THE MEANINGS OF FORM AND THE FORMS OF MEANING

I

There is one evident reason why we are comparatively so advanced in the description of the acoustics of verse and undoubtedly so backward in the description of the semantic effects of verse: we are trying to assess the "meaning" of form in verse by impression only, without an exact terminology or reliable methods. And we are probably not going to have any reliable terms and methods unless we succeed in formalizing, to a certain extent at least, our theory of the semantics of verse; in other words unless we find by structural analysis a limited set of incontestable semantic functions performed by verse, capable later of further specifications, to make possible a fuller applicability to the more complex situations.

Our attempt at constructing such a theory will be based on the two following tenets:

1. We are not interested in a semantic system, but in the actual process that takes place when the poem is read, i.e. we are not going to segment the semantics as such, but to trace the continuum of meaning communicated by the lines.

2. The analysis of semantic effects of linguistic form must be based on a structural analysis of the utterance itself.

N.B. To begin with, we concentrate on a-priori[1], i.e. inherent, semantic values of linguistic devices and leave a-posteriori, i.e. conventional, values aside, since we are unable as yet to assess with any degree of precision the historical agents.

The basic structural feature of an utterance is its linear character: it consists in a sequence of consecutive segments. The elementary formative principles within a series are the following ones:

1. Continuity or discontinuity, i. e. a more or less tight linking of neighbouring (or even of distant) segments.

2. The parity or disparity of units, i.e. their equivalence or the superiority of some of them, due to a higher degree of some physical quality, e.g. of stress, duration, speed, pitch, etc.

3. Regularity or irregularity in the arrangement of unequal units, i.e. a higher or lower entropy of the series. This principle covers such special cases as repetition or variation of sounds (internal harmony), repetition or

variation of rhythmical units and of syntactic constructions (parallelism and contrast) etc.

Each of the three principles of arrangement on the physical level has its structural correlative in the corresponding arrangement on the semantic level, since "meaning", too, is linear in character, if we regard it as a process, i.e. as a gradual apprehension of the sequence of semantic segments.

1. The continuous or discontinuous arrangement of physical segments has its formal analogue in semantic coherence or incoherence, in a more compact or dissolute organization of context.

2. The prominence of one physical segment over another has its formal analogue in intensification (or minimization), the most common case of which is emphasis.

Intensification and minimization are among the most frequent effects of formal devices in literature: "Figures are dichotomized into intensifying or minimizing. The intensifying figures, such as repetition, accumulation, hyperbole, and climax, have been associated with the sublime style"[2]. Most of the so-called "meanings" imputed to form are simply intensifications of meaning present in the text: as when, for example, rhythm is supposed to corroborate the theme of walking or galloping.

3. The entropy of arrangement of physical segments has its analogue in unexpectedness of semantic arrangement (lower or higher degree of predictability).

Monotony or variety, as results of "harsh" or "smooth" rhythm, style, etc. are among the manifestations of this principle, and are very often the result of a combination of several acoustic devices. This is how R.F. Brewer comments upon Glendower's speech in *Henry IV* (Part I, 3, 1):

> The most obvious character of these lines is their monotonous flow ... to accompany and express their meaning which is an invitation to rest and sleep. The author, to attain his purpose, has separated all the lines, except the eighth, by a stop at the end of each. This alone was enough to produce monotony; but beside this, the single pause which he has admitted into every line is generally in, or near the middle of it... There is no one foot of two accented syllables[3].

N.B. Two out of the three principles of structuralization of both the acoustic and the semantic levels — emphasis, and likeness v. unlikeness (sameness v. difference) of elements — are mentioned by Craig La Drière[4], who, on his turn, was partly inspired by W. V. Quine[5]. Our systems differ, however, in two essential points:

a) While La Drière undertook a logical classification of the relations

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[1] The terms a-priori and a-posteriori are used in the sense coined by Claude Lévi-Strauss, *Antropologie structurale*, p. 106—107; cf. a different classification of expressive functions of verse by Maria Dłuska, *Próba teorii wiersza polskiego*, p. 64 ff.

