but also** Atlanta must lose.

Both the belief that she is smart **and** the belief that she is rich are alluring.

An independent clause in a compound sentence can stand on its own as a sentence, and it is classified as transitive, intransitive, or equational. A transitive clause is a structure that can be converted into the passive voice.

Tom broke the window.

The window was broken (by Tom).

An independent clause of the intransitive type is a clause that cannot be converted into the passive voice:

She seems ill.

Ill is seemed by her.

An independent clause of the equational type contains a main verb known as a linking or equational verb. Also intransitive, these verbs equate the subject with a subject complement as a nominal, adjectival or adverbial form:

Tom is the captain.

Tom is big.

Tom is here.

The complex sentence consists of an independent clause and at least one dependent clause. A dependent clause, unlike the independent clause, is a structure that can not stand alone as a sentence because it occupies a subordinate position in a sentence. Tagmemists classify dependent clauses by distribution and function (dependent clauses will be described in the next section on clause level).

Derived sentences of the interrogative type are signaled, traditionally, by sentence-beginning words such as **who, what, where, how, when** and by a sentence-ending punctuation mark (?). The imperative sentence is distinguished from a question because it expects an action response not a verbal one, and it often displays a sentence-ending exclamation mark. The subject of a command is characteristically deleted, and verbs show the imperative form, as in **Open the window!** The elliptical sentence contains an incomplete dependent or independent clause structure because some of the elements, which are understood, have been deleted. An elliptical sentence is known as a minor sentence due to its incomplete clause structure. A language's minor sentences also include constructions that do not display an underlying clause base. These derived sentence types include the following: Calls, which designate persons by name or titles of address, e.g. **Peggy!, Mr. President!**; Greetings, which are conventional expressions used in ritualized social situations such as **Hello!** or **Good afternoon!**, and Interjections, which are often uttered in response to emotion or pain such as **Oh, boy!** or **Darn it!**

Derived sentences of the passive type are identified by their syntactic structure. If the structure contains a form of the verb **be** and the past participle in predicate position followed by the preposition **by** plus a nominal, then the sentence is a true passive type. However, Arena points out in *Linguistics and Composition* that relying on structure to identify a passive sentence can be ambiguous. Because the passive sentence requires a mutation of the subject and object, in order to emphasize the action being performed on the object, the subject-doer is often deleted. Thus **be** plus past participle constructions that do not show a doer of the action can be labeled as either a **be** plus adjective form or a passive construction, as in the following sentences:

that do not show a doer of the action can be labeled as either a **be plus adjective form** or a **passive construction**, as in the following sentences:

Tom was tired.

The president was introduced.

In *Linguistics and Compositon Arena* presents a “generally applicable” procedure that will help identify a true passive in clause analysis. When an agent or doer of the action is not part of the construction, he writes, then three criteria must be met in order for the sentence to be identified as a passive type:

- 1) the sentence must be capable of being transformed into the active form
- 2) an intensifier cannot be inserted between the **be form** of the verb and the past participle
- 3) the sentence in the passive form must be capable of including an agent indicated with the preposition **by** plus a nominal phrase. (47)

For example, the sentence **The store was robbed** is ambiguous. Is it a passive sentence with deleted doer or is it a sentence of the type **Noun + be + Adjective**? In order to disambiguate sentences such as these, *Arena’s* three criteria must be applied:

- | | |
|--|------------------------------|
| 1) Must be capable of active formation | (She) robbed the store. |
| 2) Intensifier cannot follow be | The store was very robbed. |
| 3) Must be capable of showing an agent | The store was robbed by her. |

All of the conditions are satisfied, so the sentence can be identified as a derived sentence of the passive type.

Finally, derived sentences of the negative type are identified by their expressing a negative in the predicate, as in the sentence: She will **not** write the essay.

Clause Level

The clause level in a tagmemic grammar occurs between the sentence and phrase levels, and it is the level of potential sentences because clause constructions can stand alone as sentences. Clause level analysis is “the heart of the analytic process” in a tagmemic grammar, according to Cook (67). A fundamental unit of a tagmemic grammar, a clause is defined as a group of words that contains one and only one verbal. Cook’s tagmemic system accounts for potential sentence constructions by means of the three major independent clause patterns, which are identified as transitive, intransitive, and equational. These three independent clauses describe the tagmemic model’s kernel sentences, and their basic units are always expressed according to form and function, whereas previous models of structural and transformational grammars display form only.¹

1. Transitive clause = S:n + P:tv + O:np ± O:np Mary typed a letter.

This string representation of a transitive clause in a tagmemic grammar is translated as the following: a transitive clause is made up of a subject slot filled by a noun, a predicate slot filled by a transitive verb, an object slot filled by a noun phrase, and an optional object slot filled by a noun phrase. The transitive clause always contains a transitive verb. According to Cook’s tagmemic model, transitive verbs can occur with an obligatory object, an optional object, or two objects. Transitive clauses also can be transformed into passive constructions.

2. Intransitive Clause = S:n + P:iv John cried.

This string representation of an intransitive clause in a tagmemic grammar is translated as the following: an intransitive clause is made up of a subject slot filled by a

noun (or noun phrase) and a predicate slot filled by an intransitive verb. An intransitive clause in English always contains an intransitive verb. Because the tagmemic model allows for an optional object in a transitive clause construction, an intransitive verb is classified as a verb that never takes an object. It also can not be converted into the passive form.

3. Equational clause = S:n + P:eqv + PA:n/adj/adv She is the leader.

This string representation of an intransitive clause in a tagmemic grammar is translated as the following: an equational clause incorporates a subject slot filled by a linking verb (**be, seem, look, feel**, etc.) and an obligatory predicate attribute filled by a noun phrase, an adjective, or an adverb. In an equational clause the predicate attribute, or what follows the verb, is linked or equated with the subject, or what precedes the verb.

Because a dependent clause is a structure that can not be classified as a complete sentence in the tagmemic system, it can “fill subordinate positions in major sentences,” according to Cook (*Introduction 73*). A major sentence is a complete sentence type. Dependent clauses are distributed at each level of the tagmemic system except the word and morpheme levels, and they are subordinated to other structures at the sentence level, clause level, or phrase level by a method known as embedding. In Cook’s original system any dependent clause embedded at the sentence level is called “marginal” (*Introduction 73*); at the clause level “layering” (*Introduction 74*); and at the phrase level a “loopback” (*Introduction 75*).

A dependent clause is classified as a member of a functional group, after its form has been identified as a transitive, intransitive, equational, or passive clause type.

Because a dependent clause is subordinate to a main clause, it has a functional

relationship to the complete sentence construction. A dependent clause can be designated according to its nominal, adjectival, or adverbial function in a syntactic construction.

Nominal. A dependent clause can function as a nominal in one of seven ways, groups that are similar to the nominal functions of words and phrases.

- | | |
|--------------------------|--|
| 1. Subject of verb | Running a full marathon is my goal.
What you wrote needs revising. |
| 2. Subject complement | Success is what they want .
My friend is starring on Broadway . |
| 3. Direct object | I knew that she would not tell me the answer . |
| 4. Indirect object | Give whoever shows up a free gift. |
| 5. Object complement | You'll find the library what every scholar wants .
The judge thought the evidence to be tarnished . |
| 6. Object of preposition | I am committed to running a marathon .
Give this to whomever shows up . |
| 7. Head word appositive | My goal, wanting to run a marathon , is far-fetched.
Her story, that she was not at home , is believable. |

Adjectival. A dependent clause functions as an adjectival most notably as a relative clause modifying the noun it follows in a syntactic arrangement. These word groups are introduced by the class of subordinating particles known as the relative pronouns: **who, which, when, where, that, whom, whose, who(m)ever, and whichever**.

That is the teacher **who taught me English**.

This is a movie **which depicts the Vietnam War**.

In these two sentences, as in most sentences containing an adjectival dependent clause construction, the relative pronoun is obligatory because the subordinating particle serves also as the subject of the clause. Thus,

This is the teacher taught me English

and

This is a movie depicts the Vietnam War

are not structures of English because the sentences are ungrammatical; a tagmemic grammar of a language is recursive, meaning that it accounts for all and only grammatical constructions.

In addition to functioning as clause structure subordinators, relative pronouns also are distinguished by functioning grammatically within their own structure. Relative pronouns, for example, normally function as subjects of their own clause. In the following sentence

This is the man **who** won the race

who is the subject of the verb **won**.

The relative pronoun subordinating particle, however, sometimes can be deleted from an adjectival dependent clause. In these cases, the relative pronoun functions as a direct object in the adjectival clause construction. In the following sentences,

This is the course (**that**) I run on Saturdays

This is the car (**which**) she wants

the relative pronouns **that** and **which** function as direct objects within their respective clauses:

. . . **that** I run on Saturdays/I run the course

. . . **which** she wants/She wants the car.

The function of the relator **that** also can be uncertain because it can be grouped as a relative pronoun introducing adjectival clauses or as a particle introducing nominal clauses, according to Arena (*Linguistics*). When **that** introduces a nominal clause it can be deleted because it does not share a grammatical relationship with an antecedent contained in the same sentence. In the first of the following sentences, **that** is linked to its referent **the entree**; in the second sentence, **that** has no anaphoric referent:

Adjectival Clause: The entree **that** I want is not available.

Nominal Clause: I heard **that** the entree I want is not

available. When **that** has no immediate antecedent, as in the nominal dependent clause construction, it can be deleted.

Sometimes other relators that introduce nominal clauses can not be deleted because they refer to an antecedent in the same sentence and thus display a grammatical function in the clause. In the following sentences, the relators **why** and **who** not only introduce a nominal dependent clause but they also serve as the subject of the respective verbs in their clauses:

Tom remembered **who** bought the book.

Tom remembered **why** the store was closed.

Other relators that introduce dependent clauses also can not be deleted. In the following sentences

They went to a restaurant **where** they serve late supper

He will call **when** he is ready

the relators introducing dependent clauses, **where** and **when**, can not be deleted; they are a

constituent of the clause because they signal subordination and designate the function of their clauses: **where** specifies a locative adverbial clause, and **when** specifies a temporal adverbial clause.

Adverbial. A dependent clause can function as an adverbial of time, place, manner, purpose, cause, or result. These functions are designated by subordinating particles.

Temporal. These dependent clauses are identified by subordinating particles that designate the function of time (see fig. 3).

as	before	since	whenever
as soon as	now that	until	while
after	once	when	

Fig. 3. Subordinating particles that designate time.

Two of these particles are identified in the following sentences:

Now that you've arrived, I'll start dinner.

I'll wait at the cafe, **while** you shop.

Location. These dependent clauses are identified by subordinating particles that designate adverbials of place. This class of word includes **where**, **wherever**, and **everywhere**.

I like a restaurant **where** the fish is fresh.

He can travel **wherever** he wants.

Manner. These dependent clauses are identified by subordinating particles that designate the qualifying factors of the action indicated by the main verb. These words identify how the action is completed (see fig. 4).

as	the same	in that
as if	without	like
as though	by	

Fig. 4. List of subordinators that indicate manner.

One of these subordinators is identified in the following sentence:

He works **as though** every day is a deadline.

Purpose. These dependent clauses are identified by subordinating particles that designate a relationship of purpose to the main clause. These words that suggest why an action is performed are **that, in order that, so, so that, and for.**

I read his biography **so that I could learn more about his career.**

When the subordinating particle in one of these clauses is deleted, the adverbial clause of purpose is indicated by an infinitive.

To determine a motive, the detective worked around the clock.

Cause. These dependent clauses are identified by subordinating particles that designate a relationship of cause to the main clause. These words and phrases that indicate cause are: **because, since, as, inasmuch as, for, in that, and in case (that).**

He didn't finish the marathon **because of the heat.**

Since she is a lawyer, she was asked to speak to the group.

Result. These dependent clauses are identified by subordinating particles that designate a relationship of result. The words that indicate result are: **so that, so . . . that, and such . . . that.**

She worked on the plan today **so that she could attend dinner tonight.**

Tom ate **so much that he was unable to join us for a run.**

The book is **such a thriller that I read it all day.**

A tagmemic model of English grammar identifies three types of marginal dependent clauses that function as adverbials but that require description apart from other dependent clauses because of their unique form and their essential interdependency with other units that belong to the sentence. These dependent constructions do not display a single-clause structure, although they consist of more than one clause. The tagmemic model of English recognizes six dependent clauses of the marginal class: 1) directly reported quotation discourse; 2) indirectly reported quotation discourse; 3) conditional; 4) concessive; and 5) comparison.

1-2. Directly reported quotation discourse and indirectly reported quotation discourse. These clauses are identified in written English by their structure. Directly reported quotation discourse contains a verb of the type such as **say** or **think**; when the verb **say** appears, quotation marks also mark the discourse being directly reported, as in the following sentences:

"I'd rather be in San Juan," she said.

I'd rather be in San Juan, she thought.

The dependent clauses in sentences containing directly reported quotation discourse are the discourse of the actor precisely as he said or thought the discourse. Indirectly

reported quotation discourse also can be identified by the use of a verb such as **say** or **think**; however, in these clause constructions the discourse being related occurs in a dependent clause identified by the subordinator **that** or by no relator at all:

He said (**that**) she'd rather be in San Juan.

She thought (**that**) she'd rather be in San Juan.

In both of these types of marginal dependent constructions, the clauses that have the discourse of the actor function as direct objects of the respective verbs **say** or **think**.

3-5. Conditional, concessive, and comparison marginal clause types create an interdependency between sentence constituents that are indicated by overt sets of correlative particles. These markers include the following:

Conditional: if . . then

Concessive: although . . still/yet/nevertheless

Conditional: as . . as; more . . than; so . . as; the same . . as

A tagmemic model of grammar also recognizes three types of dependent clauses that contain partial clause structures. These three constructions are identified by their nonfinite predicate form and, as such, are identified as present, past participle, and infinitive verb phrases.

Present participle. These clauses can function as nominals, adjectivals, or adverbials.

Nominal. There are four nominal functions of these partial clause structures:

subject of verb **Running a marathon** can be harmful.

head word appositive My goal, **running a marathon**, was insane.

direct object She preferred **running on trails**.

object of preposition He was afraid of **swimming alone**.

Adjectival. These three functions are identified by their position in the structure.

prenominal **Writing for four hours a day**, he finished the essay.

postnominal The man **running around the track** is my brother.

sentence final He drove all day, **thinking about her**.

Adverbial. These function as adverbials of manner, describing the action executed by the agent, but also modifying the main verb.

He finished **aching from head to toe**.

She left **heading for the library**.

They were spotted **driving east on the interstate**.

Past participle. These clauses can function as nominals, adjectivals, and adverbials.

Nominal. The nominal function of past participle clauses is object complement.

The judge ruled the case **closed**.

The Colts wanted the linebacker **drafted in the second round**.

Adjectival. These three functions are identified by their position in the structure. In some instances the adjectival function of the past participle clause represents a deletion of a relative pronoun.

prenominal **Covered in snow**, the town resembled a painting.

postnominal The town (**that** or **which**) is **covered in snow** resembled a painting.

sentence final The town was picturesque, **covered in snow**.

Adverbial. This function is recognized by the deletion of a subordinating relator, the subject of the clause, and a form of the verb **to be**.

The man was arrested **leaving the store**.

Sometimes the adverbial function of past participle clauses can be further identified as **manner class modifiers**, describing how the action of a sentence is performed.

We sailed in the regatta **burdened by the loss of a crew member**.

The captain apologized, **relieved the race was over**.

Infinitive. These clauses can function as nominals, adjectivals, and adverbials.

Nominal. Infinitive clauses can function as a nominal in three ways.

subject of verb **To complete the Ironman** is my new goal.

head word appositive My goal, **to finish the Ironman**, is reachable.

direct object Many triathletes want **to race the Ironman**.

Adjectival. The adjectival function of infinitive clauses can be identified by their postnominal distribution in the sentence.

Tahiti is the place **to go for a pleasant vacation**.

The place **to go for a pleasant vacation** is Tahiti.

An infinitive clause can function to intensify or complement an immediately preceding adjective in a construction.

He was elated **to be chosen captain of the team**.

They were eager **to visit the island**.

Infinitive clauses also can function as adverbials of purpose. In these occurrences the clauses modify the verbs of the independent clauses, and the infinitive marker **to** can be substituted by the relator **in order to**.

He read the book (in order) **to learn about his life**.

(in order) **To prepare for the Ironman**, I trained everyday.

Sometimes the overt infinitive marker must be deleted:

Going to the club will make your parents (to) **reprimand** you.

Phrase Level

The phrase level is that level of the grammar that appears above the word level but below the clause level. A phrase is a structure that consists potentially of two or more words but does not contain a predicate. In a tagmemic grammar, phrases combine to form clause structures. A phrase can function in one of three ways: nominally, adjectivally, or adverbially.

Nominal: **In a hot tub** is where he'd rather be.

Adjectival: The lady **in the front row** is my teacher.

Adverbial: I went to the beach **for relaxation**.

The highlighted phrases in these sentences can be distinguished from clauses because they lack a verbal unit. The tagmemic system identifies two types of phrases: prepositional and non-prepositional.

Prepositional phrases are best delimited by an inventory of the prepositions that introduce phrase structures at this level of grammar. The list of prepositions in English is a closed set (see fig. 5).

aboard	below	in	since
above	beneath	inside	through
across	beside	into	till
after	besides	like	to
against	between	near	towards
along	beyond	of	under
amid	but	off	until
among	by	on	up
around	down	out	upon
as	during	outside	with
at	except	over	within
before	for	past	without
behind	from	save	

Fig. 5. List of prepositions in English.

This closed set of words introduces phrases that contain nominal structures, but sometimes the forms that follow a preposition can function as nominal.

Nominal: He went **by car**.
 Present Participle: She is tired **of reading**.

Nonprepositional phrases are classified as noun-headed phrases of two types, multiple-headed and single-headed constructions. A multiple-headed construction can be grouped as either appositive or coordinated phrases.

Appositive: My car, **a red Mercedes**, is in the garage.
 F. Scott Fitzgerald, **the author of *This Side of Paradise***, attended Princeton.

Coordinated phrases combine structures that function identically in the phrase. Structures at any level of the system can be combined so long as the constituents that are linked

perform the same function: adjectives can combine with adjectives or verbs can combine with verbs to function as nominals, etc.

Adjective + adjective: **Blonde and brunette** are hair colors.

Noun plus noun: **Boys and girls** are welcome.

Verb plus verb: **To go to Harvard or to go to Yale** is a big decision.

Adverb plus adverb: **Gently and humbly** he performed his vocation.

Single-headed phrase constructions can be identified by the form of the head word that introduces the structure. A head word in this type of construction can take the form of a noun, verb, adjective, or adverb; thus, the phrases are identified as noun phrases, verb phrases, adjectival phrases, or adverbial phrases. Single-headed phrase constructions must be classified by form and not by their functional categories of nominal, verbal, adjectival, and adverbial because some phrase forms in English operate in grammatical constructions in ways that are not in agreement with their specifications by form. In the following sentences

That man loves **to read**

That man lives **to read**

the phrase **to read** displays an infinitive form of the verb and thus can be categorized as a verb phrase in the tagmemic system. The verb phrase **to read** does not function as a predicate, however. In the first sentence the phrase is the direct object of the transitive verb **loves** and functions as a nominal; in the second sentence, the verb phrase follows an intransitive verb and functions as an adverbial of purpose. The tagmemist must classify single-headed phrases according to their form and not their function.

Phrases can be classified as a member of one of the four main function groups after being identified according to their form as either a noun, adjective, adverb, or

prepositional phrase. The following phrases are identified according to the class of the head word in the construction:

Noun phrase	She is a Jane Austen scholar .
Adjective phrase	She is quite diligent .
Adverb phrase	She wrote quite diligently .
Prepositional phrase	She responded in a confident way .

These phrase constructions additionally can be designated according to their function in a syntactic string:

Noun phrase/Nominal, as SC	She is a Jane Austen scholar .
Adjective phrase/Nominal, as SC	She is quite diligent .
Adverb phrase/Adverbial of manner	She wrote quite diligently .
Prep. phrase/Adverbial of manner	She spoke in a confident way .

Word Level

The word level is that level of the grammar that can be found below the phrase level. A word is defined by Cook as a unit made up of one or more morphemes and is a minimally free form (*Introduction* 117). The tagmemic system recognizes two classes of word forms: open form and closed form classes. Open form classes contain those words known as nouns, verbs, adjectives, and adverbs, and they are distinguished by inflectional markers. Nouns can take inflectional suffixes that define the plural or possessive forms of nouns. Verbs can take inflectional suffixes that define the form's tense. Both adjectives and adverbs can take inflectional suffixes that define comparative and superlative forms; so in order to distinguish these two open forms they are further identified by their grammatical relationship with verbs. Adjectives usually appear in grammatical association with linking or equational verbs. Adverbs usually appear in

superlative forms; so in order to distinguish these two open forms they are further identified by their grammatical relationship with verbs. Adjectives usually appear in grammatical association with linking or equational verbs. Adverbs usually appear in grammatical association with transitive and intransitive verbs excluding equational or linking verbs. A distinguishing feature of open form classes of words is that they continue to adopt representative members into their respective categories.

Closed form classes of words do not continue to add new members, unlike the open form classes. As such, closed form classes are defined by listing members and by describing their function. The closed form class of words in English includes seven members: determiners, auxiliaries, negatives, relators, intensifiers, connectors, and exclamatives.

Determiners. Determiners are words that serve to denote the appearance of nominals. The determiners in English can be listed (see fig. 6).

a	their	neither	few
an	this	no	less
the	that	some	little
my	these	much	other
your	those	many	same
our	all	another	several
her	both	any	such
his	half	each	
its	either	every	

Fig. 6. List of determiners in English

Auxiliaries. Members of this closed set of words are connected to and qualify the main verb of a grammatical construction. Auxiliaries generally belong to the group known as modals (see fig 7.)

can	could
will	would
shall	should
may	might
must	

Fig. 7. List of modal auxiliaries in English

A set referred to as catenatives also is included in the closed group of auxiliaries; these include **have to**, **ought to**, and **need to**, and they are displayed in emphatic constructions, such as **I ought to call John**, and in elliptical constructions, such as **I ought to**.

Negatives. Negatives are defined by the occurrence in the predicate of the main clause construction of a combination of the forms **not** or **do and not**, as in **I am not going** or **I do not have the answer**. A negative form also can occur with the auxiliaries, but in order to use a negative with catenatives the form **do** is incorporated into the construction, as in the following example:

I **do not** have to call (instead of) I haven't to call

Relators. The relator class of closed forms of English comprises the prepositions, which are listed in Phrase Level section. The Prepositions are closed forms that signal the appearance of nominals, as do determiners. Preposition relators function to connect the accompanying nominal structure to a larger construction such as a clause or sentence;

thus they differ from subordinate clause relators, which do not have functional meaning.

Intensifiers. Intensifiers are a closed form class whose function is to modify adjectives or adverbs (see fig. 8).

very	less	real
too	least	so
enough	some	kind of
rather	just	sort of
quite	even	a good deal
pretty	more	a whole lot
awful(ly)	most	a lot
somewhat	no	a little
mighty	almost	a bit
plenty	still	

Fig. 8. List of intensifiers in English.

Connectors. This closed form class serves to coordinate two or more structures, or to subordinate two or more constructions in syntax. The connectors that combine similar structures are coordinating conjunctions and correlative conjunctions listed in the Sentence Level section. The connectors that establish a dependent relationship between unequal constructions are subordinating conjunctions. Instead of performing a grammatical function within their own constructions, this type of connector forms a relationship between two constructions. For example, the subordinating conjunctions **after**, **before**, **until**, and **while** identify dependent clauses that show an adverbial relationship of time with an independent clause.

After I saw the movie, I went to the tavern.

Until Bill calls me, I will continue to work.

While you were in class, I walked to the library.

The particles that overtly mark the introduction of the dependent clause of this type can be listed (see fig.9).

after	if	unless
although	in case	until
as	in order that	whenever
as if	no matter how	whenever
as . . . as	now that	whether
because	once	while
before	provided (that)	
how	since	

Fig. 9. List of subordinating particles that introduce dependent clauses.

