

“As silently as the ghosts of murdered men”

- Modification and mind style in Robert E. Howard’s fantasy

Seppo Suominen 171141

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<b>Tiivistelmä – Abstract</b>			
<p>This study conducts a linguistic stylistic analysis of the use of modification and its effects on mind style in the fantasy short stories of the early 20<sup>th</sup> century American pulp author Robert E. Howard, who is considered the father of the Sword &amp; Sorcery subgenre. Despite the increased popularity of fantasy in the past decades, it has still been marginal when it comes to academic studies, especially in relation to style. This study is interested in the following features of modification: adjectives, attributive participles, manner adverbs and other manner adjuncts. The thesis is that while Howard has been consistent in his style of modification in relation to quantity, his style has been refined in relation to quality in his later fantasy short stories, and this shift is visible in the mind style of these short stories. Consistent features includes the regular application of sensory adjectives that depict concrete qualities, figuratively painting the characters and events in the stories in the reader’s mind. Another consistent feature is the use of prepositional manner adjuncts along with adverbs, formed often in the form of similes. A feature in which the later short stories differ from earlier ones is the more frequent use of attributive participles. The analysis is conducted on two levels: first, the quantitative level where the frequencies and ratios of these features are analysed, and second the qualitative level, where the differences in modification are analysed. Six short stories from Howard are chosen for analysis, differentiated by the protagonists they feature: Solomon Kane, Kull and Conan.</p> <p>Aside from few studies concerning the most famous authors of the genre, there has not been many critical studies on fantasy literature. In relation to this, the very definition of ‘fantasy literature’ can vary from one study to another, a matter which is further complicated due to the wide range of sub-genres. One field that has been especially neglected in academia is the style of fantasy, even though style is vital in differentiating it from ‘normal’ literature. This is especially questionable, since many opponents of fantasy criticise the styles of fantasy authors without providing proper examples of the poor quality. Stylistics is a suitable discipline to address this question, because it combines the critical approach of literary studies with the analytical methodology of linguistics. Throughout the past decades, stylistics has addressed style-related questions in literature and later in other texts. Stylistics has expanded into further sub-disciplines that each address stylistic questions with a variety of methodological tools and viewpoints. This study conducts its analysis from a linguistic stylistic viewpoint, evaluating the ways in which modification has been used in Howard’s fantasy short stories. On the quantitative level, the frequencies of the chosen features, adjectives, attributive participles and manner adjuncts, are manually counted and the results, including ratios of their features, are presented. Following this, the qualitative analysis is conducted. The discussion evaluates and analyses the use of modification in the short stories, and how they affect the mind styles in them.</p> <p>This study concludes, that while there has been slight shifts in modification in different short stories featuring different protagonists, there is consistency in the frequencies of the analysed features. The Solomon Kane and Conan stories are more similar in their frequencies than the Kull stories. The chronological evolution of modification is notable when analysing the short stories qualitatively. The earlier Solomon Kane stories might use sensory adjectives about as often as the later Conan stories, but the ways in which they are applied differ; whereas Solomon Kane might interrupt the narrative flow for an excessive description of the protagonist, Conan does it in a more condensed manner while still providing the reader with a concrete image of the protagonist. Overall, all of the short stories share a mind style in which grim protagonists face ancient and terrible horrors, which must be overcome by sheer willpower, in a world full of dark mysteries that can be beyond human understanding. However, the style in Conan is, overall, more refined towards graphic depictions of action and a protagonist that is more jovial yet more brutal.</p>			
<b>Avainsanat – Keywords</b> Stylistics, fantasy, Robert E. Howard, Solomon Kane, Kull, Conan, modification, mind style			

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<p>Tässä tutkielmassa suoritetaan lingvisti-stilistinen analyysi määritteiden käytöstä ja niiden vaikutuksesta mielen tyyliin (mind style) Robert E. Howardin fantasianovelleissa. Robert E. Howard on 1900-luvun alkupuolen amerikkalainen pulp-kirjailija, jota pidetään miekka ja magia -alagenren isänä. Siitä huolimatta, että fantasian suosio on kasvanut viime vuosikymmeninä, se on jäänyt marginaaliseen osaan akateemisissa tutkimuksissa, etenkin sen tyylin osalta. Tämä tutkielma on kiinnostunut seuraavista määritteistä: adjektiivit, attribuutti-partisiipit, tapa-adverbit ja muut tapa-adjunktit. Tutkielman väitös on, että vaikka Howard on ollut tyyliinsä yhtenäisen määritteidensä käytössä määrällisesti, hänen tyyliinsä on jalostunut laadullisesti hänen myöhemmissä novelleissaan, joka osaltaan myös heijastuu novellien mielen tyyliin. Yhtenäisiin piirteisiin sisältyy konkreettisiin ominaisuuksiin viittaavien aistinvaraisten adjektiivien säännöllinen käyttö, jolla tarinoiden hahmot ja tapahtumat kuvaannollisesti maalataan lukijan mieleen. Toinen yhtenäinen piirre on prepositionaalisten tapa-adjunktien, jotka toimivat usein myös vertauksina, käyttö adverbien rinnalla. Myöhempiä novelleja erottaa aiemmista suurempi attribuutti-partisiippien käyttö. Analyysi suoritetaan kahdella tasolla: ensiksi kvantitatiivisella tasolla, jossa näiden piirteiden esiintymistaajuudet ja osa-alueet määritetään, ja toiseksi kvalitatiivisella tasolla, jossa määritteiden käytön eroavaisuuksia analysoidaan. Howardilta valitaan kuusi novellia, jotka määrittävät niiden päähenkilöiden mukaan: Solomon Kane, Kull ja Conan.</p> <p>Fantasia-kirjallisuudesta ei ole ollut monia kriittisiä tutkimuksia, muutamaa genren kuuluisinta kirjailijaa koskevaa tutkimusta lukuun ottamatta. Tähän liittyy siten se, että ’fantasia-kirjallisuuden’ määritelmä voi vaihdella tutkimuksesta toiseen. Asia ei helpota se, että fantasialla on lukuisia alagenrejä. Fantasian tyyli on ollut erityisesti vähälle huomiolle jätetty osa-alue akateemisissa piireissä, vaikka se onkin erittäin tärkeä osa ’normaalista’ kirjallisuudesta poikkeamisessa. Erityisen kyseenalaista tässä on se, että moni fantasian arvostelijoista ovat kritisoineet fantasia-kirjailijoiden tyyliä tarjoamatta kunnan esimerkkejä tyylin heikkoudesta. Stilistiikka on sopiva tieteenala vastaamaan tähän kysymykseen, koska siinä yhdistyy kirjallisuuskritiikkiin kriittinen lähestymistapa kielitieteen analyttiseen metodologiaan. Viime vuosikymmenien aikana stilistiikka on käsitellyt tyyliin liittyviä kysymyksiä kirjallisuudessa, ja myöhemmin muissakin teksteissä. Se on laajentunut erinäisiin alatieteenaloihin, jotka kukin lähestyvät tyyllisiä kysymyksiä eri metodologioilla ja näkökulmilla. Tämä tutkielma suorittaa analyysinsä lingvisti-stilistisestä näkökulmasta, arvioiden määritteiden käyttötapoja Howardin fantasianovelleissa. Kvantitatiivisella tasolla valittujen tekijöiden, eli adjektiivien, attribuutti-partisiippien ja tapa-adjunktien, esiintymistaajuudet lasketaan manuaalisesti. Tulokset sitten esitellään, mukaan lukien niiden osa-alueiden määritykset. Tätä seuraa kvalitatiivinen analyysi. Määritteiden käyttöä novelleissa, mukaan lukien niiden vaikutuksia novellien mielen tyyliin, analysoidaan ja arvioidaan.</p> <p>Tämän tutkielman johtopäätös on, että vaikka novellien määritteiden käytössä on ollut lieviä muutoksia, esiintymistaajuudet ovat olleet yhtenäisiä. Solomon Kane ja Conan -novellit ovat enemmän samankaltaisia esiintymistaajuuksissaan kuin Kull-novellit. Määritteiden käytön kronologinen kehitys on huomattavaa kun novelleja analysoidaan kvalitatiivisesti. Aiemmat Solomon Kane -novellit ehkä käyttävät aistinvaraisia adjektiiveja yhtä usein kuin Conan-novellit, mutta niiden käyttötavat poikkeavat; siinä missä Solomon Kane saattaa keskeyttää tarinankulun kattavaa hahmonkuvausta varten, Conan tekee sen tiivistetympinä ja kuitenkin tarjoaa lukijalle konkreettisen kuvan päähenkilöstään. Kaikilla novelleilla on kaiken kaikkiaan samantyylinen mielen tyyli, jossa synkät päähenkilöt kohtaavat muinaisia ja kamalia kauhuja, jotka he päihittävät mielenlujuuden avulla maailmassa, joka on täynnä pimeitä ihmisen käsityskyvyn ylittäviä mysteerejä. Conan-novellien tyyli on kuitenkin kaiken kaikkiaan jalostuneempi yksityiskohtaiseen toimintaan, ja lisäksi päähenkilö on joviaalimpi olematta kuitenkaan vähemmän brutaali.</p>				
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## 1. INTRODUCTION

Fantasy literature saw a resurgence of popularity in the 2000s, and has been at its height since then. This was significantly due to the *Harry Potter* series by J.K. Rowling and the immensely popular film adaptations of *Lord of the Rings* novels, which were followed by a new line of fantasy movies, most of them trying to match the epic nature of those movies. While the growth of its popularity might seem to have been sudden, fantasy literature reached its current status slowly yet steadily over time. The starting point for the rise of modern fantasy literature is often regarded as the late 1960s, when the American audience discovered J.R.R. Tolkien's *Lord of the Rings* novels. Tolkien's epic trilogy stapled heroic fantasy of its kind amongst the commercially successful literary genres, as it was followed by several imitators, as well as new, original fantasists, who finally gained public attention. This was soon followed by an increased academic interest in this genre in general. With this came a newly found appreciation for fantasy written in the late nineteenth and early twentieth centuries. Amongst the late authors whose work was being republished was Robert E. Howard (1906-36), whom most people know as the creator of Conan the Barbarian. The quote in the title of this study is from 'The Phoenix on the Sword' (Howard 1932: 23).

Robert E. Howard is one of the pulp authors of the early twentieth century, whose work gained somewhat critical acclaim in the latter half of the century. He has written short stories in various genres, ranging from detective fiction to fantasy, for which he is more renowned. While his work has not gained universal appraisal (criticisms include accusations of chauvinistic treatment of female characters), he has often been praised for possessing a skill for vivid narrative full of action and exotic locations. Furthermore, whenever the sub-genre of Sword & Sorcery is mentioned, it is certain that Howard is mentioned as the author who

pioneered it (see e.g. Stableford 1990; Jakubowski 1990). While being relatively successful as a pulp author, his work gained proper recognition after his death. By the time fantasy literature reached wider audiences after the success of J.R.R. Tolkien's *Lord of the Rings* in the 1960s, there had already been several stories of Howard's characters written by other authors, and by the 1970s Robert E. Howard was one of the most recognized names amongst the fans of fantasy.

This study analyses the use of modification in Robert E. Howard's fantasy short stories. The thesis of the study is that a certain style of modification has been relatively consistent in Howard's fantasy short stories, though it has been refined in the later ones. This can be seen in the mind styles of these stories that remains relatively similar throughout. The focus will be on adjectives, attributive participles and manner adjuncts. There are differences in Howard's use of modification in different stories, where some might have a relatively large amount of adjectives referring to concrete qualities. Hence forth, these adjectives will be referred to as sensory adjectives. The study will analyse the differences by focusing on three different characters of Howard's: Solomon Kane, with whom Howard started in the fantasy genre, Kull, a short-lived character with a significant legacy nonetheless, and finally Conan, who was featured in most of his fantasy short stories. A pilot-study conducted on this topic suggests that there is a chronological increase in these adjectives. However, it is likely that with different characters, though sharing the same genre, there are differences in the application of sensory adjectives. With respect to attribution, the use of participle verbs, or participles, in an attributive function will also be analysed, my thesis on these being that Howard's Conan stories have significantly more of these when compared to his earlier stories. In relation to manner adjuncts, there has been a consistent use of prepositional adjuncts, which might also function as similes. This study will focus on stories published during

Howard's lifetime, as most of his stories, which were published post-mortem, were published years or decades after his death, with some of them being edited by other authors. The publishing dates of the short stories have been checked from the Howard Works –website and anthologies *The Complete Chronicles of Conan: Centenary Edition* (2006) and *Conan's Brethren: The Classic Heroes* (2009).

This study uses a linguistic stylistic methodology to conduct an analysis of Howard's fantasy stories. Stylistics is ideal for a study like this, since it enables a detailed analysis of linguistic units, in this case adjectives, participles and manner adjuncts. Furthermore, stylistic study is open to scrutiny, since this is a linguistic study and all the results will be presented and analysed with necessary examples. This lends more weight to the credibility of this study. The earlier pilot-study made on this topic suggested that it is worth investigating, therefore the scope of this study is now being broadened.

I first introduce modern fantasy literature, how it has been portrayed in an academic context and how Robert E. Howard affected it. The next chapter presents the field of stylistics, including a discussion on mind style, and the linguistic categories relevant to the study: adjectives, participles, adverbs and adjuncts. Additionally, I will discuss figurative language, to the extent it is relevant to similes and for this study. The fourth chapter will present the methodology to be employed in this study. The short stories to be analysed are also introduced, as well as which elements the analysis will focus on. This is followed by the results of the quantitative analysis. Furthermore, the qualitative results will be discussed, and other observations will be presented. Finally, the findings of the study are summarised in the concluding chapter.

## 2. MODERN FANTASY LITERATURE

In this chapter, previous academic discussion on fantasy literature is reviewed, and the definition of fantasy literature is contemplated. To the best of my knowledge, there have not been any previous linguistic stylistic studies on fantasy literature. A short biography of Robert E. Howard is also presented, and his influence on fantasy literature is discussed, as are previous studies on his works. A considerable portion of biographies on Howard are based on his letter exchanges between his friends and fellow authors such as H.P. Lovecraft.

With respect to discussions of contemporary fantasy literature, one should be careful with one's terms. If the term 'fantasy' as a literary genre is used in its wider definition, it includes everything from modern fantasy literature to fantastic stories of the ancient era, including myths and fairytales. Furthermore, there was no proper separation in fiction between the fantastic and non-fantastic until the eighteenth century (see Stableford 2005; Le Guin 2007). This can be seen in the opposition to Realism and Romanticism in literature, and stories about the fantastic of this era, such as German Gothic novels, have been placed in the latter. Providing an encompassing definition for the genre, which does not encompass too broad a scope of stories, can be an arduous project. Tynn *et al* (1979) merely state that the fantasy genre consists of works where supernatural phenomena are at the centre of attention (Tynn *et al* 1979: 3). Another, more profound, definition derives from Dickerson and O'Hara (2006):

Fantasy is imaginative literature that gives glimpses of subcreative otherworlds, literature free from the domination of observed fact, providing instead images of things not found in our primary universe. (Dickerson & O'Hara 2006: 53)

Many scholars, such as Stableford (2005), consider fantasy to include myths, fairytales and all works of fiction involving the fantastic, as any attempt to narrow it down is deemed rather



artificial (Stableford 2005: xl-xli). It is indeed relevant to consider the role of myths and fairytales in fantasy literature; even if they were not considered a part of it, many works of fantasy literature have been influenced by them. It is consoling to know that it is at least relatively easy to distinguish fantasy from its cousins, horror and science fiction, the former concentrating on the sensation of anxiety and the latter concerning speculations on hypothetical possibilities, or at least pretending so (Stableford 1990: 63). The safest term to use, when contemplating fantasy literature written after the late nineteenth century, is ‘modern fantasy literature’.

