THE APPLIED AXIOMS OF SOCIAL PSYCHOLOGY AS CARRIED BY

THE LANGUAGE OF ALFRED EATON'S ATTITUDES IN JOHN O'HARA'S

FROM THE TERRACE

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A Monograph

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Henry P. Rogers

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L. W. Barnes
Director of Monograph

Master's Committee: _L. W. Barnes_, Chairman

Ruth Barnes

Charles J. Pelfrey

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(Date)

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1. NATURE OF THE MONOGRAPH

This monograph is written within the context of the psycholinguistic approach. Because this approach invites ambiguities, there is an immediate need to state and limit the term "psycholinguistic" for this monograph. The science of social psychology, not general psychology, is more adaptable to the subject of this monograph because the social psychologist describes man's behavior both psychologically and socially; whereas the general psychologist tends to deal abstractly with the operations of the human mind. It must be asserted that language has its necessity because of man's need to respond to social experiences: that is, man is a "talking" animal who "speaks" primarily about his relationships to his social environments. Thus, because social psychology considers man from a "social" perspective, and because language is man's primary medium for responding to social experiences, the science of social psychology furnishes the basis for the psycholinguistic approach.

Social psychology is a special form of general psychology in that the former describes the operations of the human mind in relation to the individual, himself, and his environments, primarily the social ones. As a result, general psychology, because it describes mainly the operations of the human mind, is quite removed from concrete social situations:

> Among the sciences of society only social
> psychology deals primarily with the whole individual.
> Economics, political science, and sociology have
> as their subject matter the structure and function
> of social organizations and the kinds of institutional
> behavior displayed by people within the confines and
> forms of specific institutions. Social psychology
> on the other hand, is concerned with every aspect of
> the individual's behavior in society.[1]

Social psychology, then, describes the operations of the mind as well as the behavior of a particular individual. In other words, this approach insists that since there is an interaction between man's mental operations and man's behavior, a valid description of man's behavior or mental operations must involve the interaction of the two approaches.

This two-fold description of human behavior takes the form of universal laws labeled axioms of social psychology. The axioms of social psychology refer to recognized truths which can be experimentally verified concerning man's social behavior. These truths are broken down into the categories of motivation, perception, and learning, each carrying characteristic axioms.

The significance of motivation, perception, and learning in the approach to this monograph requires clarification. The element of motivation refers to beliefs and emotions that become attitudes which, in experience, cause an individual to act. The significance of the previous definition of motivation can be realized after a concrete example. When a husband consistently demonstrates through language, through action, or through gesture, a "cynical" attitude toward his wife's religious affiliation, the husband's attitude can be experimentally verified through the language which carries the belief and through the language which carries the emotional components

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[1]David Krech, Richard Crutchfield, Theory and Problems of Social Psychology, (New York: McGraw-Hill Book Company, Inc., 1948) p. 7.

of "cynicism" according to Robert Plutchik's emotive theory.[2] Thus,
literary characterization in the novel can be viewed as a complex of
attitudes which a fictional character reveals in terms of himself and his
social environments.

However, in the development of these attitudes, the elements of
perception and learning must also be accounted for, at least from the social
psychology point of view. In one sense, "perception" can be viewed as
knowledge arrived at sensorially: that is, through the senses of sight,
touch, taste, smell, or sound. But other meanings are carried by the word
"perception:"

> The functional factors of perceptual organi-
> zation, on the other hand, are those which derive
> primarily from the needs, moods, past experience
> and memory of the individual.[3]

In one respect, then, "perception" carries the meaning of knowledge arrived
at through the senses; but, for the social psychological approach, the term
involves the other factors which affect the gaining of knowledge percept-
ually. For example, a "teenager's" perceptions of himself and his social
environments from one day to the next would differ significantly if both of
his parents were accidentally killed in a car wreck. His past memories and
experiences with his parents, to use one example, would affect and effect
his perceptions for a period of time; similarly, knowledge arrived at through
the senses is affected from one day to the next, for an individual's physio-
logical state is in constant flux. Krech and Crutchfield label these factors
"structural" in nature:

> By structural factors are meant those factors
> deriving solely from the nature of the physical

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[2]Robert Plutchik, The Emotions: Facts, Theories, and a New Model,
(New York, Random House, 1962), 204 pp.

[3]Krech, Crutchfield, op. cit., p. 29.

stimuli and the neural effects they evoke in
the nervous system of the individual.[4]

Thus, an individual's perceptions, from the social psychology viewpoint,

encompass his physiological state—the structural factors—and his "needs,

moods, past experience and memory"—the functional factors.

The final term in the attitudinal index of an individual is "learning."

From the social psychology perspective, learning is not the conventional

definition of the "acquiring of knowledge or skill." Specifically, the

social psychology view is at one with Krech and Crutchfield's view that

learning is "behavior change:"

> The behavior of an individual can change when
> (1) the individual is placed in a problem situation,
> (2) when significant changes occur in his physiological
> state, and (3) through the operation of the dynamic
> factors involved in retention.[5]

Therefore, the social psychology definition would not involve an individual's

learning to fly an airplane; acquiring such a skill is not a behavioral

change within the context of the stated definition. However, if an

individual's learning to fly an airplane involved a problem situation (life

or death, for example), then the nature of the skill acquisition would

change because it relates to behavior change, not to the acquisition of

knowledge or some skill.

In summary, motivation, perception, and learning are categories of the

description of human behavior from the social psychology point of view. These

categories have specific axioms, which, in terms of the approach taken in

this monograph, can be measured through language. Through the technique

of random sampling every so many predetermined paragraphs—minimal units of

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[4]Krech, Crutchfield, op. cit., p. 81.

[5]Ibid., p. 111.

behavioral experience, as molar—the language will be expected to reveal the principles of human behavior. In literature, these principles are usually attitudinal. Where the specific behavioral experience is not complete in one paragraph, the following paragraph or paragraphs necessary to finish the experience will be used. The position is taken that literature is a kind of reality because all that is written is written by an individual or by individuals who have all human qualities and none that are not human. By that token, the language of a literary experience must parallel that of any other kind of experience where the individual has an experience with attitudinal intensity. Therefore, the same language structures which will measure an individual's emotive and conceptual experience in real life will also measure the literary character's experience in the literary life. For that reason, I have chosen From the Terrace, a novel authored by the twentieth-century American writer, John O'Hara (1905-   ).

John O'Hara was selected for this monograph for two reasons. First, he is primarily a novelist; and second, as a contemporary novelist, he has consistently paid attention to the language factors which express the motivational, perceptual, and learning principles of his fictional characters:

> On that morning Nellie came to the boy's room—now suddenly Alfred's room exclusively—and found him already dressed. "Oh, you're up. Well, if you're up why didn't you go down to breakfast and save me the trip?"
>
> He made no answer; it would have been futile to try to explain to Nellie that he was waiting for some sign from his father or his mother; some sign, some word that would tell him what to expect in the future—or indeed, in the present. His brother was buried, buried deep in the ground, and would never be seen again, again heard. Things were different now, with no William, and there must be some things his mother and father wanted to tell him. It was not clear in his mind what kind of things, but they must want to talk to him.[6]

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[6]John O'Hara, From The Terrace, (New York: Bantam Books, Inc., 1960), p. 20.

The "motivational" factor in the above quotation concerns Alfred's belief, from his past experience, that his father does not love him as much as Alfred's father loved his first son—now deceased. Combined with this belief are the emotional components of the attitude of "resignation." Regarding a "perceptual" factor as it relates to Alfred, his "mood" is one of "gloominess" and "acceptance." Finally, the "learning" factor is revealed by Alfred's autistic thinking in that he behaves in a "plane of irreality." Taken together, the previous quotation indicates that John O'Hara, as a novelist, has consistently paid attention to the language factors of motivation, perception, and learning in his fictional characters.

Since the literary basis for this psycholinguistic approach is the novel, a more formalized description is obligatory. Literature, as will be shown, is the art of "thinking with feeling" about things, ideas, institutions, people, and events; thus, any description of the novel, as a form of literature, must include the meanings carried by the terms of "thinking with feeling" and "prose fiction." The latter term is significant to define because, of the three classes of literary work (poems, essays, and prose fiction), the novel is categorized under "prose fiction." For the purposes of this paper, "prose fiction" is qualified by what Beardsley labels "a distinguishing mark:"

> Its lack of claim to literal truth on the
> first level of meaning.[7]

What, exactly, does Beardsley mean by "first level?" He describes the meaning of classifying types of meaning into "primary" and "secondary:"

> When we turn from sentences to parts of
> sentences, we can make a corresponding distinction

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[7]Monroe Beardsley, Aesthetics: Problems in the Philosophy of Criticism, (New York: Harcourt, Brace, and Company, 1958), p. 127.

between the standard, or central, meaning of a word
and its marginal or accompanying meanings. The
word "sea" designates certain characteristics, such
as being a large body of salt water; that is its
primary word-meaning. It also connotes certain
other characteristics, such as being sometimes
dangerous, being changeable in mood but endless in
emotion...these are its secondary word meanings.[8]

By considering this statement from Alex Waugh's novel, The Balliols,

A month later on the eve of her departure for
Penang, Lucy sat before an array of open trunks,...[9]

a more concrete application of primary and secondary meanings can be

elucidated. To begin with, since the novel makes "no claim to literal

truth," Lucy is not necessarily a "real" person in a sense that it can be

historically proven that a girl named Lucy lived and performed the same

acts at that specific time. In other words, Lucy did not necessarily sit

"before an open array of trunks."

The second part of the description of a novel is the phrase "think-

ing with feeling." Does a novel really "think with feeling?" Literally, the

answer is "no" because a novel, in one literal sense, is a series of words

in patterns. Now, does this series of words "think with feeling?" Again,

the answer "no" because words stand for "things, ideas, institutions, people,

and events;" they are not the "things" themselves. As a result, because

novels and words cannot "think with feeling," it necessarily follows that

someone must "think with feeling," if the definition of literature, as

stated, is a correct one. Logically, only man can "think with feeling".

Beardsley defines this "thinking with feeling" in more formalized language:

[8]Beardsley, op. cit., p. 125.

[9]Alex Waugh, The Balliols, (New York: Farrar and Rinehart, Inc., 1934),
p. 181.

Cognitive import: capacity to affect the hearer's beliefs

Emotive import: capacity to affect the hearer's feelings.[10]

Literature must affect not only the hearer's beliefs, but also his emotions as well.