Exclamatives. Exclamatives, a closed form class, appear as minor sentences, are syntactically autonomous, and do not display an underlying clause arrangement.

Expressions such as Calls, Greetings, and Interjections, described in the Sentence Level section, are illustrative of exclamatives of English.

The outstanding feature of closed form classes is their restricted membership. Also known as structure words, closed form classes combine with other structures to form meaningful grammatical constructions.

Because the form of words detached from a grammatical construction differs from the function of words *in* a grammatical construction, word functions in the tagmemic system require further describing. The function of a word is identified by its occurrence in a syntactic arrangement with another word or other words.

Nominal. Nouns can function in one of seven ways in a syntactic arrangement at the sentence level. Any word performing one of the following functions can be categorized as a nominal:

- | | |
|----------------------------|---|
| 1. Subject of verb | The lady bought three plants. |
| 2. Subject complement | She is captain of the team. (These words follow equational or linking verbs and refer to the subject.) |
| 3. Direct object of verb | The man kicked the ball . (These words appear only in association with transitive verbs.) |
| 4. Indirect object of verb | She gave him the keys. (These words indicate the receiver of the direct object.) |
| 5. Object complement | They named Susan leader . (These words follow the direct object of transitive verbs.) |
| 6. Object of preposition | I met her at the bistro . |
| 7. Headword of appositive | The boys, students at the public school, arrived. (These words rename the immediately preceding noun.) |

Verbal. A verbal can function as a nominal, adjectival, or adverbial, but none of these other functional groups can act as a verbal. The only other form containing members that can function as a verbal is the closed set of auxiliaries (modals) and the catenatives. A verbal always displays the form of a verb, and when it functions as a verbal, and not as one of the other groups, it shows a grammatical relationship that pertains to the clause type in which the verb occurs: transitive, intransitive, equational, or passive. Verbals are identified further as independent, dependent, or partial clause constructions.

Adjectival. An adjective functions to qualify any nominal that it precedes or follows in a syntactic arrangement. When the adjective occurs before the nominal the syntactic relationship is called premodification; when the adjective occurs after the noun the syntactic relationship is called postmodification.

Premodification	The tall, blonde lady just arrived.
Postmodification	The lady, tall and blonde , just arrived.

Nominals, verbals and adverbials can function adjectivally in modification of a noun.

Nominal as adjectival	The screaming child is my nephew.
Verbal as adjectival	The editing manager is on vacation.
Adverb as adjectival	The below description includes examples.

Word groups that form clauses also can function as adjectivals.

Adverbial. Adverbs occur in connection with verbs, and they function to modify those verbs, as in the sentence: He walked **softly**. Nominals, verbals, and adjectives can act as an adverbial in a syntactic arrangement.

Noun as adverbial	She called yesterday .
Verb as adverbial	He walks faster whistling .
Adjective as adverbial	They ate early .

Morpheme Level

The morpheme level of the tagmemic system appears below the word level. The morpheme level is not a level of analysis, but it is the ultimate grammatical level in the tagmemic system where sounds are distinguished and inserted into the word level. These meaningful sounds identify many of the form classes at the word level known as bound morphemes; these ultimate constituents are listed in the word level section.

Notes

¹ In *Linguistics and Composition*, Arena contrasts these three clause constructions with the basic sentence patterns of English as presented in the structural and transformational models (49-51). The kernel sentences of English in the structural model are compiled from Norman C. Stageberg's *An Introductory English Grammar*. Nine sentence patterns are identified:

1)	N + be + Adjective	The man is tall.
2)	N + be + Uninflected Word	The man is here.
3)	N1 + be + N1	The man is teacher.
4)	N + Intransitive Verb	The man laughed.
5)	N1 + Transitive Verb + N2	The man hit the ball.
6)	N1 + Transitive Verb + N2 + N3	The man gave me the ball.
7)	N1 + Transitive Verb + N2 + N3	We elected Nixon President.
8)	N + Linking Verb + Adjective	The man seems sick.
9)	N1 + Linking Verb + N1	The man became the chief.

The kernel sentences of the transformational model are compiled from Paul Roberts' *English Syntax: An Introduction to Transformational Grammar*. These seven structures are the following:

1)	S → NP + be + Substantive	The man is a teacher.
2)	S → NP + be + Adv-Place	The man is here.
3)	S → NP + V1	The man laughed.
4)	S → NP + Vt + NP	The man sold the book (to me).
5)	S → NP + Vb + Substantive	The man became a teacher.
6)	S → NP + Vs + Adjective	The man seems sick.

7) $S \rightarrow NP + V_h + NP$ The man weighs 200 pounds.

Because the sentence patterns in these two systems are kernel sentences, each string is viewed as an independent clause comprising a potential sentence base unlike any other.

The tagmemic model of grammar proposed by Cook incorporates the nine sentences of the structural model and the seven of the transformational model through three clause structures: transitive, intransitive, and equational. These three independent clauses describe the tagmemic model's kernel sentences, and their basic units are always expressed according to form and function, whereas the structural and transformational models display form only. The transitive clause of the tagmemic model incorporates Stageberg's sentences 5, 6, and 7, and Robert's pattern 4. The intransitive clause of the tagmemic model incorporates Stageberg's sentence 4 and Roberts' pattern 3. The equational clause structure in the tagmemic model incorporates Stageberg's patterns 1-3, 8, and 9, and Roberts' patterns 1, 2, 5-7.

Chapter II

Background and Procedure: Measuring Style Complexity

"When you get a little older, Blacky, and have a little more experience," she said, mocking at once his French and his style, "you too will develop a little savoir-faire and syntactical ingenuity."
-- William F. Buckley Jr., *Who's On First*

"I can't see through Adlai. Nor can most Democrats," he chortled. "Hey, you know what I just committed?" he said, twisting the wheel. . . .
"What?" she shouted, to overcome the motor noise.
"I said, 'Do you know what I just committed in that sentence,' 'cause if you don't, I'll report you to your English teachers, and you won't get your degree!"
". . . you mean the see-through-Adlai bit? You 'committed,' as you put it, a zeugma.
-- William F. Buckley Jr., *Stained Glass*

I tend to write briefly. This last book of mine [Brothers No More] he [Sam Vaughan] desperately wanted to make longer. . . . I added a paragraph or two, but I thought that it hurt to elongate. It's not my style to do that. . . . I have a tick that drives him crazy, "in due course." I use it a lot, and he always circles it.
-- William F. Buckley Jr., *Interview with the Author*

You're talking about a thousand words that I routinely use, or have used, which would be unusual enough to engage the attention of people who want to learn. . . . Everybody has a private stock of words, which for some reason stay in the memory, and it's a different stock of words.
-- William F. Buckley Jr., *Interview with the Author*

Since the mid-twentieth century, linguistics-informed systematic approaches to prose style have generated a great deal of scholarship about authors' writing idiosyncrasies. Despite the inroads to the study of prose paved by linguistics, however, one area of analysis has been overlooked: style complexity. Measuring an author's style complexity through reliable, systematic examination allows the analyst to answer the question overlooked by analysis of prose style: Is an author's style too complex to be comprehensible? Remarks about William F. Buckley Jr.'s style, nonchalantly inserted into popular criticism of his fiction, imply that his style is difficult to comprehend or

process. These animadversions derive mostly from impressions, not from any rigorous analysis that would reveal verifiable linguistic data about Buckley's style complexity. After briefly reviewing the development of linguistic style analysis, including a survey of comments on Buckley's style, this chapter introduces a method of measuring style complexity known as clause analysis.

Background

Instead of revealing a verifiable information base generated by language analysis, critique of literary prose, usually eloquently written, too frequently has relied on impressions -- or worse, *ad hominem* attacks. As early as 1817, for example, Samuel Taylor Coleridge recognized a need above all for fair criticism. In *Biographia Literaria* Coleridge writes:

. . . by impartiality I mean an honest and enlightened adherence to a code of intelligible principles previously announced, and faithfully referred to in support of every judgment on men and events; not indiscriminate abuse, not the indulgence of an editor's own malignant passions, and still less . . . a determination to make money . . . (267)

Coleridge's plea for principled criticism might have inspired some critics to a higher level of commentary, but reviewers have failed to rely on tangible data about their subjects' style.

This lack of defensible language data in literary reviews is illustrated in the critical assessment of the prose of William F. Buckley Jr. For example, Newgate Callendar, in his review of *Who's on First*, states that "Buckley's writing at times can be

infuriatingly stilted and artificial” (26). Likewise, David Howard Bain, in his review of *Tucker's Last Stand*, refers to “passages of leaden prose” (15). In his review of *A Very Private Plot*, Josh Rubins refers to the “imperious Buckleyese” speaking manner of one of the characters, a Senator; but Rubins does not describe any of these syntactic peculiarities. In its review of *Saving the Queen*, the *Library Journal* writes, “The Style is curiously less mandarin than ladylike, with occasional fancy touches” (362). Similarly, reviewing *Stained Glass*--the most critically acclaimed of Buckley’s novels, winning an American Book Award for suspense--the *Library Journal* states that “his style is amusingly convoluted” (997). In his review of *Who's on First*, Peter Stoler believes that the novel “weaves a story only slightly less convoluted than its prose style” (93). In its review of *The Story of Henri Tod*, *Publishers Weekly* writes about Buckley’s “gymnastic locutions” (57). In his review of *A Very Private Plot*, D. Keith Mano writes:

[Buckley] is a better fiction writer now by leagues than he was in 1976, when *Saving the Queen* took off. New directness and clarity jumpstart his prose. . . . He is fully a novelist. . . . This prose can counterpunch: unrelenting, resonant, and thoroughly responsive to its subject matter. . . . Mr. Buckley can be indicted as a serious prose stylist. . . . The discipline of fiction . . . has sanitized his prose style. Syntax is more economical. The vocabulary has become less . . . Smithsonian This is a different writer. (58-59)

Moreover, in his review of *Brothers No More*, Joe Queenan refers to “bad writing” (16).¹

Even Buckley's friend Hugh Kenner criticizes the opening sentence of a periodical article written by Buckley, thereby initiating a classic exchange via letters, which were published as "How to Say it Just Right" in *The Governor Listeth*. Writes Kenner: "[Buckley tends] to filigree syntax (*vide* his current *Esquire*, first sentence, which while it parses . . . resembles less a tensioned intricacy in the mode of M. Eiffel than it does a toddler's first efforts with Tinkertoy)" (417). Buckley says he finds the sentence "springy and tight," but Kenner responds by suggesting, "Those aren't springs; they're bits of Scotch Tape. Have your syntactic DNA checked for mutations" (417-18). This is an engaging series of rejoinders, but it does not provide any clear understanding of Buckley's writing style; this exchange, as well as the previous critical comments upon Buckley's prose, obtain not from any justifiable foundation in language data but from impressions and intuition, and thus do not reveal any meaningful insights into his style. Nor do they indicate whether Buckley's style is too complex to be comprehensible.²

Despite the shortcomings of popular literary reviews, it was actually in response to the mid-century critical milieu that linguists initiated approaches to style analysis. The typical essay on style is a well-known scholarly essay on William Faulkner. In "William Faulkner's Style" Warren Beck writes:

What is most individual in his style is its persistent lyrical embroidery and coloring, in extended passages, of narrative theme. . . . Thus his full style is comprehensive in its intention. He may often be unfashionably rhapsodic, but he seldom falls into the precocity that lingers over a passage for its own sweet sake. (145)

Beck later adds this section:

In his most characteristic writing Faulkner is trying to render the transcendent life of the mind, the crowded composite of associative and analytical consciousness which expands the vibrant moment into reaches of all time, simultaneously observing, remembering, interpreting, and modifying the object of its awareness. To this end the sentence as a rhetorical unit (however strained) is made to hold diverse yet related elements in a sort of saturated solution, which is perhaps the nearest that language as the instrument of fiction can come to the instantaneous complexities of consciousness itself. (153)

Beck's remarks are lucid, indeed mellifluous; however, they appear impressionistic, lacking demonstrable support. Like the commentary on Buckley's writing, Beck does not offer any definite understanding of Faulkner's prose style.

Linguists, therefore, identified a need for methods of analysis that informed conclusions supported by defensible language data. The perspective of linguists is explained by John Spencer and Michael Gregory in "An Approach to the Study of Style":

[T]he contribution of grammatical features to stylistic effect has not been much considered or analyzed, apart from the generalized, and again often metaphorical, references to the 'rolling' periods or the 'involved' syntax of a writer's language. Concepts of syntactical complexity and simplicity often underlie statements of this kind. (93)

Linguistics attempted to reshape attitudes toward style and to literary criticism in general by advancing methodical procedures that produced verifiable data based on characteristic occurrences of linguistic structures in a written corpus. Geoffrey N. Leech and Michael H. Short in *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, advancing contemporary linguistic research into prose analysis, advise that speaking of an author's tendency to prefer one construction over another is meaningless unless backed up by frequency of occurrence. They write, "The more a critic wishes to substantiate what he says about style, the more he will need to point to the linguistic evidence of texts; and linguistic evidence, to be firm, must be couched in terms of numerical frequency" (47). Despite providing extensive guidelines for readers desiring to generate linguistic data about a text, however, Leech and Short do not include a method of determining style complexity.³ Linguistics, nevertheless, has shown that recording regular occurrence of a writer's idiosyncratic elements of style is an important property of legitimate prose style analysis.

In addition to demonstrating that style is a subject deserving of systematic analysis, linguistics also has shown that the role of the language critic is to describe not prescribe. Raymond Chapman, in *Linguistics and Literature*, writes:

In linguistic analysis . . . 'style' is not an ornament or a virtue; it is not something to be characterized as 'good' or 'bad' in any absolute sense. . . . Instead of dogmatic evaluation of any linguistic specimen as 'good' or 'bad', it is more reasonable to consider to what style it belongs and then to ask whether its features are appropriate to that style as commonly

observed. (12)

This kind of linguistic analysis of literature seems to fulfill one of the qualifications “for being a good critic” described by John Gross in *The Rise and Fall of the Man of Letters: English Literary Life Since 1800*: “a commitment to the life which lies beyond literature, by which it finally must be judged” (319). The scope of linguistic analysis, in other words, is limited. Literary critic and novelist David Lodge, in *The Language of Fiction*, writes:

the discipline of linguistics will never replace literary criticism, or radically change the bases of its claims to be a useful and meaningful form of human inquiry. It is the essential characteristic of modern linguistics that it claims to be a science. It is the essential characteristic of literature that it concerns values. And values are not amenable to scientific method.

(57)

Likewise, linguist Frank Palmer in “Language and the Teaching of English,” writes, “No linguist should ever hope to explain the aesthetic values of literature by linguistic investigation any more than the values of great music can be explained simply by a careful examination of the score” (252).

Despite these warnings, however, modern linguists studying prose digress into areas that fail to reveal not only the comprehensibility of a text, but also the style of the author. Some of this fashionable scholarship obtains from the work of Stanley Fish. In, for example, *Is There a Text in this Class?*, Fish theorizes that the readers of a text are capable of constructing their own communities of meaning, a method of usurping the

author of the text and not of uncovering the author's style. In other *au courant* research, readers are encouraged to "reconstruct" a text, to discover, improbably, what *is* in the text by showing what might *not* be in the text. In *Functions of Style*, David Birch and Michael O'Toole write:

The reception of a text is no longer considered to be a passive process-- meanings are constructed by writers and readers, speakers and hearers alike. The value of a viable stylistics in such a situation is that not only can it describe, by analysis of the language of the text, a range of meanings already intuited for the text by the reader/hearer but also by similar analysis it can suggest a range which might not have been previously considered. (11)

These theorists are right about one thing: the effect on the reader is consequential. In clause analysis, however, the effect centers on the reader's ability to comprehend or process the text.

All this does not undermine the recent work of Michael J. Toolan, however. In *The Stylistics of Fiction: A Literary-Linguistic Approach*, Toolan presents a very impressive analysis of William Faulkner's short fiction. It is an exhaustive study that produces an enormous amount of information about Faulkner's distinctive syntax. Still, Toolan, working in the tradition of M. A. K Halliday's convincing works, "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*" and *An Introduction to Functional Grammar*, does not determine the complexity of Faulkner's style.

Contemporary advances in linguistic research have shown that methodical analysis of prose can be a reliable and valid way of discovering a writer's grammatical constants and variants. Systematic examination of prose also has shown that interpretations such as the one offered by Warren Beck on Faulkner's style or the ones of professional critics on Buckley's prose are not convincing because of their lack of verifiable data. Even more, formal studies of prose informed by linguistic research can provide an understanding of one characteristic of style that has been overlooked: comprehensibility. In all, Donald C. Freeman in "Linguistic Approaches to Literature," believes that "[a] good critic is perforce a good linguist" (3).

Clause Analysis: Perception of the Clause as a Unit of Information

One of the problems of all linguistic analyses of prose is how to measure style complexity. Perhaps the most well-known judge of style complexity is Rudolph Flesch, who wrote three books on the subject: *The Art of Plain Talk*, *The Art of Readable Writing*, and *The Art of Clear Thinking*. The two standards applied by Flesch centered on sentence length and word length. To calculate style complexity according to the Flesch model, one counts the average number of words per sentence and the average number of syllables per one hundred words. The intersection of these two measures relates the writing to degrees of "readability" located on a scale.

Flesch's method was, and still is, very popular; but his measure of the style complexity of a written passage disregarded the several levels of grammatical analysis above the word level. Flesch did not consider words as the basis of phrases, phrases as the basis of clauses, clauses as the basis of sentences. Moreover, Flesch's model, like

most style complexity measures, failed to determine whether or not the style of the written passage is too complex to be comprehensible.

Clause analysis differs from other systematic approaches to prose analysis because it provides a method for measuring style complexity of written passages, including fiction. This linguistic measure of style complexity focuses on the ways clauses are structured into sentences. Rather than concentrating on words per sentence or syllables per word, style complexity measured by clause analysis formally accepts the clause as the fundamental unit of information in a sentence.

This is a theorem noticed in ancient Greece. Although discussions of expressive style usually begin with Aristotle's *Rhetoric*, it is another ancient Greek rhetorician who recognizes the importance of clause construction. According to Demetrius, "prose style is distinguished by what we call 'members,'" which in a note are defined as clauses, whether they be short sentences or subdivisions of a complete sentence (199).

Demetrius's insight parallels an assumption of style complexity: the clause is the basic unit of information.

The measures of style complexity employed in modern clause analysis rely on a theory of the structure of speech perception that identifies the clause as the primary unit of information. In "Perceptions, Thought, and Language" Thomas G. Bever reports on a series of experiments examining how subjects perceive the structure of continuous speech. In order to test the hypothesis that the clause is the primary unit of information, Bever interrupted the natural flow of speech by using "clicks." Bever concludes the following: 1) the clause is the primary perceptual unit, 2) within the clause direct

mapping rules assign semantic relations between major phrases, and 3) after each clause is processed it is recorded into a relatively abstract form, thereby leaving immediate storage available for processing the next clause (104).

In these experiments, Bever also determines the following: 1) that reaction time to clicks is faster near clause boundaries, 2) that clicks are accurately located in the speech sample when they occur at clause boundaries, and 3) that clicks are repositioned when they occur at other than clause boundaries. As a result of his findings, Bever concludes that, while humans perceive initial clause boundaries, it is “at the end of the clause [when] we decide on the structure of what we have just heard” (105). This means that the entire clause has to be processed before it can be moved to short-term storage.⁴

Bever also tested the hypothesis that clauses are erased from short term memory after processing and stored in abstract form. In order to verify this, Bever asked subjects to process clauses in groups of two. The results of these experiments were the following: 1) recall of meaning of both clauses is virtually perfect, but recall of words in the first clause is less than the second clause, 2) words from the second clause are recalled from memory faster than words from the first clause, and 3) the surface structure of clauses is not remembered after a few clauses (106).

Bever’s research, along with the similar work of other researchers studying language perception, was reexamined and reaffirmed in a recent study entitled “Click Monitoring Revisited: An On-line Study of Sentence Comprehension.” Conducted by Laurent Cohen and Jacques Mehler, these four experiments confirm the foundation for the identification of the clause as the major unit of information in the structure of speech

perception and processing. As a result of the “click” experiments, clause analysis identifies the clause as the basic unit for assessing style complexity. Thus, the style of a written passage is easy or difficult to process according to the number, kind, and depth of clauses existing in the sample being analyzed.

In a research project independent of the click experiments, Harold Pepinsky found that information is expressed in blocks or clusters. Pepinsky reports that language is processed not merely in single clauses, but also in clause clumps constructed into a single main clause. The explanation for this hypothesis is that subordinate clauses can be understood only in connection with the main clause on which they are dependent for meaning. For instance, in the sentence

***Stained Glass* is a Blackford Oakes novel that was written by William F. Buckley, Jr.**

the relative clause modifying the nominal **novel** in the main clause must be processed before the antecedent in the main clause is replaced in short term memory by new information. At the same time, to conjoin main clauses with a coordinating conjunction in order to form one sentence appears to be inconsequential in language processing. For example, in the sentence

***Stained Glass* is a Blackford Oakes novel that was written by William F. Buckley, Jr. and it received critical acclaim by winning an American Book Award**

the first clause is understood in light of the block containing the first and second clauses, and the third clause is understood in light of the block containing the third and fourth clauses.

Accounting for units of information as blocks of information means that measures of style complexity can be based upon these blocks and not upon sentences. The significant outcome is that sentence length can be eliminated from measures of style complexity. Complexity, therefore, is a condition of the number and type of clause embeddings.

Clause Analysis: Technique

Because clauses are basic units of information expressed in clusters gathered around independent clauses, a technique to separate clauses of a written sample is needed. Such a process was initiated in a graduate seminar on English syntax taught by Walter A. Cook at Georgetown University and refined in research later undertaken by Louis A. Arena at the University of Delaware. Cook reports his research in *Introduction to Tagmemics* and “Stylistics: Measuring Style Complexity.” Arena reports his in *Linguistics and Composition: A Method to Improve Expository Writing Skills*, in “Linguistics and Composition: A Method of ‘Structural Fingerprinting,’” and in “The Language of Corporate Attorneys.”

In clause analysis, the tagmemist operates at the sentence level in the five-level tagmemic model of grammar. The sentence level is where the tagmemist separates sentence types into single clause structures by an analytic process of segmentation and labeling. This process, known as clause analysis, involves three steps. The first is what Cook calls the “reduction” of the passage to single clause structures (*Introduction* 43). The second is the identification of each clause and the separation of main clauses and

sentences from each other using boundary symbols. The third is the calculation of the style complexity index.⁵

The first step is a process whereby the written passage is reduced to single clause structures according to the main verb phrase construction in each clause. The corpus is rewritten one clause per line, each numbered chronologically. According to Cook,

In tagmemic analysis, the clause is accepted as one of the fundamental units of grammar, but is defined as a word group containing one and only one predicate. This allows the inclusion not only of independent and dependent clauses, which have subject and predicate, but also of partial clause structures under the label of clause. An infinitive or participle, expanded with objects or modifiers, is also classified as a dependent clause. (*Introduction* 66)

Generally, the number of clauses equals the number of verbs that serve as predicates, and groups of words clumped in the area of an infinitive, gerund, or participle (all known as partial verb constructions) are classified as clauses. Participles that appear in adjectival position before a noun, however, are excluded from clause classification (e.g., his **deflated** ego).

Tagmemic clause analysis allows for the occurrence of clauses that do not contain a verb. Among these verbless clauses are 1) minor sentences isolated by sentence boundaries and 2) constructions in which the verb is provided by the syntactic arrangement: a) comparisons (e.g., He is as old as she [**is**]); b) manner phrases introduced

by **with** or **without** which display a postposed adjective (e.g., **with his ego deflated**) or postposed locative phrase (e.g., **with angry protesters in the street**).

In the second step of clause analysis each clause is labeled by a letter (A, B, C, D, etc.) and clusters containing A-clauses are separated by boundary markings: the symbol # is used to indicate the beginning of a sentence; + is used to connect A-clauses within a sentence (see fig. 1).