There have been an abundance of critics that dismiss modern fantasy literature as trivial escapism, and some academics have had similar attitudes towards it. Mandala (2010) chronicles many occasions when critics have been harsh towards fantasy, even when, for example, praising “literary fantastic” that challenged notions of reality, ‘unlike’ fantasy with its conservative plot structures and being only another form of fairy tale (Mandala 2010: 3). According to Mandala, the attitudes towards fantasy (and science fiction) have been almost ignorantly hostile (*ibid.* 4). On the other hand, there have also been several proponents of fantasy literature, perhaps the most cited being J.R.R. Tolkien. An academic himself, he explained the purpose of fantasy fiction in his famous lecture, later an essay, ‘On Fairy-Stories’ as having a psychological utility, which included viewing the real world with a fresh imaginative perspective and moral rearmament (Stableford 1990: 64-65). A similar case is Ursula K. Le Guin, who is also a successful fantasist and has written contemporary critical essays on fantasy literature and its reception.

Attitudes in academia softened somewhat towards fantasy after the success of *Lord of the Rings*, as it brought more attention to the genre, both commercially and critically. Academics

looked into the reasons for its fame, contemplated other contemporary fantasy novels and rediscovered earlier examples of this genre. However, as the success of contemporary fantasy literature led to an overabundance of new fantasy novels, of greatly varying qualities, skepticism grew once again. Most of the works were seen as ‘commodified fantasy’ (Stableford 2005), that had little or nothing to offer to the genre on the whole, contending merely to imitate Tolkien and other famous fantasists of his vein (Stableford 2005: lix). In addition, the 1980s saw the rise of the so-called ‘tie-in’ novels, which are novels related to certain TV-series, films or games (*ibid.* 405). Until recently, tie-ins have been particularly associated with novelizations of role-playing games and their imagined worlds. This particular type of ‘commodified fantasy’ has faced particular scorn, even from proponents of fantasy literature (e.g. Jakubowski 1990).

Modern fantasy literature can be considered to have a ludicrous amount of sub-genres (see e.g. Stableford 2005). However, three distinct major categories have often been used to describe different kinds of fantasy stories, which relate to how they take place in comparison to the mundane world or everyday life, or primary world. These terms were coined by Mendlesohn (2002), and are demonstrated by Stableford. First, there are fantasy stories that take place in the mundane world, where supernatural phenomena occur, and these are referred to as ‘intrusive fantasies’. As the term implies, these supernatural phenomena intrude upon regular life, causing awe or horror. An example of this is Robert Holdstock’s *Mythago Wood*, where the protagonist, recovering from injuries suffered in World War II, moves to live in a house by a mysterious forest, where myths and fantasy seems to be real and alive. Second, there are ‘portal fantasies’, in which one or more protagonists from the primary world travel to another, extraordinary world, which are often called secondary worlds in the essays and studies. Examples of portal fantasy are C.S. Lewis’ *Narnia*-stories and Guy Gavriel Kay’s *The*

*Fionavar Tapestry* -trilogy. Thirdly, there are fantasy stories that take place completely on a secondary world, referred to as 'immersive fantasies'. In these stories, the secondary world has no relation to the mundane world and this world is often detailed meticulously. A classic example of this type is Tolkien's *Lord of the Rings* (Stableford 2005: xlvii-xlviii). These categories have been only applied in critical studies of the genre. A more simple and commonplace distinction is the divide of 'low' and 'high' fantasy, in which the former takes place in the mundane world and the latter in a secondary world (Tymn *et al* 1979: 5).

While the amount of studies on fantasy literature has increased along with the increasing popularity of fantasy literature itself, there are still vast amounts of topics to study. Modern fantasy literature still suffers from a perceived lack of prestige as a topic for academic study. Le Guin (2007) argues that this is mostly because the majority of the literary critics are still ignorant to the whole field of modern fantasy literature, and that it is labeled as something that does not deserve serious attention, unlike various forms of realism (Le Guin 2007: 83). The genre still carries a connotation of being 'light in essence' and 'guilty pleasure reading', not worthy of serious academic attention (Bechtel 2004: 140). It must be mentioned that there are a vast amount of studies that have been made on the most remarkable fantasists, such as J.R.R. Tolkien and C.S. Lewis, and with the huge success of Harry Potter, J.K. Rowling's stories have received a fair share of academic attention. It is another matter whether they actually contemplate the fiction of these fantasists, or the fantasists themselves. Many other remarkable fantasists like Terry Pratchett, for example, have received far less attention, with many being only mentioned in studies encompassing a wider portion of modern fantasy literature. These studies on modern fantasy literature on a general level are still relatively far from uniform, which is quite understandable considering the vastness of the genre.

Despite the growing academic interest towards fantasy literature, one field that has been almost completely ignored is the style of fantasy. One of the few, if not the only, studies on the stylistics of fantasy is Mandala (2010). Mandala also expresses the regretful fact that there has not been stylistic studies on fantasy, especially regarding the fact that style is vital for the genre, and criticism towards it has tended to be “in a knee-jerk fashion” (Mandala: 15-16). In fact, the style of fantasy has been widely panned, even in the cases of critically acclaimed fantasy or science fiction authors, their styles are considered, as Mandala puts it: “(1) accepted, but only as worthy exceptions (of the genre); or (2) criticized as frivolous or self-indulgent stylistic experimentation.” (*ibid.* 17). What Mandala finds particularly inexcusable is the lack of proof for the stylistic inadequacy of fantasy: she points out that many critics dismiss the styles of these fantasy stories without providing specific examples and explaining what makes the style poor (*ibid.* 19). Hopefully there will be more stylistic studies on fantasy literature in the future. Considering the popularity of it, and the ever growing amount of studies on works of popular culture, it is most likely that there will be more.

### 2.1. Robert E. Howard and Sword & Sorcery

Robert Ervin Howard was born on January 22<sup>nd</sup> in 1906 in Peaster, Texas. His father was a country doctor, who moved his family from one town to another, following opportunities that were related to the oil boom in Texas. His mother had a history of tuberculosis in her family and was sickly most of Howard’s life. Howard showed keen interest in reading, writing and storytelling from early on, as it is reported that he wrote his first stories while in elementary school. While in high school, he wrote his first story to be professionally sold, ‘Spear and Fang’. He is reported to have been polite and reserved during his high school years, though he has written about his reluctant attitude towards school, which is tied to his wish to be

independent and free from the regulating command of others. The pulp magazine to which he sold 'Spear and Fang', *Weird Tales*, is the magazine most often connected to Howard's released stories. It was the medium through which Howard started his career as an author in earnest, writing full-time from 1928 onwards. In 1930 he began a long correspondence cycle between a fellow pulp author, H.P. Lovecraft, whose work he admired. It is said (e.g. Burke 2008) that Lovecraft influenced the style in which he wrote horror and fantasy after this year. Howard's most famous character, Conan, debuted in a short story 'Phoenix on the Sword' in December of 1932. In the following years, Conan became a popular character, and between 1932-36 Howard wrote a total of 18 Conan stories, the last one being novel-length, though still published via *Weird Tales*. A turn for the worse occurred in 1935, when Howard's mother's health deteriorated increasingly. A brooding personality, he had often in his past contemplated suicide, and finally, on the 11<sup>th</sup> of June 1936, a few days after his mother had sunk into her final coma, he shot himself in his car outside his home.

Burke (2008) comments that in order for pulp authors to become successful, they needed to either create characters interesting enough for a long series of publications, or dabble in various genres and stories of various kinds and submit to as many magazines as possible (Burke 2008: pars. 176-179). Although Howard did create many characters and settings, with which he could have continued for a longer time, he did not write a long series of stories until Conan. Therefore, his bibliography covers a wide range of genres. Howard added elements of the supernatural or horror into many of his stories, possibly because it suited his style of writing. While the pulp magazines were considered to be vulgar entertainment, they did provide Howard, and other American fantasists, a medium which lacked imaginative inhibitions he would have faced with other media (Stableford 1990: 129). In addition to short stories, Howard also wrote a few poems, which were either related to the fictional worlds of

his fiction, or reflected on his life. Furthermore, he also wrote an essay, 'The Hyborean Age', in which he presents the history of the fictional civilizations, which he set into a fictional time period preceding the Ice Age, and which act as the settings for Kull and Conan. This essay provides a look into his perspectives on human history. For example, he presented the civilizations in an evolutionary cycle, which goes through the cyclical motion of founding - prosper - decadence - fall.

Robert E. Howard has not been a topic of broader research. When he or his works have been mentioned, it has been in the broader context of fantasy genre. For example, in Mandala (2010) Howard's literary work was briefly examined in relation to evoking past forms of English in fantasy (Mandala 2010: 71). Howard has had his share of criticism, and a majority of it is related to the Sword & Sorcery sub-genre. An example of this, while not discussing Howard in particular, is the view of Alpers (1978), that the genre is basically about glorified violence, racism, sexism, anti-intellectualism and the ideology of 'might makes right' (Tymn *et al* 1979: 20). While Alpers used the term 'Heroic fantasy' in his text, these criticisms have been said to be about Howard's work, which have not been diluted by the facts that he committed suicide at a relatively young age and this deed coincided with the worsening condition of his mother. In fact, these facts have resulted in wild speculations about his sanity, and whether it shows in his stories. It has also led to such exclamations that he was a chauvinist due to his oedipal relationship to his mother. Proponents of Howard, such as Burke, have opposed these views, basing their arguments upon the letters of Howard made available posthumously. Burke, especially, has wondered that when discussing Howard's view of women many critics have ignored the female protagonists of his stories, such as Dark Agnes, who are all strong and skillful women (Burke 2008: pars. 528-537).

The sub-genre of Sword & Sorcery is often associated with Heroic Fantasy, though it is considered to place more focus on action, swordfights and less heroic protagonists facing adversity by monsters, demons and dark magic (see e.g. Stableford 2005). Both types of fantasy, in most cases, involve a central hero or heroes on a quest of some sort, facing dangerous foes while on it. However, the archetypal examples of heroic fantasy are stories like *Lord of the Rings* and Terry Brooks' *Shannara* novels (which have been accused of shamelessly imitating Tolkien), while the equivalent of Sword & Sorcery are Howard's Conan-stories. In fact, one could declare that the common features of all Conan-stories are also the typical features of Sword & Sorcery, that have been preserved by other authors; bloody swordfights, devilish villains, horrendous monsters, plenty of action and, perhaps most of all, a mighty warrior, who prevails using his or her martial skills and strength of will instead of cunning, intelligence or magic. It is these kinds of factors that still fascinate the audience in need of power fantasies (Jakubowski 1990: 225). A good analogue of how Sword & Sorcery relates to modern fantasy literature in general comes from Schweitzer (1987): "*Sword-and-sorcery* fiction is to fantasy what the western is to the historical novel, or, perhaps more precisely, what the hardboiled-private-eye story is to mystery fiction." (Schweitzer 1987: 77)

While Howard is often named as the pioneer of Sword & Sorcery, he did not coin the term itself. The term was created in the 1960s, when a fantasist Fritz Leiber invented the term for his fantasy stories. This term was further grounded into permanent use by L. Sprague de Camp in his anthologies of earlier fantasy stories, including Howard's Conan-stories and others similar to it (Stableford 2005: 393). Leiber himself is often regarded as one of the great names of this sub-genre, with his Lankhmar-stories being regarded as overall good-humored and well-written. Another notable Sword & Sorcery author of the late twentieth century is

definitely Michael Moorcock, whose fantasy stories encompass multiple dimensions and feature such complex characters as Elric of Melnibone, an albino swordsman who faces constant tragedy with his demonic sword Stormbringer (Pringle 1998: 33-35). Nowadays, this sub-genre is not as vital as it was previously, and it is considered to have been absorbed into heroic fantasy (*ibid.* 35).



### 3. STYLISTICS AND FEATURES OF MODIFICATION

In this chapter, linguistic-stylistics and select features of modification will be reviewed. Starting with stylistics, the academic discipline will be introduced along with a cursory presentation of some of its applications. It is accompanied by a discussion of what is 'style'. Furthermore, the relevant contribution of discourse analysis to the discipline will be presented. Following this, I will present basic descriptions of adjectives, participles and adverbs in English. The semantic natures of these word classes will also be discussed, since it is essential to this study. Since this study also concerns manner adjuncts, adjuncts are discussed. Some of the features discussed that apply to adverbs will also apply to adjuncts, and vice versa. Finally, similes are discussed, as this study is interested in similes that act as manner adjuncts. The discussion on similes and metaphors in general will be kept relatively brief, focusing on their central features. Unless stated otherwise, all examples are my own. Note that when presenting different varieties or factors related to the topic in a catalogue-form, letters will be used (a, b, c...), but when exemplifying matters previously mentioned, the examples will be listed in numbers (1, 2, 3...).

#### 3.1. Stylistics

The concept of 'style' in literary contexts is a relational one. Style is a term that in everyday discourse is often used to convey a certain characteristics of an item or a person, whether in relation to the overall feel of the subject ('Matt had dressed colourfully.') or sharing characteristics that are associated with a specific theme ('The buffet consists of oriental cuisine'). In linguistics, style is associated with register and specific uses of language. In Saussurean terms of *langue* and *parole*, English language would be *langue*, the superordinate

concept, and style would signify *parole*, the specific manner in which parts of *langue* is used (Leech & Short 1981: 10-11). Similarly to register, style can affect what the reader can expect from a text. With an official document, the text is to be taken as informative and at face value, and with a poem there are different structures in its presentation and it may be rather ambiguous in its meaning. However, style is not the same as register. Whereas the features in register are functional and contextual, features in style are related to aesthetic preferences (Biber & Conrad 2009: 2). In a literary context, style is often associated with genre or authorial style. It can pertain to certain plot elements, structures, or even to the lexicon used in the text that are linked to a genre or a literary tradition. For example, there are obvious differences between a Shakespearean sonnet and a modernist poem, or between a harsh detective novel and a saccharine romance short story.

Style can be said to involve choice. The writer chooses the expression through which he or she wants to deliver the content. In fiction, the author chooses the basic narrative devices for the story, whether it is the point of view of narration or how to portray dialogue. Stylistic choices are involved in everything from the overall narrative devices to individual syntactic selection. These choices have an impact on the aesthetic effect of the text (Conrad & Biber 2009: 72). However, it is worth remembering that all choices are not conscious, such as with semantic or phonological aspects (Watson 1997: 11). It would be overly arduous to consciously review every aspect of style when writing. The matter of selection is a relevant part of qualitative stylistic study, as it raises questions on whether certain expressions are conscious choices or grounded in a writer's background.

Stylistics is about a systemic analysis of a text, observing its linguistic features and using those observations to substantiate the claims the analysis supposes. It can be considered to be

a mixture of literary criticism and linguistics. As Diller (1998) notes, while stylistics has roots in both literary and linguistic theories, stylistic studies rely often more on the latter than the former (Diller 1998: 155). In its earliest years, stylistics was mostly interested in poetry, with focus transitioning to cover also prose and drama (Short 2008: 2). Focus on poetry is understandable, since poetics has traditional, clear methods of evaluation, yet for a long time there was nothing similar for the novel, and only in the 20<sup>th</sup> century did work begin on correcting this (Fowler 1977: 2). While a twentieth century academic discipline, Bradford (1997) notes that it possesses considerable connections to classical rhetoric, going as far as calling this the most notable predecessor of stylistics (Bradford 1997: 3). Similar to stylistics, classical rhetoric contains discussions on the nature of language and how it can be used to deliver a certain message (*ibid.* 5). Stylistics practiced today derives more from practical criticism and structuralism (Lambrou & Stockwell 2007: 2).