[2] R. Wellek and A. Warren, *Theory of Literature*, p. 167.

[3] R. F. Brewer, *Art of Versification*, Edinburgh 1923, p. 274.

[4] C. La Drière, *Structure, Sound and Meaning: Sound and Poetry*, pp. 85—108.

[5] W. V. Quine, *From a Logical Point of View*.

among elements within a set, we are engaged in describing the relations of segments along a linear sequence. That is why we are not interested in similarity or dissimilarity, but in predictability, that is to say in the similarity of the segment not to other segments of the set but to the segment — or group of segments — that might be expected to follow, on grounds of the foregoing progress of the series.

b) La Drière introduces the physical and semantic principles into a one-to-one relation: emphasis of sound = emphasis of meaning. What we will try to do is to show that though both levels have isomorph structures, i.e. are organized by principles analogous in form, their single morphological principles enter into complex interrelations in actual functioning.

If our observations are correct, we may venture to propose two hypothetical tenets for verification:

1. The relation between the acoustic pattern and the system of semantic functions of linguistic form in verse is one of morphological analogy, and possibly of homomorphism.

2. The acoustic devices of verse are reducible to combinations of the three basic quantitative principles, since those principles — more or less — cover the possibilities of arrangement of elements in a sequence. And if there exists a relation of homomorphism between the two processes — the acoustic and the semantic ones — semantic coherence, intensification and expectedness (or their opposites) ought to prove to be nuclear semantic functions, into which the more complex functions can be resolved.

Let us submit to verification our second tenet and see whether the basic devices of versification do perform the three nuclear semantic functions.

II

A. The fundamental formative element of verse is the system of pauses, both syntactical and metrical ones (verse-limit, caesura, enjambement etc.). Their semantic functions have been analysed by M. Červenka[6], and his observations may be summarized as follows:

1. When part of a syntagm is detached from it, its meaning, too, may be deprived of some of the contextual components (and hence may become more general, or may enter into its own specific contexts); linguistic units comprised within one metrical segment are, on the contrary, in a state of potential confrontation and may, therefore, enter into semantic relations productive of secondary association),

2. Expressions (and of course their meanings too) are emphasized when separated by a pause.

Not hierarchy only, but also absence of hierarchy of segments, can be semantically relevant. Verse-limit renders in some cases the order of importance of parts of sentence ambiguous. In the sentence *"na kraji lesa stojí kříž"*, the nucleus of meaning is in the words *"stojí kříž"*; as J. Hrabák

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[6] M. Č e r v e n k a, *O významu verše, in: Čs. přednášky na V. slavistickém sjezdu,* p. 312.

has demonstrated[7], both components become of equal importance when the sentence is divided into two lines:

Na kraji lesa
stojí kříž.

3. A pause occurring within a linguistic or metrical segment is felt to be an unexpected interruption of context, which produces the sense that something has been left unfinished, and the expectation of a continuation.

That is to say, the primary semantic effects of pauses work along the three nuclear functions: incoherence, intensification, unexpectedness.

Secondary semantic effects of pauses are certainly more varied and more specific in character. In our opinion, however, they come into existence as by-products of the primary (nuclear) semantic functions, often as a result of combined effects of several acoustic devices. One of the very common stylistic (and semantic) effects of enjambement has been described by Boris Tomashevski: "Thanks to enjambement, the utterance becomes more vivid and in fact approximates to colloquial language, where we occasionally lay special emphasis on single significant facts"[8]. More specific in character are the meanings associated with pauses by M. R. Mayenowa:

...a pause may be a mere result of a specific situation — of the pensiveness. or the act of forgetfulness of the speaker, or of an emotion which makes him stop his utterance without any logical reason, or against it[9].