A, B, C, etc.	=	clause label
#	=	sentence initial boundary marker
+	=	sequential independent clause
#P#	=	paragraph initial marker
#C#	=	chapter initial marker

Fig. 10. List of codes used in clause analysis technique.

According to Cook, in *Introduction to Tagmemic Analysis*:

If we consider independent clauses as type A, and dependent clauses as type B, with sentence boundary marked as #, we can define the following sentence types:

Simple Sentence	# A # one A-clause only
Complex Sentence	# A + B # one A, at least one B-clause
Compound Sentence	# A + A # more than one A-clause. (43)

This, however, does not allow for the depth of embedded clauses to be measured.

Therefore, a modified system of notation is reported by Arena in *Linguistics and Composition*, wherein each dependent clause is identified in order to represent the depth of embedding in the sentence (44). While an independent clause remains an A-type sentence, the series of embedded dependent clauses is identified as B, C, D, and so on.

As a result, a sentence is described in the following way:

#	A	He knew
	B	that she said
	C	that he is capable of
	D	finishing the Ironman.

This sentence is an #ABCD# type, where B is embedded into A, C into B, and D into C.

This refinement allows for sentence depth and for sentence type and length to be represented.

In the third step, the clause structure markings are recorded and three style complexity indices are calculated. A measure of the ease or difficulty of processing a writer's style, these three indices include average sentence length (ASL), average block length (ABL), and average clause depth (ACD).

ASL is calculated by dividing the number of clauses by the number of sentences (ASL = number of clauses/number of sentences). This index reveals the average number of information units (clauses) that have to be processed in each sentence by the reader. It does not, however, distinguish between main and subordinate clauses, those structures that are conjoined or embedded. This means that it does not distinguish between the ease

or difficulty of processing various sentence structures. As a result, ASL is not as accurate a measure of style complexity as ABL or ACD.

ABL is calculated by dividing the number of clauses by the number of main clauses ($ABL = \text{number of clauses} / \text{number of main clauses}$). By eliminating sentence length and embedding, this index redistributes the sentence patterns into information blocks and shows the total number of dependent clauses. An information block is a clause cluster containing one and only one main or A clause; thus, the number of information blocks equals the number of main clauses, which are signaled either by sentence initial (#) or block initial (+) boundary marker.

ABL is an index for measuring the amount of information that has to be processed for every information block. Redistributing sentence patterns into information blocks obtains from the psycholinguistic "strategy in which each information block is released from short term memory once it has been processed," according to Cook ("Stylistics" 114). As a result, the average number of clauses for every information block is a reliable and realistic measure of style complexity. ABL, however, has two drawbacks. The first is that it does not include the length of a sentence in its calculation. The written corpus could be one sentence, which would not alter the ABL index, since there is no certain agreement between the length of a sentence and the degree of embedding. The second is that in focusing on the quantity of embeddings it overlooks the quality of embeddings, or the extent to which different types of embedded clauses require different processing time.

ACD is calculated by dividing the total value (processing time) of clauses by the number of clauses ($ACD = \text{total value [processing time] of clauses} / \text{number of clauses}$).

This index shows the depth of the embedding that occurs in a sentence. According to Cook:

a sentence which contains embedded clauses is processed one clause at a time, beginning with the lowest embedded clause. The rules for generating a sentence will apply first to the lowest clause, then to the next higher clause, until the main clause is reached. The rules are called cyclic rules and the process of moving from the lowest to highest clause is called 'cycling up'. The time required for processing a clause is consequently a function of the number of times the cycle must apply. ("Stylistics" 115)

Calculating this index requires designating clauses with numerical values: A = 1, B = 2, C = 3, D = 4, E = 5, and so on, in order to designate their depth within the sentence. That is, a B clause takes twice as long to process than an A clause, a C clause three times as long to process as an A clause, etc. Also, the value of each clause type corresponds to the number of times "cycling up" occurs when that clause type is being processed. The numerical value assigned to each clause is multiplied by the number of that clause type, giving the total value for all clauses of that class. The sum of all these values equals the depth of the embedding or the total processing time of the corpus, with the depth of embedding increasing the processing time required of the reader. Also, any clause that depends on a previous clause can not be processed until the preceding clause is processed. If an E clause depends on a D clause, for example, the D clause will be stored in short term memory while the E clause is being processed. The number of embeddings is

calculated by subtracting the number of information blocks (A clauses) from the number of clauses in the corpus.

While clause analysis is essentially a three-step process, the entire procedure requires several stages. The breakdown, identification, and computing procedures for complete clause

analysis can be performed in the following ten steps:

1. Reduce all sentences to single clause structures according to the main verb phrase of each structure. Rewrite one clause per line.
2. Observe each single clause to determine whether it is an independent, dependent, or partial clause structure. Mark all clauses with their respective label: A for an independent clause, B for clause dependent on A, and so on. If the listed construction contains no underlying clause structure, as in a directly quoted reply, exclamation, or greeting, classify it as an A-clause.
3. Mark all sequential independent clauses of compound sentences with the marker +.
4. Mark all sentence terminals with the boundary marker #.
5. Mark all chapter terminals with the chapter boundary marker #C#.
6. Mark the beginnings of all paragraphs with the paragraph initial marker #P#.
7. Count and record the total number of clauses.
8. Calculate ASL index. Record the sentence patterns. Count the total number of sentences and divide the number of clauses by the number of sentences to determine ASL.

9. Calculate ABL index. Record the information blocks by rewriting the sentence patterns according to the number of main clauses. Count the number of blocks and divide the number of clauses by the total number of blocks to determine the ABL.
10. Calculate ACD index. Assign a value to each of the clause types, multiply that value by the number of each clause type, add the total of the clause values, and divide the total by the number of clauses in the sample. The total value of clauses minus the value of A clauses equals the number of embeddings in the corpus.

Sample Clause Analysis

The following is an example of the clause analysis procedure used to determine Buckley's style complexity.

Tucker's Last Stand
page 259
12 Clauses

#	A	1.	"The pictures were only valuable
	B	2.	because he had invented
	C	3.	what was in them."
#	A	4.	"But, Rufus, I don't think
	B	5.	he was wrong on the big point."
#P#	A	6.	"Our presence here?"
#	A	7.	"No."
#	A	8.	"I think
	B	9.	we have a right

- C 10. to be here,
 + A 11. and I think
 B 12. the Vietnamese want us here.”
-

I. Sentence Patterns

- | | |
|--------|-----------|
| 1. ABC | 4. A |
| 2. AB | 5. ABC+AB |
| 3. A | |

Average Sentence Length = number of clauses/number of sentences = $12/5 = 2.4$

II. Information Blocks

- | | |
|--------|--------|
| 1. ABC | 4. A |
| 2. AB | 5. ABC |
| 3. A | 6. +AB |

Average Block Length = number of clauses/number of blocks = $12/6 = 2.00$

III. Embeddings

- 6 A Clauses = $6 \times 1 = 6$
 4 B Clauses = $4 \times 2 = 8$
 2 C Clauses = $2 \times 3 = 6$

Average Clause Depth = value of clauses/number of clauses = $20/12 = 1.66$

Style Complexity Indices ASL = 2.4 ABL = 2.0 ACD = 1.66
Overall Style Complexity ABL index of 2.0 is classified as a complex style.
 (According to Cook, the style complexity categories are the following: More Complex--
 over 2.50; Complex--below 2.50; Medium--below 2.00; Simple--below 1.70 (“Stylistics”))

In the sample clause analysis, the twelve clauses of the corpus are rewritten into five sentences as indicated by the sentence boundary markers. The ASL of 2.4 is calculated, meaning that for every one sentence Buckley requires the reader to process less than two-and-a-half units of information. The variety of sentence patterns in Buckley's style is apparent: main + dependent + dependent; main + dependent; main; main; main + dependent + dependent + main + dependent.

The five sentences are redistributed into six information blocks in accordance with the definition of a block of information: a main, or A, clause indicated by the sentence initial boundary (#) or the block initial boundary (+) symbol. Since the passage consists of six A-clauses, the number of blocks also is six. An ABL of 2.00 shows that in Buckley's passage readers are required to process only two clauses for every information block. This places him in the "complex style" category.

The embedding process, or the number of times the language processing unit cycles up, occurs six times. The ACD of 1.66 means that the clauses in this sample require on the average 66% more time to process than if the sample consisted only of A clauses (an A-clause sample would have a super-simple ACD of 1.00). This is consistent with the "medium style" of complexity.

Chapter three presents the results of the clause analysis procedure performed on the eleven novels written by William F. Buckley Jr.

Notes

¹ Queenan's review for *The New York Times* illustrates the argument Coleridge makes. Queenan not only lacks the credentials to review literature, he also fails to provide an objective account of Buckley's eleventh novel, relying on logical fallacies, namely, argumentum ad hominem. According to *Contemporary Authors on CD*, freelance financial writer Queenan is a financial writer turned movie critic who writes "because it beats working in a factory." Queenan's flip criticism and nasty comments indicate that he wants to belittle more than Buckley's novel. Buckley himself recognizes a fallacy of the review. His 24 September 1995 letter to the editor of *The New York Times Book Review*, reads:

In your handling of my book "Brothers No More" (Sept. 10), you are misled by the reviewer. He wrote, 'The central character is Daniel Tracey O'Hara, a liar, a cheat, a philanderer, an embezzler, a murderer and--not terribly surprisingly--the grandson of Franklin Delano Roosevelt.' There is a genetic ascription here (If grandpa was bad, so will his grandson be bad!) with an obverse twist (If grandson is bad, so must his grandfather have been bad!), which I didn't initiate, didn't encourage and don't believe in. Not one sentence in my book denigrates F. D. R. or suggests that Danny was in any way influenced him. This could be left with a sigh about unreliable reviewers except that you--I know inadvertently--got into the act by headlining the review 'The Curse of Hyde Park: In William F. Buckley Jr.'s Novel, the Bad Guy Is a Grandson of F. D. R.' I am sure

you will be relieved to know I pronounced no curses, nor descried any. (4)

This demonstrates that some literary reviewers, and their sponsoring publishers, have not heeded Coleridge's appeal when it comes to Buckley.

² Buckley's obituaries are consistently praised. John B. Judis in his biography *William F. Buckley, Jr: Patron Saint of the Conservatives*, refers to them as "prose poems" (257). Also, Buckley told me in my interview with him on November 20, 1995, that he is working on a collection of his obituaries. Says Buckley: "In Kilpatrick's book, his new edition of *The Art of Writing*, he says that I'm the best obituarist and that my key is nonsentimentality, a willingness to criticize, even as I praise. I think that's true . . ." (see Appendix B).

³ Unlike many other linguists Leech and Short furnish a comprehensive checklist of questions pertaining to parts of speech, grammatical units, metaphoric constructions, and context and cohesion which should be asked by the reader when examining prose fiction. In determining "sentence complexity," for example, the authors propose the following questions: Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis (76-77)?

For clause level analysis, Leech and Short also propose a series of questions for determining a writer's style complexity. Under the category "clause types" they suggest these questions: What types of dependent clause are favored: relative clauses, adverbial

clauses, different types of nominal clauses (that-clauses, wh-clauses, etc.)? Are reduced or non-finite clauses commonly used, and if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses) (77)?

Under the category “clause structure” they offer these questions: Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; whether transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with prefatory **it** or **there**) (77)?

These questions can provide a thorough description of an author’s use of language, but they do not really measure complexity and thus comprehensibility.

⁴ A criticism of Bever’s research, as with all experimental syntax, is that it excludes semantics as a component of language processing.

⁵ These three steps are a variation of the original clause analysis technique developed by Cook and advanced by Arena. In their early clause analyses, Cook and Arena not only reduced sentences to single clause constructions, but they also identified each clause as transitive, intransitive, or equational and identified the function and form of each subordinate clause. This was a lengthy process that produced a complete inventory of the written corpus. However, since only the first step relates to measuring style complexity, Cook and Arena modified the clause analysis procedure so that it became a dedicated method of determining a writer’s relative level of style complexity.

Chapter III

Results:

The Clause Analyses

My darling Blacky: . . . When you use the phrase "the good ship," as you did in your last letter, the next word has got to be "Lollipop." Otherwise you are using a quite humdrum cliché . . . you have, sometimes, a terribly obscure way of expressing yourself, a difficulty you may have noticed . . . that never afflicted my mentor, J. Austen, who had no problem in expressing thoughts, no matter how subtle, with unambiguous lucidity.

-- William F. Buckley Jr., *Tucker's Last Stand*

"No no, Anthony. It's important to size this guy up. He can quote Saint John, but he does not use clichés . . . He would rather lose the next election than split an infinitive."

-- William F. Buckley Jr., *A Very Private Plot*

Therefore I plan to use good grammar, not to split an infinitive and not to end a sentence in a preposition.

-- William F. Buckley Jr., *Undelivered Address for Yale Alumni Day, February 1950*

The appeal of generic Latin terms . . . derives in part because the language is indeed dead and therefore unmoved by idiomatic fashion. In part, however, it is owing to the complementary character of its tantalizing inscrutability.

-- William F. Buckley Jr., *Overdrive*

The clause analysis and style complexity measurement procedure described in Chapter Two is applied to the eleven novels of William F. Buckley Jr. This study of Buckley's language was undertaken in order to answer the following questions:

1. How complex is the style in Buckley's eleven novels?
2. Is the style in Buckley's novels as complex as it is perceived to be?
3. Is there a difference in the style in the ten Blackford Oakes Novels and *Brothers No More*, Buckley's eleventh novel, a departure from the espionage genre?
4. Are there any trends in the level of complexity between 1976-1995, the years in which the novels are written?

5. Is clause analysis a valid measurement of a writer's style complexity?

The clause analyses are arranged chronologically from 1976-1995, from the publication year of the first novel to the publication year of the eleventh novel. A place to begin each clause analysis was determined randomly in accordance with statistical selection procedures. According to Dolores M. Burton:

While it is desirable to have complete counts of linguistic features in a text, when several phenomena are to be observed, when the mode of study requires time-consuming analysis that cannot be easily programmed for a computer, or when a text is epic or novel length, random sampling may be a more practical method of describing a text. (102)

Dennis E. Hinkle, William Wiersma, and Stephen G. Jurs in *Applied Statistics for the Behavioral Sciences*, also write that "simple random sampling is the least complex of the sampling procedures" (157). Moreover, random sampling with replacement was used, assuring that all the numbers had the same probability of being picked each time. To select a page to begin each clause analysis, the following procedure was adopted:

1. make a table with grid lines and type in the numbers 1 through 349, the number of pages in the longest novel
2. cut up the numbers into separate slips
3. place in a container all the slips corresponding to the number of pages in the shortest novel and select one slip of paper
4. replace the slip of paper

5. add the slips corresponding to the number of pages in the next longest novel and select one slip of paper.

I repeated this process until a slip was selected for each of the eleven novels. The novels arranged by increasing page numbers and the page randomly selected are: *Stained Glass*, 215 pages (page 21); *The Story of Henri Tod*, 217 pages (page 100); *Saving the Queen*, 248 pages (page 91); *High Jinx*, 257 pages (page 238); *Tucker's Last Stand*, 259 pages (page 258); *A Very Private Plot*, 269 pages (page 244); *Who's on First*, 275 pages (page 95); *Brothers No More*, 294 pages (page 186); *Mongoose, R.I.P.*, 318 pages (page 222); *Marco Polo, If You Can*, 321 pages (page 31); *See You Later Alligator*, 349 pages (page 102).

I began the clause analyses with the first full sentence at the top of each of the pages selected, and I compiled a corpus of at least 50 continuous clauses. Sometimes I analyzed more than fifty clauses so as to avoid stopping the procedure mid-sentence. If necessary, I also continued the analysis onto the next page in the novel either to complete a sentence or to reach a total of at least 50 clauses. The highest number of clauses analyzed is 56 in *Marco Polo, If You Can*. In *Introduction to Tagmemic Analysis*, Walter A. Cook suggests that a minimum of 12-24 clauses is an adequate amount to be analyzed, although he adds, "there is no theoretical limit to the number" (80). In order to make the study more valid, therefore, I analyzed at least 50 clauses in each novel for a total of 570 clauses.

Because I also wanted to determine if Cook's procedure would indicate a true measure of Buckley's style, I undertook two additional analyses (hereafter referred to as

“readings”) of each novel. To select a place to begin the second and third readings, I added to the original page number in increments of 75. If the novel ended before a total of 75 pages was added, I returned to page 1 and continued counting. Each of these readings consisted of at least 50 clauses. The highest number of clauses analyzed is 59 in the third reading of *Brothers No More*. As in the first reading, I did not stop the analysis mid-sentence, and I continued the reading to the next page when necessary. The total number of clauses from the second and third readings is 1141. The corpus from three readings of each novel totals 1711 clauses.

Each clause analysis is followed by a style complexity index measurement. In the style complexity index I have abbreviated the titles of each novel. These abbreviations are: *STQ* for *Saving the Queen*; *SG* for *Stained Glass*; *WOF* for *Who's on First*; *MPIYC* for *Marco Polo, If You Can*; *TSOHT* for *The Story of Henri Tod*; *SYLA* for *See You Later Alligator*; *HJ* for *High Jinx*; *MRIP* for *Mongoose, R.I.P.*; *TLS* for *Tucker's Last Stand*; *AVPP* for *A Very Private Plot*; and *BNM* for *Brothers No More*. For readings two and three, only the style complexity measurements are given.

The style complexity measurements for the first reading are presented in table 1, and the style complexity measurements for three readings are presented in table 2. The mean ASL, ABL, and ACD are calculated for each novel based on three readings and are presented in tables 11-21 (see Appendix A).

Part I
Clause Analyses

Saving the Queen
Reading #1, page 91
52 Clauses

- # A 1. Calloway's voice was midwestern
B 2. though not twangy like Senator Taft's.
- # A 3. He spoke with energy
B 4. confirmed only by a seeming fear of
C 5. running away with himself:
- + A 6. Every few minutes Blackford had the sense
B 7. that Calloway was reaching up
C 8. and putting on the metronome
D 9. to reign in his speed.
- # A 10. He spoke with spontaneity, but in large figured patterns
B 11. like a skier slaloming carelessly down a mountain
C 12. tracing loosely perfect curves.
- # A 13. "The heat is on."
- # A 14. "Stalin knows
B 15. we're developing the hydrogen bomb
C 16. and that he can't speak back to us
D 17. unless *he's* got one too."

- # A 18. "The Brits have had teams of people
B 19. going over, and over, and over again
C 20. everything Klaus Fuchs probably took with him."
- # A 21. "They don't know
B 22. what he was doing during the long hours
C 23. he spent in the library and away from home."
- # A 24. "Alan Nunn May has been in prison six years,
+ A 25. and I've waged a campaign
B 26. to get him sprung."
- # A 27. Black raised his eyebrows.
- # A 28. "He's not doing anything in prison
B 29. except serving time."
- # A 30. "Outside, he might resume his activity,
+ A 31. and we can keep an eye on him."
A 32. "The restrictions (33) are useful
B 33. voted by Congress."
- # A 34. "It gives us the handle
B 35. for asking questions
C 36. relating to security,
+ A 37. and we have already established the practice of
B 38. asking
C 39. to see the personnel records of anyone

- D 40. involved in the nuclear stuff.”
- # A 41. “That situation has improved a lot in the past few months.”
- # A 42. “Two foreign service officers have been missing for six months,
- + A 43. and we haven’t yet given out a general alarm,
- + A 44. but we’ve got
- B 45. to think
- C 46. they’re in Russia--or dead.”
- # A 47. “But (48) it’s not our doing
- B 48. if they’re dead,”
- # A 49. “They weren’t working for us,
- + A 50. and we have now dug into their college records: one Commie, one fag,
Guy Burgess and Donald Maclean;
- + A 51. Burgess was in Washington for a while with the British Embassy
- + A 52. and did a lot of cont[r]act work with our people.”

Style Complexity Index for *STQ*
I. Sentence Patterns

1. AB	6. ABC	11. A+A	16. AB
2. ABC+ABCD	7. ABC	12. AB	17. A+A+A+A
3. ABC	8. A+AB	13. ABC+ABCD	
4. A	9. AB	14. A	
5. ABCD	10. AB	15. A+ABC	

Average Sentence Length (ASL) = clauses/sentences = 52/17 = 3.05

II. Information Blocks

1. AB	8. ABC	15. AB	22. A
2. ABC	9. A	16. ABC	23. +A
3. +ABCD	10. +AB	17. +ABCD	24. +A
4. ABC	11. A	18. A	25. +A
5. A	12. AB	19. A	
6. ABCD	13. A	20. +ABCD	
7. ABC	14. +A	21. AB	

Average Block Length (ABL) = clauses/main clauses = $52/25 = 2.08$

III. Embedding Depth

25 A Clauses = $25 \times 1 = 25$

14 B Clauses = $14 \times 2 = 28$

10 C Clauses = $10 \times 3 = 30$

4 D Clauses = $4 \times 4 = 16$

Value (time of processing) of Clauses = 99

Average Clause Depth (ACD) = value of clauses/number of clauses = $99/52 = 1.90$

Stained Glass

Reading #1, page 21

54 Clauses

- # A 1. "Isn't it
B 2. as though my letters were responses to your own,
C 3. since I have written you six times since the first of January."
- # A 4. "That was the day
B 5. you made The Resolution."
- # A 6. "I'll quote it to you."
- # A 7. "I'm in the mood

- B 8. to quote Blackford Oakes, my darling, to Blackford Oakes that crud.”
- # A 9 ‘Dearest Sally: It is New Year’s Day,
- + A 10. and (11) you are as always first in my thoughts, on the first of January
- B 11. though distracted in London (12)
- + A 12. (I am going to Buckingham Palace to a party for Margaret Truman),’
- # A 13. ‘I am a very methodical feller, Sally,
- B 14. as you probably never realized,
- C 15. since you concern yourself with odes to Westminster Bridge,
- D 16. while I concern myself
- E 17. with building Westminster Bridge.’
- # A 18. ‘Anyway, my vow tonight, for my darling, is
- B 19. to write twice a week,
- C 20. come rain,
- D 21. or come shine
- E 22. even if at Buckingham Palace I find myself
- F 23. having to say to the Chief American Watcher:
- G 24. “Where is the nearest desk?””
- # A 25. ‘I have really got
- B 26. to go.’
- # A 27. “Very funny, Oakes.”
- # B 28. “That was twelve weeks and three letters ago.”
- # A 29. “I’m glad

- B 30. people don't have to drive their cars over the bridges
- C 31. built on your promises.”
- # A 32. “So, how do I retaliate?”
- # A 33. “It would serve you right
- B 34. if I wrote to you
- C 35. about what we have recently learned about Chaucer's Middle English.”
- # A 36. “But just to show
- B 37. I'm a Christian
- C 38. prepared
- D 39. to turn the other cheek,
- + A 40. and (41) here are a few of the season's leads, (42)
- B 41. knowing your vulgar concern with politics,
- C 42. as I got them in the graduate school from such as Professors Cecil Driver
and Willmoore Kendall
- D 43. (who hate each other,
- E 44. needless to say
- F 45. both being terribly bright).”
- # A 46. “The smart money is on Eisenhower.”
- # A 47. “He'll probably take Taft in New Hampshire,
- + A 48. and erode his base.”
- # A 49. “He's got
- A 50. to be pretty truculently anti-communist,

- + A 52. and he's already let it
 B 52. be known
 C 53 that J. F. Dulles will be his Secretary of State
 D 54. if elected."