Foregrounding is a relevant concept to stylistics. It is, as van Peer (1986) puts it, a pragmatic concept, which refers to the phenomena of a reader noticing the prominence of certain elements in a text, similarly how human perception tends to notice figures on the ground (the term actually being derived from this analogy) (van Peer 1986: 20-21). Foregrounding in literature relies generally on two linguistic devices: deviation, which applies linguistic features that differ from the norm or what is expected (for example, an unusual metaphor), and repetition (or parallelism, as van Peer (1986) refers to it), where certain features are used more frequently than what is normal (Mahlberg 2013: 8). The author may use these devices to engage the reader's attention for a purpose, such as emphasizing a specific theme. Meanwhile, the reader searches for features like these to provide a deeper understanding of the text (van Peer 1986: 182).

Although stylistics has been applied in some literary studies, there has been antagonism between literary criticism and linguistics in the past. Many proponents of the former considered, and may still consider, stylistics as linguistics intruding into their field, that forcibly objectified a form of art that is considered to be subjective in its very nature. On the other hand, as Short (1996: 1) notes, stylistics may not be fully embraced by the linguists, who may see stylistics as a pseudo-linguistic literary criticism using linguistic terminology to cover their emphasis on intuition. However, the linguists practicing stylistics were not silently accepting the accusations, but had their own criticisms of certain aspects of literary criticism. For example, Toolan (1990) is rather vocal on the effect the New Criticism had on literary criticism. While it did bring forth a renewed interest in the artistic merits of novels and their impact on a cultural level, Toolan claims that they were elitist and promoted an image, that they were the only ones who could decipher the true meaning in a novel, a mystification that left its mark on literary criticism even after the New Criticism was considered outdated (Toolan 1990: 3). Gregoriou (2009) relays the sentiment that other practitioners of stylistics have shared, that stylistics cannot claim to be purely objective, and acknowledges the context-relatedness of their interpretations (Gregoriou 2009: 3, see also Toolan 1990: 42 & Watson 1997: 16). However, as Short (2008) has stated, the more analytical attention to inner workings of texts and how they affect the reading experience is a great advantage to stylistics (Short 2008: 3-4).

As Fowler (1977) declares, all literary works, are representations, and it would be overly simplistic to consider novels as some special 'windows' to reality (Fowler 1977: 71). The content and ideas are presented through language, and it is the reader's role to come up with interpretations. This can lead to problems with ambiguity, where a systematic investigation could be welcome, and stylistics would appear to cover that role. However, the purpose of

stylistics is not to produce definite interpretations about literature, to end all critical discussion. As Hall (2008) expresses, from a post-structuralist point of view, while stylistic study might not resolve interpretive questions a poem poses, it surely can deepen the understanding of the poem (Hall 2008: 41). Stylistic analysis strengthens the interpretation made on the literary work, as one can use examples from the analysis to support the argument.

As the discipline evolved and grew, stylistics incorporated more elements from more academic disciplines. The variety and perspective of stylistic studies and methodologies have grown and they can have other purposes for their studies than evaluation of style or linguistic features in texts. One of these purposes is, for instance, pedagogical; by comparing the usage of language in, for example, literary texts to its usage in another form of discourse, a student can be shown the nuances of language use. This can lead to the student acquiring a sense for linguistic conventions (Carter 1982: 11). Another example is feminist stylistics, which is interested in ways of how social, gender-related prejudices have been transmitted in literature (Bradford 1997: 86).

As computers have become more potent and their capabilities have increased exponentially, so has the field of corpus stylistics developed and become a significant sub-discipline in stylistics. As the name implies, corpus stylistics derives its methodology from corpus linguistics, which in turn involves computer-assisted studies of huge collections of samples from a language, or corpora. The aim of corpus linguistics is to gain a better empirical understanding of language use by analysing large corpora (Wales 2001: 87). With the assistance of software specifically developed for browsing and searching for specific features in texts, a linguist can analyse a corpus containing possibly even millions of words, and discover patterns in a language in a certain context, that would not possibly be noticeable

from a shorter sample. This ability has had significant impact on linguistics, as Mahlberg (2013) proclaims, especially lexicography, and even dictionaries have been affected by the “corpus revolution” (Mahlberg 2013: 1). Corpus stylistics apply these quantitative tools to analyze qualitative, stylistic effects in texts. Referring to this as “computational stylistics”, Wales (2001) comments that one particular line of investigation these methods are greatly useful for is to determine authorship of a text by comparing elements such as sentence length and collocations (Wales 2001: 75).

Another relatively recent sub-discipline that has been influential is cognitive stylistics. Cognitive stylistics combines the systematic textual analysis of stylistics to the methodology and interests of cognitive linguistics, which has been concerned with the question of how human mind processes and reproduces language. Wales (2001) calls cognitive linguistics “one of the most stimulating new disciplines to have emerged in the 1990s” (Wales 2001: 64). The combination of cognitive linguistics and stylistics could be considered natural, as both have always been interested in ways in which texts affect the reader’s interpretation (Semino & Culpeper 2002: ix). Cognitive metaphor theory, developed by Lakoff and Johnson (1980), has been highly influential, in particular to cognitive stylistics, as it regards how metaphoric language is an essential part of the thought process in all humanity, and there are certain analogies that all humans share (Wales 2001: 65). One of the fields that cognitive linguistics is interested in and from which its stylistics variant draws analytical tools is text comprehension. On a basic level, the reader assumes information from either outside stimuli, in this case text, or internalized prior knowledge, also referred as “schemata” (Culpeper 2002: 257). These two sources are used to arrive at an interpretation. By using the knowledge derived from text comprehension and literary studies, Culpeper (2002) has suggested a model for character comprehension, which accounts for both what is stated explicitly in the text and

what can be derived from possible schematas, such as genre conventions (*ibid.* 260-261).

Discourse analysis has had a significant impact on stylistics, especially Biber's study on differences between different varieties in spoken and written English, as demonstrated in *Variation Across Speech and Writing* (1988). Biber's thesis was that the differences between different registers could be empirically demonstrated by a quantitative analysis of a large variety of written and spoken sources and the multi-dimensional relations they feature (Biber 1988: 24). Therefore, Biber analysed how frequently certain linguistic features occurred in different registers and whether they shared the same function in these occurrences. To achieve this, he developed a new method of analysis called multi-feature/multi-dimensional (MF/MD) analysis:

This approach uses standardized computer-based text corpora and automatic identification techniques to compute the frequencies of salient lexical and syntactic features. The co-occurrence patterns among these features are analyzed through multivariate statistical techniques to identify the functional dimensions of linguistic variation among texts and to provide an overall description of relations among genres with respect to these dimensions. (*ibid.* 56)

Biber's study came to the conclusion that instead of there being a clear cut difference between written and spoken English, there is variation in several dimensions, with certain types of registers, whether spoken or written, sharing similarities to some degree (*ibid.* 199-200). Additionally, the MF/MD approach was deemed suitable for a wide variety of further linguistic inquiry (*ibid.*). Diller (1998) praises Biber's approach and the extent of it, calling it 'an important achievement', but also reminding that the approach requires a suitable corpus for it to be relevant (Diller 1998: 165). Watson (1997) criticizes the approaches' dismissive attitude towards idiosyncratic or specialized features, commenting that these might have essential function in the interpretation of the text (Watson 1997: 68). However, despite its

shortcomings, Watson considers the approach as a very useful tool for a stylistic study (*ibid.*).

### 3.1.1. Linguistic stylistics and mind style

Linguistic stylistics places special emphasis on linguistic theories not only on its methodology but also in its observations. The characteristics of the analyzed text, traditionally a literary text, are compared to the common features of the language it is written in, be those characteristics syntactic, phonological or pragmatic (Watson 1997: 13). On a general level, while linguistic stylistics has no single universal methodology, it usually consists of analysis on two levels: quantitative and qualitative. Firstly, a stylistic study can involve a quantitative analysis of the frequency of certain lexical features or syntactic models. Secondly, this is followed by a qualitative analysis of what impact these have on the overall style of the text. It is also possible to conduct a stylistic study only on a qualitative level, just as it is on a quantitative level. However, as Watson (*ibid.*) warns, sharing sentiments expressed in Ullman (1964), focusing too much on a statistical review of a text can be harmful to the understanding of the context and overall style of the text (*ibid.* 15).

Merely analyzing a single lexical or syntactic category can provide results, which can give in-depth observations about the style or even the very nature of the text in question. An excellent example of this is Toolan's study on William Faulkner's *Go Down, Moses*, in which he analyses the novel through various linguistic categories, with a chapter devoted to each category. In these chapters, Toolan (1990) exemplifies how certain lexical choices or syntactic structures can affect the flow of the narrative, characterization of protagonists and the interpretation of the novel in general. For instance, in chapter four, Toolan reviews how progressive verbal forms affect the narrative. In a passage describing one of the characters in



a hunting trip, he notes how the relatively high frequency of non-progressive verbs of mental processes assist in creating a scene of witnessing, where the very non-progressive aspect of the character's reactions emphasizes that he is passive participator (Toolan 1990: 95-96).

It is practically impossible for a text to be completely stylistically neutral, since even official documents or academic journals possess, at the very least, values that are associated with these types of texts. As mentioned earlier in this chapter, style can affect how a reader assumes the content of the text. For a further conceptualization of text, the author of a narrative text may shape the narration through the world views it presents. Even if the narrative is told from a perspective of an omniscient narrator, the world in the text is still presented through a viewpoint that can greatly differ from what is considered normal. It is this aspect of a narrative that Fowler (1977) referred to as 'mind style' (Fowler 1977: 76). Mind style can be realized in the ways narrative depicts events, places or locations. It is also worth remembering that although the matter of analysing the mind style of a text could be considered semantic, it can be properly addressed only by studying the text's grammatical and lexical properties (Leech & Short 1981: 189). Additionally, Semino (2002) proposes that mind style could be divided into two, reflecting on '*aspects* [sic] of the world views' that are present: 'mind style' represents aspects which can originate from individual cognition, whereas 'ideological point of view' represents aspects that derive from socio-cultural sources (Semino 2002: 97).

The broadest manner in which mind style is applied to the omniscience of the narrator is restricted by the author, if not to a certain character's perspective, then to a viewpoint that corresponds to that (Gregoriou 2007: 36). The more specific manner is the manipulation of sentence structure and lexical choices. Although two different phrases may have the same

meaning, the different realisations of that can still affect the interpretation of that meaning. As Fowler (1977) exemplifies, a simple change from active to passive can alter the relationship the parts of the sentence have to the meaning (Fowler 1977: 20). For example, in a sentence *Matt repaired the car*, the subject (*Matt*) is in the forefront, whereas if the sentence was in passive, as in *The car was repaired by Matt*, the object (*The car*) and the predicate (*repaired*) is in the forefront. With changes like this, the author can powerfully affect the perspective the reader has about the meaning (*ibid.* 21).

While it cannot be claimed that stylistics is the superior discipline concerning literature, its nature as a middle ground between the literary and the linguistic makes it a very adept choice in analysing literature. The use of linguistic terminology along with examples assists one in clarifying the observations. This makes the results more open to investigation and comment. Stylistics is a vibrant and sound discipline, due to its focus on analytical detail and its empirical and self-critical nature (Short 2008: 25). It is naturally important to remember that the study should have a purpose other than merely counting statistics and tables about the word types and their frequencies, and that a qualitative analysis can be assisted by the conventions of literary criticism. Linguistic stylistics is a special discipline that operates both on aesthetic and linguistic levels. As Enkvist (1973) excellently stated:

In the strict sense, stylolinguistics (sic) is concerned with the linguistic description of stylistic stimuli, as well as with the methods by which such stylistic stimuli may be defined and identified. To what extent the linguist should be concerned with people's responses to stylistic stimuli depends on where he wishes to place the borders of his own discipline. Responses to stylistic stimuli are important clues to the meaning of such stimuli, and meaning is certainly a central concern of all study of language. (Enkvist 1973: 35)

This current study analyses the use of modifiers in Howard's fantasy short stories. In relation to this, the rest of this chapter will consist of discussions on the features this stylistic study is

interested in. Starting with adjectives, which are one of the major lexical categories, and essentially about modifying. In relation to adjectival functions, the next section discusses participles and the occasions when they have similarly modifying functions. Another lexical category of modification, adverbs, is presented next, followed by a discussion on adjuncts and how these two relate to each other. The chapter will be concluded by a brief discussion on similes. The exact stylistic methodology to be used in this study will be presented in the next chapter.

### 3.2. Adjectives

Adjectives are one of the major lexical categories, along with nouns and verbs. An adjective is a word that most commonly modifies nouns. Typically, these modifications represent properties such as size, colour and state, and they occur before nouns. Adjectives have been said to have three syntactic properties, as stated in Huddleston & Pullum (2002): they have a specific modifying function, they are gradable and as dependents they characteristically have adverbs (Huddleston & Pullum 2002: 528). Being gradable, adjectives can be modified to express a varying degree of the property it denotes, as in *very long*.

Baker (2003) claims that when it comes to adjectives across languages, they are defined not by what properties they have, but by what properties they do not have; unlike verbs or nouns, adjectives do not possess properties such as a referential index, which could conflict with grammatical principles (Baker 2003: 199-200). Therefore, not having a special property makes them suited for attributive modification (*ibid.*). Furthermore, Baker names three syntactic environments that are only viable to an adjective (*ibid.* 191):

- (a) Direct attributive modification of nouns (*a cheap book*, compare to *\*a buy book*)
- (b) Complements of degree heads as in *so, too, as* etc. (*That shirt is too small*, compared to *\*That shirt is too boy*)
- (c) Resultative secondary predicates (*He drank the glass empty*, compare to *\*He drank the glass pour*)

According to Huddleston & Pullum (2002), the main functions of adjectives are attributive, predicative complement and postpositive (Huddleston & Pullum 2002: 529). Attributive adjectives are in pre-head position in the noun phrase, in which they modify the noun head. For example, *I am looking for a blue jacket*. Predicative complements are considered to syntactically complement the verb *be* in phrases like *He is strong*. Other verbs that can have adjectives as predicative complements include *seem* and *feel*. Attributive adjectives are more frequent in written samples than spoken ones, as they often are used to deliver more information into a noun phrase, such as using a phrase *external economic linkages* in an academic paper (Biber *et al* 1999: 506). Postpositive adjectives modify a noun phrase post-head, usually following a compound determinative such as *something*, such as in the case of *something new*. Further adjectival functions Huddleston & Pullum name include predeterminer, where the adjective is separated from the noun by an idiomatic definite article *a* (*such a nuisance*), fused modifier-heads, where the adjective also serves as the head of noun phrase (*the rich*), and predicative adjuncts, as in *He died young* (Huddleston & Pullum 2002: 529). Furthermore, some adverbs are identical with adjectives, the separating element being what they modify. For example, *fast* can either be an adjective, when it modifies a noun as in *a fast car*, or it can be an adverb, when it modifies a verb as in *She ran fast*.

Amongst adjectives, there are words that are constructed from other word categories. A category of adjectives are homonymous with some forms of verbs, particularly past participles and gerund-participles. These include words such as *thrilling*, *crushed* and *missing*. They are often referred to as ‘verbal adjectives’, but Huddleston & Pullum refer to them as participial adjectives (Huddleston & Pullum 2002: 78-80). Many of these can be both in attributive and predicative positions, but generally attributive participial adjectives are more common (Biber *et al* 1999: 530). Some adjectives have been formed through compounding; these include noun plus adjective (e.g. *user-friendly*) and verb plus adjective compounds (e.g. *easy-going*) (Huddleston & Pullum 2002: 1656-1659).