A definition, then, of the novel as a literary form must consist of these qualities: one form of fictional literature in prose with no claim to literal truth, and it has the capacity to affect the hearer's beliefs and feelings. But, another literary form, the essay, also meets the requirements of this definition: one form of fictional literature in prose with no claim to literal truth, and it affects the hearer's beliefs and feelings. Beardsley defines the separation of the two literary forms in terms of primary and secondary meanings:

> I think it is the proportion of the total
> meaning that occurs in the second level, that
> is, in suggestion and connotation.[11]

In the previous quotation, "proportion" refers to the novel's lack of dependence upon the literary qualities of the essay: humor, wit, and irony. In comparison with the essay, the words in the novel have what can be termed a "proportion" between primary and secondary meanings, even though the primary meanings need not "claim literal truth."

Another way of stating "cognitive and emotive import" is "thinking emotively." The significance of the previous paraphrase cannot be understated because literature involves emotion: otherwise, a non-literary form, too, could be considered within the stated definitions of literature. Since literature, then, involves emotion (as opposed to the absence of emotion in non-literary forms), there must be characteristic sentence patterns,

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[10]Beardsley, op. cit., p. 118.

[11]Ibid., p. 127.

characteristic emotive words, and characteristic tonal qualities of the words which carry the respective emotions. However, in this monograph, the emphasis is not placed upon the isolation and classification of respective emotions. The emphasis in this monograph focuses upon the syntactical features of the sentence patterns, the key emotive words, and word tones that characterize, linguistically, the applied axioms of social psychology. Then, through an application of Robert Plutchik's "New Model," the characteristic emotive states and intensities of each applied axiom as revealed through the language of the attitudes will be described. At this point, Plutchik's "new Model" warrants further clarification, along with other undefined terms, such as syntax and grammar.

Syntax is the grammatical branch of linguistics which describes the structure of word groups. The word groups to be described in this monograph are the language of the attitudes based upon the four basic sentence patterns of English as stated by Owen Thomas in his book, Transformational Grammar and the Teacher of English.[12] A classification of the attitudes in terms of the sentence patterns is a functional procedure because this application is one way of measuring the similarities and contrasts of one language and another. When, for example, the sentence patterns of an English-speaking social group change to the degree that communication no longer takes place, then this social group is no longer speaking the English language. Two concrete examples illustrate this point. First, the verb, in English, must occupy the second position in the basic sentence:

1. He went to the store: Grammatical

2. Went he to the store: Ungrammatical

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[12]Owen Thomas, Transformational Grammar and the Teacher of English, (New York: Holt, Rinehart and Winston, Inc., 1965), 240 pp.

Second, the verb cannot occupy the third position in the basic English
sentence:

    1. He kicked the ball: Grammatical

    2. He the ball kicked: Ungrammatical

A grammatical statement, therefore, is one which conveys meaning within
the sentence patterns of a respective language. Thus, if language class-
ification is based upon sentence patterns, then writers, either consciously
or unconciously, must prefer one sentence pattern to another.

A syntactical description of key words in the language of Alfred Eaton's
attitudes is based upon one of Samuel Reiss' principles in his book, Language
and Psychology.[13] His principle reasserts what Beardsley asserted: that is,
words have emotive as well as conceptual value. Reiss' principle will be
applied through S. I. Hayakawa's theory of "purr" and "snarl" words.[14]
That is, the negative emotive states are characterized by "snarl" words;
while the positive emotive states are controlled by "purr" words. Thus,
since words carry emotive values, a writer unconsciously must prefer one
emotion to another, and the preference must be related to the unique attitudinal
index of the fictional character. Similarly, the position and part of speech
of key emotive words can be shown to consist of a preferential pattern for
the character index.

These same principles of application apply to the tonal qualities of
the words carrying the attitudes. In a given attitude, for example, the
writer's selection of word tones will be shown to carry attitudinal values
in terms of "purr" and "snarl" words.

[13]Samuel Reiss, Language and Psychology, (New York: Philosophical
Library, 1959), 299 pp.

[14]S. I. Hayakawa, "Reports, Inferences, Judgements," Contexts for
Composition, (New York, Appleton-Century-Crofts, 1965), p. 10.

Such measurements became possible with new concerns of the social
psychologist whose speculations are exemplified by Robert Plutchik's book
The Emotions: Facts, Theories, and a New Model. Summarized for our purposes,
the "New Model" by Robert Plutchik assumes that man has eight emotional
states, ranging from "exploration" to "rejection." Second, these eight
states have specified emotions and intensities (expectancy: 6.8, and
dislike: 5.5). Third, the emotions of one emotive state when combined
with another emotive state reveal specified attitudes. For example, if
expectancy (6.8), an emotional component the state of Exploration, is
crossed with dislike (5.5), an emotional component of the state of Rejection,
then the attitude of "cynicism" is evident. For the purposes of this mono-
graph, the attitudes, in terms of their intensitives and tones, will be
contrasted and compared with other attitudes.

The nature of this psycholinguistic approach is a syntactical descrip-
tion of the sentence patterns and key emotive words which are characteristic
of the language of the attitudes. In addition to this syntactical descrip-
tion the language of the attitude will be shown to carry "purr" and "snarl"
tonal qualities. Finally, the nature of this monograph embodies an appli-
cation of Robert Plutchik's theory in order to categorize the states and
intensities of each attitude. However, since this psycholinguistic approach,
as defined, serves no semantic purpose and since semantics, defined as the
branch of linguistics which describes the structures, developments, and changes
of the "meanings" of speech forms, is the ultimate purpose of any linguistic
description, there is sufficient reason for considering John O'Hara's literary
style as it relates to the sentence patterns, the emotive words, and word
tones. Beardsley defines "style" in the following terms:

> the style of literary work consists of the
> recurrent features of its texture of meaning.[15]

For the purpose in the monograph, Beardsley's "recurrent features", as
they pertain to sentence patterns, key emotive words, and word tones are
a linguistic measurement of John O'Hara's style. Specifically, if a writer's
sentence patterns are "intransitive", then the reader can assume a "N V Adv"
structure. This sentence pattern consists of a "who and a what" developed
by a verb which, being complete in itself, requires no verb completer. Thus,
the writer is concerned with "what's" relationship with things, places,
persons, events, and institutions. Second, if the key emotive words reveal a
preference for one emotion or emotional state, then the reader can, psycholog-
ically, assume that the writer has a preferential pattern in the development
of the attitudes of a fictional character. This preferential pattern is the
unique method a writer employs in developing a character: that is, literary
characterization is a cluster of attitudes. Finally, through linguistic
analysis, the word tones can reveal the basic emotional nature of the
attitudes that a writer associates, through language, with his fictional
character.

Taken together, then, the psychological aspects of style take precedence
over the syntactical descriptions because the establishment of the semantical
(what it all means) factors must be the eventual goal of any linguistic
analysis. In one sense, however, this syntactical description is directly
related to a semantic consideration because the former comprises the
methodology in scientifically explicating the psychological factor inherent
in a writer's style. Thus, the psycholinguistic approach to this monograph
not only describes sentence patterns, key emotive words, and word tones
in the applied axioms of social psychology as carried by the language of the

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[15] Beardsley, op. cit., p.222.

attitudes of Alfred Eaton, but also, it explains the psychological factors as they relate to John O'Hara's literary style.

II. PROCEDURES

This monograph will develop through five steps represented by chapters. The first chapter carries a discussion of the general nature of the monograph, along with the procedure, previous work done in the field, and purposes and specific elements to be proven. Also, the first chapter contains essential definitions which pertain to this monograph.

Chapter Two involves a description of Alfred Eaton, the main character in John O'Hara's novel, From The Terrace. This description consists of a psychological analysis of Alfred Eaton based on the applied principles of motivation, perception, and learning, revealed by the attitudes of Alfred Eaton and carried by the language of the significant quotations found by random sampling.

Chapter Three is a significant section of the procedure because the language of the attitudes will be described in terms of the sentence patterns, key emotive words, and word tones. A description of the similar and contrasting features of the sentence patterns, key emotive words, and word tones as carried by the language of the attitudes concludes the chapter.

Chapter Four consists of an application of Plutchik's emotive theory designed to assist in measuring the emotional states and intensities of each characteristic attitude carried by the language.

Chapter Five involves a summary of the language of the significant quotations as carried through the syntactical features of the sentence patterns, key emotive words and word tones associated with the attitudes. This summary will be followed by a description of John O'Hara's "literary style" as expressed through the sentence patterns, key emotive words, and word tones.

III. PREVIOUS WORK IN THE FIELD

A psycholinguistic description, as defined in this monograph, of any
of John O'Hara's work has never been attempted. No conflicting evidence
in relation to this judgment was found in the Abstracts of Master's Theses
or the Abstracts of Doctoral Dissertations. In addition, careful study of
the National Register of Educational Researchers indicates that no psycho-
linguistic application of the "axioms of social psychology" has been under-
taken. One monograph, however, Plutchik's Emotive Theory As Applied to
Eschatological Elements in Key Works of Graham Green, by Joseph L. Mills,
develops from a psycholinguistic approach. But, and for three reasons, the
approach taken by Mills is significantly different from this approach. Mr.
Mills does not base his study upon the axioms of social psychology; second,
he does not apply Samuel Reiss' principle that words have emotive value to
the eschatological elements; and, finally, he does not describe the charac-
teristic word tones of the eschatological elements of Graham Green's novels.
In a parallel sense, Mr. Mills does classify the emotional state and intensity
of the eschatological elements, along with the syntactical features of these
elements as they relate to the novels.

Although the novel has not previously attracted the psycholinguistic
approach, the poem has not been entirely neglected. Seymour Chatman's article
demonstrates the author's linguistic preference for the poem, not the novel:

> Alliteration, rhyme, and consonant clustering are
> linguistic as well as literary realities which could
> stand more accurate delineation.[16]

One reason for the trend by linguists in describing the poem, not the novel,
is the structural enormousness of the novel: that is, syntactically, even

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[16] Seymour Chatman, "Linguistics, Poetics and Interpretation: The
Phonemic Dimension," Quarterly Journal of Speech, Vol. 43, p. 250.

the short novel has thousands of sentences and words when contrasted to the few sentences and words which usually characterize a lyrical poem. Furthermore, the critics, until recently, even the linguistic ones, have not known the value of statistics, one of its concepts being the random sample technique. As a result of these reasons, the novel has not been described extensively, at least not from the defined psycholinguistic approach taken in this monograph.

IV. PURPOSES AND SPECIFIC ELEMENTS TO BE PROVEN

The main purpose of this monograph involves demonstration that the axioms of social psychology, as carried by the language of beliefs and emotions that become attitudes, are a valid source in the description of the psychological complex of a fictional character. These axioms, if realized in the novel, demand certain patterning and certain attitudinal results, all leading to certain characterizations which are carried to the reader by words which have emotive tones.