And the effects may be very specific indeed. E.g. the lines

And there he lives with memories; and Ben
Jonson, who sung this of him...

are commented by John Hollander: "The line ending ⟨⟨Ben⟩⟩ then, is for a coterie reader; with the addition of the rejet, it becomes more properly public"[10]. That is to say, Ben, being taken out of its normal context, entered into the context of familiar allusions to Ben Jonson.

B. A second prosodic means, common to every form of verse, whether "classical" or free, is intonation. This is the most concise description of its semantic functions:

According to a very precise and telling statement by F. Daneš, intonation takes on several functions in an utterance: the expression of the fact that utterance is, or is not, finished, the pointing out of the nucleus of meaning, both in cases of normal and of expressive word-order, the expression of modal and expressive aspects[11].

We find here again the nuclear semantic functions: 1. continuity or discontinuity, perhaps combined with expectation of further progress ("the expression of the fact that the utterance is, or is not, finished"), 2. intensi-

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[7] J. H r a b á k, Z problémů českého verše, p. 33.
[8] Б. В. Томашевский, стилистика и стихосложение, p. 443
[9] M. R. M a y e n o w a, O sztuce czytania wierszy, p. 165.
[10] J. H o l l a n d e r, The Metrical Emblem, p. 287.
[11] M. Č e r v e n k a, Český volný verš devadesátých let, p. 21.

fication ("the pointing out of nucleus of meaning"), 3. the modal and expressive aspects, which are difficult to define with any degree of precision, but where undoubtedly, besides the meaning inherent in low or high tones (see infra), fulfilment or disappointment of expectation, based on regularity or irregularity, also play an important part; e.g. parallel or contrasting intonation, esp. cadence, can be instrumental in confronting the meaning of two segments (which is a device combining principles one and three).

C. The semantic functions of rhyme are the following ones:

1. Rhyme brings into connection the two rhyming words, which in a normal sentence would be disconnected, and by contacting them produces various secondary semantic effects: a) ironical contrast (Byron: beasts of prey — Castlereagh), b) "rhyming metaphor", which may consist e.g. in discovering a potential semantic "etymology" of one of the rhyming words (P. Reverdy: *J'ai assez du ciel / Au fond tout ce qu'on voit est artificiel*)[12], etc.

2. Words in rhyming position are emphasized; this may produce secondary semantic effects: rhymes that are too conspicuous tend to become comical, etc.

3. The first of the rhyming words creates an expectation, which is, in some way or other, fulfilled by the second one:

Les sons de la première rime font naître l'attente d'une autre rime qui pourtant, on le sait, ne sera que phonétiquement identique; le sens que les même sons soutiennent dans la deuxième rime sera différent, surprendra; et cette surprise procurée par le deuxième sens fait cesser, résout en même temps l'attente[13].

The various ways in which the expectation is fulfilled are again rich in possibilities of secondary connotations: rhyming too regular in character may impart to the poem a ditty-like character, etc.

D. Let us proceed to the semantic functions of repetition of sounds in general.

1. Repetition of sounds may augment the acoustic, as well as semantic coherence of the line or syntagm (especially when vowels are repeated), or it may on the contrary contribute to an isolation of the single semantic units (especially in cases of initial alliteration).

2. Echo-like repetition of sounds may emphasize an important word, while an uncentered distribution may on the contrary minimize the meanings:

Les effects sonores naissent dans la conscience du lecteur grâce à la répétition du son ou d'un groupe de sons; cette répétition peut avoir deux fonctions opposées: si elle est discrète, elle souligne un sens que, préalablement, le lectuer a jugé central; comme des lumières ces sons se trouvent pour ainsi dire, "braqués" sur un sens. Si elle est voyante, elle répand une lumière diffuse sur le vers entier et menace la perception nette du sens particulier des mots[14].

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[12] Cp. A. K i b é d i V a r g a, *Les constantes du poème,* p. 120.
[13] *Ib.* p. 110—111.
[14] *Ib.* p. 100.

Most of the "meanings" designated as "imitative harmony" are simply intensifications of meanings present in the text; as when e.g. a sequence of sibilants is expressive of the rustling of a silken curtain (Poe).