Adjectives and nouns are closely associated with one another. This is natural, as the former are commonly used to modify the latter, and both of these are often part of the noun phrase. Similar ideas can be expressed with an adjective or a noun (Ferris 1993: 17). For example, *Sheila is beautiful*, where Sheila’s appearance is presented with an adjective, and *Sheila is a beauty*, where it is presented with a noun. Furthermore, nouns can be used as attributive modifiers to modify other nouns, as in *a computer error* (Huddleston & Pullum 2002: 537). Linguistic features differentiate these two word classes, but semantically they are harder to differentiate. The traditional answer to how they specifically differ semantically is that nouns signify substances, while adjectives signify qualities. However, it is thought that this answer is inadequate for many contemporary linguists (Wierzbicka 1988: 463). Wierzbicka proposes that the nouns and adjectives can be semantically differentiated from each other more clearly in two ways: First, nouns denote “kinds of things” with certain properties, while adjectives denote properties themselves. Second, nouns usually denote several properties, while adjectives denote a single property (*ibid.* 472). Following this logic, a noun like *cat* denotes properties like ‘feline’, ‘pet’, ‘furry’ with connotations like ‘cute’, while an adjective like

*short* denotes only ‘relatively small in height or length’.

There are instances when properties that could be considered adjectival occur in other word classes. It is important to remember that while there are certain properties many adjectives share, as mentioned earlier, these properties are not exclusive to them. For example, gradability is not unique to adjectives. Adverbs share this feature, as will be discussed later, but more notably certain nouns and verbs can be gradable too; Nouns like *success*, as in *a partial success*, and verbs like *enjoy*, as in *I quite enjoyed the rest*. The difference with these two examples and expressions of degree with adjectives and adverbs lie in the differing syntactic constructions. One case in point, nouns and verbs cannot be modified with degree adverbs *very* and *too* (Huddleston & Pullum 2002: 532, see also Baker 2003: 213-214).

### 3.3. Participles

Of all the linguistic features analyzed in this study, participles, at least those of English, have the least studies dedicated to them. It is not completely surprising, since they are simply a verb form, and so they would be addressed in relation to verbal constructions. This section will review what has been stated on participles and what semantic functions they have.

Participial verbs, or participles as they are often referred to as, in the English language are nonfinite forms with the suffixes *-ed/-en* and *-ing*. These are respectively called past participle and gerund-participle. Past participles are typically used to form perfect or passive tenses with auxiliaries *have* and *be* (Huddleston & Pullum 2002: 77), as in *Joe has called his boss* and *The car was repaired last week*. Gerund-participle, or present participle as it can be referred to, forms the progressive aspect when with an auxiliary (*ibid.* 80), as in *He is cooking in the*

*kitchen*. Despite the terms used for them or the contexts they appear in, they are nonfinite, and thus they lack tense (past, present, future) and mood (such as imperative), and they cannot be the sole verb phrase of an independent clause (Quirk *et al* 1985: 153). For example, \**Written, the letter was sent to her* is incorrect, because it needs an auxiliary to define the tense and mood, as in *Having been written, the letter was sent to her*.

The term 'participle' indicates the participating nature of the word in relation to both verbs and adjectives, providing the verb with stative meaning of an adjective (Quirk *et al* 1985: 74-75). For example, in *I was looking at a running man*, the participle *running* is still a verb, though it modifies the noun *man* with a feature 'one who runs at that moment' to distinguish it. As mentioned in the previous section, participles can be homonymous with participial adjectives, such as *broken* or *writhing*. However, not all *-ing* or *-ed/-en* suffixed words in an attributive position to a noun head are adjectives. In general, the verb can be differentiated from the adjective by what kinds of complementation is viable, how they function with the verb *seem* and if they can be modified by adverbs *very* or *too* (Huddleston & Pullum 2002: 78-79). To clarify the question of complementation, consider, for instance, a sentence *She is bringing the food*. In this sentence, the verb *bringing* requires a complement, an object. This sort of complement is not viable for an adjective. Gerund-participles are also homonymous with gerunds, which are noun-like words derived from verbs that do not require auxiliaries (*ibid.* 81), as in *I love baking cookies*, where the gerund *baking* functions as a noun and can be expressed as a verb in infinitival *to bake*.

The past participle is often associated with passive states (Quirk *et al* 1985: 1328), as in *a born artist*, whereas the gerund-participle associates often with permanent or habitual features, temporary or specific, if with a definite article (*ibid.* 1325-1326), as in *a brooding*

*look* or *the shimmering waves*. Wierzbicka (1988) also states that the gerund-participle indicates simultaneity, meaning the action it represents occurs at the very moment, not before or after (Wierzbicka 1988: 61). For example, consider sentences *Joe left the room whistling* and *Joe left the room to whistle*. In latter, the sentence indicates that Joe would whistle after leaving the room, whereas in former Joe whistles while leaving the room.

### 3.4. Adverbs

When compared to adjectives, adverbs are a more versatile word group; while they do not modify nouns, adverbs can modify many other categories. Characteristically adverbs are associated with verbs, as they have been said to act as a “function of a function” (Huang 1975: 9). However, they often also modify adjectives and other adverbs. Furthermore, several adverbs can also modify other categories. For instance, *almost* is a very versatile adverb. This makes the category of adverbs quite complex, as has been noted in Huddleston & Pullum (2002: 562-563). A characteristic type of adverb is marked with a de-adjectival *-ly* suffix, such as *slowly*. What adjectives and adverbs have in common, apart from being modifiers, is that they have less complex structure of expressions when compared to nouns and verbs (*ibid.* 527).

Adverbs are versatile as a word group, but they can also be hard to distinguish from word groups such as prepositions. On a morphological level, Quirk *et al* (1985: 438) distinguishes three types of adverbs:

- (a) Simple adverbs, such as *almost, just, out*.
- (b) Compound adverbs, such as *anywhere, someone, furthermore*.



(c) Derivational adverbs, such as *slowly*, *powerfully*, *beautifully*.

Of the three types, simple and compound adverbs are closed, stable classes, whereas new derivational adverbs can be created simply by adding the suffix *-ly*, or less commonly suffixes like *-wise*, *-ways* or *-style*, to an adjective. Jackson (1990: 61-64) recognises adverb participles, such as *down* and *before*, to be their own type of adverbs, while Quirk *et al* (1985: 662-663) considers adverb participles as a functional group. In order to bring more coherence to the word class, Huddleston & Pullum (2002) set a parameter to distinguish adverbs from prepositions more definitely: a preposition is a word that prototypically has a noun phrase complement (Huddleston & Pullum 2002: 612). Furthermore, they determine that temporal expressions such as *yesterday* and *tonight* are pronouns, and words like *that*, *much*, *enough* are determinatives (*ibid.* 564-565).

Huddleston & Pullum (2002) define three main positions for adverbial phrases: front, end and central, and as they note, one adverb can have different semantic roles depending on its position (Huddleston & Pullum 2002: 575). Ernst (2001) laments there has not been a proper theory on the syntax of adverbs (Ernst 2001: 1). Since the 1960s, it has been asserted that the adverbs are allowed movement under the appropriate subject or verb phrase (*ibid.* 1-2). Virtanen (1992) similarly criticizes, stating that adverbial placement cannot be only justified on basis of the context of the sentence (Virtanen 1992: 1).

Adverbs have a wide variety of semantic functions. The number of different function groups and on what basis they are determined depends on perspective. For instance, while Huang considers adverbs characterizing the actor's state of mind and adverbs that evaluate the actor's performance to be two distinct categories (Huang 1975: 13), Huddleston & Pullum considers

these to be subtypes of act-related adjuncts (Huddleston & Pullum 2002: 676). It is generally considered that functions include manner or process, evaluation, location, time and degree. Overall, the general semantic function that adverbs are said to convey along with prepositions is that of circumstances (Jackson 1990: 60).

Manner adverbs characterize the action the verb indicates and relate to the semantic circumstance of Process (Jackson 1990: 54). The category is relatively universal, while the categorisation of other action-related adverbs might differ, manner adverbs are very often considered to belong to their own distinct category. In the clause structure, they are referred to as manner adjuncts in the form of an adverbial phrase, and typically they have an *-ly* suffix with an adjective as a head, and they are gradable (Huddleston & Pullum 2002: 670). According to Huang, manner adverbs mostly accompany activity verbs, meaning verbs whose action occur in time, such as *kick or kill* (Huang 1975: 18). Distinguishing manner adverbs from other action-related adverbs can be troublesome, since one adverb can have multiple semantic functions. However, this is nothing that cannot be solved by analysing the semantic whole of the sentence. This is very clearly exemplified in Huddleston & Pullum, by comparing two similar sentences:

(1) He spoke to them *quite rudely*.

(2) *Rudely*, he spoke only to her husband. (Huddleston & Pullum 2002: 671)

In (1), following Huddleston & Pullum's terms, *quite rudely* is a manner adjunct, and *rudely* in (2) is an act-related adjunct. The difference in meaning in these two sentences is that in (1) the actor spoke in rude manner, and in (2) it is the fact that the actor spoke only to her husband that is considered rude.

### 3.5. Adjuncts

Adjuncts act as modifiers in clause, or verb phrase, structure with related supplements (Huddleston & Pullum 2002: 665). Adverbial phrases, as mentioned in the previous section, occur commonly as adjuncts. To clarify the distinction, adverbs are a lexical category, whereas adjuncts are a clause structure, which can be represented with an adverb. In the current section, adjuncts are further defined, and their other forms of realisation and semantic functions are presented. However, special focus is given to manner adjuncts, and the different realisations of them.

Huddleston & Pullum (2002) refer to adjuncts as functions that along with related supplements modify clause or verb phrase structures (Huddleston & Pullum 2002: 215). Major functions in the clause structure are predicator (the head function, such as verb), complements (central syntactic elements in relation to the predicator, such as subject and object) and adjuncts, where their status is semantically defined (*ibid.*). Typically adjuncts consist of adverbial or prepositional phrases, but different realisations, such as finite or non-finite clauses, are also possible, as in *Had I known this at the time, I wouldn't have bought it* and *Realising he couldn't win, Tom began to lose heart* (*ibid.* 669). The differentiation and categorisation of adjuncts are done on a semantic basis. The semantic categories are numerous, including functions such as manner, means, direction, degree and modality (*ibid.* 665-666).

Similarly to adverbs, adjuncts can occur in front, central or end positions in clauses, with possibly more than one adjunct in a position (Huddleston & Pullum 2002: 779-780). Adjuncts are similar to complements, though the latter are more closely related to the verb in clauses.

According to Huddleston & Pullum (2002), one of the essential differences between them is also that sometimes complements are required for the clause to be grammatically correct, while adjuncts are always optional (*ibid.* 219-221), as in *Mike seems unhappy*, in comparison to *\*Mike seems*. On the other hand, Quirk *et al* (1985) regards mandatory complements of verbs such as *seem* or *love* as "obligatory predication adjuncts" (Quirk *et al* 1985: 505). Adjuncts are optional with intransitive verbs (*ibid.* 510). However, in this case the study will follow Huddleston & Pullum definition, in that adjuncts are syntactically optional elements that provide additional context. Ernst (2001) calls the semantic status of an adjunct "nonargument", in opposition to a semantically necessary phrase for the predicate in the clause (Ernst 2001: 7).

As previously mentioned in relation to adverbs, an adverbial adjunct can have another semantic function in a different clause (see examples 1 and 2). Along with the adjuncts of manner category, means and instruments categories are used with verb phrases to provide more details about the processes performed (Huddleston & Pullum 2002: 670). For example:

(3) They moved the bed *carefully*. (manner)

(4) The cat broke the bottle *by pushing it off the table*. (means)

(5) She eats noodles *with chopsticks*. (instrument)

The prototypical manner adjunct is an adverb formed from a gradable adjective by adding the suffix *-ly* (Huddleston & Pullum 2002: 670). A manner adjunct can also be realized with a noun phrase, as in *Make it this way*, but the more common variation is a prepositional phrase, such as *Make it with great care*. In some cases, the prepositional phrase adjunct can be easily paraphrased into a *-ly* suffixed adverb and the other way round (*ibid.* 671), a good example

being *easily* and *with ease*.

### 3.6. Similes

The analysis conducted in this study is additionally interested in adjuncts that are also similes. In order to introduce similes, metaphors and figurative language in general are also briefly discussed in this subsection. This is because metaphors and similes are closely related concepts, both being figurative means to bring forth comparison on some level. There are countless studies on metaphors alone, but this discussion will be kept brief due to the scope of this study.

The concept of metaphor has various definitions and interpretations. The online edition of Oxford English Dictionary defines it as "A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable". Metaphors are an expression of figurative language. In literature, figurative language is the concept which covers all grammatically or semantically peculiar usage, from figures of speech to metaphors (Wales 2001:152). One might consider figurative language to be in opposition to literal language, deviating from the norm. However, in the past decades, researchers of various fields have started to regard metaphors as something that cannot be simply separated from mundane language. For example, Goatly (1997) regards that metaphors are an essential part of all language usage and mental processes related to them (Goatly 1997: 1). Furthermore, while figurative language is often considered to be emotive, it is not necessarily so, as metaphors are also used in scientific discourse (Watson 1997: 196). Some consider that there is no purely literal language, not at least in the sense it has been traditionally considered; literal meaning has no comprehensive definition in

a manner that covers all possible contexts (Gibbs 1994: 78). A common misconception that there has been on figurative language in general is that only those with special mental capabilities can use it, and that it is only featured in poetry and literature. Gibbs (*ibid.* 2-3) argues that both poets and regular people use figurative language, even if to different degrees.

Metaphors essentially consist of three features, as presented in Goatly (1997): topic, vehicle and grounds (Goatly 1997: 8). To put it simply, topic refers to what the metaphor is about, vehicle is the item that the topic is compared to and grounds is in what manner topic and vehicle are similar to each other. For example, consider this sentence, “Winter is night, covering the world under its cover.” In this example, “winter” is the topic, “night” is the vehicle and “[both] covering the world under its cover” is the grounds. The comparison made here is that similarly to the darkness of night, the snow and ice in winter cover features of the surroundings. It is common that the grounds is left out, and is only implied by the comparison made with the topic and the vehicle. Furthermore, the vehicle can consist of more than a single word, as it can also be, for example, a noun phrase with prepositional postmodification, as in ‘Mankind is **a club to which we owe a subscription**’ (*ibid.* 106).

In relation to figurative language and metaphors, it is necessary to discuss cases when the figurative expression is so common that its topic is practically considered a secondary meaning of the vehicle-term. These cases are often either inactive metaphors or idioms. Inactive metaphors are words or expressions in which the metaphorical topic has become a conventionally regarded secondary meaning to them (Goatly 1997: 33-34). For example, for the noun *pig* the online edition of Oxford English Dictionary recognises additional, derogatory meanings such as "A boorish, coarse, obstinate, or disagreeable person or animal" and a slang term for "a police officer".

Similes are figurative expressions that use comparisons with function words such as *like* or *as*, as the case is typically. They have been viewed as weaker figurative expressions than metaphors, since they are more easily identified. Watson (1997) defends them, claiming that they have been vital for making abstract concepts like *individuality* more tangible concepts for humanity (Watson 1997: 212). This is similar to what Gibbs (1994) stated, that by making unlikely comparisons, metaphors create similarity and interaction between the topic and the vehicle (Gibbs 1994: 233).