The axioms of social psychology are not going to be found in the language statements of the novel. Thus, the position is not taken that John O'Hara designed to write a novel through the axioms. The position taken is that the axioms exclude nothing that is human, either in real or fictional life. The axioms encompass all states and acts that are relevant to the real or illusionary experiences of an individual. The position is taken that if the axioms are discoverable, they are discoverable in the context of the beliefs and emotions that become attitudes as revealed by the language. Finally, the position is not taken that the novel cannot be appreciated, enjoyed, analyzed, and intuited aesthetically, apart from the approach indicated in this monograph.

The more specific elements to be proven number the following: first, the language of the beliefs and emotions demands basic sentence patterns, when related to specific behavioral experiences; second, the language of the beliefs and emotions has key emotive words; and third, the language of the beliefs and emotions evokes or demands characteristic word tones.

Through the syntactical description of the key emotive words and a classification of these words into their "purr" and "snarl" categories, evidence will be offered that the language of the beliefs and emotions works through certain sentence patterning, connected in a tagmemic sense by characteristic positions and characteristic parts of speech. The "tagmemic sense" for this monograph refers to the English language axiom that in a given sentence pattern certain parts of speech must occupy certain positions, and these positions depend upon the relationships of each sentence to the other sentences in the complete behavioral pattern being discussed. In addition to this syntactical description, through an application of Plutchik's "New Model", the language of the beliefs and emotions will be shown to evoke characteristic emotional states and intensities. Finally, by considering the semantical aspects of the syntactical description of the sentence patterns, key emotive words, and word tones, suggestion will be that a novelist's style can be assessed through the psycholinguistic approach. This monograph is offered as only one vehicle for suggesting approaches related to the context of human personality. Agreeing with Beardsley's statement,

> The style is the man gets us nowhere, unless
> perhaps it may send us on the wrong direction
> romanticizing romantically and biographically
> all about the writer,[17]

perhaps this psycholinguistic approach will "send us" in another direction in the description of a writer's style.

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[17] Beardsley, op. cit., p. 225.

V. ESSENTIAL DEFINITIONS

Because an attitudinal index will be shown to exist in the significant quotations, a precise definition of the term "attitude" must be evolved. First, an attitude is comprised of a belief concerning the world of things, places, ideas, events, and institutions. When this belief is combined with an emotion (hatred, for example), the second quality of an attitude becomes a reality. However, in this monograph, an attitude will have a third quality, the quality of consistency: that is, in order to classify the attitudes of Alfred Eaton, as revealed through the language of significant quotations, there must be the element of consistency; otherwise, the belief and emotion combination is only a trait of the main character, not an attitude. Thus, an attitude is a belief coupled with an emotion, which, taken together, can be experimentally verified to show a degree of consistency within the psychological complex of an individual.

Another significant term is "axiom." Referred to previously as a "universal truth," an axiom is a "truth" but only for the social psychologist:

> In no sense are they intended as comprehensive principles to account for all aspects of the psychology of motivation, perception, and learning; they are meant as convenient ways of organizing our thinking.[18]

Furthermore, the axioms in this monograph are not stated, as such, in the novel. They are, in one sense, "convenient ways" of describing the language of the significant quotations which reveal the psychological complex of Alfred Eaton. The first axiom, under the category of "motivation", reads as follows:

> Instabilities in the psychological field produce tensions whose effects on perception, cognition,

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[18]Krech, Crutchfield, op. cit., p. 30.

and action are such as to tend to change the
field in the direction of more stable structure.[19]

In the above axiom, the "immediate psychological field" of an individual
refers to a cross section of the psychological existence of an individual.[20]
Broken down, this cross section consists of his past experiences, his
physiological make-up at the time, and the nature of the individual's psycho-
logical problem. This cross section, then, affects an individual's "percep-
tions", an individual's "cognitions", and an individual's "actions", which,
taken together, "change the field in the direction of a more stable structure:"
that is, toward the reduction of tension. For this monograph, the "psycho-
logical field" of an individual will be discussed only in relation to an
individual's sources of frustration.

The second axiom, "perception is functionally selective"[21] is classi-
fied under the category of "perception" and refers to an individual's
perceiving what he wants to perceive in his environments. For this monograph,
however, the previously-stated axiom will be applied in terms of an indivi-
dual's "moods" and discussed in relation to Plutchik's "New Model" in that
an individual's mood has emotive value.

The last axiom pertaining to this monograph is associated with the
category of "learning". The axiom reads as follows:

> As long as there is blockage to the attainment
> of a goal cognitive reorganization tends to
> take place: the nature of the reorganization
> is such as to reduce the tension induced by the
> frustrating situation.[22]

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[19]Krech, Crutchfield, op. cit., p. 40.

[20]Ibid., p. 33.

[21]Ibid., p. 87.

[22]Ibid., p. 112.

Herein, the "nature of the cognitive reorganization" will be applied
through the "maladaptive defense reactions against frustration."[23]
Specifically, "autism", as a defense reaction, is not only thinking
unrealistically, but also, it is a part of an individual's cognitive
reorganization in that this defense reaction serves to reduce tension.

Thus, in the next chapter, how Alfred Eaton "cognitively reorganizes"
will be viewed in relation to his "defense reactions against frustration."
How he "functionally perceives" will be viewed in terms of his "moods." And
finally, the instabilities in his "psychological field" will be assessed in
terms of his "sources of frustration." In short, the applied approach taken
in this monograph will offer proof for the suggestion that a more concrete
understanding of a fictional character's motivations, perceptions, and
learning factors can be realized through a linguistic description of the
language which carries the beliefs and emotions. Also, the defined approach
will add other dimensions, of a literary nature, to the study of the novelistic
art of John O"Hara, to the study of other novelists, and to the study of the
novel as a literary form.

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[23]See Appendix A for complete definitions of maladaptive defense
reactions against frustration. See Appendix D for complete list of
Axioms of Social Psychology.

CHAPTER II

AN ATTITUDINAL DESCRIPTION OF ALFRED EATON

BASED UPON THE APPLIED PRINCIPLES OF MOTIVATION,

PERCEPTION AND LEARNING, AS CARRIED BY THE LANGUAGE

OF THE SIGNIFICANT QUOTATIONS

In From The Terrace, the stated axioms of social psychology, as applied,
will format the procedure for measuring the social psychological behavior
of Alfred Eaton, the main character. In the first axiom, under the cate-
gory of motivation, one property, Alfred's past experiences, of his "immedi-
ate psychological field" will be applied through a consideration of Alfred's
sources of frustration. These "sources of frustration" will only be
described as they relate to the quoted material. The reason for limiting
the discussion is the overlapping nature of axioms of social psychology,
as applied. Specifically, certain properties of Alfred's "field" in the
first axiom pertain to the element of "perception" in the second axiom.
For example, Alfred's "sources of frustration" are, invariably, affected
by how he "functionally" perceives his environments. Thus, a description
of one property of his "field" depends upon Alfred's perceptions at the
time. Similarly, the overlapping nature of the applied axioms causes the
restricted description of the second and third axioms: that is, the second
and third axioms will be described only in terms of Alfred's "moods" and
"maladaptive defense reactions against frustration" at the time denoted by
the quotation.

The second part of the procedure involves an application of the axioms as they relate to Alfred's attitudinal development from a young boy to a married, middle-aged man. By establishing these attitudes (beliefs, plus emotions), a character index of Alfred Eaton, carried by the language of his thoughts and actions concerning things, persons, places, ideas, events, and institutions, can be shown to be experimentally verifiable through linguistic method. In summation, the procedures for this chapter encompass an applied social psychological description of Alfred Eaton as carried by the language of his attitudes in respect to things, places, ideas, persons, events, and institutions.

As a young boy, Alfred Eaton's personality reveals instabilities in his "psychological field". These instabilities cause frustrations with related sources that will be discussed after considering the next quotation:

> He made no answer; it would have been futile to try
> to explain to Nellie that he was waiting for some
> sign from his father or his mother......His brother
> was buried, buried deep in the ground, and would
> never be seen again, never again heard. Things were
> different now, with no William, and there must be
> some things his mother and father wanted to tell him.
> It was not clear in his mind what kind of things, but
> they must want to talk to him. (p. 20)

Because of the indifference on the part of his parents, Alfred becomes frustrated. A plausible excuse for the parental indifference toward Alfred was the premature death of Alfred's older brother, William, the "pride and joy" of Alfred's father, Samuel. As a result, the sources of Alfred's frustration at the time are his memories of past events and the indifferent treatment of Alfred demonstrated by his parents since his brother's death. Young Alfred's mood during this situation is dominated by the emotions of "gloominess" and "acceptance", which synthesize into the attitude of "resignation". The emotion of "gloominess" is evident by Alfred's refusal to converse with Nellie, the maid who entered his room, and the emotion of

"acceptance" is carried by Alfred's thinking that "things were different now."
Also, this same thought, "things were different now," serves to stabilize
his frustrated psyche. In terms of maladaptive defense reactions, this
thought can be classified as "autistic"[24] in nature: namely, Alfred "comes
to behave on a plane of irreality instead of in a reality level" by thinking
that "things were different now," even though Alfred knew the opposite "things"
were true.

Another attitude demonstrated by Alfred Eaton during his early years is
the attitude of "contempt." In his conversation with his sister, Sally, a
conversation involving Sally's girl friend, Vicki Dockwiler, Alfred's remarks
carry the emotions of "dislike," and "anger":

> If anybody should have hurt feelings, it's I
> ....Don't ask me why, because I don't know
> ....you females...
>
> A fat lot I care what a couple of seventh
> graders think I am. (p.67)

The emotion of "anger" is carried by Alfred's statement "a fat lot I care";
while the emotion of "dislike" is alluded to in the words "you females".
These two emotions also depict Alfred's "mood" during his conversation with
his sister. Similarly, the source of his frustration at the time remains
associated with a person; this time, however, the persons responsible for
his frustration are his sister and Vicki Dockwiler, not his parents. In
relieving the frustration, Alfred becomes somewhat "aggressive"[25] in that
he verbally, not physically, attacks his sister, Sally.

In review, the characteristic attitudes of Alfred Eaton during his
early years are "resignation" and "contempt". Coupled with these attitudes
are the emotions of "gloominess", "acceptance", "dislike", and "anger",

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[24]See Appendix A, op. cit.

[25]Ibid.

emotions which also characterize his "moods" during the quoted situations.
Finally, these primarily negative emotions are complemented by the "defense
reactions" of "autism" and "aggression" in one form or another.