3. It is unexpectedness of the specific sequence of sounds, based on a deviation from stochastic distribution, which is the cause of its aesthetic effect, and to a large part also a measure of the intensity of its effect: "... the euphonic effect of a sound is dependent not on the absolute number of its repetitions only, but also on its relative frequency in comparison with normal frequency"[15].

E. More complex in character are the semantic functions of rhythm, but the following ones predominate:

1. Rhythmical breaks (e.g. in consequence of the juxtaposition of two accents or of an extra prominence of one among them) result in both acoustic and semantic discontinuity of the two juxtaposed words. Regular rhythm (or rhythmical parallelism), on the contrary helps the linguistic units to coalesce into one whole (verse or half-verse) and therefore strengthen the impact of contextual agents.

2. Semantic emphasis is a natural result of phonetic stress:

> Certainly unless we see that crests and recessions in the sense here are in correspondence which those we find in the sound we are not apprehending the structure of the meaning. The constant correspondence of emphasis in the sense with stress in the sound in natural speech indeed suggests a correspondence between quantity in sound and an aspect in the meaning which we may also call quantitative[16].

This correspondence, however, is not as simple as that, since semantic emphasis can be achieved by other means as well (e.g. by metrical irregularities or a confrontation of parallel rhythmical constructions).

To this category belong the kinetic "meanings" or rhythm (i.e. the meaning of gallop, weary walking and the like)[17], which in fact are nothing else than an intensification of kinetic meanings contained in the text, through a morphologically analogous sequence of sounds (i.e. on the basis of an iconic[18] sign function).

An equal distribution of intensity may, again, be productive of ambiguity. Cases of level stress on two neighbouring words are interpreted by Arnold Stein[19] as "rhythmical metaphor"; e.g. the last two words in the line:

> Makes me her Medal, and makes her love me.

3. The fulfilment or disappointment of metrical expectancy, as a result of regularity or irregularity in rhythm, is of old known to be one of the primary psychological effects of rhythm.

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[15] J. M u k a ř o v s k ý, *Kapitoly z české poetiky*, p. 57.

[16] C. L a D r i è r e, *Structure, Sound and Meaning*, p. 101.

[17] Cp. R. J a k o b s o n, *K popisu Máchova verše*, in: Torso a tajemství Máchova díla, Praha 1938, pp. 207—278;
К. Тарановский, *О взаимоотношении стихотворного ритма и тематики* The Hague 1963.

[18] Cp. Ch. M o r r i s, *Signs, Language and Behaviour*, p. 191.

[19] A. S t e i n, *Donne's Prosody*, pp. 441—442.

Though poetics is rich in different types of prosodic devices, these are, more or less, based on different combinations of the three basic possibilities of arranging the segments of a linear series. It need not surprise us, therefore, that the semantic effects are again more or less — limited to the three analogous nuclear functions: 1. coherence v. incoherence, 2. lack of intensity v. intensity, 3. expectedness v. unexpectedness. It is through their combinations that more complex semantic effects — semantic functions of the 2nd order (secondary) — are achieved: gradation, confrontation, etc.

In the foregoing account, the semantic functions of form have been heavily schematized; it is possible that, as work on these lines will progress, the triad of nuclear functions will be found to be insufficient or incorrect, i.e. that new nuclear functions will be detected and the old ones defined with greater precision. Even this preliminary draft of a system may be sufficient, however, to demonstrate that a structural analysis on the semantic level is possible.