Style Complexity Index for SG
I. Sentence Patterns

1. ABC	6. ABCDE	11. ABC	16. A+A
2. AB	7. ABCDEFG	12. A	17. AB+ABCD
3. A	8. AB	13. ABC	
4. AB	9. A	14. ABCD+ABCDEF	
5. A+AB+A	10. A	15. A	

$$\text{Average Sentence Length (ASL)} = \text{clauses/sentences} = 54/17 = 3.17$$

II. Information Blocks

1. ABC	7. +A	13. ABC	19. A
2. AB	8. ABCDE	14. A	20. +A
3. A	9. ABCDEFG	15. ABC	21. AB
4. AB	10. AB	16. ABCD	22. +ABCD
5. A	11. A	17. +ABCDEF	
6. +AB	12. A	18. A	

$$\text{Average Block Length (ABL)} = \text{clauses/main clauses} = 54/22 = 2.45$$

III. Embedding Depth

22 A Clauses = $22 \times 1 = 22$
 13 B Clauses = $13 \times 2 = 26$
 8 C Clauses = $8 \times 3 = 24$
 5 D Clauses = $5 \times 4 = 20$
 3 E Clauses = $3 \times 5 = 15$
 2 F Clauses = $2 \times 6 = 12$
 1 G Clause = $1 \times 7 = 7$

Value (time of processing) of Clauses = 126

Average Clause Depth (ACD) = value of clauses/number of clauses = 126/54 = 2.33

Who's on First
 Reading #1, page 95
 50 Clauses

- # A 1. "You will say to your confederates
 B 2. it is essential for the morale of the 'Freedom Fighters,' eh?"
- # A 3. "But also--and you will *not* say, (4)
 B 4. he chuckled
 C 5. essential for the morale of Moscow and excellent for the morale of Bolgin."
- # A 6. "The morale of Bolgin is also worth some maintaining
 B 7. is it not true, József?"
- # A 8. Bolgin laughed almost convulsively.
- # A 9. "Blackford Oakes, the picture-poster secret star of the great Central Intelligence Agency."
- # A 10. "Hanged as a traitor -- by the Hungarian Freedom Fighters
 B 11. Oakes helped
 C 12. escape from Hungary!"
- # A 13. "It is too delicious."
- # A 14. "We shall see
 B 15. that it gets leaked,

- C 16. gets worldwide leaked!”
- # A 17. “Do you ever see the *National Review*, József?”
- # A 18. Joseph said
- B 19. that (20) he did not read *National Review*
- C 20. although he read several American periodicals,
- # A 21. “It is edited by this young bourgeois fanatic.”
- # A 22. “Oh, how they cried about the repression of counterrevolutionaries in Budapest!”
- # A 23. “But the *National Review*, it is angry also with the CIA for -- (25)
- B 24. not starting up a Third World War, maybe?
- C 25. I don’t know,”
- # A 26. “Last week -- (28) (29) last week an editorial said -- (30) (31) (32)
- B 27. ‘The attempted assassination of Sukarno last week had all the earmarks of a CIA operation.’
- + A 28. “I always read the *National Review*,”
- + A 29. “it makes me so funny-mad” --
- + A 30. -- he raised his head
- + A 31. and appeared
- B 32. to quote from memory --
- # A 33. ‘Everybody in the room was killed except Sukarno.’
- # A 34. Bolgin roared,
- + A 35. and suddenly wished

- B 36. his mineral water were vodka
- # A 37. Should he order some?
- # A 38. *No!*
- # A 39. No, a thousand times no!
- # A 40. He marshalled his thought
- # A 41. His features returned to pop-Bolshevik:
- + A 42. "We will distribute that picture,"
- # B 43. he said soberly.
- # A 44. "Hungarian Freedom Fighters/Execute U.S. CIA Agent'
- B 45. 'Caught'
- C 46. 'Collaborating with KGB.'
- # A 47. "Such black eyes for our friends in the CIA, no, József?"
- # A 48. "Yes!"
- # A 49. "Terrific!"
- # A 50. "...Say, Colonel."

Style Complexity Index for *WOF*
I. Sentence Patterns

1. AB	8. ABC	15. A	22. AB
2. ABC	9. A	16. A+AB	23. ABC
3. AB	10. ABC	17. A	24. A
4. A	11. A	18. A	25. A
5. A	12. A	19. A	26. A
6. ABC	13. ABC	20. A	27. A
7. A	14. AB+A+A+AB	21. A	

Average Sentence Length (ASL) = clauses/sentences = 50/27 = 1.85

II. Information Blocks

1. AB	9. A	17. +A	25. A
2. ABC	10. ABC	18. +AB	26. A
3. AB	11. A	19. A	27. AB
4. A	12. A	20. A	28. ABC
5. A	13. ABC	21. +AB	29. A
6. ABC	14. AB	22. A	30. A
7. A	15. +A	23. A	31. A
8. ABC	16. +A	24. A	32. A

Average Block Length (ABL) = clauses/main clauses = $50/32 = 1.56$

III. Embedding Depth

32 A Clauses = $32 \times 1 = 32$
 12 B Clauses = $12 \times 2 = 24$
 6 C Clauses = $6 \times 3 = 18$

Value (time of processing) of Clauses = 74

Average Clause Depth (ACD) = value of clauses/number of clauses = $74/50 = 1.48$

Marco Polo, If You Can
 Reading #1, pages 30-31
 56 Clauses

- # A 1. "He asked
 B 2. to be refreshed on the altitude
 C 3. at which the U-2 aircraft could fly."
- #P# A 4. "The Director replied
 B 5. that the U-2's attitude depended on a number of variables,
 C 6. but that except in extraordinary conditions it could maintain altitudes in
 excess of 70,000 feet."

- # A 7. "As for the claim made by the Russians
B 8. on behalf of the T-431 piloted by Major Ilyushin,
C 9. the Director said
D 10. that the flight in question was under our regular surveillance,
E 11. and that in fact the aircraft had not risen above 62,000 feet."
- # A 12. "The Director said
B 13. there was clear agitation within the Soviet military aircraft at their
continued inability
C 14. to bring down our U-2 reconnaissance planes."
- #P# A 15. "The President asked
B 16. how many sorties had been made over Soviet territory during the past
period."
- #P# A 17. "The Director replied
B 18. that no overflights had been deemed
C 19. necessary during the past eighteen months,
D 20. but that a number of special missions along the boundary were being
made,
E 21. and that these continued
F 22. to collect important data.
- # A 23. Other sorties continue, from bases in Turkey and Pakistan, over a wide
area,
B 24. from which we gather useful information about military movements in

the Middle East and in southern Russia.”

- # A 25. “The Director reported
- B 26. that without penetrating Soviet territory,
- C 27. it was possible for the U-2, in combination with U. S. radar,
- D 28. to check major developments in the Tyura Tam area
- E 29. on the basis of which Defense Department intelligence had come up with
the conclusion
- F 30. that the Soviet Union has only ten fully operative intercontinental
missiles.”
- #P# A 31. “The President said
- B 32. he wished
- C 33. no sorties to be made by the U-2’s during the period of Chairman
Krushchev’s visit.”
- # A 34. “Nor did he desire
- B 35. that any member of the executive branch or of the military should, during
the period of Krushchev’s visit, entertain any question from a reporter or
anyone else
- C 36. concerning the relative strength of the Soviet arsenal and the U. S.
arsenal.”
- # A 37. “The President then asked for opinions
- B 38. concerning the stability of Chairman Krushchev himself,
- C 39. noting that during a period of nine months

- D 40. there had been serious convulsions within the Kremlin,
- E 41. resulting in the ouster of Bulganin, of Marshal Zhukov, of Molotov, and others.”
- # A 42. “Secretary Herder said
- B 43. his reports indicated
- C 44. that Krushchev’s power, (45) was unchallenged at the present time (46)
- D 45. while [it was] not absolute
- E 46. but that he doubted
- F 47. that Krushchev could on his own authority make significant diplomatic concessions while on U.S. territory.”
- # A 48. “He would probably limit himself to procedural questions
- B 49. concerning the dates of summit meetings, etc.”
- #P# A 50. “General Twining said
- B 51. that his opinion was
- C 52. that under General Malinovsky a strenuous effort was being made
- D 53. to emphasize the development of long-range missiles;
- + A 54. and that General Twining was not himself satisfied by the reliability of the Defense Department’s estimates
- B 55. concerning the number of missiles
- C 56. now deployed.”
-

Style Complexity Index for *MPIYC*

I. Sentence Patterns

1. ABC	5. AB	9. ABC	13. AB
2. ABC	6. ABCDEF	10. ABC	14. ABCD+ABC
3. ABCDE	7. AB	11. ABCDE	
4. ABC	8. ABCDEF	12. ABCDEF	

Average Sentence Length (ASL) = clauses/sentences = 56/14 = 4.00

II. Information Blocks

1. ABC	5. AB	9. ABC	13. AB
2. ABC	6. ABCDEF	10. ABC	14. ABCD
3. ABCDE	7. AB	11. ABCDE	15. +ABC
4. ABC	8. ABCDEF	12. ABCDEF	

Average Block Length (ABL) = clauses/main clauses = 56/15 = 3.73

III. Embedding Depth

15 A Clauses = 15 x 1 = 15
 15 B Clauses = 15 x 2 = 30
 12 C Clauses = 12 x 3 = 36
 6 D Clauses = 6 x 4 = 24
 5 E Clauses = 5 x 5 = 25
 3 F Clauses = 3 x 6 = 18

Value (time of processing) of Clauses = 148

Average Clause Depth (ACD) = value of clauses/number of clauses = 148/56 = 2.64

The Story of Henri Tod

Reading #1, page 100

51 Clauses

- # A 1. "And I think
 B 2. that is probably something

- C 3. we ought to know
- D 4. don't you?"
- #P# A 5. Claudia was distracted.
- # A 6. "He looked so tired, a little desperate."
- # A 7. "What a striking face, Caspar."
- # A 8. "I doubt
- B 9. he is a common criminal."
- #P# A 10. "He's a common criminal
- B 11. unless he kisses my uncle's ass first thing in the morning
- C 12. when he gets up,
- + A 13. and last thing at night before he goes to bed."
- #P# A 14. Claudia munched on her cheese sandwich
- + A 15. and smiled.
- # A 16. "You know
- B 17. what my boss said in a letter to your uncle yesterday?"
- # A 18. "He said,
- B 19. 'Sir, the entire railing system is benefitting from your inspired guidance and attention to its problems.'"
- #P# A 20. "My uncle does not know one end of a railroad car from another."
- # A 21. "Marx forgot
- B 22. to tell him."
- # A 23. "Well, your boss is no different from everyone else's boss."

- # A 24. "Uncle Walter believes
B 25 that all of Germany is in his hands
C 26. and that the only thing (27) (28) is (29)
D 27. needed
E 28. to cure everything
F 29. to stop the refugees."
- # A 30. "That, and maybe, the resurrection of Stalin."
- #P# A 31. "Caspar," (32) (33) "did your father actually . . . know Hitler?"
+ A 32. Claudia's voice was soft, feminine,
+ A 33. and now there was anxiety in it,
- #P# A 34. "Yes, I gather
B 35. he did."
- # A 36. "In that bundle of stuff in the locker I told you about
B 37. there's a letter to my father from asshole Adolf (Heil, Asshole!)."
- # A 38. Caspar did the Nazi salute.
- # A 39. "Hitler was telling him stuff
B 40. he wanted in this car."
- # A 41. "There were some sketches there."
- # A 42. "Pretty professional."
- # A 43. "See that" -- (45) (46) (47) (48) (49)
+ A 44. "Hitler designed that."
+ A 45. Caspar pointed to the highly polished wooden slab, waist high,

- B 46. usable as a desk or a little dinette
- C 47. that stretched out across one half the width of the car,
- D 48. but which could hinge down and over,
- E 49. disappearing against the wall --
- # A 50. "It is exactly
- B 51. as he specified in his letter to my father."

Style Complexity Index for *TSOHT*

I. Sentence Patterns

1. ABCD	7. A+A	13. ABCDEF	19. AB
2. A	8. AB	14. A	20. A
3. A	9. AB	15. A+A+A	21. A
4. A	10. A	16. AB	22. A+A+ABCDE
5. AB	11. AB	17. AB	23. AB
6. ABC+A	12. A	18. A	

$$\text{Average Sentence Length (ASL)} = \text{clauses/sentences} = 51/23 = 2.22$$

II. Information Blocks

1. ABCD	9. +A	17. A	25. A
2. A	10. AB	18. +A	26. A
3. A	11. AB	19. +A	27. +A
4. A	12. A	20. AB	28. +ABCDE
5. AB	13. AB	21. AB	29. AB
6. ABC	14. A	22. A	
7. +A	15. ABCDEF	23. AB	
8. A	16. A	24. A	

$$\text{Average Block Length (ABL)} = \text{clauses/main clauses} = 51/29 = 1.75$$

III. Embedding Depth

$$29 \text{ A Clauses} = 29 \times 1 = 29$$

$$13 \text{ B Clauses} = 13 \times 2 = 26$$

4 C Clauses = $12 \times 3 = 36$

2 D Clauses = $2 \times 4 = 8$

2 E Clauses = $2 \times 5 = 10$

1 F Clause = $1 \times 6 = 6$

Value (time of processing) of Clauses = 98

Average Clause Depth (ACD) = value of clauses/number of clauses = $98/51 = 1.78$

See You Later Alligator

Reading #1, page 102

51 Clauses

- #P# A 1. "I hope
B 2. you are right."
- # A 3. "Your deadline is this afternoon."
- # A 4. "We are not well situated
B 5. to impose deadlines."
- # A 6. "But -- what the hell."
- # A 7. "We'll see."
- # A 8. They sat for a while in the sun, Blackford on the sand.
- # A 9. There was never any hurry.
- #P# A 10. Together they walked back to the cottage,
B 11. followed by the guard.
- # A 12. Blackford walked into his bathroom
+ A 13. and took a freshwater shower.
- # A 14. He was in it, absentmindedly, for several minutes
+ A 15. and was shaken out of his reverie by Cecilio Velasco

- B 16. who drew back the shower curtain
- + A 17. and whispered,
- B 18. “He’s here.”
- #P# A 19. Blackford dried himself,
- B 20. put on trousers, shoes, and a shirt,
- + A 21. and walked out into the living room.
- #P# A 22. Velasco was standing there, in conversation with Comandante Guervara
and a woman.
- # A 23. No one else was in the room,
- + A 24. but Blackford could not see instantly, (27)
- B 25. that what had been a single guard
- C 26. was now a half-dozen men.
- D 27. through the windows leading out to the beach,
- #P# A 28. Blackford extended his hand.
- # A 29. “Comandante Guevara.”
- #P# A 30. Che answered in Spanish,
- B 31. introducing his “colleague.”
- # A 32. Cecilio translated.
- # A 33. “This, Mr Caimán, is my colleague
- B 34. who (35) also serves as my interpreter
- C 35. because she speaks English.”
- # A 36. “This is Catalina Urrutia.”

- #P# A 37. Blackford bowed his head
 + A 38. but he did not extend his hand.
- # A 39. "Señorita."
- #P# A 40. "You may call her Catalina."
- # A 41. "And you may call me Che."
- # A 42. Comandante Guevera was slighter
 B 43. than Blackford had imagined,
 C 44. weighing perhaps 160 pounds, five feet nine or ten inches tall.
- # A 45. He wore his traditional beret and army fatigues.
- # A 46. His regular facial posture was that of a half smile.
- # A 47. And he directed his remarks to Catalina,
 B 48. closing his eyes during her translation into English
 C 49. as though evaluating its correctness.
- # A 50. And indeed he understood much English,
 B 51. even as Blackford understood Spanish.

Style Complexity Index for SYLA
I. Sentence Patterns

1. AB	8. A+A	15. AB	22. A
2. A	9. A+AB+AB	16. A	23. ABC
3. AB	10. AB+A	17. ABC	24. A
4. A	11. A+ABCD	18. A	25. A
5. A	12. A	19. A+A	26. ABC
6. A	13. A	20. A	27. AB
7. A	14. A	21. A	

Average Sentence Length (ASL)=clauses/sentences=51/27=1.88

II. Information Blocks

1. AB	10. +A	19. A	28. A
2. A	11. A	20. AB	29. ABC
3. AB	12. +AB	21. A	30. A
4. A	13. +AB	22. ABC	31. A
5. A	14. AB	23. A	32. ABC
6. A	15. +A	24. A	33. AB
7. A	16. A	25. +A	
8. AB	17. +ABCD	26. A	
9. A	18. A	27. A	

Average Block Length (ABL) = Clauses/main clauses = $51/33 = 1.54$

III. Embedding Depth

33 A Clauses = $27 \times 1 = 33$

12 B Clauses = $12 \times 2 = 24$

4 C Clauses = $4 \times 3 = 12$

1 D Clause = $1 \times 4 = 4$

Value (time of processing) of Clauses = 73

Average Clause Depth (ACD) = value of clauses/number of clauses = $73/51 = 1.43$

High Jinx

Reading #1, pages 238-39

51 Clauses

- # A 1. Alice knew that -- big girl, Alice.
- # A 2. The immigration officer, (3) commented.
- B 3. examining the passport,
- # A 4. "Well, Herr Henningson, you evidently like our country."
- # A 5. "Second visit in just a week,
- B 6. I see."

- # A 7. He stamped the passport
- + A 8. and returned it,
- B 9. disdaining
- C 10. to examine closely the passport photo of a heavily bearded man in his late thirties.
- # A 11. The following morning, at the hotel suite (12) the Soviet Agent confirmed, after a teletyped exchange with Switzerland (13) (14) (15) (16) (17)
- B 12. where the Bank of Zurich kept an agent with a teletype machine
- C 13. that the number given to him by the customer
- D 14. entitled him to the instant judgment of the five thousand dollars
- E 15. he requested against the balance
- F16. waiting for him in Zurich
- G 17. one half of which, (18) belonged to his old friend -- (19)
- H 18. he kept reminding himself sorrowfully
- + A 19. he was amused
- B 20. as he reflected on the name
- C 21. his friend had given himself, "Mr. Mussolini."
- #P# A 22. Vladimir Belushi counted the notes carefully,
- + A 23. pocketed them,
- + A 24. and walked out,
- B 25. checking his city map for the location of the Swiss Embassy

- C 26. where certain formalities would need to be undertaken
- #C# A 27. A farewell meeting of the Politburo was scheduled for nine that night
- # A 28. It was intended as a celebration
- B 29. beginning, (30) with a brief business meeting
- C 30. to be sure,
- # A 31. No outsider had been invited, not even wives.
- # A 32. For that reason it had been designated as a meeting
- B 33. rather than as a social event.
- #P# A 34. While Stalin was alive,
- B 35. Politburo members always arrived early.
- # A 36. As much as an hour early.
- # A 37. In recent months that punctilio had been in decline.
- # A 38. At one session a month or so ago Beria had actually arrived late, though
only by ten minutes;
- + A 39. and he had excused himself,
- B 40. an act of contrition that caught his colleagues, (41) (42) (43) by surprise.
- C 41. unprepared
- D 42. to believe
- E 43. that Beria could, after Stalin's departure, apologize to anyone for
anything
- # A 44. Most of them assumed
- B 45. it was a tactic,

- C 46. an effort to ingratiate.
- #P# A 47. They came, always, in their limousines, through the Borovitsky Gate.
- # A 48. Their Zis limousines, (49) moved at top speed through the gate,
- B 49. the Soviet Union's bulky 110-horsepower imitations of a prewar
American Packard
- C 50. coming in through the very center of
- D 51. the most heavily guarded streets in the world.

Style Complexity Index for *HJ*

I. Sentence Patterns

1. A	5. ABCDEFGH+ABC	9. AB	13. A+ABCDE
2. ABC	6. A+A+ABC	10. AB	14. ABC
3. AB	7. A	11. A	15. A
4. A+ABC	8. ABC	12. A	16. ABCD

$$\text{Average Sentence Length (ASL)} = \text{Clauses/sentences} = 51/16 = 3.18$$

II. Information Blocks

1. A	7. +ABC	13. AB	19. ABC
2. ABC	8. A	14. AB	20. A
3. AB	9. +A	15. A	21. ABCD
4. A	10. +ABC	16. A	
5. +ABC	11. A	17. A	
6. ABCDEFGH	12. ABC	18. +ABCDE	

$$\text{Average Block Length (ABL)} = \text{clauses/main clauses} = 51/21 = 2.42$$

III. Embedding Depth

- 21 A Clauses = $21 \times 1 = 21$
 12 B Clauses = $12 \times 2 = 24$
 9 C Clauses = $9 \times 3 = 27$
 3 D Clauses = $3 \times 4 = 12$
 2 E Clauses = $2 \times 5 = 10$

1 F Clauses = 1 x 6 = 6

1 G Clause = 1 x 7 = 7

1 H Clause = 1 x 8 = 8

Value (time of processing) of Clauses = 115

Average Clause Depth (ACD) = value of clauses/number of clauses = 115/51 = 2.25

Mongoose, R.I.P.

Reading #1, page 222

50 Clauses

- # A 1. *"The head of the house" -- (3) (4) "the head of the house desires*
 B 2. *that you should telephone him at (5) 327-38-88"*
- + A 3. *patrón* does not translate,
- + A 4. Blackford took refuge in mechanical observations --
- + A 5. he looked down at the mortuary card,
- #P# A 6. But the mortician would answer the telephone,
- + A 7. and nothing coherent would likely ensue.
- #P# A 8. *"This is the Mortuario Insurgentes, at your orders"*
- #P# A 9. *"I am calling for Señor X."*
- # A 10. *"There is no Señor X here, señora."*
- # A 11. *"But I was told*
 B 12. *to call this number*
 C 13. *by someone who said*
 D 14. *my husband wished me*
 E 15. *to call him here."*

- #P# A 16. *"You must have the wrong telephone, señora."*
- # A 17. *"This is a mortuary."*
- # A 18. *"And there is no Mr. X here."*
- #P# A 19. Blackford began
- B 20. to sweat.
- # A 21. Yes, it was always possible
- B 22. that the mortician might say,
- C 23. "Is this related to the unidentified corpse
- D 24. brought in here by a rabbi a couple of hours ago?"
- # A 25. But then the -- widow would need to show a complementary ingenuity
- B 26. before they could put two and two together,
- C 27. causing the anonymous message
- D 28. to translate to:
- + A 29. *The corpse of Mr. X is lying in the Insurgentes Mortuary.*
- #P# A 30. No, Blackford.
- # A 31. Still, perhaps he could say --
- # A 32. Impulsively, he grabbed the telephone
- + A 33. and dialed the number.
- # A 34. It rang --
- + A 35. and rang
- + A 36. and rang.
- # A 37. Eight, ten, twelve times, fourteen -- someone picked it up.

- # A 38. He heard a woman's clear, lilting voice.
- # A 39. "¿Bueno?"
- #P# A 40. He said in Spanish,
B 41. "¿Está la señora?"
- #P# A 42. There was a slight pause on the other end of the line.
- # A 43. She had detected the accent.
- # A 44. She spoke in English.
- # A 45. "This is Mrs. Morales,"
B 46. she said.
- # A 47. "Sally Morales."
- # A 48. "Who is it?"
- #P# A 49. Blackford held the telephone in his hand,
B 50. paralyzed.

Style Complexity Index for MRIP
I. Sentence Patterns

1. AB+A+A+A	8. A	15. A+A	22. A
2. A+A	9. A	16. A+A+A	23. A
3. A	10. AB	17. A	24. AB
4. A	11. ABCD	18. A	25. A
5. A	12. ABCD+A	19. A	26. AB
6. ABCDE	13. A	20. AB	
7. A	14. A	21. A	

$$\text{Average Sentence Length (ASL)} = \text{clauses/sentences} = 50/26 = 1.92$$

II. Information Blocks

1. AB	10. ABCDE	19. A	28. AB
2. +A	11. A	20. A	29. A
3. +A	12. A	21. +A	30. A
4. +A	13. A	22. A	31. A
5. A	14. AB	23. +A	32. AB
6. +A	15. ABCD	24. +A	33. A
7. A	16. ABCD	25. A	34. AB
8. A	17. +A	26. A	
9. A	18. A	27. A	

Average Block Length (ABL) = clauses/main clauses = $50/34 = 1.47$

III. Embedding Depth

34 A Clauses = $34 \times 1 = 34$

8 B Clauses = $8 \times 2 = 16$

3 C Clauses = $3 \times 3 = 9$

3 D Clauses = $3 \times 4 = 12$

1 E Clause = $1 \times 5 = 5$

Value (time of processing) of Clauses = 76

Average Clause Depth (ACD) = value of clauses/number of clauses = $76/50 = 1.52$

Tucker's Last Stand
Reading 1, pages 258-59
52 Clauses

#C#A 1. Rufus reached the safe house just before midnight.