Different combinations of "attitudes", of "emotions" and of "defense
reactions" are characteristic of Alfred's development into a young man.
The introduction of the attitude of "morbidness" is evident in the ensuing
quotation:

> On the morning of Victoria Dockwiler's funeral Alfred
> Eaton awoke to such disgust that it seemed to have
> been prepared for him through the night. Somewhere
> on the next floor below Norma Budd was up, or getting
> up, or taking her bath and on terms of intimacy with
> herself that included something of him that he had
> wanted to have belong to Victoria. He tried to shut
> out of his mind the re-felt grotesqueness of the act
> that had taken possession of him, the loss of what
> he had given, and to reject the overwhelming pleasure he had
> taken. He tried to invent a plausible excuse for stay-
> ing away from the funeral and for avoiding Norma, the one
> as much as the other. (p. 140)

In the above paragraph, the element "morbidness" is carried by the specific
reference to the emotions of "pleasure" and "disgust". These emotions also
classify Alfred's "mood" during the experience. This new, emotive combination,
however, is supplemented by a different, not new, source of frustration for
Alfred Eaton: her name is Norma Budd, a spinster friend of Alfred's family.
The source of frustration is a different one because Norma Budd is a
different person, but nevertheless a person, as opposed to an idea, institu-
tion, place or thing. The frustrating situation, causally related to Norma
Budd, is also causally related to Alfred's past memories of events with
Vicki Dockwiler, the girl who was killed in a car accident (only a few days
before the time quoted in the above passage). In abating the tension produced
by the frustration, Alfred "rationalizes"[26] by mentally inventing excuses for

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[26]See Appendix A, op. cit.

staying away from the funeral. In short, in Alfred's development into a young man, his "attitudes" and "defense reactions" change considerably but never do the sources of his frustration alter: Persons and/or memories of past events are, invariably, the sources of his frustration. In childhood, for example, he experienced conflict with his family and friends. Later, in his young manhood days, Norma Budd was the cause. The scars of these experiences are more understandable in the latter stages of Alfred's development as a young man. Specifically, the latter stages include his college years at Princeton and his pre-marital years.

Alfred's personality development as a young man, his college years at Princeton and pre-marital years, demonstrate that the sources of his frustration remain the same: namely, people and events, not ideas, things, or places. The similarities end here, however, for the defense reaction which characterizes his development during this period is one of "withdrawal",[27] either physically, mentally, or both. What remains in flux, however, are the emotive components associated with Alfred's thoughts and statements concerning his experiences during his early manhood. In the significant quotations which follow, there is a pattern in support of these generalizations. Consider, first, his thoughts upon realizing that Norma Budd no longer meant anything to him emotionally or physically:

> For he was now in the midst of preparations for one
> of the most maturing experiences of his life: he
> was about to desert a friend; a friend in need of
> even the silent, long-distance help he could give,
> a friend who had loved him and trusted him, and whom he
> had loved. There would be no public knowledge of the
> desertion, perhaps not even knowledge of it by the
> deserted friend. But he would know it and carry the
> knowledge with him, shamefully but firmly, and some-
> how she would know it too. (p. 186)

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[27] See Appendix A, op. cit.

Psychologically, Alfred "withdraws" from the situation because he abates

his frustration by altering his "physical environment." In other words,

Norma Budd represents a part of Alfred's physical environment, and, by

refusing to see Norma again, Alfred "withdraws" in that he alters his

environment physically. His emotive index during this time is one of

"attentiveness" and "admission", illustrating an attitude of "fatalism".

These emotions are carried by the behavior characteristics of Alfred:

first, he recognizes the importance of his decision; and, second, he

"admits" that he felt emotional about his decision "to desert" Norma. Typi-

cally, with Alfred, part of the source of his frustration can be attributed

to the events that had previously taken place with Norma Budd. Specifically,

since Alfred was indulging in a clandestine and socially-illicit affair with

Norma Budd, the inner effects of this affair, as they affect Alfred's

interpretation of the present, lend credibility to the assertion that

previous events associated with certain people caused Alfred to act as he

characteristically acted.

The events causing Alfred's frustration in the next situation are

related directly to his relationship with Norma Budd and Vicki Dockwiler.

Consider, initially, his behavior:

> He stayed away from Philadelphia and did not see
> Clemmie during the holidays, and when he got back
> to Princeton he felt that the holidays had been a
> complete waste, during which he had taken many more
> drinks than ever before and had gone without seeing
> the only girl he had wanted to see. But he had stuck
> to his resolution. He had denied himself the plea-
> sure of seeing her, and he had protected her from
> the bad luck he brought. (p. 223)

Now, consider the reasons or sources of his frustrations above. O'Hara,

in a previous paragraph, is more specific about these past events:

> The two girls to whom he had meant something had
> been killed.....One in an accident.....only minutes

away from his actual presence....It was harder
to relate Norma's murder to himself. (p. 222)

Since these past events produce a frustrated state of.mind in Alfred, how,

then, does he alleviate the frustration? Typically, he "withdraws" from

the situation by constructing "psychological fences" in the forms of

"alcohol" and isolation "from the only girl he had wanted to see" during

the holidays. The emotional components of his mood during the "holidays",

the components of "dejection" and "boredom", carried by the statements,

"he felt that the holidays had been a complete waste" and "he had denied

himself the pleasure", reveal an attitude of "remorse" in Alfred's psycho-

logical index; however, in this particular experience, the attitude of

"remorse" is directed toward Alfred, himself, not another person, such as

his sister, Sally.

For Alfred, significant events transpired after the holiday season

terminated. Clemmie Shreve, Alfred's recent female indulgence, decided to

marry a Yale man; to make matters worse, Alfred left Princeton. Coupled

with other events and associations with new people during this time, Alfred's

experiences with Clemmie Shreve and his decision to leave Princeton after

two years illustrate that his development as a young man takes on an "air

of maturity", even though the same "sources of frustration", the same

"moods", and the same "defense reactions" remain unchanged:

> The freedom he had not wanted and the hopes he was abandoning
> left him with a desire to leave Port Johnson and anxious to
> see Lex....He would stay around for a few days for appear-
> ances' sake, but he knew that when he left Port Johnson he would
> not be in a hurry to return. He loved and would protect
> Sally and Constance; he owed his mother and father nothing.
> He could almost see that his mother was in her way as
> selfish as his father, and that even her over-generous
> gift of money was a whim that had cost her only the effort
> of a minor decision and the scratching of her signature
> on paper. (p. 304)

The sources of Alfred's frustrations are basically the same because "people" remain the cause of his negative frame of mind. As stated above, "he owed his mother and father nothing"; similarly, the elements of "attentiveness" and "acceptance", carried by the statements, "he would stay around for a few days", and "the freedom...left him with a desire", highlight Alfred's "mood" and verify the attitude of "fatalism" in his psychological index. But, whereas previously Alfred "withdrew" from situations mentally, in this situation, he totally "withdraws". Not only does he "withdraw" mentally by reassuring himself that he was going to protect his sisters, Sally and Constance, but also, he "withdraws" physically by deciding to leave Port Johnson.

In examining the last attitude of Alfred Eaton's young manhood, a different "source" and "mood", but the same reaction pattern, is evident within the language describing the situation. He is "anxious" because the words reveal the emotions of "attentiveness" and "apprehension" in the statements, "I'm not sore," "I mean it," and "I was like Jim once." These emotions, likewise characterize his "mood." Conversely, Alfred's sources of frustration concern people and past events, not just people:

> "Let's forget about that, will you Alfred?"
> "I'm not sore. I mean it. Jim will make a
> good father." She said: "I've never let him
> kiss me that way." "You ought to. He wants to."
> "Not Jim. You don't know Jim. Jim idealizes
> me. You could never do that. You would have gone
> as far as you could, wouldn't you?" "Yes."
> "Without thinking of what could happen to me."
> "I was like Jim once." "Why didn't you stay
> that way?" "Oh, maybe I'll tell you sometime.
> The girl was killed. It's a long story." (p. 324)

Alfred's young manhood reveals negative attitudes in relation to people and past events. In summary, these attitudes include "fatalism", "remorse", and "anxiety", all characterized by the defense reaction of "withdrawal".

His marriage to the wealthy Mary St. John changes the pattern in
Alfred's development, but not to a marked degree. For example, whereas he
used to characteristically "withdraw" from situations during his young
manhood years, Alfred during his early marital years, "sublimates"[28] his
needs in order to lessen the tension produced by frustration. Consider,
for example, Alfred's behavior as the relationship between his wife and
himself begins to deteriorate:

> That was the year in which work and the firm
> became almost obsessive with Alfred, almost
> like the religion he never had had. Even the
> subway ride was too slow ... (p. 551)

Alfred "sublimates" to lessen the tension produced by his marital frus-
trations. In the statement, "that was the year in which work and the firm
became almost obsessive with Alfred, almost like the religion he never had
had", not only is this new defense reaction evident, but also the emotive
components of his "mood" are carried by the language. Specifically, the
emotions are "attentiveness" and "acceptance", which combine and establish
within Alfred's psychological framework, the recurrence of the attitude of
"fatalism". The sources of his frustration are the related events which
caused his marriage to deteriorate. These events are realized in the next
passage:

> He looked at her contemptuously and then left the
> room. There were no new words for Sage Rimmington;
> they had all been said in attack and defense. For
> years all that Alfred had known about her was that
> she was an orphan who was being brought up by an
> aunt and uncle. He had suspected she was a Lesbian...
> (p. 655)

In the previous quotation, there are "withdrawal" and "projection"[24] elements,

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[28]See Appendix A, op. cit.

[29]Ibid.

for Alfred employs his knowledge that his wife was an "orphan" as a psycho-
logical fence; and, by convincing himself that his suspicions involving
his wife's lesbian tendencies were correct, Alfred "projects" the blame
for the degrading status of his marriage to his wife.

Emotively, his "mood" during this ordeal is one of "disgust" and
"anger", which, when synthesized, illustrates the attitude of "contempt"
in Alfred's psyche. Carried by the statements "he looked at her contemp-
tuously" and "they had all been said in attack and defense", the attitude
of "contempt" is directed toward his wife's shortcomings and serves as a
"reducer" of tension for Alfred. Thus, his wife, in one sense, is the
source of his frustration. And, in another sense, the past events that
Alfred associates with his wife's personality serve as the other source of
his frustration. One of these past events is alluded to in Alfred's next
experience concerning his wife's relationship with Jim Roper. This relation-
ship caused Alfred to practically resign his business position. Jim Roper,
his wife's lover, was directly responsible for the lewd photographs of Alfred
and Natalie—his new concubine—taken in a Philadelphia hotel room:

> "You don't care, do you? Of course you do, but you
> are afraid?"...."I could go to Roper and offer to
> buy the negative, but I honestly think it'd be a waste
> of time. He doesn't want money. He wants to make
> trouble. And he can." "What would happen if Mr.
> MacHardie got one?" "I'd resign. And now that you
> bring it up, that's what I'm going to do."
>
> The next day he wrote out his resignation, entirely
> by hand, and asked to see MacHardie alone in one of
> the private offices. Such requests were seldom
> made and never refused. (pp. 674-675)

But Alfred remained with the company, for Mr. MacHardie refused to accept
his resignation. Alfred's mood during the conversation consisted of the
elements of "acceptance" and "sorrow", which is another way of stating the
attitude of "resignation". This attitude is caused by the language statements,

for Alfred employs his knowledge that his wife was an "orphan" as a psychological fence; and, by convincing himself that his suspicions involving his wife's lesbian tendencies were correct, Alfred "projects" the blame for the degrading status of his marriage to his wife.