III

The brief survey of the primary semantic functions of the main principles of a quantitative arrangement of a linear series seem to verify our hypothesis of a homomorph structure of verse as a physical series and verse as a semantic (or subsemantic) series. This result is in agreement with modern linguistic theory:

> Die Behauptung, das zwischen Ausdrucksplan und dem Inhaltsplan, zwischen dem Bezeichnenden und dem Bezeichneten ein folgerichtiger Isomorphismus bestehe, hat gegenwärtig einen gleichsam axiomatischen Charakter. Zugleich erhebt sich die Frage, ob ein allgemeiner Isomorphismus das Bestehen einzelner Asymmetriefälle bei diesen Plänen ausschliest. Von einer Asymmetrie dieser Pläne kann man sprechen: erstens in den Fällen, wo Beibehaltung ein und derselben Information des Inhaltsplans im Ausdrucksplan verschiedene Arten der Anordnung dieser Information möglich sind und zweitens kann die Asymmetrie in einer verschiedenen Informationswertung ein und derselben Sprachform zum Ausdruck kommen[20].

Asymmetry is the rule in our case, which is a sure symptom that the relation between the acoustic and the semantic systems is rather one of homomorphism, based on analogous formal relations among components within each of the systems. There are no one-to-one relations either a) between the members of the set of prosodic devices and the principles of acoustic arrangement, or b) between the acoustic principles and the set of nuclear semantic functions. Any of the prosodic devices exerts influence on continuity, as well as equivalence, and regularity in the arrangement of acoustic segments. And for example semantic intensification can be achieved by a rhythmical break, by rhythmical parallelism or irregularity, as well as by the specific means of rhyme, pause, repetition of sounds, intonation, etc. The three sets enter into many-sided relations, some of which are stronger than the others. The ideal diagram of relations looks something like this:

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[20] R. G. P j o t r o v s k i j, *Zeichen und System der Sprache I*, pp. 128—129.

Prosodic devices	Acoustic princ. of arrangement	Primary semantic functions	Secondary s.f.	Specific s.f.
Pauses	Discontinuity	Incoherence	Gradation	
Intonation Rhyme Repetition	Hierarchy	Intensity	Parallelism etc.	Gallop Rustling etc.
Rhythm	Irregularity	Unexpectedness	Lexical and Syntactic Meanings	
	"Form" of verse		"Meaning" of verse	

The three nuclear functions not only form composite semantic values (repetition + emphasis = gradation) when two or more of them work simultaneously; they stand in relations of direct ratios to each other, constituting a simple system of proportions:

A. Incoherence — Intensity:

1. The detachment of a segment of speech (word or phrase) generally results in emphasizing that segment; and vice versa (a close attachment of the segment results in lessening its semantic prominence).

2. Emphasis usually takes the word out of the context, and vice versa.

B. Incoherence — Unexpectedness:

1. The separation of a segment from the remaining context as a rule makes this segment (as well as the following one) less predictable, and vice versa.

2. A decrease in predictability (unexpected metrical, stylistic, or contextual situations) as a rule lessens the coherence of context, and vice versa.

C. Intensity — Unexpectedness:

1. A decrease in predictability (based on deviations from a regular sequence) has, as a rule, intensifying effects, and vice versa.

2. Emphasis, as a rule, breaks regularity, and therefore lessens predictability, and vice versa.

These relations may be represented by a single triangle of functions (either in their positive or negative aspects):

Lack of intensity   Intensity
Coherence   Predictability   Incoherence Unexpectedness

Among the 3 functions, intensity seems to be the dominant one.

IV

The semantic values we have been analysing so far are results of a quantitative arrangement of acoustic segments and are no meanings *sensu stricto,* but forms of meaning. It is in most cases through these forms of meaning that the meaning of the line is affected by the acoustics of verse. There is, however, a whole category of cases where acoustic form is commonly believed to possess a "meaning" of its own, not limited to a quantitative

modification of the meaning of the text. Since assessments of this type of "meanings" are mostly based on subjective opinion, or at best on the results of not quite reliable experiments, we can at most give a few preliminary hints of the second aspect of our semantic system. A-priori semantic values are commonly ascribed to a number of acoustic qualities: 1. low or high vowels (tones), as well as 2. low or high pitch, and 3. a low or quick speed.