A 2. He was not surprised

B 3. to find Blackford

C 4. sitting there.

A 5. The apartment was appropriately utilitarian,

B 6. as though quickly furnished for a transient client: service-duty furniture,

desk, coffee table, prints of pretty young Vietnamese girls with parasols

- C 7. walking down the beach.
- # A 8. There was a whiskey glass on the table,
+ A 9. but it was still filled.
- #P# A 10. Rufus turned away,
B 11. looking absentmindedly at the bookshelf.
- # A 12. Blackford heard the quiet voice.
- #P# A 13. "There isn't anything
B 14. to say, Blackford."
- # A 15. "Nothing."
- # A 16. "No, Rufus, nothing."
- # A 17. "That shit."
- # A 18. "Those shits."
- #P# A 19. "It's their country."
- #P# A 20. "Yes."
- # A 21. "And (22) they can keep it
B 22. -- as the saying goes -- "
- #P# A 23. "I'm sure"
B 24. I know
C 25. what you are thinking."
- # A 26. Rufus sat down in the armchair opposite.
- # A 27. "Is your mind made up?"

- #P# A 28. "Yes."
- # A 29. "I'm checking out."
- # A 30. "I'll be leaving tomorrow."
- #P# A 31. Rufus spoke very softly."
- # A 32. "Tucker was wrong,
B 33. you know."
- #P# A 34. "He was wrong, Rufus,
B 35. about letting the girl
C 36. get those pictures, yes."
- # A 37. "About talking to her -- and to them."
- # A 38. "The pictures were only valuable
B 39. because he had invented
C 40. what was in them."
- # A 41. "But, Rufus, I don't think
B 42. he was wrong on the big point."
- #P# A 43. "Our presence here?"
- # B 44. "No."
- # A 45. "I think
B 46. we have a right
C 47. to be here,
+ A 48. and I think
B 49. the Vietnamese want us here."

- # A 50. "But Tucker didn't think
 B 51. we'd stick it out,
 C 52. match will against their will."

Style Complexity Index for TLS
I. Sentence Patterns

1. A	9. A	17. A	25. ABC
2. ABC	10. A	18. A	26. AB
3. ABC	11. A	19. A	27. A
4. A+A	12. A	20. A	28. AA
5. AB	13. A	21. A	29. ABC+AB
6. A	14. AB	22. AB	30. ABC
7. AB	15. ABC	23. ABC	
8. A	16. A	24. A	

$$\text{Average Sentence Length (ASL)} = \text{Clauses/sentences} = 52/30 = 1.73$$

II. Information Blocks

1. A	9. A	17. A	25. A
2. ABC	10. A	18. A	26. ABC
3. ABC	11. A	19. A	27. AB
4. A	12. A	20. A	28. A
5. +A	13. A	21. A	29. A
6. AB	14. A	22. A	30. ABC
7. A	15. AB	23. AB	31. +AB
8. AB	16. ABC	24. ABC	32. ABC

$$\text{Average Block Length (ABL)} = \text{clauses/main clauses} = 52/32 = 1.62$$

III. Embedding Depth

32 A Clauses = $32 \times 1 = 32$
 13 B Clauses = $13 \times 2 = 26$
 7 C Clauses = $7 \times 3 = 21$

Value (time of processing) of Clauses = 79

$$\text{Average Clause Depth (ACD)} = \text{value of clauses/number of clauses} = 79/52 = 1.52$$

A Very Private Plot
Reading #1, pages 244-45
51 Clauses

- #C#A 1. Pavel and Nikolai waited, (2) outside the office of the General Secretary.
- A 2. beginning at 2:45,
- # A 3. Nikolai was not dressed
- B 4. as an electrician --
- + A 5. he was, after all, an electrical engineer
- + A 6. and such differences in station were respected, even in a classless society.
- # A 7. He had been introduced as such on Saturday to security, and to Maritsa, the staff deputy.
- #P# A 8. Nikolai wore, then, a jacket and tie,
- + A 9. but brought along a large electrician's tool kit,
- B 10. borrowed from someone at the MEIE.
- # A 11. The kit was carefully examined by two security guards.
- # A 12. After they had done so,
- B 13. Nikolai said to the senior of them,
- C 14. "You do understand
- D 15. that I will need extra materials from your utility shop?"
- # A 16. "But I won't know exactly

- B 17. what [I will need]
- C 18. until I examine
- + A 19. and test the defective unit.”
- #P# A 20. And then, addressing Maritsa,
- B 21. “I’m afraid
- C 22. that if the trouble traces to the receptacle at the floor level,
- D 23. we will need
- E 24. to turn off the electrical circuit in the office.”
- # A 25. “But for no more than a half hour at the most,
- C 26. I’d judge.”
- # A 27. He smiled, relaxedly.
- # A 28. “I hope
- B 29. that does not immobilize too much of the Kremlin!”
- #P# A 30. Martin found Nikolai’s informality
- B 31. [to be] engaging.
- # A 32. She said
- B 33. there would be no problem,
- C 34. if it was only for a half hour.
- #P# A 35. A few minutes after three she emerged from the inner sanctum
- + A 36. and gestured to Nikolai and Pavel
- B 37. to come in.
- #P# A 38. Nikolai went directly to the desk,

- B 39. took off his jacket,
- + A 40. and laid it on the chair.
- # A 41. He took a flashlight from the tool kit
- + A 42. and dove into the cubbyhole.
- # A 43. "First thing I got to do," (46)
- B 44. "is see
- C 45. if the receptacle is damaged."
- + A 46. Pavel and Maritsa heard him from his catacomb,
- # A 47. His voice was muffled.
- #P# A 48. There was a moment's silence,
- B 49. after which Nikolai clambered out,
- C 50. looked about in his tool kit,
- + A 51. and pulled out a small screwdriver and pliers.

Style Complexity Index for *AVPP*
I. Sentence Patterns

1. AB	6. ABCD	11. AB	16. A+A
2. AB+A+A	7. ABC+A	12. AB	17. ABC+A
3. A	8. ABCDE	13. ABC	18. A
4. A+AB	9. AB	14. A+AB	19. ABC+A
5. A	10. A	15. AB+A	

Average Sentence Length (ASL) = clauses/sentences = 51/19 = 2.68

II. Information Blocks

1. AB	8. A	15. AB	22. A
2. AB	9. ABCD	16. AAB	23.+A
3. +A	10. ABC	17. ABC	24. ABC
4. +A	11. +A	18. A	25. +A
5. A	12. ABCDE	19. +AB	26. A
6. A	13. AB	20. AB	27. ABC
7. +AB	14. A	21. +A	28. +A

Average Block Length (ABL) = clauses/main clauses = $51/28 = 1.82$

III. Embedding Depth

28 A Clauses = $28 \times 1 = 28$
 14 B Clauses = $14 \times 2 = 28$
 6 C Clauses = $6 \times 3 = 18$
 4 D Clauses = $4 \times 4 = 16$
 1 E Clause = $1 \times 5 = 5$

Value (time of processing) of Clauses = 95

Average Clause Depth (ACD) = value of clauses/number of clauses = $95/51 = 1.86$

Brothers No More

Reading #1, pages 186-87

52 Clauses

- #C#A 1. Henry was back at the same PX in Guam
- B 2. where he had bought the forty-dollar Cognac.
- # A 3. He recalled the genuine pleasure
- B 4. he had given a couple of his *Time/Life* colleagues and a few old friends
with his forty-dollar bottle.
- # A 5. He amused himself

- B 6. recalling Danny's theatrical whiff from the glass.
- # A 7. What was it about the presidency of Martino Enterprises, (10)
- B 8. that had caused Danny
- C 9. to put on such airs?
- D 10. Henry wondered,
- # A 11. He had always behaved naturally.
- # A 12. In the Army, at Yale, even at Nice -- naughty-natural.
- # A 13. But affected?
- # A 14. More and more, (15) Danny was becoming Mr. FDR's grandson.
- B 15. Henry thought,
- # A 16. A seigneurial afflatus.
- # A 17. Born
- B 18. to rule.
- # A 19. And now, at age thirty-eight, he had the U.S. Senate in mind.
- # A 20. Henry thought a great deal about Danny,
- B 21. even as he attempted, for some reason,
- C 22. to think
- D 23. as infrequently as he could about Danny.
- # A 24. But however he might manage that,
- B 25. there was no way
- C 26. to think infrequently about Caroline --
- D 27. which ended up with

- E 28. thinking a lot about Danny.
- #P# A 29. Caroline was becomming cloistered.
- # A 30. The right word?
- # A 31. Yes, but [it was] the unfortunate word,
- B 32. given the now near strident hostility
- C 33. Danny showed for the Catholic Church.
- # A 34. It was plain to Henry
- B 35. that the intensity of her involvement with the Church was a measure of
her alienation from Danny, or, rather, his from her.
- # A 36. The Church asked nothing of Caroline
- B 37. that imposed at all on Danny,
- C 38. save whatever restrictions on sexual congress affected the size of the
family
- D 39. desired by both parents.
- # A 40. Henry was made overwhelmingly sad
- B 41. as he thought about it,
- C 42. what seemed a perfect union.
- # A 43. He found himself
- C 44. flirting with the wish
- D 45. that Caroline had never come near a Catholic priest.
- # A 46. But then he was forced
- B 47. to ask himself

- C 48. whether he was sorry
- D 49. his own life had been saved -- by Brother Ambrose, a Catholic monk.
- # A 50. And, finally he forced himself
- B 51. to ask the question:
- + A 52. Could it all be Danny's fault?

Style Complexity Index for *BNM*

I. Sentence Patterns

1. AB	7. A	13. ABCDE	19. ABC
2. AB	8. AB	14. A	20. ABC
3. AB	9. A	15. A	21. ABCD
4. ABCD	10. AB	16. ABC	22. AB+A
5. A	11. A	17. AB	
6. A	12. ABCD	18. ABCD	

$$\text{Average Sentence Length (ASL)} = \text{clauses/sentences} = 52/22 = 2.36$$

II. Information Blocks

1. AB	7. A	13. ABCDE	19. ABC
2. AB	8. AB	14. A	20. ABC
3. AB	9. A	15. A	21. ABCD
4. ABCD	10. AB	16. ABC	22. AB
5. A	11. A	17. AB	23. +A
6. A	12. ABCD	18. ABCD	

$$\text{Average Block Length (ABL)} = \text{clauses/main clauses} = 52/23 = 2.26$$

III. Embedding Depth

23 A Clauses = $23 \times 1 = 23$
 15 B Clauses = $15 \times 2 = 30$
 7 C Clauses = $7 \times 3 = 21$
 4 D Clauses = $4 \times 4 = 16$
 1 E Clause = $1 \times 5 = 5$

Value (time of processing) of Clauses = 95
 Average Clause Depth (ACD) = value of clauses/number of clauses = $95/52 = 1.83$

Part II

Style complexity measurements consisting of two additional readings in each novel.

Saving the Queen
 Reading #2, page 166
 54 Clauses

I. Sentence Patterns

1. A+ABCDE	6. A	11. AB	16. AB
2. A	7. A	12. ABC	17. ABC
3. ABC+A	8. A	13. A+ABC	18. AB+A
4. A+ABC	9. AB	14. A+A+A	19. ABCDEFG
5. A+AB	10. AB	15. AB	

$$ASL = 54/19 = 2.84$$

II. Information Blocks

1. A	8. A	15. AB	22. AB
2. +ABCDE	9. +AB	16. ABC	23. AB
3. A	10. A	17. A	24. ABC
4. ABC	11. A	18. +ABC	25. AB
5. +A	12. A	19. A	26. +A
6. A	13. AB	20. +A	27. ABCDEFG
7. +ABC	14. AB	21. +A	

$$ABL = 54/27 = 2.00$$

III. Embedding Depth

$$27 \text{ A Clauses} = 27 \times 1 = 27$$

14 B Clauses = $14 \times 2 = 28$
 7 C Clauses = $7 \times 3 = 21$
 2 D Clauses = $2 \times 4 = 8$
 2 E Clauses = $2 \times 5 = 10$
 1 F Clause = $1 \times 6 = 6$
 1 G Clause = $1 \times 7 = 7$

$$ACD = 107/54 = 1.98$$

Saving the Queen
 Reading # 3, pages 241-242
 53 Clauses

I. Sentence Patterns

ABD	AB+A	A	ABC
ABCDEF	A+AB	ABC	ABCDEFGH
AB+AB+ABCD	ABCD	ABC	AB+A+A+B

$$ASL = 53/12 = 4.41$$

II. Information Blocks

ABC	AB	A	AB
ABCDEF	+A	ABC	+A
AB	A	ABC	+A
+AB	+AB	ABC	+B
+ABCD	ABCD	ABCDEFGH	

$$ABL = 53/19 = 2.78$$

III. Embedding Depth

19 A Clauses = 19
 14 B Clauses = 28
 8 C Clauses = 21
 4 D Clauses = 16
 2 E Clauses = 10
 1 F Clause = 6
 1 G Clause = 7
 1 H Clause = 8

1 I Clause = 9

$$ACD = 124/53 = 2.33$$

Stained Glass
Reading #2, page 96
51 Clauses

I. Sentence Patterns

AB	AB+A+A	A	AB
ABC	ABC	AB	AB
AB	AB	A	A
ABC	A	A	AB+A+A+A
ABCDE	A	AB	
AB	A	AB	
AB	AB	A	

$$ASL = 51/25 = 2.04$$

II. Information Blocks

AB	+A	A	AB
ABC	+A	AB	A
AB	ABC	A	AB
ABC	AB	A	+A
ABCDE	A	AB	+A
AB	A	AB	+A
AB	A	A	
AB	AB	AB	

$$ABL = 51/30 = 1.75$$

III. Embedding Depth

29 A Clauses = 29
17 B Clauses = 24
4 C Clauses = 12
1 D Clause = 4
1 E Clause = 5

$$ACD = 74/51 = 1.45$$

Stained Glass
Reading #3, page 171
51 Clauses

I. Sentence Patterns

A	A	A	AB+ABCD
A	ABC	ABC	AB+AB
A	A	A	ABC
A	A	A	AB
AB	ABC	A	AB+A
A	A	A+A	A
A	A	AB	AB

$$ASL = 51/28 = 1.82$$

II. Information Blocks

A	ABC	A	AB
A	A	A	+AB
A	A	A	ABC
A	ABC	A	AB
AB	A	+A	AB
A	A	AB	+A
A	A	AB	A
A	ABC	+ABCD	AB

$$ABL = \text{clauses/blocks} = 51/32 = 1.59$$

III. Embedding Depth

32 A Clauses = 32
13 B Clauses = 26
5 C Clauses = 15
1 D Clause = 4

$$ACD = \text{value of clauses/clauses} = 77/51 = 1.50$$

Who's On First
Reading # 2, pages 170-71
54 Clauses

I. Sentence Patterns

A	A	AB	ABCDEFGHGI
ABC	A	AB	A+A
ABC	A	A	AB+ABC+A
A	A	A	
A	A	A	
A	AB	A+ABCDEFGHGIJKL	

$$ASL = 54/21 = 2.57$$

II. Information Blocks

A	A	A	+A
ABC	A	A	AB
ABC	A	A	+ABC
A	A	A	+A
A	AB	+ABCDEFGHGIJKL	
A	AB	ABCDEFGHI	
A	AB	A	

$$ABL = 54/25 = 2.16$$

III. Embedding Depth

25 A Clauses = 25	1 L Clause = 12
9 B Clauses = 18	
5 C Clauses = 15	
2 D Clauses = 8	
2 E Clauses = 10	
2 F Clauses = 12	
2 G Clauses = 14	
2 H Clauses = 16	
2 I Clauses = 18	
1 J Clause = 10	

$$ACD = 169/54 = 3.12$$

Who's On First
Reading #3, page 245
51 Clauses

I. Sentence Patterns

ABCDE+AB	A	A+ABC+A	ABC
AB	AB	A	ABC+A
AB	A	A	AB+AB
ABCDE	AB	A	
ABC	ABCDEF	A	

$$\text{ASL} = 51/18 = 2.83$$

II. Information Blocks

ABCDE	A	+ABC	ABC
+AB	AB	+A	ABC
A	A	A	+A
AB	AB	A	AB
AB	ABCDEF	A	+AB
ABCDE	A	A	

$$\text{ABL} = 51/23 = 2.21$$

III. Embedding Depth

23 A Clauses = 23
14 B Clauses = 28
7 C Clauses = 21
3 D Clauses = 12
3 E Clauses = 15
1 F Clause = 6

$$\text{ACD} = 105/51 = 2.05$$

Marco Polo, If You Can
Reading # 2, page 105
50 Clauses

I. Sentence Patterns

A	A	AB	A+AB
A	A+A	AB	AB
ABC	A	A	A
A	ABC+A	A	ABC
A	AB	A	AB+AB
A	A+A	A	AB
AB+A	AB	A	A

$$\text{ASL} = 50/28 = 1.78$$

II. Information Blocks

A	A	AB	AB
A	+A	AB	A
ABC	A	A	ABC
A	ABC	A	AB
A	+A	A	+AB
A	AB	A	AB
AB	A	A	A
+A	+A	A	
A	AB	+AB	

$$\text{ABL} = 50/34 = 1.47$$

III. Embedding Depth

34 A Clauses = 34
13 B Clauses = 26
3 C Clauses = 9

$$\text{ACD} = 69/50 = 1.38$$

Marco Polo, If You Can
Reading #3, page 180
50 Clauses

I. Sentence Patterns

AB	A	AB	A
A	A	A	ABC
AB	A	A	A
ABC+A	A	A	A
AB	A	AB	A
AB	ABC	A	
A	ABC	AB	
ABCD	A	A	

$$\text{ASL} = 50/29 = 1.72$$

II. Information Blocks

AB	ABCD	A	A
A	A	AB	A
AB	A	A	ABC
ABC	A	A	A
+A	A	A	A
AB	A	AB	A
AB	ABC	A	
A	ABC	AB	

$$\text{ABL} = 50/30 = 1.66$$

III. Embedding Depth

30 A Clauses = 30
12 B Clauses = 24
5 C Clauses = 15
1 D Clause = 4

$$\text{ACD} = 73/50 = 1.46$$

The Story of Henri Tod

Reading #2, page 175

50 Clauses

I. Sentence Patterns

A+ABCD+AB	A	AB	ABC
AB	ABCDE+ABC	AB+ABCD+AB	AB
A	ABC	A	
AB	AB	A+A	
A+AB	AB	A	

$$\text{ASL} = 50/17 = 2.94$$

II. Information Blocks

A	A	AB	A
+ABCD	+AB	AB	+A
+AB	A	AB	A
AB	ABCDE	+ABCD	ABC
A	+ABC	+AB	AB
AB	ABC	A	

$$\text{ABL} = 50/23 = 2.17$$

III. Embedding Depth

23 A Clauses = 23
 16 B Clauses = 32
 6 C Clauses = 18
 3 D Clauses = 12
 1 E Clause = 5

$$\text{ACD} = 90/50 = 1.8$$

The Story of Henri Tod

Reading #3, page 42

50 Clauses

I. Sentence Patterns

A	ABCDEFGG+ABCDE	A	A
ABC+ABC	ABC	ABC+A	A
AB+A	ABC	A+A	AB
A+AB+A	A	AB+A	ABC

$$\text{ASL} = 50/16 = 3.12$$

II. Information Blocks

A	AB	A	AB
ABC	+A	A	+A
+ABC	+ABCDEFGG	ABC	A
AB	+ABCDE	+A	A
+A	ABC	A	AB
A	ABC	+A	ABC

$$\text{ABL} = 50/24 = 2.08$$

III. Embedding Depth

24 A Clauses = 24

12 B Clauses = 24

8 C Clauses = 24

2 D Clauses = 8

2 E Clauses = 10

1 F Clause = 6

1 G Clause = 7

$$\text{ACD} = 103/50 = 2.06$$

See You Later Alligator

Reading #2, page 175

53 Clauses

I. Sentence Patterns

A+ABC	AB	A+A+AB+AB	A
A	ABC	A+A	ABC
A	A	A	A
A+A	ABCD	A	AB
ABCDEF	A+ABC+AB	AB	ABCDE

$$\text{ASL} = 53/20 = 2.65$$

II. Information Blocks

A	AB	A	A
+ABC	ABC	+A	AB
A	A	+AB	A
A	ABCD	+AB	ABC
A	A	A	A
+A	+ABC	+A	AB
ABCDEF	+AB	A	ABCDEF

$$\text{ABL} = 53/28 = 1.89$$

III. Embedding Depth

28 A Clauses = 28

13 A Clauses = 26

7 C Clauses = 21

3 D Clauses = 12

2 E Clauses = 10

1 F Clause = 6

$$\text{ACD} = 103/53 = 1.94$$

See You Later Alligator

Reading #3, page 251

50 Clauses

I. Sentence Patterns

ABCD	AB	ABCD	AB
A	AB	A	A
ABCD+AB	A	A	A
AB	A	AB	A
A	ABC	A	
A	A+AB	A	
A	ABC+AB	A+A	

$$ASL = 50/25 = 2.0$$

II. Information Blocks

ABCD	A	+AB	A
A	AB	ABC	A
ABCD	AB	+AB	A
+AB	A	ABCD	+A
AB	A	A	A
A	ABC	A	A
A	A	AB	A

$$ABL = 50/29 = 1.72$$

III. Embedding Depth

29 A Clauses = 29

12 B Clauses = 24

5 C Clauses = 15

3 D Clauses = 12

$$ACD = 80/50 = 1.6$$

High Jinx
Reading #2, page 56
51 Clauses

I. Sentence Patterns

A	A	A	A
A	A	AB	AB
A	A	AB+ABC	A
A	A	ABCDE	AB
A	A	ABC	A
A	AB	A	A+A
A	AB	ABC	A+ABCDE

$$\text{ASL} = 51/28 = 1.82$$

II. Information Blocks

A	A	AB	A
A	A	+ABC	AB
A	A	ABCDE	A
A	A	ABC	A
A	AB	A	+A
A	AB	ABC	A
A	A	A	+ABCDE
A	AB	AB	

$$\text{ABL} = 51/31 = 1.64$$

III. Embedding Depth

31 A Clauses = 31
11 B Clauses = 22
5 C Clauses = 15
2 D Clauses = 6

$$\text{ACD} = 74/51 = 1.45$$

High Jinx
Reading #3, pages 131-32
51 Clauses

I. Sentence Patterns

AB	A	A	AB
AB+A	A	ABC	A
AB+ABCD	A	AB	AB
A+A	ABCD	A	A
A	AB	A	ABC
ABC	AB+ABC	A	AB

$$\text{ASL} = 51/24 = 2.12$$

II. Information Blocks

AB	A	AB	A
AB	ABC	+ABC	AB
+A	A	A	A
AB	A	ABC	AB
ABC	A	AB	A
A	ABCD	A	ABC
+A	AB	A	AB

$$\text{ABL} = 51/28 = 1.82$$

III. Embedding Depth

28 A Clauses = 28
15 B Clauses = 30
6 C Clauses = 18
2 D Clauses = 8

$$\text{ACD} = 84/51 = 1.64$$

Mongoose, R.I.P
Reading #2, page 297
51 Clauses

I. Sentence Patterns

A	AB	A	A+A+A
A	A	A	A
A	A	A	A+A
A	A	A	AB
A	A	A	A
A	A+ABC	A	A
A+A	A+A	ABCD	AB
A+ABCD	A	A	AB

$$\text{ASL} = 51/32 = 1.59$$

II. Information Blocks

A	AB	A	+A
A	A	A	A
A	A	A	A
A	A	A	+A
A	A	A	AB
A	A	A	A
A	+ABC	ABCD	A
+A	A	A	AB
A	+A	A	AB
+ABCD	A	+A	

$$\text{ABL} = 51/39 = 1.30$$

III. Embedding Depth

39 A Clauses = 39
7 B Clauses = 14
3 C Clauses = 9
2 D Clauses = 8

$$\text{ACD} = 70/51 = 1.37$$

Mongoose, R.I.P
 Reading #3, page 51 (should have been page 54)
 52 Clauses

I. Sentence Patterns

A	A	AB	AB
ABCDE	A	AB	A
A	ABC	A	A
A	A	A+A	A+A
A	AB	ABCD	A+AB
AB	A	A	
A+ABCD+A	A+AB+A	A	

$$\text{ASL} = 52/26 = 2.00$$

II. Information Blocks

A	A	AB	A
ABCD	A	AB	A
A	ABC	A	A
A	A	A	+A
A	AB	+A	A
AB	A	ABCD	+AB
A	A	A	
+ABCD	+AB	A	
+A	+A	AB	

$$\text{ABL} = 52/33 = 1.57$$

III. Embedding Depth

33 A Clauses = 33
 11 B Clauses = 22
 4 C Clauses = 12
 2 D Clauses = 8

$$\text{ACD} = 75/52 = 1.44$$

Tucker's Last Stand
 Reading #2, pages 75-77
 53 Clauses

I. Sentence Patterns

ABC	ABC	ABC	AB
AB	ABC	AB	A
AB	A	ABC	AB
A	AB	AB	A+ABCDEF
A	A	AB	ABCDEF
A	AB	A	

$$\text{ASL} = 53/23 = 2.30$$

II. Information Blocks

ABC	ABC	ABC	AB
AB	ABC	AB	A
AB	A	ABC	AB
A	AB	AB	A
A	A	AB	+ABCDEF
A	AB	A	ABCDEF

$$\text{ABL} = 53/24 = 2.20$$

III. Embedding Depth

24 A Clauses = 24
 16 B Clauses = 32
 7 C Clauses = 21
 2 D Clauses = 8
 2 E Clauses = 10
 2 F Clauses = 12

$$\text{ACD} = 107/53 = 2.01$$

Tucker's Last Stand
 Reading #3, page 150
 53 Clauses

I. Sentence Patterns

ABC	A	ABC	A+AB
AB+A+A	ABCDEF	A	AB+AB
ABCDE	ABC	ABCDEF	
ABC	A	ABC	
ABC	AB	A	

$$\text{ASL} = 53/17 = 3.11$$

II. Information Blocks

ABC	ABC	ABC	+AB
AB	A	A	AB
+A	ABCDEF	ABDEFG	+AB
+A	ABC	ABC	
ABCDE	A	A	
ABC	AB	A	

$$\text{ABL} = 52/21 = 2.52$$

III. Embedding Depth

21 A Clauses = 21
 14 B Clauses = 28
 9 C Clauses = 27
 3 D Clauses = 12
 3 E Clauses = 15
 2 F Clauses = 12
 1 G Clause = 7