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> are afraid?"...."I could go to Roper and offer to
> buy the negative, but I honestly think it'd be a waste
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> MacHardie got one?" "I'd resign. And now that you
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> The next day he wrote out his resignation, entirely
> by hand, and asked to see MacHardie alone in one of
> the private offices. Such requests were seldom
> made and never refused. (pp. 674-675)

But Alfred remained with the company, for Mr. MacHardie refused to accept his resignation. Alfred's mood during the conversation consisted of the elements of "acceptance" and "sorrow", which is another way of stating the attitude of "resignation". This attitude is caused by the language statements,

"I could go to Roper" and "I'd resign". Alfred stabilizes his frustrated condition by "withdrawing" in that he attempts to build a "fence" by resigning his position and by "projecting" in that he exculpates his own behavior and places the blame upon Jim Roper and his wife.

The last attitude evident in Alfred's psychological index is one of "dominance". His conversation and thoughts with Tom Duffy illustrate this attitude:

> At one point he annoyed Alfred....Alfred allowed himself to be baited by Tom, put up a superficially good-humored defense, and was careful to let Tom dominate the conversation. He knew he would get nowhere with Tom if he offered no resistance, but he controlled his resistance so that Tom had no reason to lose face. (p. 752)

Specifically, Alfred is "dominant" because he is "annoyed" by Tom's remarks, but "accepts" them nevertheless. The element of "acceptance" is evident in the statement, "Alfred allowed himself to be baited by Tom.....and was careful to let Tom dominate the conversation". The emotions, which characterize this new attitude, are complemented by the defense reaction of "withdrawal"; that is, Alfred constructs another psychological "fence." This time, however, the "psychological fence" takes the form of humoring Tom Duffy, permitting Tom to dominate the conversation. Alfred's source of frustration is Tom Duffy as opposed to an idea or institution or place. The same source, people, is also evident in the next quotation: the person is his still legal wife, Mary:

> "Of course she's happy with you. Now of course I'd like to be free to marry Natalie, and my first impulse is to jum at any chance to get a divorce ....Her knowledge that you and I were no longer married is something....I don't think Jean does know. My guess is that the way you and I behave in front of her is her idea of the way parents behave. Stiffly polite, rather impersonal. Certainly no demonstrations of affection. But if you told her that you and I were getting a divorce,

> that I was never coming home again, I'm afraid
> it would have a seriously bad effect on her
> sense of security." (p. 783)

Alfred's emotive "mood" in the above conversation illustrates the attitude

of "resignation" in that he is "pensive" and "admissive" concerning his

daughter's position in the family if he should consent to a divorce. These

two emotions are carried in Alfred's remarks, "Of course, she's happy with

you", and "I'm afraid it would have a seriously bad effect". Concerning

Alfred's defense reaction, "projection" of the blame upon his wife's

behavior is supportable:

> "The kind of guy I know about--Roper and this really
> cheesy Wells--would have no scruples about the effect
> on a young girl. And God knows what else you've
> been sleeping with." (p. 784)

In the final quotation which closes the description of Alfred's psychological

complex, the element of "acceptance" combines with "attentiveness", which, in

terms of an attitude, equals "fatalism". This attitude is evident upon

considering the emotive content in the next passage:

> He had now no curiosity about how Mary had effected the
> change in the child's attitude. But he resolutely
> continued to make calls so that Mary could not take
> further advantage of his not making them. At Christ-
> mas the child had been unable to repulse him entirely;
> she was not vicious, she was not evil, she was not
> cruel. (p. 875)

The statements "he had now no curiosity" and "he resolutely continued to

make the call" carry the emotions of "acceptance" and "attentiveness".

Again responsible for Alfred's frustration is Mary, his wife. Typically,

Alfred responds to the frustration by "projecting" the blame upon his wife.

Alfred's marital life, then, can be viewed in terms of the following attitudes:

"contempt", "resignation", "dominance", and "fatalism".

At this point, a table detailing the significant features of Alfred

Eaton's attitudinal index will be given. In the following order, the

table will list Alfred's sources of frustrations, the emotive components
of his moods, the characteristic maladaptive defense reactions against
frustration, and finally, his attitudes associated with these applied
principles of motivation, perception, and learning.

Some significant conclusions are evident by considering the information
in the table. First, Alfred's sources of frustration relate to people
and memories of past events with people, as opposed to things, ideas,
institutions, and places. Second, the emotive components of his "moods"
during his experiences are not what one could term "normally intense". That
is to say, Alfred Eaton is not an emotional person in the connotative sense
of the term. Third, his "defense reactions against frustration" indicate
preferences for psychological "withdrawal" and "projection". Finally,
Alfred's attitudes illustrate a diverse range of beliefs and emotions with
"resignation", "contempt", and "fatalism", the most dominant of all the
attitudes.

All of the discussed attitudes pertain to Alfred Eaton's thoughts,
statements, and actions in his social experiences. They are attitudes
because they have consistency over a period of time in Alfred Eaton's
psychological index. In the chapter following Table I, the language which
reveals these attitudes will be described in terms of the sentence patterns,
key emotive words, and word tones.

TABLE I

SIGNIFICANT FEATURES OF ALFRED EATON'S ATTITUDINAL INDEX

Sources of His Frustration	The Emotive Components of His Mood	His Maladaptive Defense Reactions Against Frustrations	Attitude
His Parents	Gloominess and Acceptance	Autism	Resignation
His Sister and Her Girl Friend Vicki	Dislike and Anger	Aggression	Contempt
Norma Budd	Pleasure and Disgust	Rationalization	Morbidness
Previous Events with Norma Budd	Attentive and Admission	Withdrawal	Fatalism
Himself	Dejection and Boredom	Withdrawal	Remorse
His Parents	Attentive and Acceptance	Withdrawal	Fatalism
People and Past Events	Apprehension and Attentiveness	Withdrawal	Anxiety
His Wife and Events Experienced With Her	Attentiveness and Acceptance	Sublimation	Fatalism
His Wife	Disgust and Anger	Withdrawal and Projection	Contempt
His Wife and Jim Roper	Acceptance and Sorrow	Withdrawal and Projection	Resignation
Tom Duffy	Annoyance and Acceptance	Withdrawal	Dominance
His Wife	Pensive and Admissive	Projection	Resignation
His Wife	Attentiveness and Acceptance	Projection	Fatalism

CHAPTER III

THE SENTENCE PATTERNS AND CHARACTERISTIC PARTS OF SPEECH

AND POSITIONS IN THE SENTENCES AND A CONSIDERATION OF

SAMUEL REISS' PRINCIPLE THAT WORDS EVOKE FEELING

In the language of the beliefs and emotions which synthesize into
attitudes over a period of time, identifiable sentence patterns can be
shown to exist for the language carrying the respective attitudes. These
patterns can then be described syntactically in terms of parts of speech[30]
and positions of key words. Also, these parts of speech can be shown to
evoke what Reiss labels "feeling". Reiss' principle will be applied
through S. I. Hayakawa's concept of "purr" and "snarl" word tones and through
Robert Plutchik's emotive states.

The procedure for listing the sentence patterns is chronologically
ordered in that Alfred Eaton's attitudes, as a young boy, as a young man,
and as a married man, will be described in terms of the emotive-carrying
words in the sentences, the sentence patterns characteristic of these words
in the sentences, and the attitudes carried by the language of the words in
the sentences. Following this presentation is a descriptive analysis of the
syntactical features of the sentence patterns, the parts of speech, and the
positions of key words which characterize the language of the attitudes

The Language of the Attitudes Based Upon Owen Thomas' Classification of the

Basic Sentence Patterns in English

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[30] See Appendix C for detailed explanation of parts of speech.

A. The Language of the Attitudes of Alfred Eaton as a Young Boy.

Key Emotive Sencences	Pattern	Attitude	Page
1. He made no answer	II		
2. It would have been futile to try and explain to Nellie	"To Be"	Resignation	p. 20
3. Things were different now	"To Be"		
1. If anybody should have hurt feelings	III		
2. It's I	"To Be"	Contempt	p. 67
3. A fat lot I care what a couple of seventh graders think I am	II		

B. The Language of the Attitudes of Alfred Eaton as a Young Man.

1. On the morning of Victoria Dock-wiler's funeral Alfred Eaton awoke to such disgust	II	Morbidness	p. 140
2. He tried to reject the over-whelming pleasure	II		
1. For he was in the midst of preparations	"To Be"		
2. He was about to desert a friend	"To Be"		
3. He would know it and carry the knowledge with him, shamefully but firmly	II	Fatalism	p. 186

1. He stayed away from Philadelphia   II
2. He denied himself the pleasure   II

Remorse   p. 223

1. The freedom left him with a desire   II
2. He would stay around for a few days   I

Fatalism   p. 304

1. I'm not sore   "To Be"
2. I mean it   II   Anxiety   p. 324
3. I was like Jim once   "To Be"

C. The Language of the Attitudes of Alfred Eaton as a Married Man.

1. That was the year   "To Be"
2. Work and the firm became   Fatalism   p. 551

   obsessive, like a religion   III

1. He looked at her contemptuously   III
2. They had all been said in attack   Contempt   p. 665

   and defense   I

1. I could go to Roper   II
2. I'd resign   I

Resignation   pp. 674-675

1. He annoyed Alfred   II
2. Alfred allowed himself to be   Dominance   p. 752

   baited by Tom   II

1. Of course, she's happy with you   "To Be"

   Resignation   p. 783

2. I'm afraid   I
3. It would have a bad effect   II

1. He had no curiosity   III   Fatalism   p. 875

2. He continued to make the calls   II

Percentages

    Sentence Pattern "To Be". 29%

    Sentence Pattern I. 13%

    Sentence Pattern II 48%

    Sentence Pattern III. 10%

The above percentages indicate that the "to be" and "transitive" (II) sentence patterns control the language carrying Alfred Eaton's attitudinal index from a young boy to a married man. At this point, a description of the syntactical features of these patterns is obligatory. The procedure for this description is a series of tables listing the characteristic parts of speech and characteristic positions of the key emotive-carrying words. As indicated by the tables, the parts of speech which characterize the language carrying the attitudes of Alfred Eaton are nouns, verbs, and adjectives. Concerning the "nouns", the significant features are the following: nouns in the first position are non-specific, for they are primarily pronouns; while the opposite conclusion is verifiable when the nouns are placed in the third position because the third position nouns are specific. A careful analysis of the "verbs" indicates that the tense employed is, almost invariably, the past tense and that there is an extensive use of the "modal" and the verb marker "had" in the verb phrases. Finally, the significant features pertaining to the adjective include the placement of the "adjective" in the third position, indicating that the speaker in the novel is permitting the adjective or focuser to stand for the noun; and second, the "adjective", when not placed in the third position, functions pre-nominally for the "noun" located in the third position. For example, in the sentence, "Alfred

awoke to such disgust", the adjective, "such", functions in a pre-nominal

position to the noun "disgust". In short, the positions, parts of speech,

and sentence patterns of the words and sentences carrying the language of

the attitudes suggest that preferential patterns, either conscious or unconscious,

exist in the literary style of John O'Hara. In Chapter Five, the implications

of these preferential patterns are considered from a semantical point of view.