1. A rather broad conception of the "meaning" of high or low vowels was voiced e.g. by Heinz Kronasser, who attributed to the vowels:

a) an emotional (i.e. suggestive) meaning:

... neben den dingbestimmenden Elementen der Lautbedeutungen mindestens gleichwertige emotionale stehen. Düstere Stimmungen verbinden sich mit u, o (Furcht, Ehrfurcht, Gruseln, Trauer) während heitere Gefühle sich an i oder e anschliessen[21],

b) a referential, i.e. symbolic meaning:

hohe Töne (bei grosser Druckstärke) -i- verbinden sich mit Vorstellungen des Kleinen, Zarten, Dünnen, Spitzen, Feinen, Lebhaften, Raschen, Hellen /+ Fernen, zeitlich Abliegenden, und soweit ein grammatisches Geschlecht vorhanden (nur im Indogermanischen, Semitischen und Hamitischen), des Weiblichen und von Gegenständen. Tiefe Töne (bei geringerer Druckstärke) -o, u — und lange Sprechdauer verbinden sich mit Vorstellungen des Grossen, Zahlreichen, Massigen, Dicken, Breiten, Stumpfen, Schwerfälligen, Langsamen, Dumpfen, Trüben, /+ dem Plural, Kollektiven, räumlich und zeitlich Nahen, grammatisch Männlichen, von Personen und grossen Tieren. Hier sind nun nicht einzelne Laute gemeint, wiewohl auch solche als Bedeutungsträger vorkommen, sondern Worte, welche die betreffenden Laute enthalten, wobei auch die Konsonanten und andere Vokale ihre Rolle spielen, ohne dass dafür feste Regeln gegeben werden können. So sind die obigen Reihen nur als ungefähre Umrisse zu weren.
/+ Bis zum senkrechten Strich (hat die Reihe für die Kindersprache Geltung, für die Sprache der Völker gilt sie zur Gänze)[22].

Kronasser certainly takes a maximalistic view of the "meaning" of vowels: the warning that some of the meanings are not shared by children is undoubtedly a symptom that these meanings are established by convention. It will be important for the discussion to follow to notice:

a) that with the exception of the two last and most doubtful items in the enumeration, all the rest are of the same logical character: they are extremes in polar oppositions organized around a neutral center: *klein* →0→ *gross, dünn* →0→ *dick, spitzig* →0→ *stumpf, rasch* →0→ *langsam,* etc.

b) that both the emotional and the referential "meanings" are strongly evaluative in character: *"klein", "zart", "fein", "lebhaft",* and practically all the meanings enumerated in connection with -i-, up to the vertical line, are "good", "pleasant", "sympathetic", the semantic qualities of -u- are "bad", "despicable";

c) that acoustic qualities refer primarily not to specific objects but to areas (layers) of meaning, which in popular terms are mostly referred to as "moods"; it seems that the emotional meanings are the primary ones and that the other qualities enumerated are more or less specific projections of them, dependent, to a considerable degree, on subjective and contextual

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[21] H. K r o n a s s e r, *Handbuch der Semasiologie,* p. 163.
[22] *Ib.,* p. 162—163.

agents. That is to say, the corresponding segments are: 1. specific combinations of sounds (= words) — specific combinations of semantic attributes (= concepts); 2. single acoustic qualities (high tone etc.) — single semantic qualities (= "moods").

2. High or low pitch are relative qualities and as a rule become expressive only against a contrasting background, or in glides. In such cases, their expressive values are, more or less, analogous to those of high or low vowels.

3. Slow or rapid speed, beside their iconic functions in emphasizing the ideas of slow or quick movements, may suggest cheerfulness or activity on the one hand and sadness or passivity on the other hand.

N.B. At this point, it is necessary to say in what relation our point of view stands to current linguistic theories.

1. The terms form of meaning and meaning of form may partly recall of the dual dichotomy-content-substance and content-form, expression-substance and expression-form proposed by Louis Hjelmslev. Our form of meaning coincides with a part of the features that are designated as content-form by Hjelmslev; the other terms coined by Hjelmslev do not concern us here, since Hjelmslev, in his analysis of the relations between expression and content[23], paid no special attention to the phenomena we designate as meaning of form.