$$\text{ACD} = 122/53 = 2.30$$

A Very Private Plot

Reading #2, page 51

53 Clauses

I. Sentence Patterns

ABC	A+A+AB	A+AB	A
A+AB	ABC	A	ABCDEF
A	ABC	ABCDE	
A+A	AB	ABC	
ABCDEF	ABC	ABCD	

$$ASL = 53/17 = 3.11$$

II. Information Blocks

ABC	ABCDEF	AB	ABC
A	A	ABC	ABCD
+AB	+A	A	A
A	+AB	+AB	ABCDEF
A	ABC	A	
+A	ABC	ABCDE	

$$ABL = 53/22 = 2.40$$

III. Embedding Depth

22 A Clauses = 22

13 B Clauses = 23

9 C Clauses = 27

4 D Clauses = 16

3 E Clauses = 15

2 F Clauses = 12

$$ACD = 96/53 = 1.81$$

A Very Private Plot
Reading #3, page 126
50 Clauses

I. Sentence Patterns

ABCD	A+AB	ABCD+A	ABCDEF
A	ABS	AB	ABCDE
A	A	AB	
ABC+ABCDE	A	AB	
A	ABC	AB	

$$\text{ASL} = 50/17 = 2.94$$

II. Information Blocks

ABCD	A	A	AB
A	A	ABC	AB
A	+AB	ABCD	AB
ABC	ABC	+A	ABCDEF
+ABCDE	A	AB	ABCDE

$$\text{ABL} = 50/20 = 2.5$$

III. Embedding Depth

20 A Clauses = 20
13 B Clauses = 26
8 C Clauses = 21
5 D Clauses = 20
3 E Clauses = 15
1 F Clause = 6

$$\text{ACD} = 98/50 = 1.96$$

Brothers No More
Reading #2, page 262
51 Clauses

I. Sentence Patterns

A	AB	A	AB
A	A	A	A
A	A	A	A
A	A	ABCDE	AB
A	A	A	AB+AB
AB	A	A	AB+ABC
A	ABC	AB	
A	A	A	
A	A	A	

$$\text{ASL} = 51/33 = 1.54$$

II. Information Blocks

A	AB	A	AB
A	A	A	A
A	A	A	A
A	A	ABCDE	AB
A	A	A	AB
AB	A	A	+AB
A	ABC	AB	AB
A	A	A	+ABC
A	A	A	

$$\text{ABL} = 51/35 = 1.45$$

III. Embedding Depth

35 A Clauses = 35
11 B Clauses = 22
3 C Clauses = 9
1 D Clause = 4
1 E Clause = 5

$$\text{ACD} = 70/51 = 1.37$$

Brothers No More
Reading #3, page 42
59 Clauses

I. Sentence Patterns

ABCD+A+A	AB	A	A
A	A	A+A	A
A	A+A	A	AB
A	A	A	ABCD
AB	A	A	A+AB
ABCD	A	A	A+AB
A	A	ABC	ABCDEFGHIJ

$$ASL = 59/28 = 2.10$$

II. Information Blocks

ABCD	AB	A	AB
+A	A	+A	ABCD
+A	A	A	A
A	+A	A	+AB
A	A	A	A
A	A	A	+AB
AB	A	ABC	ABCDEFGHIJ
ABCD	A	A	
A	A	A	

$$ABL = 59/34 = 1.73$$

III. Embedding Depth

34 A Clauses = 34
 10 B Clauses = 20
 5 C Clauses = 15
 4 D Clauses = 16
 1 E Clause = 5
 1 F Clause = 6
 1 G Clause = 7

1 H Clause = 8

1 I Clause = 9

1 J Clause = 10

$$ACD = 130/59 = 2.20$$

The style complexity measurements for the first reading in each novel are presented in table 1.

Table 1. Style Complexity Measurements--One Reading in Each Novel^a

	ST	SG	WF	MP	HT	SY	HJ	MR	TL	PP	BN
ASL	3.05	3.17	1.85	4.00	2.22	1.88	3.18	1.92	1.73	2.68	2.36
ABL	2.08	2.45	1.56	3.73	1.75	1.54	2.42	1.47	1.62	1.82	2.26
ACD	1.90	2.33	1.48	2.64	1.78	1.48	2.25	1.32	1.52	1.52	1.86

^a Abbreviations for the novels used in this table and in table 2 are the following :

ST for *Saving the Queen*; *SG* for *Stained Glass*; *WF* for *Who's on First*; *MP* for *Marco Polo, If You Can*; *HT* for *The Story of Henri Tod*; *SY* for *See You Later Alligator*; *HJ* for *High Jinx*; *MR* for *Mongoose, R.I.P.*; *TL* for *Tucker's Last Stand*; *PP* for *A Very Private Plot*; and *BN* for *Brothers No More*.

The mean style complexity measurements for all three readings are presented in table 2.

Table 2. Mean Style Complexity Measurements--Three Readings in Each Novel

	ST	SG	WF	MP	HT	SY	HJ	MR	TL	PP	BN
ASL	3.42	2.34	2.41	2.50	2.76	2.17	2.37	1.83	2.38	2.91	2.00
ABL	2.28	1.91	2.49	2.28	2.00	1.71	1.96	1.44	2.11	2.24	1.81
ACD	2.07	1.76	2.21	1.82	1.88	1.65	1.78	1.44	1.94	1.87	1.80

Chapter IV

Discussion and Conclusion: Buckley's Style Complexity

There is a leanness in my novels, which some people say is characteristic of my writing when I write novels, i.e., there's not a lot of time spent describing exteriorities.

-- William F. Buckley Jr., *Interview with the Author*

I'm not as good of a writer, in my judgment, as Le Carré. I have certain strengths he doesn't have, among them brevity.

-- William F. Buckley Jr., *Interview with the Author*

I had that spring written a novel [Saving the Queen] and was depressed, on going over it, that my women were inevitably dressed in a "white pleated skirt," or in a "blue cotton shirt," or in "a long, strapless red velvet gown." To my dismay I discovered that my vocabulary, in describing clothes, is positively primitive.

-- William F. Buckley Jr., *Atlantic High*

The point about unusual words is that they are as necessary to philosophy, economics, aesthetics, political science, as they are necessary in the world of higher mechanics, in which so many people, displaying the natural American genius, are so much at home.

-- William F. Buckley Jr., "The Hysteria About Words"

The measures of style complexity performed in Chapter Three and presented in this chapter indicate that the prose fiction of William F. Buckley Jr. is not as difficult to process as his popular critics suggest. The data generated by this analysis of 1711 clauses in Buckley's novels also shows that there is no discernible difference between the style of the Blackford Oakes novels and the style of *Brothers No More*; that there are no trends in Buckley's style between 1976-1995; and that Cook's clause analysis is a valid method of measuring an author's style complexity, only if modified as described herein.

This chapter is divided into three parts. Part one presents a review of Buckley's style based on one reading consisting of 50 clauses per novel; this section also compares

Buckley's complexity with that of thirty-four authors whose style complexity was measured by Cook ('Stylistics'). Part two of this chapter presents a review of Buckley's style based on three readings per novel. Part three offers conclusions.

Part I

An analysis of a total of 570 clauses randomly selected from each of Buckley's eleven works of fiction shows that Buckley requires his readers to process less than 3.0 clauses per sentence, slightly more than 2.0 clauses per block of information, and less than 2.0 embedded clauses per clause.

Since Walter A. Cook ranks authors and their works according to ABL ('Stylistics' 116), this style complexity index is discussed first. Buckley's mean ABL is less than 2.5 clauses per information block, placing it in Cook's "complex style" category. This index means that the style in Buckley's novels is comparable in complexity to Ellery Queen's *A Fine and Private Place*, Mark Twain's *Innocents Abroad*, and Joseph Heller's *Catch-22*. It also means that his style is more complex than Mark Twain's *Tom Sawyer*, Ernest Hemingway's *For Whom the Bell Tolls*, John Updike's *Rabbit, Run*, Frank Norris's *McTeague*, Aleksandr Solzhenitsyn's *Cancer Ward*, and Kurt Vonnegut's *Slaughterhouse Five*. At the same time, Buckley's style is not as complex as Henry David Thoreau's *Walden*, Franz Kafka's *The Trial*, F. Scott Fitzgerald's *The Great Gatsby*, or Dostoevsky's *White Nights*.

Using the complexity categories devised by Cook and ranked by ABL and according to one reading, Buckley's eleven novels can be grouped in the following way: four novels are "simple style," two novels "medium style," four novels "complex style,"

and only one novel “more complex style.” The four novels that are grouped in the “simple style” category are the following:

Mongoose R.I.P
See You Later Alligator
Who's on First
Tucker's Last Stand.

A complete list of “simple style” authors and their works is provided in table 3. The two novels that are grouped in the “medium style” category are the following:

The Story of Henri Tod
A Very Private Plot.

A sample listing of “medium style” authors and their works is provided in table 4. The four novels that are grouped in the “complex style” category are the following:

Saving the Queen
Brothers No More
High Jinx
Stained Glass.

A sample listing of “complex style” authors and their works is provided in table 5. The one novel that is grouped in the “more complex” style category is the following:

Marco Polo, If You Can.

A sample listing of “more complex” style authors and their works is provided in table 6.

Table 3. Authors and Novels Classified as Simple Style

ASL	ABL	ACD		
3.1	1.29	1.26	Mark Twain	Tom Sawyer
2.1	1.41	1.29	Ernest Hemingway	For Whom the Bell Tolls
1.9	1.47	1.52	William F. Buckley	Mongoose R.I.P
2.3	1.53	1.33	Saul Bellow	Herzog
1.9	1.54	1.43	William F. Buckley	See You Later Alligator
2.5	1.56	1.40	John Updike	Rabbit, Run
1.8	1.56	1.48	William F. Buckley	Who's On First
2.4	1.60	1.42	D. H. Lawrence	Lady Chatterly's Lover
1.7	1.62	1.52	William F. Buckley	Tucker's Last Stand
2.1	1.62	1.52	Hans Konig	Death of a Schoolboy
2.0	1.67	1.45	Dressman Taylor	Address Unknown
2.7	1.69	1.44	John O'Hara	Assembly

Table 4. Authors and Novels Classified as Medium Style

ASL	ABL	ACD		
2.6	1.73	1.42	Solzhenitsyn	Cancer Ward
2.6	1.73	1.50	Dostoevsky	The Idiot
2.2	1.75	1.78	William F. Buckley	<i>The Story of Henri Tod</i>
2.4	1.77	1.61	James Baldwin	This Morning, This Evening, So Soon
2.9	1.81	1.52	Frank Norris	McTeague
2.0	1.82	1.82	Robert Crichton	Camerons
2.7	1.82	1.86	William F. Buckley	<i>A Very Private Plot</i>
2.3	1.92	1.70	Kurt Vonnegut	Slaughterhouse Five

Table 5. Authors and Novels Classified as Complex Style

ASL	ABL	ACD		
3.0	2.00	1.83	Ellery Queen	A Fine and Private Place
2.9	2.07	1.72	Albert Camus	The Plague
3.0	2.08	1.90	William F. Buckley	Saving the Queen
3.2	2.13	1.84	James N. Hall	Lost Island
3.0	2.14	1.60	Mark Twain	Innocents Abroad
2.4	2.18	1.75	Joseph Heller	Catch-22
2.4	2.26	1.83	William F. Buckley	Brothers No More
3.4	2.27	1.68	C. S. Lewis	Out of the Silent Planet
3.1	2.36	2.16	Andre Malraux	Man's Fate
2.9	2.42	1.93	Arthur Clarke	Rendezvous with Rama
3.2	2.42	2.25	William F. Buckley	High Jinx
2.7	2.45	1.79	John O'Hara	Waiting for Winter
3.2	2.45	2.33	William F. Buckley	Stained Glass

Table 6. Authors and Novels Classified as More Complex Style

ASL	ABL	ACD		
2.8	2.55	1.79	Graham Green	The Basement Room
3.5	2.70	2.06	Thoreau	Walden
4.7	2.76	1.88	Franz Kafka	The Trial
3.4	2.83	1.88	William Faulkner	Light in August
4.5	3.00	2.11	F. Scott Fitzgerald	The Great Gatsby
4.2	3.23	2.10	Richard Taylor	Good and Evil
5.7	3.35	2.21	H. P. Lovecraft	Cool Air
5.7	3.35	2.23	A. Solzhenitsyn	August, 1914
4.0	3.73	2.64	William F. Buckley	Marco Polo, If You Can
4.2	3.82	2.19	Dostoevsky	White Nights

While Cook ranks complexity by ABL, all three indices computed in this analysis are useful in understanding the style in Buckley's novels (see table 1). The average number of clauses per sentence that Buckley requires his reader to process is less than 3.00. The ASL of 2.54, however, places Buckley in the "more complex" style category. Classifying Buckley's style by ASL shows that his style falls into all of Cook's style categories except the "simple style" category: four novels into the "medium" style, two novels into the "complex" style, and five into the "more complex" style. In other words, seven of the eleven novels, or 64%, require that readers process more than 2.0 clauses per sentence. ASL, however, is misleading and thus not a true indication of complexity because it excludes conjoined and subordinated clauses; that is, because a) main clauses are processed immediately and b) main clauses can not be processed until subordinate clauses to which they are attached for meaning are processed, the number of main clauses per clause (ABL) and the depth of embedding of subordinate clauses (ACD) are a more accurate measure of style complexity.

Classifying Buckley's style by Average Clause Depth (ACD) shows that he falls into the "medium style" of complexity. This means that Buckley requires his readers to process less than 2.0 embedded clauses per sentence, which is a relatively simple style. ACD is an accurate measure of style complexity because it indicates the depth of the embeddings in the corpus, i.e. the time required for processing a clause due to the number of times the "cycling up" occurs. This index shows that eight of the eleven novels, or 73%, require readers to process less than 2.0 embedded clauses per clause. Compared to the rankings arranged by Cook, this index means that Buckley's style on average is not as

difficult to process as Thoreau's *Walden*, Fitzgerald's *The Great Gatsby*, Solzhenitsyn's *August, 1914* or Dostoevsky's *White Nights*.

Because ten of Buckley's novels pertain to his consummate "Cold Warrior" Blackford Oakes, isolating the style complexity in these novels and comparing them with the one novel that departs from the spy genre is useful. Style in the Blackford Oakes novels, the first ten novels, falls into these categories: "more complex style" ASL, "complex style" ABL, and "medium style" ACD. In the eleventh novel, *Brothers No More*, a departure from the Blackford Oakes series, the style falls into the following categories: "complex style" ASL, "complex style" ABL, and "medium style" ACD. In this novel, Buckley requires the reader to process less than 2.5 clauses per sentence, while in the Blackford Oakes novels he requires his readers to process more than 2.5 clauses per sentence. In *Brothers No More* and in the Blackford Oakes novels Buckley requires the reader to process less than 2.5 clauses per information block and less than 2.0 embedded clauses per clause (see table 7). Overall, the style is equivalent.

Timelines of Buckley's style complexity indices, from the first novel *Saving the Queen* in 1976 to the eleventh novel *Brothers No More* in 1995, do not indicate any detectable trends or patterns in Buckley's growth as a novelist (see figs. 11-13).

Table 7. Selected Comparison of Buckley's Style Complexity

	ASL	ABL	ACD
The Blackford Oakes Novels	2.56	2.04	1.86
<i>Brothers No More</i>	2.36	2.26	1.83

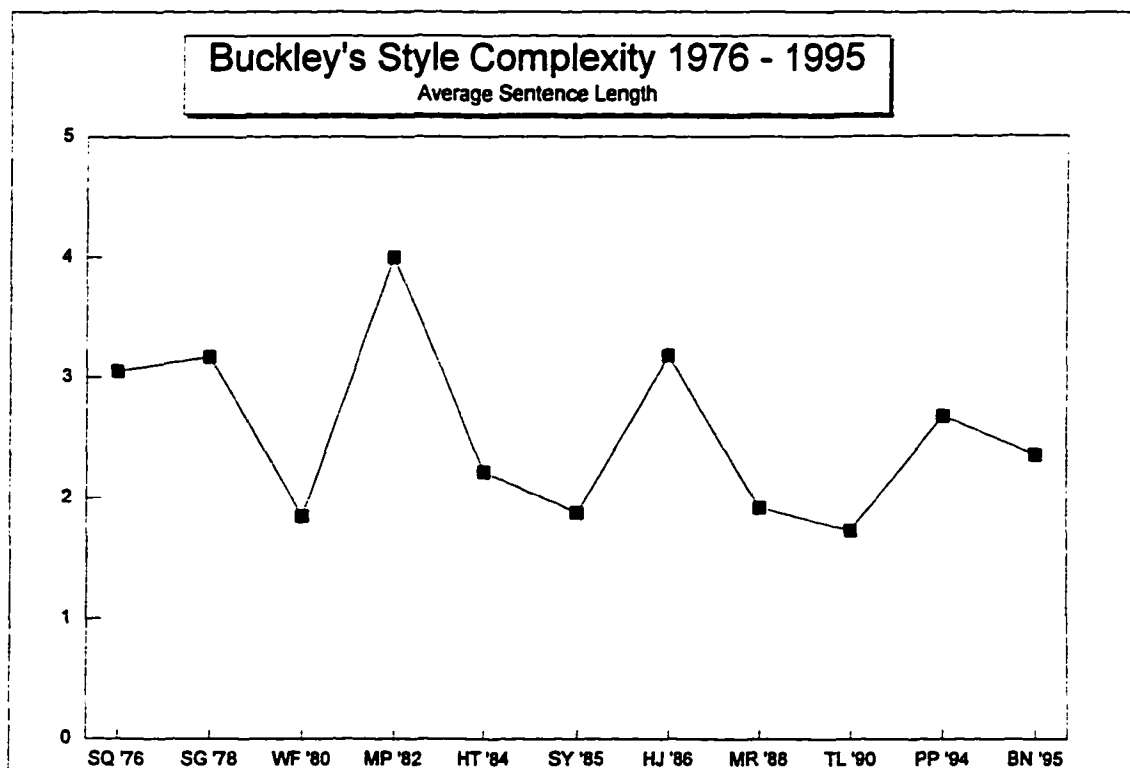


Figure 11. Buckley's Average Sentence Length 1976-1995.

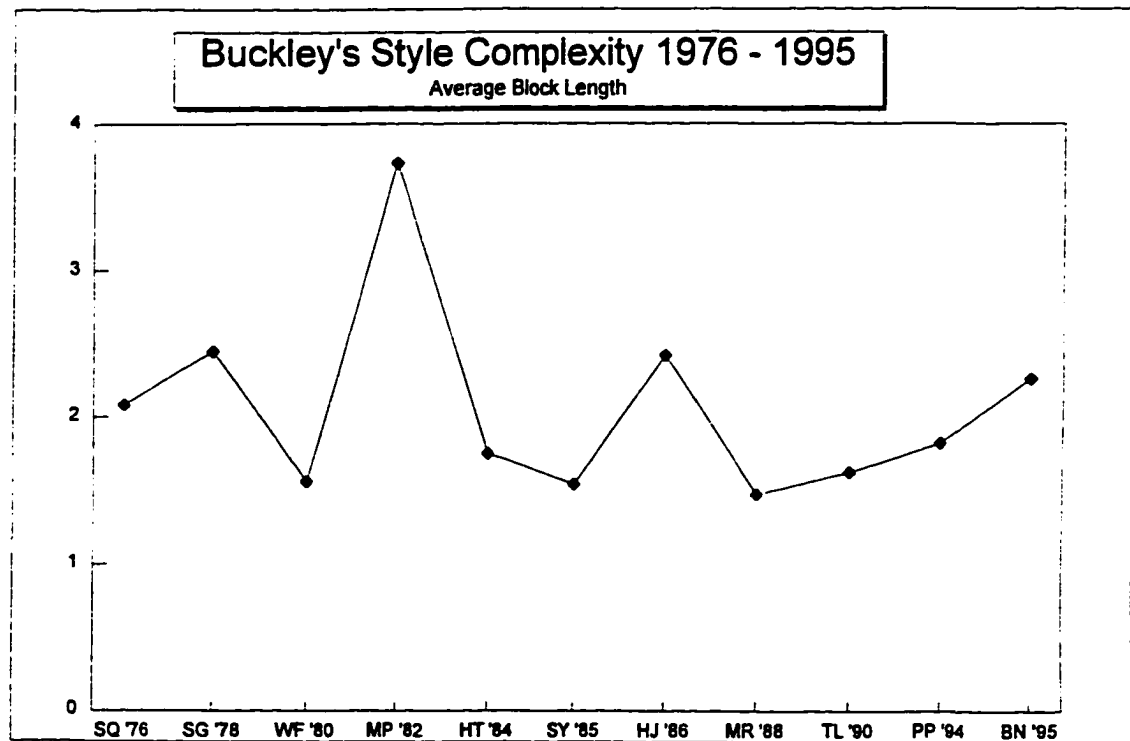


Figure 12. Buckley's Average Block Length 1976-1995.