TABLE II

ALFRED EATON AS A YOUNG BOY

Attitude	Words Evoking Emotive Tones in Key Sentences	Parts of Speech of Words Evoking Emotive Tones *	Position of Words Evoking Emotive Tones
Resignation	made	Verb	2
	answer	Noun	3
	it	Pronoun	1
	would	Modal	2
	futile	Adjective	3
	things	Noun	1
	different	Adjective	3
	now	Adverb	4
Contempt	should	Modal	2
	hurt	Adjective	3
	feelings	Noun	3
	fat	Adjective	1
	lot	Noun	1
	think	Verb	2

*In context within a sentence or among other sentences.

TABLE III

ALFRED EATON AS A YOUNG MAN

Attitude	Words Evoking Emotive Tones in Key Sentences	Parts of Speech of Words Evoking Emotive Tones *	Position of Words Evoking Emotive Tones
Morbidness	awoke	Verb	2
	to	Preposition	2
	such	Adjective	3
	disgust	Noun	3
	tried	Verb	2
	reject	Verb	2
	overwhelming	Verb	3
	pleasure	Noun	3
Fatalism	now	Adverb	2
	midst	Noun	3
	preparations	Noun	3
	about	Preposition	2
	desert	Verb	3
	would	Modal	2
	knowledge	Noun	3
	shamefully	Adverb	4
	firmly	Adverb	4

*In context within a sentence or among other sentences.

TABLE IV

ALFRED EATON AS A YOUNG MAN

Attitude	Words Evoking Emotive Tones in Key Sentences	Parts of Speech of Words Evoking Emotive Tones*	Position of Words Evoking Emotive Tones
Remorse	stayed	Verb	2
	Philadelphia	Noun	3
	denied	Verb	2
	pleasure	Noun	3
Fatalism	freedom	Noun	1
	left	Verb	2
	desire	Noun	3
	would	Modal	2
	around	Preposition	4
	days	Noun	4
Anxiety	sore	Adjective	3
	mean	Verb	2
	it	Pronoun	3
	once	Adverb	4

*In context within a sentence or among other sentences.

TABLE V

ALFRED EATON AS A MARRIED MAN

Attitude	Words Evoking Emotive Tones in Key Sentences	Parts of Speech of Words Evoking. Emotive Tones *	Position of Words Evoking Emotive Tones
Fatalism	that	Pronoun	1
	year	Noun	3
	work	Noun	1
	firm	Noun	1
	obsessive	Adjective	3
Contempt	looked	Verb	2
	contemptuously	Adverb	4
	had	Verb Marker	2
	attack	Noun	4
	defense	Noun	4
Resignation	could	Modal	2
	Roper	Noun	3
	would	Modal	2
Dominance	annoyed	Verb	2
	allowed	Verb	2
	baited	Verb	2

*In context within a sentence or among other sentences.

TABLE VI

ALFRED EATON AS A MARRIED MAN

Attitude	Words Evoking Emotive Tones in Key Sentences	Parts of Speech of Words Evoking Emotive Tones *	Position of Words Evoking Emotive Tones
Resignation	happy	Adjective	3
	afraid	Adjective	3
	would	Modal	2
	bad	Adjective	3
	effect	Noun	3
	seriously	Adverb	3
Fatalism	had	Verb Marker	2
	curiosity	Noun	3
	continued	Verb	2
	calls	Noun	3

*In context within a sentence or among other sentences.

To restate the sentence patterns which control the language of the
attitudes of Alfred Eaton are primarily the "to be" with the adjective
in the third position and "transitive" patterns. The syntactical features
in terms of the significant parts of speech and characteristic positions
of the parts of speech illustrate a preference for "verbs", "nouns" and
"adjectives", with the latter two parts of speech primarily occupying the
third position in the sentences. In the next section of this chapter, these
key words will be described through an application of Samuel Reiss' principle
that words carry emotive value. This description will be applied specif-
ically through a consideration of S. I. Hayakawa's concept of "purr" and
"snarl" word tones and Robert Plutchik's emotive states.

An Application of Samuel Reiss' Principle that Words Evoke Feeling

When Reiss asserts that "words do not refer to the specific 'essence'
or 'being' of things but to the relation they possess to some feeling
quality,"[31] he alludes to what Monroe Beardsley stated when he defined
"literature" in terms of "cognitive" and "emotive import." Thus, the
assertion that words evoke "feeling" is directly related to this literary
analysis. The word "feeling" is a key word for Section Two of this chapter
because "feeling" will refer to an emotional state, which according to
Plutchik, can be classified as either positive or negative. The
language which reveals a positive or negative state is, by application,
a restatement of Hayakawa's "purr" and "snarl" word concept. In more specific
terms, if the language carries an emotional state of Dejection, a negative
emotive state, then the tonal qualities will be of a "snarl" nature. The
position is taken that the key words of the attitudes of Alfred Eaton in

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[31]Samuel Reiss, op. cit., p. 79.

From The Terrace evoke primarily negative emotional states.

The key emotive words associated with Alfred Eaton's attitudes as a young boy include the following: "made," "answer," "it," "would," "futile," "different," "should," "hurt," "feelings," "fat," "lot," "think," and "things." From the previous series of words, certain phonemes and phonemic combinations can be shown to evoke negative emotive values. The /d/ sound, for example, is expressed in no less than four words; while the /t/ is found in six words. Other "snarl" or negative evoking sounds from the above list include /th/ and /sh/. By comparison, the "purr" sounds of the /f/, the long /e/, and the /ng/, for example, are disproportionate in comparison to the "snarl" tones. Thus, the dominant sounds which characterize the language of Alfred Eaton's childhood attitudes, are primarily "snarl" in nature. When applied to Plutchik's emotive states, the negative tonal qualities are realized in the conditions of Deprivation, Rejection, and Destruction; while the positive emotive state is apparent in the condition of Incorporation. In review, the emotive states characteristic of Alfred Eaton's attitude in his early years are essentially "negative" in nature.

The "snarl" quality of the sounds which characterize Alfred's attitudes in his pre-marital years is evident in the next list of key emotive words: "awoke," "such," "would," "disgust," "midst," "desert," "left," "desire," "sore," and "mean." The "snarl" /d/ is again characteristic of the words which reveal Alfred's attitudes. The emotional states represented are as follows: Rejection, Reproduction, Exploration, Deprivation, Protection, and Incorporation. Other dominant "snarl" words include the /sh/, the /st/, and the /t/. Despite this dominance of "snarl" quality, certain specific instances of "purr" sounds are also distinguishable. This sound pattern should be expected since there are positive emotional states present in some

of the attitudes of Alfred Eaton. The /e/ in "stay," the /s/ in "pleasure,"
and the /e/ in "desire" are examples of such a pattern.

The "purr" phonemes are similarly accented in Alfred's attitudes as
a married man. The prescribed list of both the "snarl" and "purr" sounds
is as follows: "that," "work," "firm," "obsessive," "looked," "contemptu-
ously," "had," "attach," "defense," "could," "go," "I'd," "annoyed," "she's,"
"afraid," "would," "bad," "effect," "make," and "calls." The controlling
combination sounds are "snarl" in nature with /d/ and /t/ present in such
words as "had," "annoyed," and "effect", respectively. Conversely, the
"purr" sounds include the /ə/ in "allowed," the /e/ in afraid and the
/l/ in "calls." Together, then, these "snarl" sounds interspersed with
"purr" sounds are responsible for the emotive states of Exploration,
Incorporation, Rejection, Destruction, and Deprivation.

In summary, the tonal qualities of the key emotive words inclusive in
the sentences carrying the attitudes convey an extensive range of emotions.
This range, dominantly negative in nature, nevertheless is characterized
by positive emotive states carried by the "purr" tones of specific words.
In the next chapter, this structural imbalance between the positive (purr)
and negative (snarl) emotive ranges will be realized through an application
of Plutchik's emotive theory.

CHAPTER IV

APPLICATION OF PLUTCHIK'S EMOTIVE THEORY

Robert Plutchik's theory of emotions will assist in measuring the emotional intensity of the language which reveals the attitudes of Alfred Eaton. The quotations employed in the analysis are the ones which furnished the grounds for measuring the attitudes of Alfred Eaton in Chapter Two. The tables involve three specific considerations: the primary dyadic cross, the secondary dyadic cross, and the tertiary dyadic cross. These three tables will illustrate the emotive states, the number of samples used, the average intensity of the emotions, and the dyadic crosses of the emotive states. At the bottom of each of the three tables, a summary of the crosses will be found. The fourth table notes the net results of the tables and the overall intensities of the tonal qualities of the key words which carry the attitudes.

The position is taken that the attitudes of Alfred Eaton are classified in the "weak" or "medium" emotive range, realized in the numerical average of the combined emotions which formulate attitudes. Alfred's dominant attitudes, "fatalism," "resignation," and "contempt," will be recognized in the frequent occurrence of the number of samples of specific emotions found in the language of the significant quotations. The assertion must be made that the classification of Alfred Eaton's emotive range in the area of "weak to medium" is a judgment on the part of this writer. In the range of emotions which characterize an emotional state, there is little separation between the ranges of "admission" (4.2) and acceptance (4.0).

However, the significant point to note is that "admission" and "acceptance" are both elements of the state of Incorporation. Applied to the attitudes of Alfred Eaton, the intensity of his emotions, while nevertheless an important computation, is a secondary computation as opposed to the computation of the emotional states. Another point of significance is that the attitudes of Alfred Eaton demonstrated different intensities and different states because an individual responds to frustration in terms of his immediate psychological field, a "field" which is in a constant state of fluctuation. All of Alfred's attitudes, then, are "microcosmic" representations of his "i.p.f." at the particular time indicated in the significant quotation.

Again, the same quotations in Chapter Two are employed for the application of Plutchik's emotive theory. Table VII illustrates the main emotive states to be those of Exploration, Incorporation, Deprivation and Rejection with "attentiveness," "acceptance," dejection," and "dislike" the most prevalent emotive values. The primary crosses reveal moderate elements of "misery," "remores," and "cynicism" with the weaker degrees of "aggression," "revenge," "pride," "love," "despair," and "guilt."