Typically, a simile features, either *as* or *like*, as a function word for comparison. However, as Watson (1997) explains, adapting from definitions by Darian (1973), there are several other function words, or connectives, that also occur regularly in similes, including *as one might*, *as though* and *seem to* (Watson 1997: 213). Comparatives can also be counted as similes, as in *In general the style, however, is as coarse as burlap (ibid.)*. In this case, the comparative acts as a simile, since it compares style, an abstract concept, with tactile features of burlap, concrete material, making the comparison figurative. Watson (1997) further distinguishes the types of “mediators” (or grounds, as they have been referred previously in this section) similes features, signifying the linguistic function the simile has (*ibid.* 214): adjectival, adverbial, nominal or verbal

- (a) Adjectival (*The man is sturdy as a mountain side.*)
- (b) Adverbial (*He proceeded smoothly, like a hand caressing velvet.*)
- (c) Nominal (*The knife compared to a fang of a great beast.*)
- (d) Verbal (*The ball rolled like a boulder rolls down a steep hill.*)

Goatly (1997) considers similarity, matching or analogy to be essential characteristics of

metaphor, since this is also essential when discussing the experiential metaphors and literal language alike (Goatly 1997: 23). On this ground, it has been commented that metaphors are "elliptical similes", where similes make the analogy of metaphor more explicit (*ibid.* 183). For example, *She is a beast* is a metaphor, while *She is like a beast* is a simile. While it is said that metaphors are more powerful expressions than similes since they are more condensed (Gibbs 1994: 211), similes can be used for metaphorical purposes (Goatly 1997: 184-185). For example, *He moved in the living room as a young lion moves to challenge an elder* is a simile, but it also metaphorically compares movement of the person to the brash movement of a young male lion.



## 4. METHODOLOGY AND DATABASE

In this chapter, the methodology of this study will be discussed, and the lexical database applied as a thesaurus in this study, Wordnet, is introduced. The objects the analysis concentrates on will be defined, and their defining features reiterated. Additionally, problematic possibilities relating to interpretation of these feature, for example ambiguity, are addressed. Finally, the short stories used as the database in this study are presented. The protagonists of these stories will be discussed, in relation to Howard's literary career and legacy.

### 4.1. Methodology

The study begins with a quantitative analysis of the adjectives, attributive participles, manner adverbs and adjuncts of the short stories. All adjectives will be analyzed, whatever their function or context is. This approach is not without its problems, since it relies much on the intuition of the analyst (Carter 1987: 103). Proper adjectives will be excluded from this study, as most of them are neologisms, as in *Cimmerian*. Another category that will be left out is the attributive nouns, such as *train* in *a train station*, following the definition of Huddleston & Pullum, who comment that they cannot be qualified as adjectives due to lack of gradability and not having adverbial dependents (Huddleston & Pullum 2002: 537). Adjectives that function as a head of a noun phrase, such as *the rich*, will also be left out. The frequency of these words will be counted manually, and the short stories will be read several times to confirm the results. The next stage is to count the amount of sensory adjectives amongst all the adjectives, which is then compared to the total number of adjectives in the short story. Regarding manner adverbs and adjuncts, the frequency of non-adverbial manner adjuncts will

be counted. Additionally, the percentage of adjuncts that are also similes will be counted. From here onwards, these will be referred to as ‘manner similes’. Qualitative analysis will then be conducted based on these quantitative results. The effect these modifiers have on the stories’ mind style will be discussed, and the chronological shifts in them and how it affects the mind style is an important part of this discussion.

While other grammar books are also quoted and mentioned, Huddleston & Pullum (2002) is the one this study will follow in case of varying viewpoints. The meanings of words will be confirmed using an electronic lexical database of English developed by Princeton University, Wordnet. First conceived in 1986, it is organised on a semantic basis into what are called "synonym sets", or synsets, and the 2.1. version of the database contains about 118 000 synsets (Fellbaum 2006: 665). As a thesaurus, it is highly useful in this study, since it focuses on the semantics of words. It also proficiently acknowledges many alternative meanings a word can have in different contexts, to make disambiguation easier on polysemous words such as *trunk* (*ibid.* 667-668).

#### 4.2. Objects of study

‘Sensory adjectives’ are adjectives that clearly refer to properties like size (e.g. *big*, *tiny*), shape (e.g. *circular*), colour (e.g. *red*, *silvery*) and appearance (e.g. *blurry*). Tactile properties (e.g. *soft*) and participial adjectives related to sound (e.g. *booming*) are also included in this category. Jackson (1990) categorizes adjectives of this kind into the semantic class of Classification, which semantically classify the participant from others of its type (Jackson 1990: 121-122). For example, in a noun phrase *a large dog*, ‘large’ classifies this dog from the general denotation of the noun. Nash (1990) identifies adjectives as being an essential word

group in figurative vocabulary of magazine stories, with “adjectives of sensory perception” being one of the most frequent semantic types (Nash 1990: 51-52). Referring to magazine narrative is fitting, since all of Howard’s stories published in his lifetime were published in pulp magazines like *Weird Tales*. Following Jackson’s terminology, the adjectives that are not included in Classification belong to the semantic class of Description. The adjectives of Description add properties to the participants that in a sense are not necessary for identification, but add substance or evaluative factors to them. These adjectives include manner (e.g. *accurate*), emotion (e.g. *furious, happy*) and evaluation (e.g. *good, horrible*).

A matter that must be addressed are the cases of more ambiguous adjectives that refer to concrete qualities. The analysis of word’s meaning is something that is a common problematical factor in lexicography (Carter 1987: 224). While adjectives like *beautiful* refer to sensory qualities, they also have evaluative qualities in them. Naturally, adjectives like *fat* or *soft* are also subjective, and thus it could be argued that they are equally evaluative. However, I will differentiate the more ambiguous adjectives from sensory adjectives by testing how much concrete description they provide. Compare *She is a beautiful woman*, with *She is a voluptuous woman with bright eyes*. The former leaves the readers to construct the image of the woman according to what they perceive as 'beautiful', whereas the latter tells us what distinct features she has. It is the distinctness of the latter that improves the vividness of Howard's narrative, figuratively painting the scenes as the readers follow the narrative. The different meanings of adjectives will also be considered in relation to context. For example, in *a hard task*, *hard* denotes evaluative properties, whereas in *a hard surface* it denotes the tactile property of the surface in question.

Regarding the participles, analysis will focus on those that are in an attributive position

preceding a noun head. In addition to the criterion mentioned in the previous chapter in relation to participles, Wordnet will be applied to differentiate participles from participial adjectives, such as *broken*. Further complications may occur with participial forms that have a definition as adjectives, but that definition does not work in context. For instance, *flying* is a participial form of the verb *fly*, and Wordnet gives it two adjectival definitions: “moving fast”, as in *with flying fingers* and “hurried and brief”, as in *paid a flying visit* (Wordnet). Neither of these account for a phrase like *a flying object*, where the meaning of *flying* is ‘moving through air’. Therefore, the word in this case is an attributive participle.

Manner adjuncts and their different realisations are part of the focus of this study. As previously mentioned, typically, manner adjuncts occur as adverbs, but manner adjuncts realized with prepositional or noun phrases are not uncommon. However, prepositional phrases are more common than noun phrases (Huddleston & Pullum 2002: 671). When analysing the manner adjuncts, those that function also as similes, meaning that they are figurative, will be counted separately. Even though they might also provide details of the processes verbs represented, complements are left outside the quantitative analysis. As was mentioned in the previous chapter in the related sub-section, adjuncts are always optional (*ibid.* 219-221), and this study is concerned with what *additional* information Howard adds to his predicates. Furthermore, as this study focuses on manner adjuncts, it is necessary to differentiate them from act-related adjuncts, which have a rather similar function. Because they are similar, and the difference is based on semantics, there can be some ambiguous cases, where it is hard to decipher whether the adjunct modifies the process (manner) or what co-occurs with the process (act-related). Evaluative adjuncts are also left out, though there can be again occasions where one could be close to a manner adjunct semantically.

#### 4.3. Database: The short stories of Solomon Kane, Kull and Conan

This study will analyse all together six short stories: two from Solomon Kane, two from Kull and two from Conan. These short story sets have been chosen to represent different eras in Howard's work in fantasy; Solomon Kane is one of his earliest creations, the first short story featuring Kull has been considered the very first American Sword & Sorcery story (Jones 2009: 699) and Conan is the one of whom Howard finally wrote most. The short stories are divided into three sets in relation to the protagonists, and at the same time in relation to chronological order. All of these short stories were originally published in the pulp magazine *Weird Tales*. For database collection purposes, the short stories have been picked from Project Gutenberg Australia, where free domain literary work is available, as Howard's work are such. *Conan's Brethren: The Classic Heroes* (2009) and *The Complete Chronicles of Conan: Centenary Edition* (2006), both edited by Stephen Jones and published by Gollancz, are used for referencing in this study.

The first set of the short stories analysed in this study are that of Solomon Kane. Solomon Kane was Howard's first fantasy character. He differs from the other two fantasy characters discussed in this paper by not being set in a fictional prehistoric fantasy world; Kane is a puritan adventurer whose travels take him from England and continental Europe to the darkest recesses of the still unexplored Africa in the seemingly Elizabethan era (Burke 2008: pars. 256-258). Wherever he goes, he encounters monsters and wicked people trying to kill him. The words 'puritan' and 'adventurer' contradict each other, as puritans are associated with modesty and zealous conservatism, qualities which do not evoke an image of a swashbuckling adventurer. However, it is this contradictory quality that makes him an interesting character. In his stories, Kane justifies his adventures by declaring that he is on a quest for God, to seek

out evil and destroy it. It can be deduced from the stories that these declarations act more as reassurance for Kane himself than for others that he is not simply after the thrills of adventure (*ibid.* pars. 267-269). This quality differentiates Kane from Howard's other characters like Conan and from most other protagonists of the Sword & Sorcery sub-genre.

Between 1928-1932, Solomon Kane was featured in a total of seven published short stories. The character also outlived Howard's next fantasy character, Kull. While not as popular as Conan, Solomon Kane has had its share of attention following the resurgence of Conan in the 1970s, with short stories being republished. Similarly to Conan, Kane stories have also been adapted into comic book format. Along with Conan, Marvel Comics published adaptations and original stories involving Kane in the 1970s and 1980s, and in 2008 Dark Horse Comics published an adaptation of 'The Castle of the Devil' (Jones 2009: 698). Lately, Kane has gained renewed attention from the public through the movie *Solomon Kane* (2009) (Internet Movie Database).

The first Solomon Kane short story chosen for this study is 'Red Shadows' (1928, 10722 words), which was, incidentally, the first published fantasy story from Howard. In this short story, Solomon Kane hunts down a ruthless bandit Le Loup from continental Europe to the dark jungles of Africa. The story features sudden changes of locale, with some encounters between the protagonist and the antagonist being told in expository dialogue, where each recounts how they have reached their current location. The story also introduces N'Longa, a black witch doctor who becomes Kane's ally and is also featured in other Kane stories. The second Solomon Kane short story is 'Skulls in the Stars' (1929a), which is a short tale of the protagonist encountering a murderous supernatural being in the moors outside a small village of frightened peasants and unravelling its dark secret.

The second set of short stories under investigation involve Atlantean Kull or King Kull, as he is sometimes referred to. Kull's setting is a fictional prehistoric era called the Thurian Age, which is dominated by barbarian tribes and medieval-like societies and where the region of Atlantis is real. This world existed prior to the Ice Age, and before the face of Earth is what it is today. The Thurian Age is a precursor for the Hyborian Age, which is the setting of Conan the Cimmerian. In this regard, Kull could be considered as a stepping stone for Howard to move on to Conan. In fact, the first published Conan short story, 'Phoenix on the Sword' (1932), is a reworked version of a then unpublished Kull story, 'By This Axe, I Rule!' According to Burke, the constraints of taboos, traditions and laws is a reoccurring theme in Kull stories (Burke 2008: pars. 293-294). Kull stories have a contemplative tone to them, and Kull is regularly pondering on his identity and the nature of man, even though he has a barbarian background. However, his barbarian nature becomes obvious in battle, where he fights savagely without finesse. This provides an interesting and conflicting nature to the protagonist, who is simultaneously a savage and a philosopher, a barbarian and a king.

Although Kull is a more unfamiliar character than Kane or Conan, as only two Kull stories were published during Howard's lifetime (three if you count 'Kings of the Night', a story set in Roman-era Scotland where Kull has a secondary role), he was considered exceptional by fellow authors such as E. Hoffman Price and H.P. Lovecraft (Burke 2008: pars. 311-315). Later, when asked about further exploits of the contemplative savage, Howard wrote that while the published stories seemed to write themselves, he had since lost the touch, commenting "Suddenly I would find myself out of contact with the conception, as if the man himself had been standing at my shoulder directing my efforts, and had suddenly turned and gone away, leaving me to search for another character." (Jones 2009: 700-701). Kull gained more recognition decades after Howard's death, when the fragments and unpublished Kull

stories were published, with other authors completing the fragments (see Howard Works). Like Howard's other fantasy characters, Kull has also been featured in comic books. A direct-to-video movie of Kull has been made called *Kull the Conqueror* (1997) (Internet Movie Database), on which Jones (2009) comments it has most likely been influenced by the Marvel Comics representation of the character (Jones 2009: 703).

The short story that first introduced Kull, 'The Shadow Kingdom' (August 1929, 11478 words), was chosen for this study, along with the only other published Kull story, 'The Mirrors of Tuzun Thune' (September 1929, 3349 words). In 'The Shadow Kingdom', Kull, the barbarian who has seized the throne of the mighty nation Valusia, has to face the dreadful schemers of a reptilian race with a Pictish warrior, Brule the Spear-Slayer, at his side. 'The Shadow Kingdom' has been considered by some as the first American Sword & Sorcery story (Jones 2009: 699). In 'The Mirrors of Tuzun Thune', the weary and frustrated King Kull is lured to visit an ancient wizard, whose mirrors might provide him with a deeper insight of the world. There is almost no action, and the tone is contemplative in this short story.

Conan the Cimmerian is the character Howard is most famous for. As stated earlier in this chapter, Conan's adventures take place during the Hyborian Age, which existed just before the Ice Age. This world is filled with names that are reminiscent of the real world and history, such as 'Brythunia' and 'Shem' (Orr 2009: 223). Conan is an adventurer, who throughout various adventures advances from a wandering barbarian to king of the most advanced civilization of its time, Aquilonia. Howard's short stories were not published in chronological order, however, as the first short story, the previously mentioned 'Phoenix on the Sword', has Conan already as the king of Aquilonia. Conan was the character through which Howard became truly successful as a pulp author, and the character survived its creator's suicide. In



the 1950s, the popular Conan-stories were republished, followed by other authors, most prominently L. Sprague de Camp and Lin Carter, finishing fragments of Conan-stories (Pringle 1998: 147-148, see also Howard Works). Following the fantasy boom of the late 1960s, Conan's popularity only grew and many new stories have been written about him throughout the years, amongst these authors being Robert Jordan, who would later become known for his epic *Wheel of Time* saga.

Conan was featured in 17 published stories, one of them being Howard's only novel-long fantasy story, 'The Hour of the Dragon'. It was indeed originally supposed to be published as a novel, but the publisher went bankrupt before that (Jones 2006: 911). Instead, it was made into a five-part serial and published in *Weird Tales* from December 1935 to April 1936 (*ibid.*). Conan has also been featured in comic books, games, TV-series and most notably two movies, *Conan the Barbarian* (1982) and *Conan the Destroyer* (1984), starring Arnold Schwarzenegger in one of his most iconic roles. The latest Conan movie, simply called *Conan the Barbarian* with Jason Momoa playing the titular character, was released in 2011 (Internet Movie Database). Through these, Howard's lesser known characters, like Solomon Kane and Kull, have gained a chance for attention. Without the successful *Conan the Barbarian* (1982), which also is said to have launched Schwarzenegger's movie career, it is doubtful that the Solomon Kane and Kull movies would have been made. From Howard's short stories to movies and videogames, Conan has become one of the most known characters of fantasy literature and he is considered to be an iconographic milestone for the genre (Halme 2003: 83).