2. We run counter to the proposition of Rulon S. Wells "to study (1) expression and content in abstraction from each other; (2) form in abstraction from substance, and (3) language as a whole in abstraction from extra-linguistic matters"[24]. On the contrary, we undertook an analysis of that sphere where form and substance (or expression and content) exist in closest conjunction, i.e. where the morphology of meaning is dependent upon the form of expression. For that reason, the following conclusions of R.S. Wells are invalid from our point of view:

> In both planes we distinguish between process (text) and system. Now in the E-plane (=expression-plane) the text is ordered by the order of time. In the C-plane (=contents-plane) time is lacking; the text has no temporal ordering, except per accidens through its association with the E-plane. Consequently, under nearly total abstraction from the E-plane, even this per accidens ordering will drop away and there will be no ordering at all. But in the E-plane we rely heavily on the temporal order, the associative axis. A text is a succession of morphs, and a morph is a succession of phonemes ... And since the C-plane has no proper counterpart to temporal order, it cannot have analogues to those E-facts that depend essentially on temporal order[25].

After this brief survey of the "meanings" of acoustic form, it would be interesting to see a) whether there is any morphological principle common to all the three types of "meaningful" acoustic qualities, and b) whether this principle has any analogy in the morphology of "meanings" they communicate.

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[23] L. H j e l m s l e v, *Prolegomena to a Theory of Language*, pp. 29—38.
[24] R. S. W e l l s, *Is a Structural Theory of Meaning Possible?* p. 658.
[25] *Ib.*, p. 659.

1. The three "meaningful" physical qualities have at least one principle in common: their mode of existence is a scale of values stretching between two limits and having a neutral middle value $(\leftarrow 0 \rightarrow)$[26]. It is the polar extremes that are vehicles of "meaning".

2. As has been already demonstrated when speaking about the "meanings" of high or low vowels, these meanings too have the same morphological principle in common.

3. "Meaningful" acoustic qualities are, from the point of view of physics, only different modes of movement on different levels of speed (wave frequency). Their "meanings" also overlap to a large part and are concentrated mainly in the following three oppositions: a) high spirits v. low spirits, b) movement v. standstill, and perhaps c) largeness v. smallness — with a marked evaluative accent in all of them. It is interesting to compare these meanings with the three main factors by which Charles Osgood and his school measure their hypothetical model of semantic space[27]: a) evaluation (good — bad, clean — dirty, etc.), b) intensity or potency (large — small, strong — weak, heavy — light, thin — thick), and c) activity (fast — slow, active — passive, hot — cold). There is a remarkable similarity between the three variables of the Osgood hypothesis and the "meaning" of form in verse.

N.B. The distribution of the semantic qualities of linguistic form along the evaluation variable was confirmed in an interesting way by experimental research into the expressive values of music and diction undertaken by A. Sychra[28]. An actress was asked to say the words *"tož už mám ustlané"* "passionately", "with irony", etc., and a group of listeners were asked to qualify her tone; the mistaken qualifications are symptomatic of which "tones", "moods" are similar, they were symptomatic of their vicinity in the semantic space. Though widely different "meanings" were mistaken in the experiments — such as exultation (*jásot*) and comic spirits (*komika*), pathos and melancholy, malice (*jízlivost*) and resignation — there never occurred an overlapping of malicious irony (*jízlivá ironie*) and waggish playfulness (*laškovná hravost*), of resignation and serenity (*klid*), i.e. of very similar qualities, which, however, tend in opposite directions from the point of view of evaluation. The neutral indicative sentence was more closely connected with positive qualities than with the negative ones.

More often than not, the nuclear morphological principles enter into complex combinations among themselves and with other linguistic, historical and cultural agents. The semantic effect resulting from such complex structures will offer more serious, though not insurmountable, obstacles to a structural research. On the lowest level of combinatory forms, dynamic relations ought to be taken into account: 1. the relation between the intensity of stress in neighbouring segments results in ascending or descending rhythm,

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[26] Cp. S. I. H a y a k a w a, *Language in Action*, pp. 168—169.