Table VIII, through the crossing of the secondary dyads, depicts the moderate elements of "optimism," "courage," "shame," "prudishness," "pessimism" and "contempt," with weaker degrees of "dominance," "modesty," and submission." Table IX illustrates that the moderate elements are "guilt," "anxiety," "envy," and "morbidness" with weaker degrees of "fatalism" and "resignation." The last table, Table X, lists the specific primary, secondary, and tertiary crosses from a total perspective. The significance of this last table is the demonstration that the attitudes of Alfred Eaton range in the "moderate to weak" category in terms of intensity.

The application of Plutchik's emotive theory discloses that the dominant attitudes of Alfred Eaton evolve from the primary, secondary, and

tertiary crosses, involving the emotive states of Exploration, Incorporation, Deprivation and Rejection. Second, the dominant emotions, inclusive in these states and carried by the tonal qualities of the words, are "gloominess," "dislike," "attentiveness," and "acceptance."

TABLE VII

PRIMARY DYADIC CROSSES

Emotive State	Number of Samples from 13 Quotations	Average of Emotive State	Crosses I+II; II+III; III+IV; IV+V; V+VI; VI+VII; VII+VIII; VIII+I
I Exploration	5	Attentiveness 6.35	Lesser degree of I+II=Aggression, Revenge
II Destruction	3	Annoyance 6.7	Lesser degree II+III=of Pride
III Reproduction	1	Pleasure 5.7	Lesser degree of III+IV=Love, Friendship
IV Incorporation	8	Acceptance 4.1	IV+V=No Cross
V Orientation	0		V+VI=No Cross
VI Protection	1	Apprehension 6.4	Lesser degree of VI+VII=Despair, Guilt
VII Deprivation	4	Dejection 6.4	VII+VIII=Misery, Remorse
VIII Rejection	4	Dislike 5.5	VIII+I=Cynicism

SUMMARY OF CROSSES:

The moderate elements are misery, remorse, and cynicism with the weaker degrees of aggression, revenge, pride, love, despair, and guilt.

TABLE VIII

SECONDARY DYADIC CROSSES

Emotive State	Number of Samples from 13 Quotations	Average of Emotive State	Crosses I+III; II+IV; III+V; IV+VI; V+VII; VI+VII; VII+I;VII+II
I Exploration	5	Attentiveness 6.35	I+III=Lesser degree of Optimism, Courage
II Destruction	3	Annoyance 6.7	II+IV=Lesser degree of Dominance
III Reproduction	1	Pleasure 5.7	III+V=No Cross
IV Incorporation	8	Acceptance 4.1	IV+VI=Lesser degree of Modesty, Submission
V	0		V+VII=No Cross
VI Protection	1	Apprehension 6.4	VI+VIII=Lesser degree of Shame, Prudishness
VII Deprivation	4	Dejection 6.4	VII+I=Lesser degree of Pessimism
VIII Rejection	4	Dislike 5.5	VIII+II=Lesser degree of Contempt

SUMMARY OF CROSSES:

The moderate elements are optimism, courage, shame, prudishness, pessimism, contempt with the weaker degrees of dominance, modesty, and submission.

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TABLE IX

TERTIARY DYADIC CROSSES

Emotive State	Number of Samples from 13 Quotations	Average of Emotive State	Crosses I+UC; II+V; III+VI; IV+VII; C+VIII; VI+I; VII+II; VIII+III
I Exploration	5	Attentiveness 6.35	I+IV=Lesser degree of Fatalism
II Destruction	3	Annoyance 6.7	II+V=No Cross
III Reproduction	1	Pleasure 5.7	III+VI=Guilt
IV Incorporation	8	Acceptance 4.1	IV+VII=Resignation
V Orientation	0		V+VIII=No Cross
VI Protection	1	Apprehension 6.4	Lesser degree of VI+I=Anxiety
VII Deprivation	4	Dejection 6.4	VII+II=Envy
VIII Rejection	4	Dislike 5.5	VIII+III=Morbidness

SUMMARY OF CROSSES:

The moderate elements are guilt, anxiety, envy, and morbidness with weaker degrees of fatalism and resignation.

TABLE X

SUMMARY OF ALL DYADIC CROSSES

Specific Crosses	Answers	Emphasis-Strong, Moderate, Weak
I+II	Aggression	Moderate
I+III	Optimism, Courage	Moderate
I+IV	Fatalism	Weak
II+III	Pride	Moderate
II+IV	Dominance	Weak
II+V	------	------
III+IV	Love, Friendship	Weak
III+V	------	------
III+VI	Guilt	Moderate
IV+V	------	------
IV+VI	Modesty, Submission	Weak
IV+VII	Resignation	Weak
V+VI	------	------
V+VII	------	------
V+VIII	------	------
VI+VII	Despair, Guilt	Moderate
VI+VIII	Shame, Prudishness	Moderate
VI+I	Anxiety	Moderate
VII+VIII	Misery, Remorse	Moderate
VII+II	Envy	Moderate
VIII+II	Cynicism	Moderate
VIII+III	Morbidness	Moderate

The Plutchikian analysis of the attitudes of Alfred Eaton indicates that "fatalism," "dominance," and "resignation" are "weak" in emotive intensity; conversely, the attitudes of "contempt," "morbidness," and "anxiety" are "moderate" in intensity. Attitudinally carried by the tonal qualities of words, these qualifying emotions, characteristic of Alfred Eaton's personality, are primarily centered in the states of Exploration, Incorporation, Deprivation, and Rejection. Specifically, these emotive states operate on a "weak to moderate" level through the emotions of "gloominess," "dislike," "attentiveness," and "acceptance."

CHAPTER V

SUMMARY STATEMENTS AND A DESCRIPTION

OF JOHN O'HARA'S LITERARY STYLE

In this monograph, the position is taken that the axioms of social
psychology formulate a basis for examining the behavior of Alfred Eaton,
the main character in John O'Hara's From The Terrace. These axioms are
not stated as such, and only through an application of specified aspects of
a respective axiom, can the benefits of the axioms be accomplished. In
addition, the position was first taken that literary characterization is
a complex of attitudes in relation to things, places, ideas, events,
persons, and institutions. And second, a literary character's attitudes
toward things, places, ideas, events, persons, and institutions are verifiable
through linguistic methodology. Thus, the approach, herein, is psycho-
linguistical because the behavior of a fictional character is measured
through language statements.

The linguistic methodology is presented in Chapters Three and Four
of this monograph: namely, after describing, in Chapter Two, the attitudes
of Alfred Eaton in terms of the applied motivational, perceptual, and
learning factors (moods, sources of frustration, and maladaptive defense
reactions against frustration), the syntactical features of the language
carrying the attitudes are detailed in Chapters Three and Four.

From Chapter Two, certain conclusions can be stated pertaining to the
psychological complex of Alfred Eaton. His behavior, first of all, is
stamped by the attitudes of "fatalism," "resignation," and "contempt."

Particularly significant in the first two of these attitudes in the presence
of the emotion of acceptance (4.0). This emotion also prevails in the attitude
of "dominance". Thus, three of Alfred's six attitudes are visibly controlled
by the emotion of "acceptance". They are visibly controlled because of the
intensity of "acceptance": that is, when "acceptance" combines with the
higher emotion, "sorrow," resulting in the attitude of "resignation," then
"acceptance," because of its lesser intensity, lowers the emotional value
of the attitude. The attitude of "fatalism" is of less emotive intensity
than "anxiety" because the emotive components which comprise "anxiety"
are intensely higher than the components of "fatalism." Therefore, three
of Alfred's dominant attitudes are reduced in terms of "intensity" because
of the emotion of "acceptance." The attitude of "contempt" is classified
in the "weak to moderate" range because the emotions of "dislike" and
"annoyance," not "anger" and "disgust", synthesize into the attitude.
In other words, "contempt" is a dominant attitude in the psychological
complex of Alfred Eaton, but this attitude has a subtle nature as a result
of the lower intensities of the emotions.

Concerning the axioms of social psychology, as applied, it has been
shown that the emotive components of each of Alfred Eaton's attitudes also
classify his respective "mood" during the experience that was quoted. Also
demonstrated is the significant point that the sources of Alfred's frustra-
tions were people and past memories of experiences with people. Finally,
evidence is supplied that Alfred Eaton's "maladaptive defense reactions
against frustration" consist primarily, of "withdrawal" and "projection",
particularly in his maturing and matured years.

Chapter Three exemplifies that the "transitive" and "to be" sentence pat-
terns control the language of the attitudes. In terms of parts of speech,

nouns, verbs, and adjectives governed the specific language. But these nouns, verbs, and adjectives are shown to be positioned, significantly, in the verb phrase, not the noun phrase of the sentence. Finally, through an application of Reiss' principle, evidence is furnished that the emotive-carrying parts of speech evoke, principally, "snarl" as opposed to "purr" tonal qualities. Chapter Four supplements, scientifically, the point that the tonal qualities of the key emotive words required, primarily,"snarl" tones because the controlling emotions are negative in nature.

Now what do all these conclusions mean? How do they apply to John O'Hara's prose style? In suggesting that the compiled data has semantical value in an appraisal of John O'Hara's novelistic art, a three-fold approach formats the discussion. First, the "to be" and "transitive", are assessed semantically. Second, the characteristic parts of speech are examined semantically in terms of their positions in the basic sentence pattern; and third, the tonal qualities of the words carrying emotive values are described in reference to the enforcement of the emotive effects which characterize, uniquely, the attitudes of Alfred Eaton.