The Conan short stories to be analysed are the aforementioned 'The Phoenix on the Sword' (December 1932, 9026 words) and 'The Pool of the Black One' (October 1933, 11305 words).

In the former, Conan, ruling over a mighty kingdom after slaying its tyrannical king, is the target of a devious conspiracy, culminating in an assassination attempt within the walls of his castle. At the same time, a vengeful sorcerer unleashes a horrid being to carry out his revenge. In the latter short story, Conan is a pirate concerned with seizing a crew of his own, when an ambitious captain leads an expedition to a distant island with a dark secret. Conan's attempts to seize the leadership of the pirate ship turns into a fight for survival against an inhuman enemy.

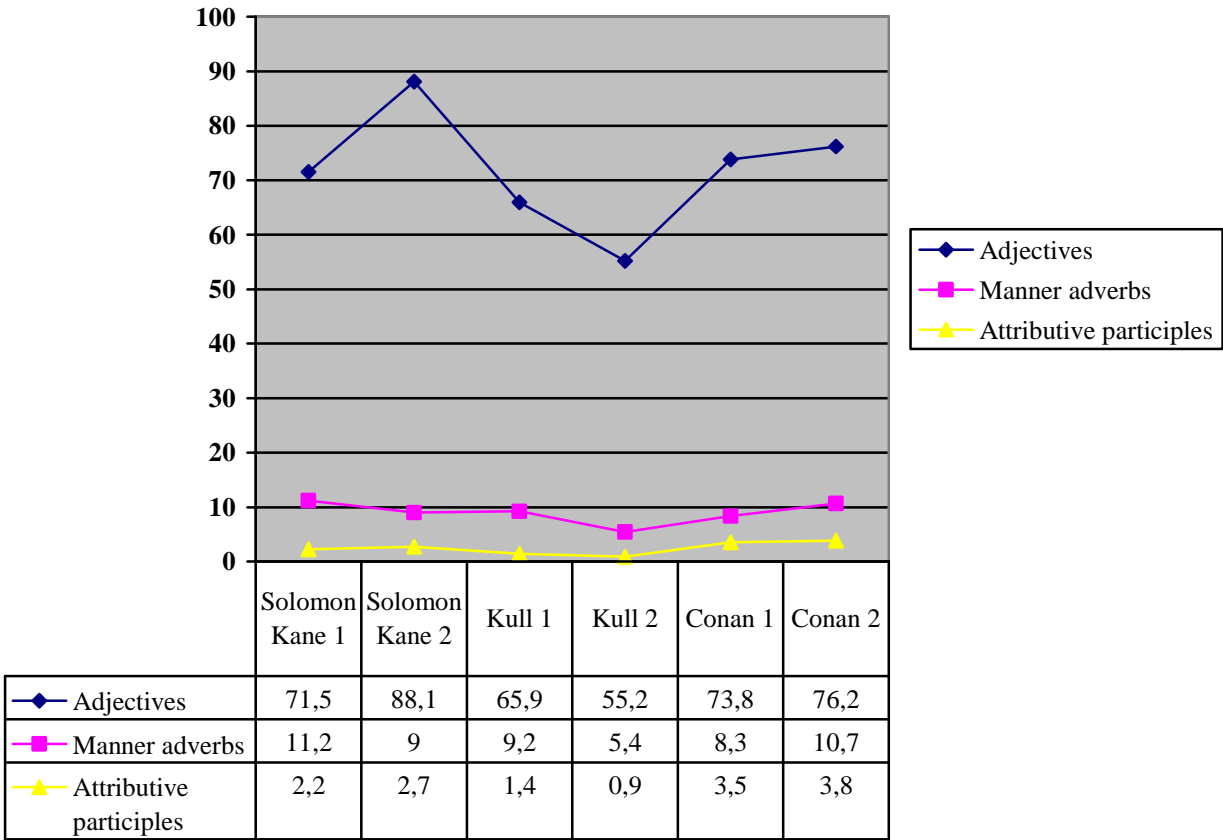
## 5. RESULTS

In this chapter, the results of the quantitative analysis is reviewed. First, the frequencies of adjectives, manner adverbs and attributive participles are displayed in Table 5.1, and the implications are discussed. Table 5.2 represents the ratio of sensory adjectives, and the findings there are pondered on. Table 5.3 presents the ratio between the different forms of manner adjuncts, including those that are also similes. Similes in this context are referred to as ‘manner similes’ from here on. The following sub-section involves the qualitative analysis of the modification found in these short stories. The discussion also involves contexts where the features analysed here appear in, and evaluations on how a specific context uses the features. The way the analysed modifiers affect the mind styles of these short stories is also reviewed, and whether the shifts in modifier usage has led to significantly altered mind styles. This chapter concludes by reflecting on the mind style of the short stories. For the rest of the chapter, I will refer to the short stories according to their protagonist and they are numbered according to chronological order: 'Red Shadows' (1928) is Solomon Kane 1, 'Skulls in the Stars' (1929a) Solomon Kane 2, 'The Shadow Kingdom' (1929b) Kull 1, 'The Mirrors of Tuzun Thune' Kull 2 (1929c), 'The Phoenix on the Sword' (1932) Conan 1 and 'The Pool of the Black One' (1933) Conan 2. The order is determined chronologically. All examples used in this chapter derive from the database.

As can be seen in Figure 5.1, the frequency of adjectives changes noticeably from Solomon Kane 1 to Kull 2, peaking in Solomon Kane 2 before a drop in frequency in the Kull pair. In the Conan pair, the frequencies are higher again, close to Solomon Kane 1. Kull 1 has a similar frequency of manner adverbs as the Solomon Kane and Conan pairs. The frequencies of attributive participles are consistent within the pairs, with differences being 0.5 per

thousand words at most, less so with the Conan pair. While both Kull stories differ from either the Solomon Kane and Conan pairs, Kull 2 differs the most noticeably. Not only is it the shortest of all the short stories (see Table 1 in Appendix), but it also has the lowest frequencies of adjectives, manner adverbs and attributive participles of all.

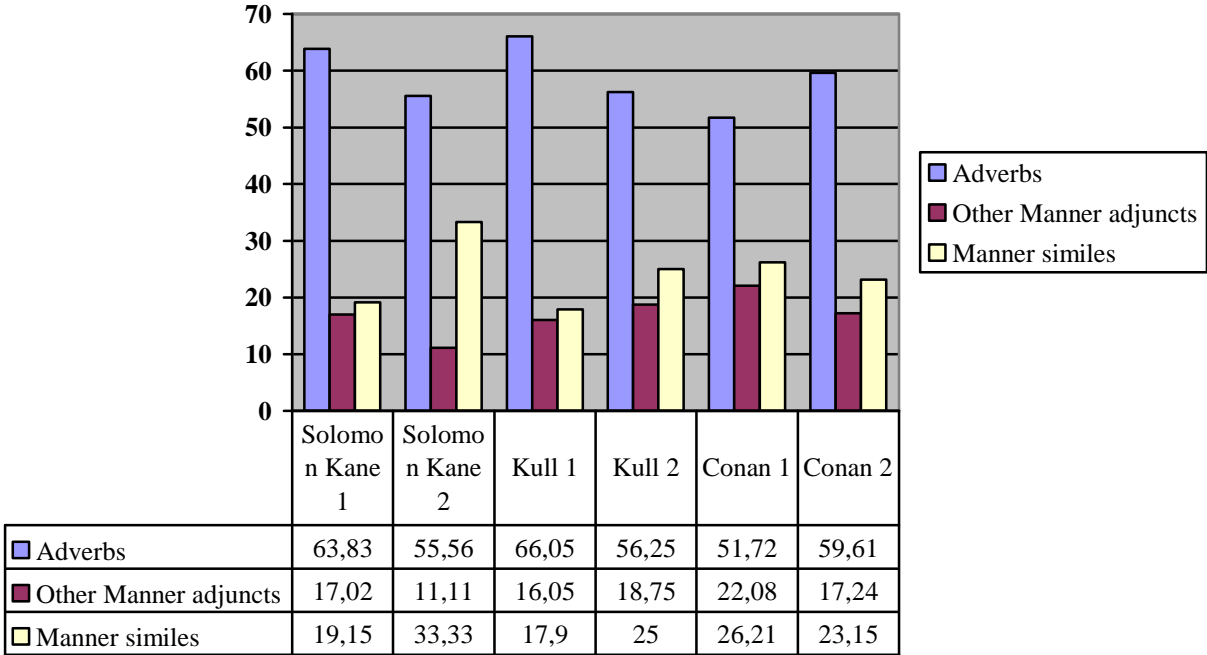
Figure 5.1 Word frequencies per 1000 words



The ratio of sensory adjectives (of visual and tactile properties and such) has been relatively consistent in most short stories (see Table 2 in Appendix). The exceptions are Kull 1 and Conan 2; where the ratio is about a third of all adjectives in other short stories, in Kull 1 sensory adjectives take up only a quarter of adjectives. On the other end of the scale, Conan 2 exceeds all other short stories with two out of five adjectives having sensory qualities.

The ratio of manner adverbs in all short stories is at least half of all manner adjuncts, as shown in Figure 5.2 (for further details, see Table 3 in Appendix). All of the other manner adjuncts in these short stories are prepositional, realised mostly with prepositions *like*, *in*, *as* and *with*. In this category, there is more variation within the pairs. Specifically in Solomon Kane and Kull pairs, when the portion of manner adverbs is low, the portion of manner similes has grown. Overall, similes are often used in all short stories, to a degree that they consistently have a higher ratio than non-figurative prepositional manner adjuncts, though only by a small margin. This category is perhaps the most prone for recalculations, as there were some ambiguous adjuncts, which had the semantic potential to be either manner or act-related. Evaluative adjuncts were easier to distinguish, and adverbs overall as well. In the end, the context assisted in determining almost all of these cases one way or another, with overall only a few truly ambiguous ones left in all the short stories. Complements were easier to distinguish, if not syntactically then contextually.

Figure 5.2 Ratios of manner adjuncts in percent



In conclusion, quantitative analysis did not reveal statistically significant chronological development in the style of Howard's fantasy short stories. When the word frequencies are compared with Chi squared analysis, with Yates' correction, adjectives have the p-value of  $p \leq 0.14$  ( $\chi^2 = 8.351637$ ,  $df = 5$ ,  $p \leq 0.137893$ ), manner adverbs have  $p \leq 0.80$  ( $\chi^2 = 2.3657$ ,  $df = 5$ ,  $p \leq 0.796571$ ) and attributive participles have  $p \leq 0.74$  ( $\chi^2 = 2.709655$ ,  $df = 5$ ,  $p \leq 0.74465$ ). Similarly, there are no significant shifts in sensory adjective usage or the ratios of manner adjuncts. Overall, the short story pairs have some internal consistence, though Kull 2 is especially differing from Kull 1, and from all other short stories. It can be said that the Solomon Kane pair is somewhat similar to the Conan pair, with higher word frequencies and higher ratios of sensory adjectives than the Kull pair on average.

### 5.1. Discussion

The qualitative analysis resulted in some fascinating observations. It becomes evident that regarding shifts in Howard's style it does not relate to the amount of modifiers used in his fantasy short stories, but how those modifiers are applied. This discussion of the qualitative analysis will proceed in following manner: first the descriptions of characters will be analysed, especially with regards to the protagonists. In addition, the ways supernatural beings are depicted and what sort of reactions they solicit will be examined. Second, the way the locations are portrayed will be analysed. Following this, the discussion will pay attention to action and how that is presented to the reader. Finally, in the concluding section of this chapter, the study reviews what kind of mind style these short stories have, and whether it is similar in all of them or not.

### 5.1.1. Characters

Solomon Kane 1 has the most extensive description of the protagonist. There are many sensory adjectives, giving the reader a physical account of what the person being described looks like. In the other short stories, the introductory description is four sentences at most. With adjectives in italics and sensory ones underlined, here are two passages, where the protagonist is first described, first from Solomon Kane 1, which is the oldest of the short stories, and then from Conan 2, which is the newest:

(6) A *tall* man, as *tall* as Le Loup he was, clad in *black* from head to foot, in *plain, close-fitting* garments that somehow suited the *somber* face. *Long* arms and *broad* shoulders betokened the swordsman, as plainly as the *long* rapier in his hand. The features of the man were *saturnine* and *gloomy*. A kind of *dark* pallor lent him a *ghostly* appearance in the *uncertain* light, an effect heightened by the *satanic* darkness of his *lowering* brows. Eyes, *large, deep-set* and *unblinking*, fixed their gaze upon the bandit, and looking into them, Le Loup was unable to decide what color they were. Strangely, the *Mephistophelean* trend of the *lower* features was offset by a *high, broad* forehead, though this was partly hidden by a *featherless* hat. (Howard 1928: 15)

(7) Water ran in rivulets from his *great* shoulders and down his *heavy* arms. His *single* garment--a pair of *bright crimson silk* breeks--was soaking *wet*, as was his *broad gold-buckled* girdle and the *sheathed* sword it supported. As he stood at the rail, the *rising* sun etched him like a *great bronze* statue. He ran his fingers through his streaming *black* mane, and his *blue* eyes lit as they rested on the girl. (Howard 1933: 163-164)

The description of Solomon Kane continues on in the following paragraphs, while the Conan passage continues forth with the scene. The description of Conan in Conan 2 is kept relatively simple and straightforward. In contrast, Solomon Kane 1 adds more adjectives depicting moods the features invoke, and really colourful adjectives like *satanic* and *saturnine* (though the latter also appears once in Conan 2). Nash refers to lexical choices such as these as

“upgrading”, meaning that the author chooses a more specific or stronger synonym for the central word (Nash 1990: 48). For example, instead of saying "the satanic darkness of his lowering brows", it could have been said as *the grim look of his lowering brows*. With regards to adjectives, both passages are lexically dense. In this regard, the Kull pair offer a minimal description of its protagonist.

While all three protagonist are more or less different, they all are depicted as extraordinary men with great strength and willpower. Conan and Kull are similar, powerfully built and dark-haired, while Solomon Kane is of leaner build.