[27] *Psycholinguistics* (ed. by Ch. E. O s g o o d and T. A. S e b e c k), p. 178.

[28] A. S y c h r a, *Kapitola z experimentálního výzkumu výrazu v hudbě a řeči*, pp. 49—85.

both endowed with specific semantic potentialities[29]; 2. the relation in pitch between, or inside, neighbouring segments results in intonation glides, in cadences, which again have very definite semantic potentialities; 3. combinations of speed, relative coherence of neighbouring segments, etc., are also capable of semantic functions. It is out of combinations of these morphological principles of the second order that more complex constructions are formed, e.g. the "physiognomy"[30] of a measure and of its several variants.

V

In conclusion, let us sum up a few preliminary conjectures about the semantics of verse, resulting from our analysis:

1. The relations between the acoustic and semantic levels consist not in a one-to-one relation between segments of both levels, but in a parallel morphology of the two systems as wholes.

2. The basic analogy in the morphology of the two systems is the stratification of each of them into two subsystems:

a) The subsystem of acoustic, and the corresponding semantic, qualities whose mode of existence is a scale of values between two opposites. The "meaningful" acoustic qualities are limited to different modes of movement, and of their relative speeds, the meanings are more or less limited to the variables of the hypothetical semantic space. Those are the meanings of form.

b) The subsystem of quantitative relations between segments of both the physical and the semantic processes in their progress in time, governed by (at least) three principles of linear arrangement: continuity (coherence) v. discontinuity, equivalence (lack of intensity) v. hierarchy, regularity (predictability) v. irregularity. These principles stand in a relation of direct proportionality to each other and are instrumental in imparting form to the meaning contained in the text.

In schematized language, our hypothesis may be expressed as follows:

Form	Acoustic qualities	The variable of physical existence (movement) $\leftarrow 0 \rightarrow$
	Forms of arrangement	Continuity — discontinuity $C \parallel E, C \parallel R$ Equivalence — hierarchy $E \parallel C, E \parallel R$ Regularity — irregularity $R \parallel C, R \parallel E$
Semantics of form	Meanings of form	Semantic space variables (movemente, evaluation, etc.) $\leftarrow 0 \rightarrow$
	Form of meaning	Coherence — incoherence $C \parallel L, C \parallel P$ Lack of intensity — intensity $L \parallel C, L \parallel P$ Predictability — unexpectedness $P \parallel C, P \parallel L$

[29] Cp. R. J a k o b s o n, *K popisu Máchova verše.*
[30] Cp. the paper read by Pavel T r o s t at the Conference on the Theory of Verse, Brno 1964.

The two systems are analogous in morphology, and their relations are as follows:

$$x \ldots n \subset AQ \subset x \ldots nEMF \qquad x \ldots nEFA \subset x \ldots nEFM$$

That is to say, each of the members of the set of acoustic qualities (forms of arrangement) enters into relations of implication with any member of the set of meanings of form (forms of meaning).

Our analysis of the structural features of the semantic functions of verse is by no means an attempt at a definitive solution of the relations between prosodic form and its "meaning". Further progress in both the segmentation of semantic space and elucidation of the relations between the physical and semantic processes could be achieved, in our opinion, by a large-scale comparison of results achieved by a semantic analysis of different systems of signs, not of language only, but also e.g. of music, mimics (cf. the results of the "kinesics" of Beardwhistall), synaesthesia etc. The main objective of our analysis was to demonstrate that a structural analysis of the meaning of form, leading to results capable of formalization, is possible, when undertaken according to the principles of logic and when based on the point of view expressed by Susanne Langer: "Such is the pattern, or logical form of sentience, and the pattern of Music is a tonal analogue of emotional life"[31].

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[31] S. L a n g e r, *Feeling and Form*, p. 27.