The position is taken that a "good" novelist illustrates, through the language, a cluster of attitudes in respect to ideas, places, things, persons, events, and institutions. He chooses, in addition, particular sentence patterns to convey his point of view toward the subject. If, as with the narrative, O'Hara, a writer is more involved with what happens and what causes these things to happen, the sentence patterns should be the "transitive" and "to be" patterns respectively. The "transitive" pattern should be used because this pattern is structured to show the relationship between the subject and something (nominal in nature) outside of the subject: ideas, places, events, persons, and institutions; while the
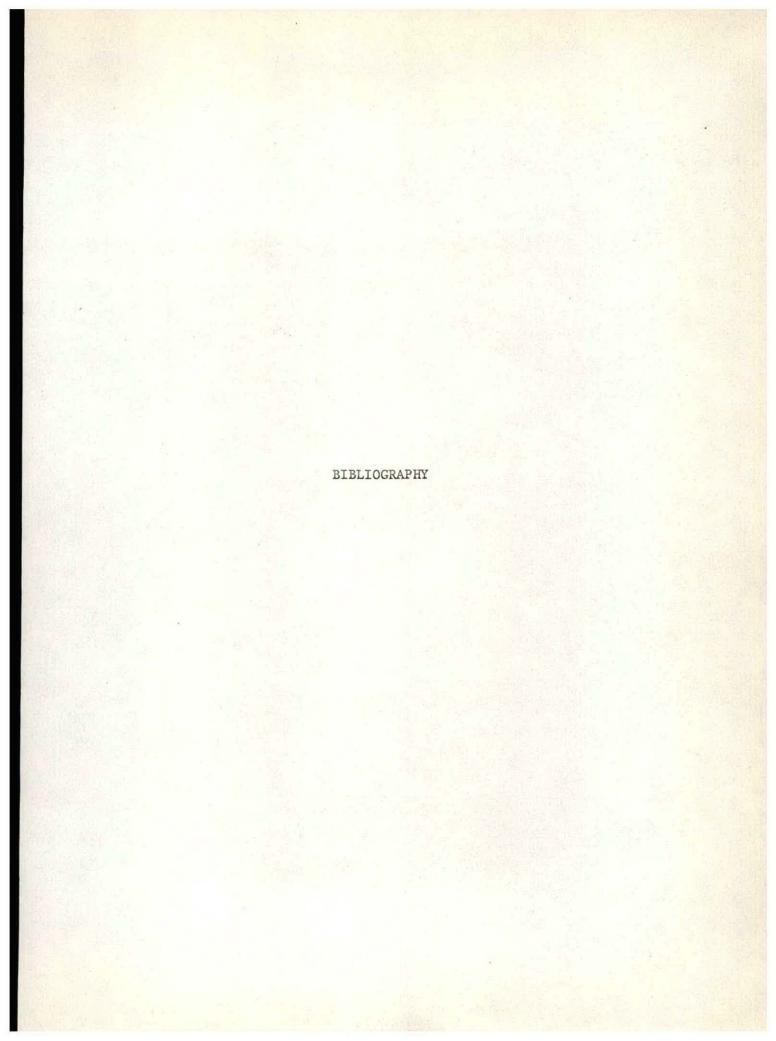
"to be" pattern should be used to facilitate the noun or adjective inclusion after the verb. In O'Hara's From The Terrace, however, the adjective, not the noun, occupies the third position in the "to be" pattern. Also, when the adjective is not placed in the third position, it functions as a "pre-nominal." The adjectival inclusion after the "to be" verb indicates that the speaker in the novel permitted the adjective to stand for the noun; whereas, the placement of the adjective "pre-nominally" indicates that the speaker permitted the "focuser" or adjective to carry the emotive weight in the phrase following the verb. Taken together, this inclusion and placement of the adjective reveals, semantically, that the speaker in the novel is concerned with some quality of the "whole," and not the "whole" as represented by some person or past event. Thus, the "to be" and "transitive" sentence patterns are the patterns which are structured to show the relationships between the subject and the "things" or "qualities" of the things that exist outside of the subject.

As stated in Chapter Three, the controlling parts of speech which carried the language of Alfred's attitudes are nouns, verbs, and adjectives. It is noted that the "specific" nouns occupied the third position, and that the non-specific nouns--pronouns--usually occupy the first position. These identifying language characteristics in From The Terrace should be expected because the "transitive" and "to be" patterns illustrate a relationship between the subject and a thing or quality outside of the subject in that the subject is Alfred Eaton and thing or quality outside of Alfred is his social environment. And, in order to demonstrate the significance of this social environment, the speaker in the novel is characteristically "specific" in the third position. Therefore, the individual (non-specific) is not as important to the speaker as are the forces of the individual's social environment.

In the discussion of the verbs in Chapter Three, it is noted that the "past tense" is employed almost invariably, and that there is an extensive use of the "modal" and of the verb marker "had" in the language which carried the attitudes. The use of the "past tense" does not warrant further comment for this tense is the tense of narrative writing. Requiring additional comment, however, is the use of the "modal" and the use of the verb marker "had" by the speaker in the novel. Considered semantically, the prevalent modal "would" marks the time of obligation. When applied to Alfred Eaton's behavior, "would" signals that Alfred felt obligated on many occasions, but for some person or event, he was unable to fulfill the obligation. The verb marker, "had," on the other hand, signals Alfred's desire to distinguish past actions from each other. From a semantical perspective, this frequent use of "had" suggests linguistic proof that Alfred's past experiences with both people and events were the causes of his frustrations.

The final semantic consideration involves the speaker's choice of tonal qualities which reveal the attitudes. Specifically, do the word tones enforce the intensities that were shown to exist in the Plutchikian analysis in Chapter Four? It must be asserted that the word tones which carry the emotive values do enforce the respective intensities of the attitudes of Alfred Eaton. To use one example, in the attitude of "dominance," not only are there "snarl" tones in expressing the emotion of "annoyance", but also there are "purr" tones indicative of the emotion of "acceptance." Semantically, however, the discussion of the enforcement of word tones in respect to the attitudes can be expanded one step further: that is, the tones that carry the attitude certify that Alfred Eaton's character is "unemotional" in a connotative sense. He reacts to situations primarily through the emotions of "acceptance," "gloominess," and "dislike." In

other terms, Alfred's emotive personality is not an intense one from the Plutchikian theory of intensity. Thus, since Alfred's emotive range is categorically weak to moderate in intensity, then, too, are his attitudes categorically weak to moderate in intensity.

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APPENDIX A

1. Aggression: The accumulated tensions arising out of persistent frustration often find expression in aggressive acts which seem to allay, at least temporarily, the frustrated state. Aggressiveness may take the form of feelings and actions of anger and rage, of acute physical violence against objects and people, of verbal attacks and denunciations and slander, of mere fantasies of violence and attack.

2. Regression: The behavior of the individual undergoes a kind of primitivation. His actions become less mature, more childish; the sensitivity of his discriminations and judgments diminishes; his feeling and emotions become more poorly differentiated and controlled, like those of a child.

3. Withdrawal: Frustration may often be resolved by a psychological withdrawal from the frustrating situation. Sometimes the escape may involve a change in the physical environment itself. In other situations the individual may be unable to leave the physical scene of his frustration; instead, he erects psychological fences that cut him off from contact with the situation.

4. Repression: In repression, unsatisfied needs are apparently subjected to forces that render them inaccessible to consciousness; the individual "forgets" the unsatisfied need. A puritanical individual may never be consciously aware of sex desires; a son may never be consciously aware of his feeling of hostility toward his father.

5. Sublimation: By sublimation is meant the unconscious process in which the tension associated with the repressed needs is deflected to new objects, new goals, new activities of an apparently unconnected sort. Usually, these new objects, goals and activities are—unlike the repressed needs—socially approved.

6. Rationalization and projection: Some cognitive changes are called rationalizations. The inaccessible goal looks less attractive; the fox and the "sour grapes." An available but less preferred goal begins to look more attractive: the "sweet lemon". Socially unacceptable behavior is redefined and given more acceptable meaning. Rationalizations are rarely conscious deceptions. They are believed in by the individual; he does not apprehend the distortion in his perceptions and thoughts that is caused by the frustrations. In projection the individual's perception of the situation is so altered that he assigns blame for his own failures and frustrations to other parts of the field; he "projects" the blame.

7. Autism: Closely related to the cognitive changes characteristic of rationalization and projection is Autism or autistic thinking. This refers to thinking that is almost completely dominated by needs and

emotions, wherein no attempt is made to "check" the content of the thinking with reality. In autism, the individual comes to behave on a plan of "irreality" instead of on the reality level.

8. Identification: A common and apparently highly effective avenue for the resolution of some types of frustration is through a process of identifying oneself with another person or with a group of persons. The amorous achievements of the screen actress become the conquests of the frustrated suburbanite...The success of the Nazis became the successes of the frustrated and chronically failing "little people" of Germany.[32]

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[32]Krech and Crutchfield, op. cit., pp. 55-59.

APPENDIX B

The four basic sentence patterns in English are classified by Owen Thomas as the "to be," "I," "II," and "III."

Tables II, III, IV, V, and VI contain linguistic signs that require clarification. In order, the signs and brief explanations are as follows:

NP: stands for noun phrase.

V_i: stands for intransitive verb pattern.

V_t: stands for transitive verb pattern.

V_c: stands for copulative or "whole-part" verb pattern.

$\emptyset$:   stands for "null": that is, nothing occupies this position, or the position is without limitation.

Comp.:   stands for complement.

( ) :   stands for optional.

TABLE XI

SENTENCE PATTERNS*

Position

Type	1	2	3	4
to be	NP	be	Pred.	(Adv.)
I	NP	V_i	$\emptyset$	(Adv.)
II	NP	V_t	NP	(Adv.)
III	NP	V_c	Comp.	(Adv.)

APPENDIX C

The parts of speech in this monograph are identified by their structural characteristics. The noun, in English, is structured to show the quality of possession in the written form; also, the noun will not only answer the questions of "more," "fewer," or "less," but also will answer the criterion of showing plurality. The pronoun, in English, answers the questions of "more," "fewer," or "less," but, unlike the noun, the pronoun cannot be preceded by the definite article. The structural features of the verb include the forms "he talks," "he is talking," "he talked," "he can talk," and "he has talked." Thus, the modal "would" and the verb marker "had" are not structural verbs; they are, on the other hand, verb markers or signals for the verbs to follow. Last, the adjective, structurally, is that part of speech which is phonologically longer than any other part of speech. The adjective "pretty", for example, requires a longer time to pronounce than the noun "table".

APPENDIX D

The Axioms of Social Psychology Under the Category of Motivation

I. The proper unit of motivational analysis is molar behavior, which involves needs and goals.

II. The dynamics of molar behavior result from properties of the immediate psychological field.

III. Instabilities in the psychological field produce "tensions" whose effects on perception, cognition, and action are such as to tend to change the field in the direction of a more stable structure.

IV. The frustration of goal achievement and the failure of tension reduction may lead to a variety of adaptive or maladaptive behaviors.

V. Characteristic modes of goal achievement and tension reduction may be learned and fixated by the individual.

VI. The trend of behavior often involves progressively "higher" levels of stable organization of the psychological field.

The Axioms of Social Psychology Under the Category of Perception

I. The perceptual and cognitive field in its natural state is organized and meaningful.

II. Perception is functionally selective.

III. The perceptual and cognitive properties of a substructure are determined in large measure by the properties of the structure of which it is a part.

The Axioms of Social Psychology Under the Category of Learning

I. As long as there is a blockage to the attainment of a goal, cognitive reorganization tends to take place; the nature of the reorganization is such as to reduce the tension induced by the frustrating situation.

II. The cognitive reorganization process typically consists of a hierarchically related series of organizations.

III. Cognitive structures, over time, undergo progressive changes in accordance with the principles of organization.

IV. The ease and rapidity of the cognitive reorganization process is a function of the differentiation, isolation, and rigidity of the original cognitive structure.