#### Solomon Kane 2

(8) He was a tall, gaunt man, was Solomon Kane, his darkly pallid face and deep brooding eyes, made more sombre by the drab Puritanical garb he affected. (Howard 1929a: 37)

#### Kull 1

(9) His mighty arm swung up in reply to the salutes as the hosts passed. His fierce eyes passed the gorgeous trumpeters with a casual glance, -- (Howard 1929b: 166)

#### Conan 1

(10) Behind an ivory, gold-inlaid writing-table sat a man whose broad shoulders and sun-browned skin seemed out of place among those luxuriant surroundings. -- His slightest movement spoke of steel-spring muscles knit to a keen brain with the co-ordination of a born fighting-man. (Howard 1932: 26-27)



Nash (1990) states that in popular fiction, the eyes are the most important feature to be depicted, and that with men it may be used to represent authority (Nash 1990: 111). Solomon Kane is depicted as having either “cold” or “grim” eyes (Howard 1928: 15, 24). Kull has “fierce eyes”, as in example (2), yet his eyes can also look can be “gleaming like gray sword steel, coldly.” (Howard 1929b: 168) Conan, on the other hand, does not have cold eyes, as he may view his opponent either “with the burning eyes of a dying wolf” (Howard 1932: 39), or he can express his anticipation with “his blue eyes danced a wild gleam.” (Howard 1933: 171)

Their great willpower is perhaps their strongest attribute, as it drives them to fight on, despite the odds. For Solomon Kane, it is his belief that he is an instrument of God’s justice that drives him on. In fact, he is portrayed as having almost no agency. This becomes apparent in a passage in Solomon Kane 1, where the narration divulges the reader of his motivations:

(11) He did not understand. All his life he had roamed about the world aiding the weak and fighting oppression, he neither knew nor questioned why. That was his obsession, his driving force of life. Cruelty and tyranny to the weak sent a red blaze of fury, fierce and lasting, through his soul. When the full flame of his hatred was wakened and loosed, there was no rest for him until his vengeance had been fulfilled to the uttermost. If he thought of it at all, he considered himself a fulfiller of God's judgment, a vessel of wrath to be emptied upon the souls of the unrighteous. (Howard 1928: 22)

While he does seek out evil, Solomon Kane does so without a clear motive. When he encounters evil, he does not simply go and do something about it on his own volition; he is reacting to the “full flame of his hatred” that guides him relentlessly. The narration even tells the reader that he is “a vessel of wrath to be emptied”. It could have said, for example, *he then empties the wrath within*, giving agency to Kane, but it is instead he that is being emptied by implication, as is expressed by the passive construct. His determination makes him able to

stand supernatural horrors, but it can also make him merciless to the sinners, as in Solomon Kane 2, when he finds out that the horror that has killed many is a ghost of a murder victim, and he tells the murderer what fate awaits him calmly without pity:

- (12) ‘A hard thing it is,’ said Kane sombrely, ‘to sentence a man to death in cold blood and in such a manner as I have in mind, but you must die that others may live--and God knoweth you deserve death.  
‘You shall not die by noose, bullet or sword, but at the talons of him you slew--for naught else will satiate him.’  
At these words Ezra's brain shattered, his knees gave way and he fell grovelling and screaming for death, begging them to burn him at the stake, to flay him alive. Kane's face was set like death,  
-- (Howard 1929a: 45)

Kull, an outcast of the barbarian Atlantis, receives little physical description, which is reflected in the numbers on adjective use in Tables 5.1 and 5.2. A feature that sets him apart from other protagonists, Kull is a thinker. Often he is contemplating on the nature of his kingdom and life itself. He is strong, but he can be unnerved to bring out his contemplative side and make him question the reality he witnesses. This can be seen in this passage from Kull 1, where the bleeding and tired Kull sees himself on the throne, a masked serpent priest in reality:

- (13) ‘This is insanity!’ he whispered. ‘Am I Kull? Do I stand here or is that Kull yonder in very truth and am I but a shadow, a figment of thought?’ (Howard 1929b: 190)

Kull ponders on philosophical matters, like in Kull 1, when he asks “How could a man be so many different men in a lifetime?” (*ibid.* 187), and in Kull 2 he wonders “And if I am the ghost, what sort of a world lives upon the other side of this mirror?” (Howard 1929c: 197) as he looks upon mystical mirrors to quench his curiosity. However, he is still a barbarian, who spent years of his life as a mercenary, and he did claim his kingdom by force. When faced

with something he does not comprehend, there is a longing for action. Finally, when the time to fight is upon him, he may unleash his savagery and pent up bloodlust, as seen here in a passage from Kull 1:

(14) Swords and daggers leaped at him and he was dimly aware that they wounded him. But Kull was in his element; never before had he faced such grim foes but it mattered little; they lived, their veins held blood that could be spilt and they died when his great sword cleft their skulls or drove through their bodies. -- For the king was clear berserk, fighting in the terrible Atlantean way, that seeks death to deal death; he made no effort to avoid thrusts and slashes, standing straight up and ever plunging forward, no thought in his frenzied mind but to slay. Not often did Kull forget his fighting craft in his primitive fury, but now some chain had broken in his soul, flooding his mind with a red wave of slaughter-lust. (*ibid.* 189)

In the whole passage about the fight, which results from an ambush by serpent priests, there is no pause in narration for pondering. Elsewhere in Kull 1, narration might pause for meandering thoughts of the protagonist, or expository dialogue about the mysterious past. In the heat of the battle, however, narration remains focused on the struggle to survive, as does the ponderous barbarian. He is not fully aware of his wounds, only “dimly aware”. Furthermore, he does not fight with conscious technique, as he is “frenzied” and “in his primitive fury”. Kull has fully given himself to savagery.

Conan is a barbarian like Kull, but instead of pondering on mysteries of world, he has a lust for life. He is not brooding like Solomon Kane or Kull, as he is being lively and he keeps his priorities simple:

Conan 1

(15) ‘You (Conan) laugh greatly, drink deep and bellow good songs; --

(Howard 1932: 29)

(16) ‘Good,’ grunted the king, ‘but kiss Numa's dancing-girls for yourself only, lest you involve the states!’

His gusty laughter followed Prospero out of the chamber. (*ibid.*)

Conan 2

(17) He gambled with them, putting up his girdle and sheath for a stake, won their money and weapons, and gave them back with a laugh. (Howard 1933: 167)

(18) ‘I think of Life!’ he roared. ‘The dead are dead, and what has passed is done! I have a ship and a fighting crew and a girl with lips like wine, and that's all I ever asked. (*ibid.* 187)

Out of the three protagonist in all of the short stories, Conan is the only one consistently enjoying himself. Furthermore, there is excessiveness in his enjoyment; he laughs “greatly”, drinks “deep” and returns his gambling winnings back “with a laugh”. He is an opposite of Solomon Kane, the Puritan whose speech acts are often modified with adverbs like *grimly* or *broodily*, and who never laughs. Kull is not as moody, but there is not a lot of joy depicted for him in either of the short stories. The closest case is in Kull 1, where he enjoys the newfound comradeship with Brule the Spear-Slayer, a Pictish warrior, thinking “A real man, Brule! And Kull felt his friendship for the savage become a thing of reality” (Howard 1929b: 186). Furthermore, even when Kull is depicted laughing, it is not a joyful laugh, it is “in harsh mockery” (*ibid.* 172). However, this does not mean that Conan proceeds merrily through his adventures; when he is in a battle, he is a savage fighter, as demonstrated in this passage from Conan 2, where “dancing recklessness” switches to savagery “with all the fury of the wild”:

- (19) The dancing recklessness was gone from his eyes. They blazed like blue bale-fire; his mane bristled, his thin lips snarled. In an instant the affair had changed from a daring game to a battle of life and death, and Conan's savage nature responded with all the fury of the wild. (Howard 1933: 181)

Another feature that differentiates Conan from the others is that he is consistently compared to animals or nature in general. Solomon Kane and Kull are also compared to animals, but it is not as regular as with Conan. Manner similes modifying his actions especially often make comparisons between him and a wild animal, as in these few examples:

Conan 1

- (20) he (Conan) was watching the outlaw with the burning eyes of a dying wolf. (Howard 1932: 39)

Conan 2

- (21) and did not notice Conan when he glided like a stalking panther after the chieftain. (Howard 1933: 171)

- (22) The intricacies of the sword were as useless against his primitive fury as a human boxer's skill against the onslaughts of a panther. (*ibid.*)

- (23) and rebouncing like a great cat, he (Conan) faced his foes. (*ibid.* 181)

In addition, Conan does not consider himself a civilized man, but revels in his barbarian background. In the Conan short stories, his barbaric nature is contrasted to that of a civilized man, and it does not favor the latter, as is implied in example (10). This reflects Howard's own preferences, as he has declared that he had felt more connection with the wild barbarians than their civilized counterparts (Jones 2009: 693). Another example of this attitude is from Conan 2, where Conan places himself in opposition to old or "rotting" civilizations: "Himself as cleanly elemental as a timber wolf, he was yet not ignorant of the perverse secrets of

rotting civilizations. He had roamed the cities of Zamora, and known the women of Shadizar the Wicked.” (Howard 1933: 174)

All the short stories feature supernatural elements that the protagonists encounter. In the cases of Solomon Kane 1 and Kull 2, the protagonist is simply a witness to something that transcends natural order. In the rest, the protagonists face an inhuman and hostile force, which they have to overcome. These supernatural elements can elicit horror from the protagonists, as in these examples:

#### Solomon Kane 2

(24) Two hideous eyes flamed at him--eyes which held all the stark horror which has been the heritage of man since the fearful dawn ages--eyes frightful and insane, with an insanity transcending earthly insanity. The form of the thing was misty and vague, a brain-shattering travesty on the human form, like, yet horribly unlike. (Howard 1929a: 40-41)

#### Kull 1

(25) A shape vaguely like a man it was, but misty and illusive, like a wisp of fog, that grew more tangible as it approached, but never fully material. A face looked at them, a pair of luminous great eyes, that seemed to hold all the tortures of a million centuries. (Howard 1929b: 185)

#### Conan 1

(26) Over his mangled arm it glared fiendishly into the king's eyes, in which there began to be mirrored a likeness of the horror which stared from the dead eyes of Ascalante. Conan felt his soul shrivel and begin to be drawn out of his body, to drown in the yellow wells of cosmic horror which glimmered spectrally in the formless chaos that was growing about him and engulfing all life and sanity. (Howard 1932: 40)

The horrors these protagonists encounter transcend mundane threats to their well-being. These examples represent occasions when the beings being faced are not simply monsters, but something far more terrifying. There is “stark horror”, “brain-shattering travesty” and “cosmic

horror”. The manner the horrific nature of these beings is related is through the portrayal of their eyes. In example (12), Solomon Kane encounters a ghost, whose very eyes hold “all the stark horror which has been the heritage of man since the fearful dawn ages”, and the eyes also possess “an insanity transcending earthly insanity.” The horror mere eyes of being elicit are extreme and timeless. It is not simply *horrifying and insane eyes*, as it is depicted via postmodification, emphasizing the qualities the eyes provoke. Example (13) is a similar case, again with eyes “that seemed to hold all the tortures of a million centuries.” Once again it is a ghost, whose terrifying eyes are depicted via postmodification. The phrase “to hold all the tortures of a million centuries” is an exagaggeratingly more elaborate expression than, for example, a simple attributive *torturous*. The eye of the creature again plays a part in horrific description in example (14), this time a fiendish creature summoned from somewhere beyond mortal world. Its eyes transfix Conan as his very soul is being drawn from him, not simply, for example, *to be ripped apart*, but to “drown in the yellow wells of cosmic horror”. In this case, the horror is not timeless, but of cosmic scale.

The protagonists also encounter monsters, which while horrifying, do not transcend mortal life and horror by their mere existence. Yet, even in these cases a part of their monstrosity is depicted in the portrayal of their eyes, as in example (15) from Kull 1, where an illusory mask fades to reveal a serpent man, a priest of an evil race, and in example (16) from Conan 2, where Conan has a closer look at a tall, black-skinned creature:

(27) the human features vanished and there the jaws of a great snake gaped hideously, the terrible beady eyes venomous even in death. (Howard 1929b: 181)

(28) The eyes were tawny, a vibrant gold that glowed and glittered. But the face

was inhuman; each line, each feature was stamped with evil -- evil transcending the mere evil of humanity. (Howard 1933: 176-177)

It is when encountering supernatural horrors where the sheer willpower of the protagonists is made explicit. There is a contrast in human will overcoming the inhuman horror. This does not mean that the protagonists face the horrors nonchalantly like they were simply inconvenienced. They react to the horrors presented in examples (12)-(14) with trepidation, but overcoming the fear:

(29) Kane felt the blood pound in his temples, yet he was as cold as ice.

(Howard 1929a: 41)

(30) Erect and defiant stood Kull, -- flesh acrawl, hair a-prickle, yet still a king of kings, as ready to challenge the powers of the unknown dead as the powers of the living. (Howard 1929b: 185)

(31) But the horror that paralyzed and destroyed Ascalante roused in the Cimmerian a frenzied fury akin to madness. (Howard 1932: 40)

### 5.1.2. Locations

Nash (1990) comments that often the description of locations is secondary in popular fiction, and that it functions as a portent of the characters and action (Nash 1990: 125-126). The scenery descriptions in either of the Solomon Kane short stories tend to be less sensory than in the Kull or Conan stories. The difference is not overwhelming, as none of the short stories describe their settings with minute, sensory details. However, the other short stories depict more sensory qualities in their settings. Here are examples with adjectives in italics, and



sensory ones underlined:

Solomon Kane 1

(32) Vines tripped him and slapped him in the face, impeding his progress; he was forced to grope his way between the huge boles of towering trees, and all through the underbrush about him sounded vague and menacing rustlings and shadows of movement. Thrice his foot touched something that moved beneath it and writhed away, and once he glimpsed the baleful glimmer of feline eyes among the trees. (Howard 1928: 19)

Kull 2

(33) Wide and blue stretched the waters of the lake, and many a fine palace rose upon its banks; many swan-winged pleasure boats drifted lazily upon its hazy surface and evermore there came the sound of soft music. (Howard 1929c: 194)

Conan 2

(34) a few yards away across a band of blue shallow water, the cool shady mystery of tree-fringed beach and woodland-dotted meadow beckoned her. (Howard 1933: 169)

In example (1), not much is asserted about the setting. Solomon Kane is moving through jungle, and the setting receives minimal description. Both in (2) and (3), the setting is figuratively painted for the reader with a dense use of sensory adjectives. Both also use compound adjectives with participial *-ed* suffices, providing condensed yet detailed sensory features to the setting. For example, in (3) it could have said *the cool shady mystery of the beach fringed with trees*, but the implied verb phrase was condensed into a compound adjective.

A reoccurring feature in the short stories is the mysterious location that either presents itself as an alien, if not inhospitable for humans, or looms over them with its presence. In Solomon Kane 1 and Kull 1, this feature is brought forth with adjectives like *strange*, which occurs often in these short stories, and *vague*, *menacing* and *baleful*, as in example (1), setting a

hostile atmosphere. A specific occurrence that both Solomon Kane 1 and Kull 1 have is when something about the locations resonate with them, and the narration presents it as if the surroundings were talking to the protagonists. In these bits of 'monologue', the surroundings emphasize how they are ancient and everlasting, while humans trudge beneath their shadows. In Solomon Kane 1, the night-time jungle with drums booming in the background tell of the ancient mysteries of the old gods, whereas in Kull 1 the ancient city belittles the king, Kull:

#### Solomon Kane 1

(35) There is wisdom in the shadows (brooded the drums), wisdom and magic; go into the darkness for wisdom; ancient magic shuns the light; we remember the lost ages (whispered the drums), ere man became wise and foolish; we remember the beast gods -- the serpent gods and the ape gods and the nameless, the Black Gods, they who drank blood and whose voices roared through the shadowy hills, who feasted and lusted. The secrets of life and of death are theirs; we remember, we remember (sang the drums). (Howard 1928: 29-30)

#### Kull 1

(36) "You are young," said the palaces and the temples and the shrines, "but we are old. The world was wild with youth when we were reared. You and your tribe shall pass, but we are invincible, indestructible. We towered above a strange world, ere Atlantis and Lemuria rose from the sea; we still shall reign when the green waters sigh for many a restless fathom above the spires of Lemuria and the hills of Atlantis and when the isles of the Western Men are the mountains of a strange land. (Howard 1929b: 174)

In contrast to Solomon Kane and Kull, in the Conan pair there is no 'monologue' for the surroundings. The ancient or alien nature of the setting is delivered normally in the narration, where the mysterious location is depicted using both sensory and non-sensory adjectives. Such is the case in this excerpt from Conan 2, where the alien style of the fortress Conan has stumbled upon leaves him with a feeling of unreality:

(37) Peering warily through, he saw what seemed to be a broad open court, grass-carpeted, surrounded by a circular wall of the green semi-translucent substance. -- Over an inner wall he saw the pinnacles of strangely shaped towerlike structures. One of these towers was built in, or projected into the court in which he found himself, and a broad stair led up to it, along the side of the wall.

Up this he went, wondering if it were all real, or if he were not in the midst of a black lotus dream.