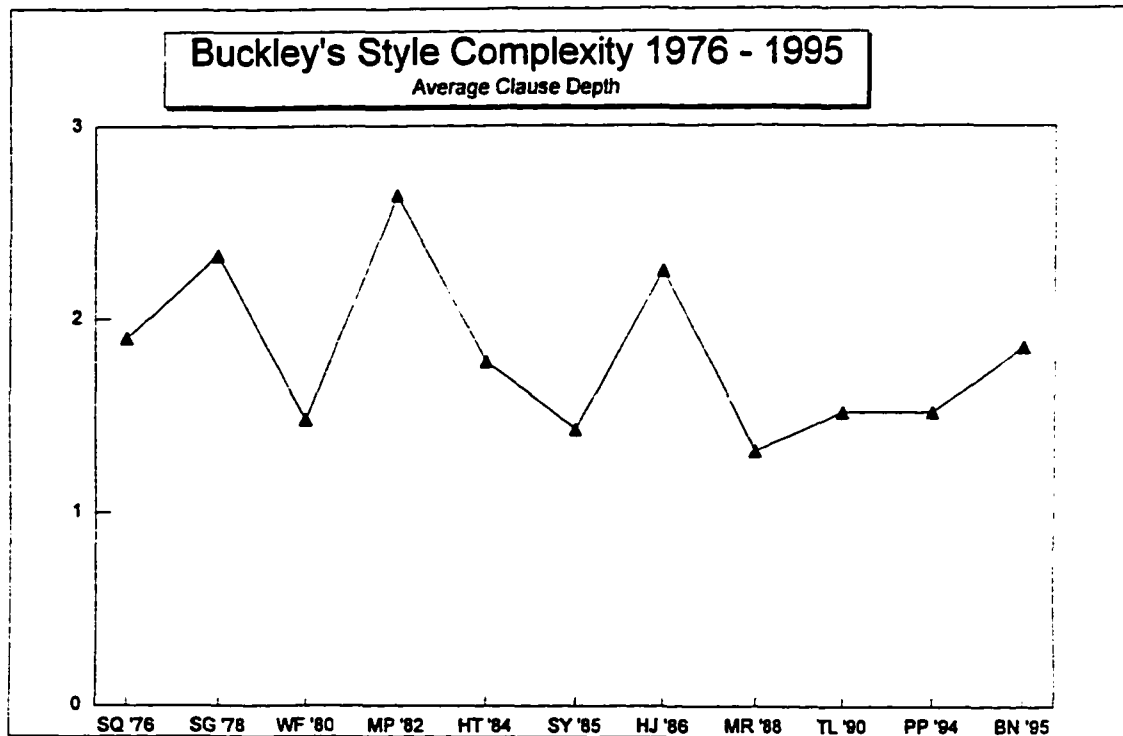


Figure 13. Buckley's Average Clause Depth 1976-1995.

The most noticeable change in style appears in 1982 with the fourth novel *Marco Polo, If You Can*. In this novel, Buckley's style is the most complex of all the novels. The ASL is 4.0, the ABL 3.73, and the ACD 2.64. In all three categories, Buckley's demands on the reader are unmatched, when compared to the other novels. Indeed, after *Who's on First* in 1980, Buckley's complexity in *Marco Polo, If You Can* jumps dramatically: ASL from "medium style" to "more complex style," ABL from "simple style" to "more complex style," and ACD from "simple style" to "more complex style." In other words, Buckley's ASL increases from less than 2.0 clauses per sentence to 4.0 clauses per sentence; his ABL from less than 1.70 clauses per block to more than three clauses per block; his ACD from less than 1.70 embedded clauses per clause to almost three embedded clauses per clause.

An explanation for this anomaly is suggested by the passage randomly selected for analysis. The passage contains a reading of the stolen minutes of a United States National Security Council (NSC) meeting. The entire passage is direct speech discourse, which itself consists of reported speech discourse; it thus shows an unusually high number of embeddings. However, as NSC documents, the passage also contains legalese and bureaucratese. This is significant because a set of "faked" minutes becomes the vehicle that drives the plot: Blackford has to find the mole stealing the documents. A set of phony minutes named the "Marco Polo Protocols" is created. In short, not only do the forged protocols contain legal style, but also the entire novel derives from legalisms of one sort or another. In "A Theory of Interpreters' Accord: Reconstructing the Hero of the Blackford Oakes Novels by William F. Buckley Jr.," Sondra Lee Turner explains:

With the 'Marco Polo Protocols,' Buckley again exhibits his imaginative use of legal concepts for fictional purposes. . . . In *Marco Polo, If You Can*, Buckley emphasizes the legalistic conceit of faked 'protocols'; it is central to the main story of how the CIA outwits the Soviets. Even the title of the novel refers to the sham contract. . . . (277-78)

Turner goes on to illustrate that this novel is indeed replete with legal criticism, terms, and concepts.

To suggest that *Marco Polo, If You Can* is difficult to process because of the legal language is to presuppose that legalese is arduous to comprehend. In "The Language of Corporate Attorneys," however, Louis Arena finds that while legal writings have ASLs and ABLs of more than 2.5, they have ACDs of less than 2.5 (152). As table 8 shows, the style in *Marco Polo, If You Can* compares to the style of corporate attorneys, except that it has a significantly higher index in all three complexity measurements.

Still, as I discuss in the second part of this chapter, these style complexity measurements are uncharacteristically high because the data is generated from only one reading. The overall style complexity of *Marco Polo, If You Can* is considerably less complex when data generated from three readings are used, demonstrating that a larger corpus must be analyzed when measuring an author's style.

Table 8. Comparison of Style in *Marco Polo, If You Can* and Selected Legal Writings of Corporate Attorneys

	ASL	ABL	ACD
Amendments	3.83	2.78	2.21
Letters	3.35	2.84	2.28
Opinions	3.46	3.02	2.47
Marco Polo, If You Can	4.00	3.73	2.64

Based on a reading of Buckley's novels that consists of 50 clauses per novel, it can be concluded that his style is not as complex to process as it is perceived. He requires his readers to process less than 3.00 clauses per sentence, slightly more than 2.0 clauses per information block, and less than 2.00 embedded clauses per clause. Buckley's language is, in other words, comprehensible and comparable in degree of complexity to the other authors I have mentioned.

Part II

In addition to determining the processing difficulty of Buckley's style, I also wanted to ascertain the efficacy of Cook's clause analysis methodology by performing two additional readings per novel. A second and third reading of passages from Buckley's novels indicate that the clause analysis procedure is a fairly accurate measure of style complexity, but that analysts should consider using a larger corpus. This more

conservative analysis by reading a total of 1711 clauses (150 clauses per novel) also shows that Buckley's style is less difficult to process than perceived.¹

The style complexity measurements calculated for three readings of each novel show that Buckley requires his readers to process less than 3.00 clauses per sentence, slightly more than 2.0 clauses per information block, and less than 2.0 clauses per embedded clause (see table 2 for totals; see Appendix A for calculations of the three readings). This means that none of Buckley's novels can be classified in Cook's "more complex" style category (based on ABL) and that none is thus as complex as Thoreau's *Walden*, Fitzgerald's *The Great Gatsby*, Faulkner's *Light in August*, or Dostoevsky's *White Nights*. Additionally, it means that *Stained Glass*, *Marco Polo*, *If You Can*, and *High Jinx* become even less complex to process. Indeed, it means that the style in the ten Blackford Oakes novels is relatively simple to process. The Blackford Oakes novels require readers to process slightly more than 2.0 clauses per sentence, less than 2.0 clauses per information block, and less than 2.0 clauses per embedded clause. While there are no detectable trends in Buckley's style complexity levels, a comparison of the first novel and the last novels indicates that his style has become less complex. Moreover, three readings per novel also show that the style in *Brothers No More* and the Blackford Oakes novels does not differ, both being relatively simple to process (see table 9 for comparisons.) Furthermore, a total of three readings corroborates that *Mongoose*, *R.I.P.*, novel number eight and written in 1988, is the least complex of all eleven novels, requiring readers to process less than 2.0 clauses per sentence, less than 1.5 clauses per information block, and less than 1.5 embedded clauses per clause.

A statistically more conservative corpus reveals that, while an author's style complexity can vary dramatically within a novel, it will remain more consistent between novels. For example, as tables 1 and 2 show, one reading of *Who's on First* indicates that it belongs in the "simple" category of style processing; but three readings reveal that it is more difficult to process and belongs in the "complex" category. In contrast, as tables 1 and 2 show, one reading of *Marco Polo, If You Can* suggests that it is very difficult to process, falling into the "more complex" category; but three readings reveal that it not as difficult to process, with an ACD placing it in the "medium" style category (also see figs. 14-16).

Three readings totaling 150 clauses in each of the novels of William F. Buckley Jr. shows that Cook's clause analysis is a valid measurement of style complexity. A larger corpus eliminates unusually high (or low) style complexity indices within novels, but shows more constant style complexity measurements between novels.

**Table 9. Comparison of Style in Buckley's Novels
One Reading and Three Readings**

	ASL	ABL	ACD
One Reading--all Novels	2.54	2.06	1.86
Three Readings--All Novels	1.97	2.02	1.83
One Reading--Oakes Novels	2.56	2.04	1.86
Three Readings--Oakes Novels	2.28	1.84	1.84
One Reading-- <i>BNM</i>	2.36	2.26	1.86
Three Readings--<i>BNM</i>	2.00	1.81	1.80

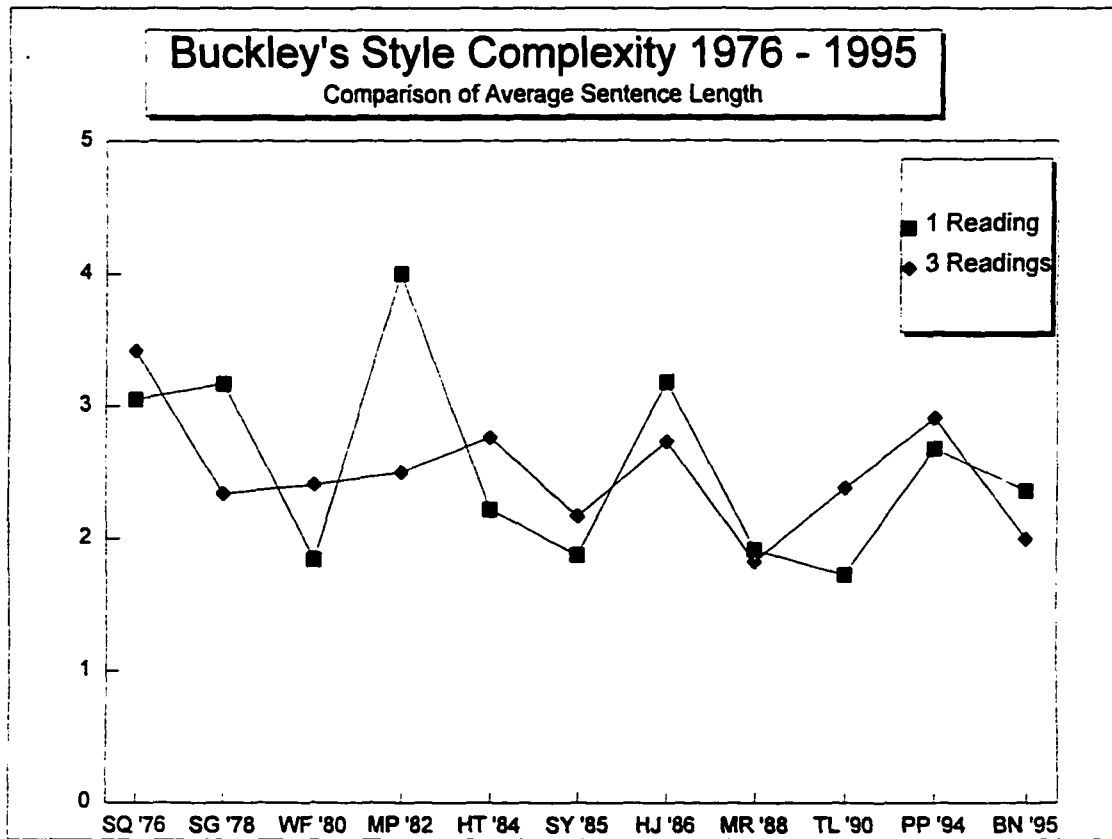


Fig. 14. Comparison of Average Sentence Length

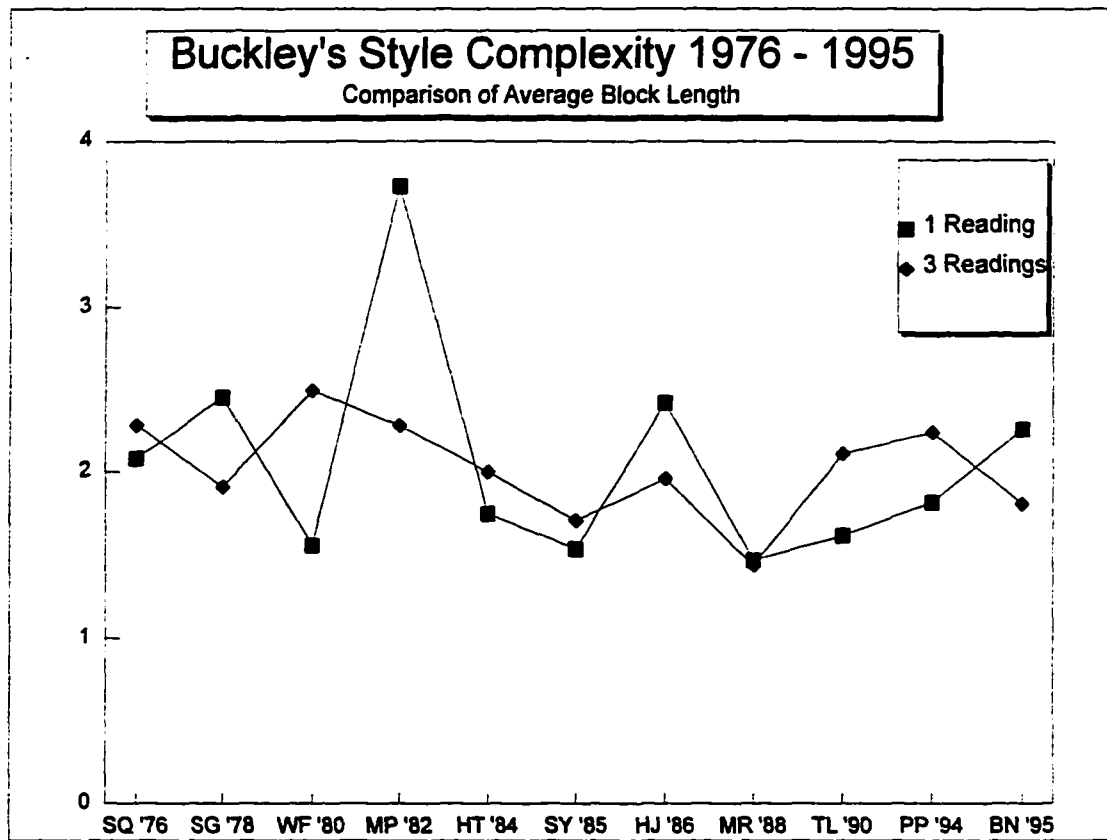


Fig. 15. Comparison of Average Block Length

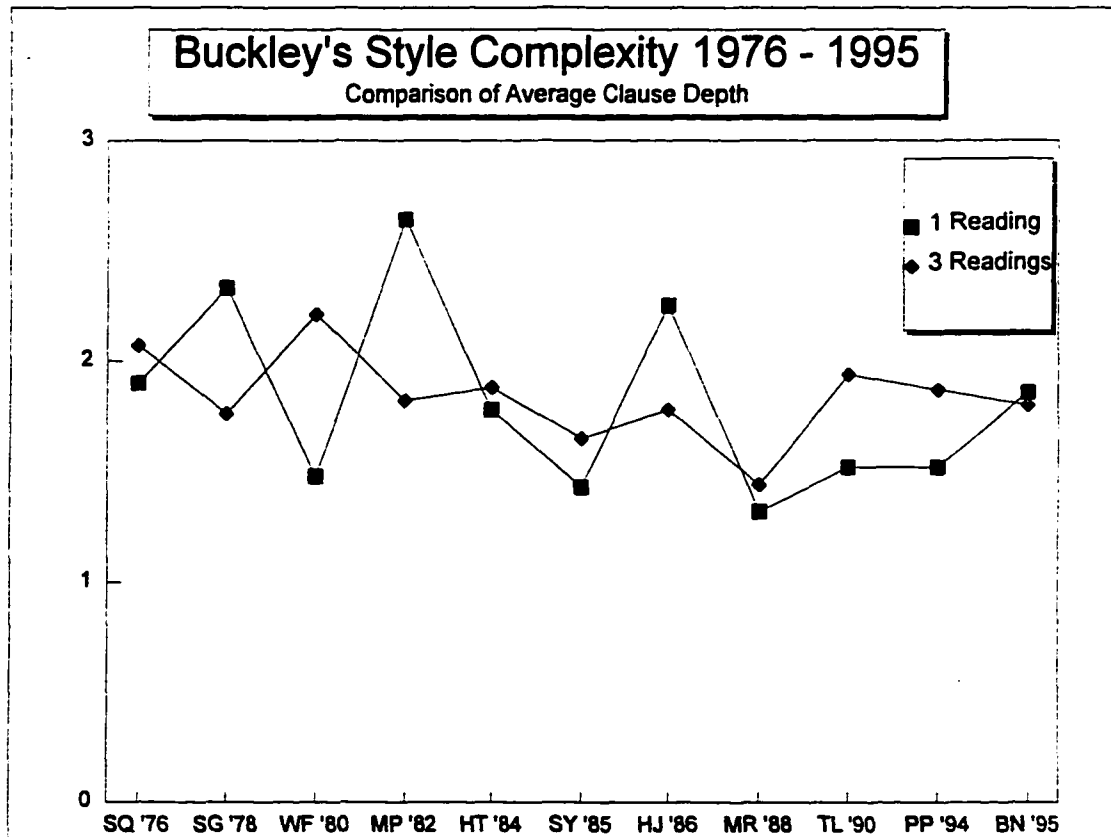


Fig. 16. Comparison of Average Clause Depth

Conclusion

The results of this study of 1170 clauses in the eleven novels of William F. Buckley Jr. provides answers to the questions proposed in chapter three:

1. How complex is the style in Buckley's eleven novels?
2. Is the style in Buckley's novels as complex as it is perceived to be?
3. Is there a difference in the style in the ten Blackford Oakes novels and *Brothers No More*, Buckley's eleventh novel, a departure from espionage genre?
4. Are there any trends in the level of complexity between 1976-1995, the years in which the novels are written?
5. Is clause analysis a valid measurement of a writer's style complexity?

The answer to question one is that Buckley's style is only moderately complex to process. In all his novels Buckley requires his readers to process just over 2.0 clauses per information block, but less than 2.0 embedded clauses per clause. The answer to question two is that Buckley's style is not as complex to process as it is perceived. The answer to question three is that there is no difference between the style in the Blackford Oakes novels and *Brothers No More*, the departure from Buckley's spy series. Buckley requires his readers to process less than 2.0 clauses per information block and less than 2.0 embedded clauses per clause in both groups, which means that the Blackford Oakes novels and *Brothers No More* belong to the "medium style" when ranked by ABL and ACD. The answer to question four is that there are no detectable trends in the level of complexity over the nineteen years Buckley has been writing novels (see figs. 14, 15, 16.)

The answer to question five is that Cook's clause analysis is an accurate measure of an author's style complexity, although analysts should modify it as I propose.

Analysts using clause analysis, first, should apply several readings to each novel in order to generate defensible language data. In the first reading of Buckley's novels, I analyzed 50 clauses from each novel, more than twice as many as Cook's suggested 12-24 clauses per novel. By analyzing a total of 150 clauses per novel in three readings, however, I showed that clause analysis can be a valid procedure for measuring an author's style complexity. The results from the readings are discussed in parts one and two of this chapter. Second, analysts should consider using a style complexity measurement that represents the total of ASL, ABL, and ACD (style complexity = ASL + ABL + ACD). Using a combination of the three indices would allow for ASL to become part of a writer's overall style complexity. While sentence length alone is not an accurate measure of style complexity, it could be considered in combination with ABL and ACD when determining a writer's overall style. Categorizing Buckley's novels according to this revised calculation of style complexity would reveal that four of Buckley's novels can be classified as "simple style," four as "medium style," three as "complex style," and none as "more complex" (see table 10). These rankings require a reconfiguration of Cook's original categories as follows: Simple from below 1.70 to below 6.00; Medium from below 2.00 to below 7.00; Complex from below 2.50 to below 8.0; More Complex from above 2.50 to above 8.00. These computations show that one of the reasons *Stained Glass* might have won an American Book Award for suspense is that it is one of Buckley's least complex to process. They also show that Buckley's most complex to

process is *Saving the Queen*, his first novel. Furthermore, these revised calculations demonstrate that Buckley's style is indeed comprehensible.

**Table 10. Complexity Index Based on Sum of ASL + ABL + ACD
Three Readings**

Total	Novel
Simple	
4.68	Mongoose, R.I.P.
5.53	Brothers No More
5.56	See You Later Alligator
5.97	Stained Glass
Medium	
6.14	High Jinx
6.45	Tucker's Last Stand
6.60	Marco Polo, If You Can
6.63	The Story of Henri Tod
Complex	
7.01	A Very Private Plot
7.10	Who's on First
7.95	Saving the Queen

In demonstrating that the style in the novels of William F. Buckley Jr. is not difficult to process, this study shows that evaluation of style complexity must be supported by systematic analysis that generates verifiable data. This study does not corroborate, for example, D. Keith Mano's perceptions about Buckley's style. In his review of *A Very Private Plot*, Mano writes:

[Buckley] is a better fiction writer now by leagues than he was in 1976. . . . New directness and clarity jumpstart his prose. . . . This prose can counterpunch: unrelenting, resonant, and thoroughly responsive to its subject matter. . . . Mr. Buckley can be indicted as a serious prose stylist. . . . The discipline of fiction . . . has sanitized his prose style. **Syntax is more economical.** . . . This is a different writer. (58-59) [emphasis added]

The clause analysis of *A Very Private Plot* shows that style in the tenth novel does not differ significantly from the previous nine novels. In fact, the ASL in this novel (based on three readings) is 2.91, second in complexity only to 3.42 in *Saving the Queen*.

However, the ABL and the ACD in *A Very Private Plot* conform with Buckley's overall style (see table 9). Moreover, the style in *A Very Private Plot* is similar to the style in *Saving the Queen* and *Who's on First*--three novels which consistently fall into the "complex" category (based on three readings and on the revised calculation offered in this section).

The clause analysis of Buckley's style also does not support Mano's impression of *See You Later Alligator* in 1985. This novel, the sixth, does not signal any meaningful change in Buckley's style, according to clause analysis. While it is less difficult to process than the previous novel, *The Story of Henri Tod*, the style of *See You Later Alligator* matches the style in *Stained Glass*, the award-winning novel, and *Mongoose, R.I.P.* Still, Mano says that novels written after 1985 "have had an arrow-shaped ease and purpose" (58). If this statement implies a judgment about Buckley's style, then it too is not sustained by clause analysis. The style in *See You Later Alligator* (1985) is similar to the style in *Mongoose, R.I.P.* (1988), while the style in *High Jinx* (1986) is similar to the style in *Tucker's Last Stand* (1990), as table 10 shows. In short, the clause analysis does not confirm the extensive transformations that Mano discerns.

This clause analysis also does not support some of the comments about Buckley's style that are woven into reviews of his novels. It does not confirm, for example, the impression that the style in *Saving the Queen*, according to the *Library Journal*, "is curiously less mandarin than ladylike, with occasional fancy touches" (362). It also does not sustain the *Library Journal's* belief that the style in *Stained Glass* is "amusingly convoluted" (997). Nor does it confirm Peter Stoler's opinion that *Who's on First* "weaves a story only slightly less convoluted than its prose style" (93). Clause analysis, moreover, does not corroborate allusions to Buckley's style that imply his style is difficult to process. Newgate Callendar, for example, assumes that the writing in *Who's on First* "can be infuriatingly stilted and artificial" (26); but clause analysis shows it to be comprehensible. Likewise, David Haward Bain, in his review of *Tucker's Last Stand*,

refers to “passages of leaden prose” (15); clause analysis, however, shows that the style in this novel is comprehensible. Similarly, in his review of *A Very Private Plot*, Josh Rubins refers to the “imperious Buckleyese” (93); yet clause analysis reveals that the style compares to earlier novels by Buckley. And, while *Publishers Weekly* writes about Buckley’s “gymnastic locutions” in its review of *The Story of Henri Tod* (57), clause analysis illustrates that the style in this novel is relatively simple to process.

Buckley’s critics appear to pass judgment on the style complexity in his novels based on impressions of his speaking style, which is not a true indication of writing style. In “Coriolanus and God: A Burkean View of William Buckley,” Thomas F. Mader analyzes a speech given by Buckley. Mader describes, in part, the speech in the following way:

Some of Buckley’s sentences are in the 50-word range, which suggests that Buckley is more attuned to John Milton than Rudolph Flesch. Buckley avoids a simple phrase when a complex phrase is available . . . and his penchant for inverted syntactical constructions indicates an abiding concern for rhythmic emphasis rather than for ideational clarity. . . . [T]he demands he makes on the audience’s powers of concentration are both excessive and unrealistic. (245)

Mader offers a judgment without any verifiable language data generated by systematic analysis. Impressions like Mader’s frequently lead to sweeping judgments about Buckley’s overall style complexity. The clause analysis performed on Buckley’s novels, however, demonstrates that his style is not difficult to process.

Another reason Buckley's style is perceived to be difficult to process is that Buckley is renowned for using Latin phrases and "big" words. His nonfiction collections, which are published about every five or six years, usually include an essay that defends his extensive "working vocabulary." He even champions others who might use an "unusual" word or phrase. For example, in "I am Lapidary but Not Eristic When I use Big Words,"² Buckley justifies what he refers to as an "out-of-town word" used by a professor at Yale: "*a outrance*" (3). Also, in "The Hysteria about Words," Buckley upholds Russell Kirk's use of the word "energumen" (100). However, tagmemic clause analysis identifies the clause as the minimal unit of information that humans process; style complexity, therefore, can not be measured by the number of words per sentence or by the use of a "big" word. In the hierarchical tagmemic grammar, words form phrases, phrases form clauses, and clauses form sentences, where clause analysis is performed.

This clause analysis of Buckley's style establishes his remarkable *mélange* of sentence patterns. While clause analysis dismisses the conventional classifications of sentences as simple, complex, compound, and complex-compound, the sentence patterns provided in ASL style complexity measurements shows that Buckley's sentence structure is variegated.

Finally, this clause analysis informs a prediction that, if he writes another novel, Buckley will require his readers to process about 2.0 clauses per information block and less than 2.0 embedded clauses per clause. In other words, Buckley's style has identifiable attributes or a "structural fingerprint."³ This is a sensible level of

complexity for Buckley's novels because he says, "I want them to be successful"
("Interview").

Notes

¹ See Peggy Maki Horodowich, "The Prose of F. Scott Fitzgerald: A Linguistic-Literary Study," diss., U of Delaware, 1978. Horodowich analyzes 2,000 clauses in the complete prose writings of F. Scott Fitzgerald, finding that *The Great Gatsby* is not as complex as Cook concludes in his analysis of 10 clauses.

² In my interview with Buckley, he called this title "stupid." The original title, which *The New York Times* changed, is "In Defense of Unusual Words and Foreign Phrases."

³ See Arena's "Linguistics and Composition: A Method of 'Structural Fingerprinting.'" Arena argues that clause analysis reveals a writer's identifiable characteristics. See also D. Heyward Brock, "Jonson and Donne: Structural Fingerprinting and the Attribution of Elegies XXXVIII-XLI," *The Papers of the Bibliographic Society of America* 72 (1978): 519-27. Following Arena, Brock demonstrates how clause analysis can identify the author of disputed works.

Appendix A
Mean Style Complexity Measurements Based on Three Readings in Each Novel

Appendix A

Table 11. Mean Style Complexity Based on Three Readings of *Saving the Queen*

Reading	Pages	ASL	ABL	ACD
First	91	3.05	2.08	1.90
Second	166	2.80	2.0	1.98
Third	241-42	4.41	2.78	2.33
	Mean:	3.4	2.28	2.07

Table 12. Mean Style Complexity Based on Three Readings of *Stained Glass*

Reading	Pages	ASL	ABL	ACD
First	21	3.12	2.45	2.33
Second	96	2.04	1.70	1.45
Third	171	1.82	1.59	1.50
	Mean:	2.3	1.91	1.76

Table 13. Mean Style Complexity Based on Three Readings of *Who's On First*

Reading	Pages	ASL	ABL	ACD
First	95	1.85	1.56	1.48
Second	170-71	1.57	2.16	3.12
Third	245	1.83	2.21	2.05
	Mean:	2.4	2.49	2.21

Table 14. Mean Style Complexity Based on Three Readings of *Marco Polo, If You Can*

Reading	Pages	ASL	ABL	ACD
First	30-31	4.0	3.73	2.64
Second	105	1.78	1.47	1.38
Third	180	1.72	1.66	1.46
	Mean:	2.5	2.28	1.82

Table 15. Mean Style Complexity Based on Three Readings of *The Story of Henry Tod*

Reading	Pages	ASL	ABL	ACD
First	100	2.22	1.75	1.78
Second	175	2.94	2.17	1.80
Third	42	3.12	2.08	2.16
	Mean:	2.8	2.00	1.88

Table 16. Mean Style Complexity Based on Three Readings of *See You Later Alligator*

Reading	Pages	ASL	ABL	ACD
First	101	1.88	1.54	1.43
Second	176	2.65	1.89	1.94
Third	251	2.00	1.72	1.60
	Mean:	2.2	1.71	1.65

Table 17. Mean Style Complexity Based on Three Readings of *High Jinx*

Reading	Pages	ASL	ABL	ACD
First	238-39	3.18	2.42	2.25
Second	56	2.12	1.82	1.64
Third	131-32	1.82	1.64	1.45
	Mean:	2.4	1.96	1.78

Table 18. Mean Style Complexity Based on Three Readings of *Mongoose, R.I.P.*

Reading	Pages	ASL	ABL	ACD
First	222	1.92	1.47	1.52
Second	297	1.59	1.30	1.37
Third	51	2.00	1.57	1.44
	Mean:	1.8	1.44	1.44

Table 19. Mean Style Complexity Based on Three Readings of *Tucker's Last Stand*

Reading	Pages	ASL	ABL	ACD
First	258-59	1.73	1.62	1.52
Second	75-77	2.30	2.20	2.01
Third	150	3.11	2.52	2.30
	Mean:	2.4	2.11	1.94

Table 20. Mean Style Complexity Based on Three Readings of *A Very Private Plot*

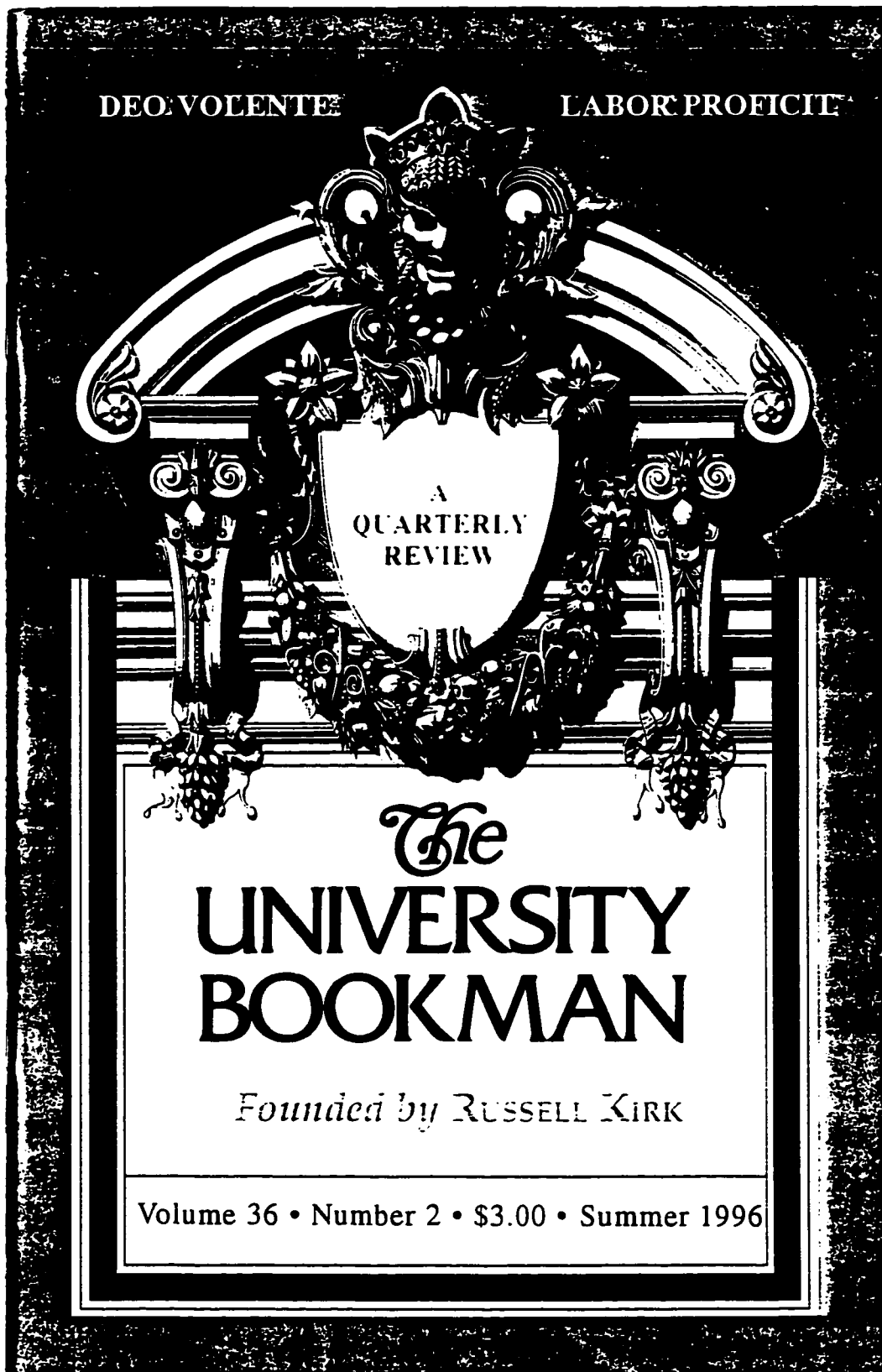
Reading	Pages	ASL	ABL	ACD
First	244-45	2.68	1.82	1.86
Second	51	3.11	2.40	1.81
Third	126	2.94	2.50	1.96
	Mean:	2.9	2.24	1.87

Table 21. Mean Style Complexity Based on Three Readings of *Brothers No More*

Reading	Pages	ASL	ABL	ACD
First	187-87	2.36	2.26	1.83
Second	261	1.54	1.45	1.37
Third	210	1.73	1.73	2.20
	Mean:	2.0	1.73	1.80

Appendix B
“A Novel Individual: An Interview with William F. Buckley on His Fiction”
Included with the Permission of *The University Bookman*

Appendix B



**A NOVEL INDIVIDUAL:
An Interview with
WILLIAM F. BUCKLEY
On His Fiction**

Editor's Note: William F. Buckley, Jr., in addition to being the author of ten novels, is the Editor-at-Large of National Review magazine. It is fitting that he is the Bookman's first interview, as he helped found this journal in 1960. William F. Meehan, III, the interlocutor, is a doctoral candidate in English at Middle Tennessee State University and is writing his dissertation on prose style in Mr. Buckley's novels.

I REMEMBER when I discovered that among his many talents, William F. Buckley, Jr., was a novelist. Browsing the new books area of the University of Delaware library late one afternoon, I noticed Buckley's *The Story of Henri Tod*, his fourth novel. I randomly selected a page and began to read. I was hooked.

On this page, Buckley's ironic humor and wit were on full display. Blackford Oakes—the hero of Buckley's novels—is describing himself in a note to a lady he meets on a train headed to Vienna in the hope she will dine with him that evening. "I am the love child of the Prince of Wales and Tallulah Bankhead," he writes. "I was born in 1925, and was kept hidden away on an Aegean island. There I learned to spear wild hogs, fight bulls, track snow leopards, and walk over burning coals. During the summers, my father sent the faculty of Eton to teach me Greek and Latin . . ."

Buckley's hero is the quintessential "Cold Warrior." He remarked to an audience at the Bohemian Club after completing his sixth novel, *See You Later Alligator*, that his intent was to show that the CIA "seeks to advance the honorable alternative in the great struggle for the world." He makes it unmistakably clear that the Americans are the good guys.

I met with Mr. Buckley in his office at *National Review* late last year to talk about his nearly twenty years as a novelist.

—William F. Meehan, III

What is the function of the novelist in society?

WFB: The function of the novelist is to depict reality and excite the imagination.

Will you write another Blackford Oakes novel?

WFB: No. The Cold War's over.

Did the Blackford Oakes novels require the approval of the CIA since you were an employee?

WFB: No. It's amusing you ask that because when I lectured at the CIA seven or eight years ago, maybe a bit more than that, the director of the CIA teased me that theoretically I should have had approval.

What is Blackford's most distinguishing feature or characteristic?

WFB: I didn't intend for any particular one to stand out except his actual loyalty to the United States and the Western cause.

Blackford reads National Review, and he has Up from Liberalism in one of the early books, even mentions your name in several others. . .

WFB: That's my little cameo.

. . . so in what ways does Blackford exhibit libertarian or conservative values?

WFB: Libertarian only in the sense that he's generally antistatist; he reads *National Review*. He is conservative in the sense that he thinks that values of the West are worth a nuclear deterrent, and devotes his life to corollary propositions. So, that's pretty conservative. But it is interesting, he was very attached to Kennedy, personally attached in a couple of those books, and he was absolutely dumbfounded when he couldn't rescue him from the assassin. So he had a personal attachment to Kennedy. But I can't remember that in any of the books I had him simply expatiate in general on any political policies. These aren't political books in the sense that *National Review* is a political magazine. He has no pine on socialized Medicare or anything.

Is that because spies are supposed to be apolitical?

WFB: Spies traditionally work for whichever government is in power, so in that sense they are apolitical. But you're not required to be apolitical. They can be very fervent socialists or very fervent antistatists, and it wouldn't theoretically affect their power to exercise their calling.

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How did you prepare to write a Blackford Oakes novel?

WFB: What happens is that two or three weeks before going on my annual retreat to Switzerland I would decide on what the *mise-en-scène* would be. I might decide, for instance, it's going to be [a] Castro novel, and it's going to feature the Bay of Pigs or whatever. Then I'd get my people here to line me up with two or three books on the subject and take them with me to Switzerland, and then start in.

What are the advantages to writing in Switzerland?

WFB: The advantages are that people don't call you up every five minutes, which happens here. And there's some allocation of time. I do my administrative work in the morning, and my column. Then have lunch and go skiing. Then I start writing around 4:15 or 4:30 and write till about 7:15 or 7:30, and do that every single day until the book is finished.

Do you set a time frame to finish the novel?

WFB: Yeah. It's taken as few as four and as many as six and a half weeks.

Which months of the year do you go there to write a novel?

WFB: February and March.

What about your immediate environment in which you do your writing? What's around you? Do you look out over a lake, a ski slope?

WFB: For twenty-seven years we rented a chateau that belongs to a friend. It's an enormous twelfth century place that started out as a monastery. It had a very large room, which had been a children's playroom with a ping-pong table at one end. And it looks out into the base of a mountain in Gstaad, Switzerland. That's where I wrote most of my books. There was a fire at one point, in 1973. So for two years we had to rent individual chalets. The owners sold part of the chateau, so we now have a chalet, up high, that looks over the same mountain, next to which I used to be.

When you're writing your fiction, are there any rituals you follow? Do you listen to music, drink coffee?

WFB: My rituals are that I start around 4:30 after I take my bath and my shower. I work pretty regularly. Sometimes I hear the fax machine working and say, 'Should I get up and see if it's

urgent?' Always at exactly 7:00 o'clock our cook brings me a Kier, which is white wine with a little touch of crème de cassis. I take out one of my little cigars, and I have the most *glorious* feeling of satisfaction. Sometimes I might just finish a few paragraphs. But three years ago I gave up booze at Lent, and Lent, of course, always happens halfway through my novels. And so therefore I had to satisfy myself with grapefruit juice and my cigar. Last year I gave up cigars. So I had to satisfy myself, for Lent I mean, just with my Kier. I might make a deal with God to let my own private Lent begin after the novel. It's really a wonderful combination. A little Dutch cigar and Kier. I recommend it.

So, regardless of how many words you've written or how many pages you stop around 7:00 o'clock.

WFB: 7:00 or 7:15. But I also see how many words I've done. It's got to be 1,500 average.

What do you enjoy most about being a novelist?

WFB: It's fun to spin a bit of yarn. My books are very meticulously plotted. There's no sloppiness in the plot. I think I wrote

somewhere that when I accepted the commission to write a novel I bought a book called *How to Write a Novel*. The only thing I remember about the book is the reader expects only one coincidence, resents more than one. I've sort of been guided by that. So there's always a coincidence in the book, but no more than one coincidence. Anyway, if you bring back a manuscript and people write 'Gee, that was neat,' then that gives you a nice feeling.

How do you decide on a character's name?

WFB: It's completely improvised, except the Russian names. I'm not good at making up Russian names. So what I got was the index to the *Gulag Archipelago*, which has fifteen hundred Russian names. I tend to look for names that are slightly euphonious.

How about the title of a novel? How do you decide on that, and when do you normally decide on a title?

WFB: Well, sometimes I know right away. I remember deciding before writing it that I would call a particular book *See You Later Alligator*, which made a lot of sense to me especially in the

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Spanish version of it, *Hasta Luego Caimán*. This story is amusing. I went to a little party that Andy Warhol gave for about twenty people. I didn't catch the name of the woman on my left, so she turned to me and she said, 'What are you working on?' Maybe I've written this, I forget. People who ask me that question I interpret, by the look on their face, whether they want the thirty second answer, the one minute answer, or the two minute answer. This was a two minute lady, so I gave her the whole works. She said, 'That's fascinating. What are you calling it?' I said, 'That's a real problem, because the publisher said if I don't give it a name by noon tomorrow, they're going to call it whatever they feel like. She said, 'Why don't you call it Stained Glass?' Weeks later I found out she was Ruth Ford, the actress. So she named that book. *Stained Glass*. And *Stained Glass* is a great title for it. It's a play on words. *Stained Glass* has two meanings. The word *macula* is the Latin for sin and stain. It's nice to have a title with double entendre. And most of mine do.

Do you have a philosophy of language and if you do how does that affect your fiction?

WFB: The only philosophy of language that I have is that I won't, except in very exceptional circumstances, suppress an unusual word if the word flashes to my mind as exactly appropriate. [James Jackson] Kilpatrick will suppress them. If he feels eighty percent of the people who read this don't know what that word means, he won't put it in. I *will* put it in.

Why, because you think we should go look it up?

WFB: Well, the way I rationalize it is *that* word exists because there was what the economists would call a 'felt need' for it, i.e., no other word around did what this particular word does. Therefore, the eventuation of that word enriched the choices you have. So, why do you want to be a party to diminishing the choices that you have, when you're dealing with a language which you worship for its beauty? Ronald Knox noted that the translator of the King James Bible subsumed seven different Greek words defining different shades of an ethical perception into the word 'righteous' in the King James version. As a result, he said ethical exploration was set back by generations because

those words had to be rediscovered. I thought it was a fascinating point. So, if you suppress a particular word, let's say, 'velleity,'—something you desire, but not ardently—if you suppress that word, you diminish the choices by which people can express and distinguish between something they absolutely want and something they would like in the sense they would like an extra sweater. I don't want to be a party to that.

In your essay "In Defense of Unusual Words and Foreign Phrases," you mentioned that you have about a thousand of these kinds of words and phrases as part of your working vocabulary.

WFB: I hadn't counted them, but subsequently I did. You know why, because my nephew came up with the idea of publishing a calendar of unusual words. The very bright idea he had was to quote my actual use of it. The question was, 'How many years could I go?' The answer is three. After three there weren't enough unusual words, so they started reprinting them in different formats. Therefore, you're talking about a thousand words that I routinely use, or have used, which would be un-

usual enough to engage the attention of people who want to learn. The average buyer of one of these calendars would probably know two-thirds of them, and a third he wouldn't know. I once, having read the latest Updike book, underlined the words I didn't know. And at our next editorial meeting I went around my company of learned associates. Of the twenty-six words I underlined, twenty-four of them were known to somebody. But probably if they had read it they would have found twenty-six words of which I knew two-thirds. Everybody has a private stock of words, which for some reason stay to the memory, and it's a different stock of words. The person who uses more unusual words than any human being, alive or dead, is Patrick O'Brian—the guy who writes the sailing books. He has the world's most extensive vocabulary.

What do you think your strengths as a novelist are?

WFB: A clean plot, fast movement, and an eye for humor. There is a leanness in my novels, which some people say is characteristic of my writing when I write novels, i.e. there's

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not a lot of time spent describing exteriorities, which some people do beautifully:

How do you place yourself in the tradition in espionage literature or spy novels? Where do you see yourself fitting in there? And how do your novels differ from the others?

WFB: They are not like anybody else's. Having said that, I'm not quite sure how I would actually distinguish them. They're much better written than eighty-ninety percent. I'm not as good a writer, in my judgment, as Le Carré. I have certain strengths he doesn't have, among them brevity. And then of course there's the fact that I'm unambiguous when the time comes to show who the good guys are and who the bad guys are, and he's very ambiguous. But beyond that I don't know, I don't read many of those others. I probably haven't read more than ten in my life.

Ten spy novels?

WFB: Yeah. I've read four or five Bond ones, up until he got surrealistic. Mainly the early Bond, which I enjoyed, but the later Bond got out of this world, sort of Supermanish.

What role does your Catholicism play in your fiction?

WFB: I feel that Catholicism affects human character and that human character affects fiction. In my case—well in *Brothers No More*—I put up front a situation in which Caroline asks a priest what she ought to do under certain circumstances. So there's a little bit of Catholic theology built into that. I think that's beyond a sort of an implicit recognition that some things are right and some things are wrong to do.

Some people might object to the philtering of Blackford. Why do you incorporate that element into your novels?

WFB: Well, in my judgment when you write a novel post about 1955 there's got to be a sexual element. I remember one time having dinner with Nabokov in Switzerland, which was a yearly event. I said, 'You look very pleased with yourself today, Vadim.' He said, 'I am, I have finished my OSS.' 'What's OSS?' 'Obligatory Sex Scene.' The people expect it because sex surrounds us more vividly than would have been the case fifty years ago. You don't go to a movie as a rule without having some sexual element. Most books have a sexual element. There are sex cases in all the

newspapers, so it becomes a conventional daily event in the imaginary life. A book that doesn't have it is a book about which people, not even knowing what it is, tend to feel something's missing. I recognized this even starting in, and have those two scenes in *Saving the Queen*, one involving the brothel and the other the Queen herself.

Do you have a favorite among the ten novels?

WFB: I think probably *Saving the Queen* is the most fun. Maybe because it's my first, maybe because the idea of seducing the Queen is kind of fun—actually he was seduced. She did the seducing. I guess I'm the proudest of that book. Somebody did a screenplay on *Saving the Queen* and had this rather novel change, which was OK by me. They made her unmarried, so that nobody was committing adultery. And I thought it loses a couple of nice scenes with her stuffy husband, but you can do away with that and have a fairyqueen as in Elizabeth I.

What's become of the screenplay for Saving the Queen?

WFB: At one point, CBS was interested in the possibility of run-

ning a Blackford Oakes movie once a month. All the books, and maybe more plots. They got close enough to get me to Hollywood to talk with them, but then they turned it down. So it stalled. My son said, 'Well, they didn't discover Vietnam in the movies for about ten years.' Then he said to me, 'You own the Cold War. When the Cold War is rediscovered, Blackford Oakes will be all over the place.' I hope he's right.

My experience is that when I mention you as a novelist to my liberal English professors they automatically dismiss you because of who you are. They know you as the National Review guy.

WFB: That's right, and they would not read my books.

Right. Is there anything you could say to those kinds of professors who dismiss your novels so readily?

WFB: I could say, 'Nabokov thinks they're good.' Nabokov died just before *Stained Glass* came out (which won an American Book Award). So he only read *Saving the Queen*. But he was laudatory about it. And he was a fussy man. **UB**

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