At the head of the stair he found himself on a walled ledge, or balcony, he was not sure which. He could now make out more details of the towers, but they were meaningless to him. He realized uneasily that no ordinary human beings could have built them. There was symmetry about their architecture, and system, but it was a mad symmetry, a system alien to human sanity. (Howard 1933: 172-173)

Even the material from which the fortress is built appears as an unknown, being simply described as some “green semi-translucent substance”, and the details are such that Conan cannot comprehend their reasoning. The location makes him wonder if he is hallucinating as if he were “in the midst of a black lotus dream.” Furthermore, Conan realises that the layout of the whole place has some form of symmetry to it, but it is inhuman, or at least “alien to human sanity.”

### 5.1.3. Action

As was displayed earlier in this chapter, there is a consistent use of manner adjuncts other than those realised with adverbs. However, there are individual differences here also, especially in the amount of attributive participles used. Participles add dynamic features to the nouns they modify, and they are used in all short stories to some extent. Here are three examples of depiction of action, one from each character, with the manner adjuncts underlined and attributive participles marked by bold:

Solomon Kane 1

(38) Le Loup admitted the failure of his trick with a wild laugh and came in with the breath-taking speed and fury of a tiger, his blade making a white fan of steel about him. (Howard 1928: 30)

### Kull 1

(39) He felt steel sink into his arm and dropped his sword in a **flashing** arc that cleft his foe to the breast-bone. (Howard 1929b: 189)

### Conan 1

(40) In a whistling arc the great blade flashed through the air and crashed on the Bossonian's helmet. (Howard 1932: 37)

Close to the end of Solomon Kane 1, there is a duel between the protagonist and the vile rogue, Le Loup, he has chased across continents. The fight is depicted using prepositional manner adjuncts, as in example (1). It is the only extensive action scene in the short story, and parts of it is portrayed in a summarizing manner, describing their fighting styles. For example, with Le Loup it is narrated that “He was a living flame, bounding back, leaping in, feinting, thrusting, warding, striking” (Howard 1928: 30). Prepositional manner adjuncts are used regularly with any form of action, as in “He waved Gulka aside with a grand gesture” (*ibid.* 25). Manner adverbs are used more outside depictions of conflict, especially in modifying the manner in which people talk, as in “answered Kane coldly” (*ibid.* 22). In Solomon Kane 2, where the protagonist is fighting a ghost, the amount of manner adjuncts is more minimal. Nouns with attributive adjectives are used more to depict the action, as in “His savage blows met empty air --” (Howard 1929a: 41).

Kull 1 shares similarities with Solomon Kane 1, as it also uses summarizing in its depictions of action. Individual engagements are portrayed in a manner presented in example (2). Kull 2 differs from all the other short stories by having almost no action. It is practically a demonstration of the protagonist’s ponderous nature, as the starting point of the plot is Kull being weary of his place in life, or as he laments “There is a strangeness upon me and a longing beyond life's longings.” (Howard 1929c: 194) As could be seen from Table 5.1, this

short story has very little attributive participles. A significant portion of the few manner adjuncts relate to his interaction with mystical mirrors that he studies in a search for a deeper meaning. For example:

- (41) This much he knew: that strange visions entered his mind, like bats flying unbidden from the whispering void of non-existence; never had he thought these thoughts, but now they ruled his mind -- (*ibid.* 198)

Conan short stories are the most action-oriented. In both Conan short stories, while the stories are not solely about action, portrayals of combat take a significant portion of the narration. There is some summarizing, as not every single thrust of a blade is detailed, but the flow of battle is more detailed overall and less is skipped over. Nash (1990) would refer to this style of narration as having a “feeling of reportage” (Nash 1990: 133), as there is attention to the movement of the weapons and the fighters. This difference becomes obvious when comparing how Kull 1 presents larger fights, where the protagonist (and his allies) fight multiple opponents, when compared to how those are presented in the Conan pair. First, here is an excerpt from Kull 1, where Kull and his ally Brule are ambushed by a group of serpent priests, presenting the melee in almost its entirety:

- (42) The singing of his sword filled the room, and the onrushing flood broke in a red wave. But they surged forward again, seemingly willing to fling their lives away in order to drag down the king. Hideous jaws gaped at him; terrible eyes blazed into his unblinkingly; a frightful fetid scent pervaded the atmosphere—the serpent scent that Kull had known in southern jungles. Swords and daggers leaped at him and he was dimly aware that they wounded him. But Kull was in his element; never before had he faced such grim foes but it mattered little; they lived, their veins held blood that could be spilt and they died when his great sword cleft their skulls or drove through their bodies. Slash, thrust, thrust and swing. Yet had Kull died there but for the man who crouched at his side, parrying and thrusting. For the king was clear berserk, fighting in the terrible Atlantean way, that seeks

death to deal death; he made no effort to avoid thrusts and slashes, standing straight up and ever plunging forward, no thought in his frenzied mind but to slay. Not often did Kull forget his fighting craft in his primitive fury, but now some chain had broken in his soul, flooding his mind with a red wave of slaughter-lust. He slew a foe at each blow, but they surged about him, and time and again Brule turned a thrust that would have slain, as he crouched beside Kull, parrying and warding with cold skill, slaying not as Kull slew with long slashes and plunges, but with short overhand blows and upward thrusts. (Howard 1929b: 188-189)

The portrayal of the battle evokes the general feel of the battle, but it does not provide further details of it. The single most detailed part of the combat is in example (2), which occurs almost right after the excerpt above. As with Solomon Kane 1, there is a summarizing list-like phrase: “Slash, thrust, thrust and swing.” It could be said that the passage partially represents how Kull experiences the battle. The passage mentions that he has a “frenzied mind” and the battle is “flooding his mind with a red wave of slaughter-lust.” However, in both Conan short stories the larger fights are narrated in far longer passages. They still portray how Conan experiences them, but it is alongside action, as in this excerpt from Conan 1, where a group of would-be assassins attack Conan:

(43) With his back to the wall he faced the closing ring for a flashing instant, then leaped into the thick of them. He was no defensive fighter; even in the teeth of overwhelming odds he always carried the war to the enemy. Any other man would have already died there, and Conan himself did not hope to survive, but he did ferociously wish to inflict as much damage as he could before he fell. His barbaric soul was ablaze, and the chants of old heroes were singing in his ears.

As he sprang from the wall his ax dropped an outlaw with a severed shoulder, and the terrible back-hand return crushed the skull of another. Swords whined venomously about him, but death passed him by breathless margins. The Cimmerian moved in a blur of blinding speed. He was like a tiger among baboons as he leaped, side-stepped and spun, offering an ever-moving target, while his ax wove a shining wheel of death about him. (Howard 1932: 37)

The narration relates to the reader how Conan faces the group of assailants, that he rushes them, as he is not “defensive” in his tactics. Conan is not frenzied, yet his “barbaric soul was ablaze” and he “ferociously” intends to fight as long as he can, as “the chants of old heroes were singing in his ears.” This account of Conan’s inner workings is then continued by a graphic depiction of the havoc he deals out: “severed shoulder” and “terrible back-hand return crushed the skull”. This is similar to Conan 2, where Conan along with a crew of pirates, who had been in a drug-induced sleep before this, battle giant, dark-skinned monsters. Once more, there is some summarizing, as the narration relates, for example, that the pirates “weaved and rocked on their feet, but they wielded their swords with power and effect” (Howard 1933: 182), and the monsters “wrought havoc with talons and teeth, tearing out men’s throats, and dealing blows with clenched fists that crushed in skulls.” (*ibid.*) An interesting development in the depiction of the brawl is that a part of it is narrated from the point of view of a woman, Sancha, who had been the late pirate captain’s pet:

(44) Details stood out briefly, like black etchings on a background of blood. She saw a Zingaran sailor, blinded by a great flap of scalp torn loose and hanging over his eyes, brace his straddling legs and drive his sword to the hilt in a black belly. She distinctly heard the buccaneer grunt as he struck, and saw the victim’s tawny eyes roll up in sudden agony; blood and entrails gushed out over the driven blade. The dying black caught the blade with his naked hands, and the sailor tugged blindly and stupidly; then a black arm hooked about the Zingaran’s head, a black knee was planted with cruel force in the middle of his back. His head was jerked back at a terrible angle, and something cracked above the noise of the fray, like the breaking of a thick branch. (*ibid.*)

Through Sancha’s viewpoint, the reader is provided a peek into the chaotic fight. The details are graphic, like the narration evocatively relates it with a manner simile: “like black etchings on a background of blood.” The pirate is still partially dazed yet resistant to pain because of the drug-induced sleep, so while wounded with a “great flap of scalp torn loose”, he is still

effective enough to strike with his sword, but still operating “blindly and stupidly”. Graphic description follows one after another, as the sword strike is followed by “blood and entrails gushed out over the driven blade” and the cracking of the pirate’s spine is depicted with a simile “like the breaking of a thick branch.”

Another feature that separates the Conan pair from the others is the greater amount of attributive participles applied. They are used to bring dynamic qualities to the nouns they modify, as in example (3). In addition to the adjunct, that specifies that the blade flashes in an arc, the participle adds a further modifying feature to it, and it is “a **whistling** arc”. Attributive participles add features of action to nouns, emphasizing that it bears qualities that are, for instance, tied to that very moment or results of an earlier process. Other similar examples from Conan 2 are “The sound of the **hacking** swords” (Howard 1933: 182) and “brace his **straddling** legs” (*ibid.*). Most of the attributive participles are gerund participles, but there are also few past participles in an attributive position, as in “his face a **convulsed** mask of hate.” (*ibid.* 184) Attributive participles in all short stories are also used in other contexts than action, as in “Through **swirling** gray mists” (Howard 1932: 33).

## 5.2. Mind style

All the short stories share the following plot elements: they have extraordinary men as protagonists; they live in worlds where mysterious supernatural elements exist yet are not commonplace; aside from villainous men, there are horrific beings that can threaten the life and soul; if the challenges are not overcome by superior strength or skill of arms, it is by sheer willpower. Schweitzer (1987) states that a Sword & Sorcery protagonist needs to be “a vigorous, heroic warrior” (Schweitzer 1987: 78). All three protagonists certainly are



vigorous; Kull and Conan are both barbarians, and when Kull attacks it is with “blinding, tigerish speed” (Howard 1929b: 180), and likewise Conan fights with “blinding speed and strength impossible to a civilized man” (Howard 1933: 171) and also possesses a “bull-like vitality” (*ibid.* 183). Solomon Kane, on the other hand, fights with skill that is “cold, calculating, scintillant” (Howard 1928: 30). Whether these characters are “heroic” is another matter. Solomon Kane is a dour man, who is regularly accompanied by such modifiers as “somber” and “grimly” and whose “face was set like death” when he declared a death sentence. Kull may be a ponderous king, but in battle he is absolutely savage to the extent that he is consumed by “a red wave of slaughter-lust” (Howard 1929b: 189), and while slaying “Kull laughed, a laugh of insanity.” (*ibid.*) Likewise, although Conan is depicted as a merry man with “gusty laughter” (Howard 1932: 29) and who “roared ribald songs” (Howard 1933: 167), he can be ruthless and without chivalry. For example, in Conan 2 he aims to become the captain of the pirate crew by killing the current captain “without their (crew’s) knowledge” (*ibid.* 171).

Locations and horrors are accompanied by adjectives like “dark”, “inhuman” or “grotesque”, modified by evaluative adverbs like “horribly”. Throughout the short stories, “strange” and “ancient” are often reoccurring adjectives, especially in relation to the locations or the world in general. Especially in the Kull pair, where in Kull 1 there are long expository dialogues relating the ancient and mysterious past of the world, and in Kull 2 as the protagonist witnesses sights from magical mirrors that are both from the past and from other realms. These worlds possess inhuman horrors and there is “dark wisdom, born in the black and blood-stained shadows of this grim land” (Howard 1928: 29) and “cosmic vileness” (Howard 1933: 174). Next to these worlds, even the extraordinary protagonist can be “shaken to his soul's foundations.” (*ibid.* 176)

While the Conan pair has more descriptive narration of action, all the short stories do consistently use manner adjuncts. Even when they are not similes, they can have additional descriptive elements, such as “with the savage fury of baffled wrath” (Howard 1928: 18), “with strange intensity” (Howard 1929c: 197-198) and “in maddened exultation” (Howard 1932: 33). Conan stories contain the most of what Schweitzer (1987) would refer to as “colourful action” (Schweitzer 1987: 81); long and detailed action scenes, with colourful manner adjuncts modifying graphic violence.

If there are no huge differences between modification in Solomon Kane 1, the first of Howard’s fantasy stories, and Conan 2, the latest in this study, in relation to quantity, there is in relation to quality. As mentioned in 5.1.1, character description in Solomon Kane 1 is longer than in Conan 2, and such extensive description can affect the flow of the story. While setting up the character, this could be done in half the space, as in Conan 2. It could be argued that Conan 2 is more refined towards action in its style, with long sections of action and condensed descriptions. Furthermore, both Solomon Kane and Kull can be brooding in tone, Conan still retains its sense of elation, even after witnessing horror and struggling viciously for survival. As the character declares:

(45) ‘I think of Life!’ he roared. ‘The dead are dead, and what has passed is done! I have a ship and a fighting crew and a girl with lips like wine, and that’s all I ever asked. (Howard 1933: 187)

## 6. CONCLUSION

Modern fantasy literature deserves more academic attention. By this, I mean that academics should analyse and study other fantasy than simply early classics or more postmodern fantasies that can be categorised as magical realism. Bechtel (2004) laments that modern critics with postmodern leanings have biases towards Tolkien and his take on fantasy, imitated and continued by others since then, since it is too conservative and otherwise does not fit postmodernist theories and ideals (Bechtel 2004: 146). Hopefully, the acceptance of fantasy, even of the 'non-serious' modern fantasy, amongst academia will increase, so that there would be more varied studies on the genre.

Linguistic stylistic analysis of fantasy literature has been woefully lacking, with barely any predecessors, despite the fact that fantasy relies heavily on style to bring its worlds and characters to life. Mandala (2010) shares this sentiment, criticising the fact that despite the importance of “otherworld construction and estrangement” to fantasy (and science fiction) literature, the role of style in establishing those has not been studied properly (Mandala 2010: 33). Even if the language used is plain and straightforward, it is still used to create a world of magic and wonder. Therefore, even the study of simple linguistic features in a fantasy text can be rewarding.

It is no wonder that Robert E. Howard is most known for his Conan stories. He produced several of those, and they were continued relatively soon after the author's death, because the stories were so popular. In the Conan stories, the style that he already applied in his earlier fantasy short stories has been refined to a more action-oriented direction, with a protagonist that is simultaneously barbaric with animalistic vigour and joyful with simple pleasures of

life. Solomon Kane and Kull are both more grim, but still interesting in their own right. As Schweitzer (1987) has stated, the Sword & Sorcery -subgenre of fantasy is similar to what hardboiled detective subgenre is to mystery fiction (Schweitzer 1987: 77). If fantasy in the style of, for example, J.R.R. Tolkien or C.S. Lewis is about wonderful magic, noble heroes and triumph of good, the fantasy of Robert E. Howard is about ancient horrors, grim warriors and spilt blood.

This study is far from encompassing. There are still many linguistic features to analyse in these short stories, and this study has merely touched upon a few aspects of attribution and modifiers. Aside from a wider database, perhaps encompassing the whole literary work of Robert E. Howard, another feature for analysis could be complementation. Another possible direction for a stylistic study of Howard's fantasy short stories could involve the tools of corpus stylistics or Biber's multi-feature/multi-dimensional analysis (Biber 1988: 56). For a more character-oriented study, an analysis using Culpeper's (2002) cognitive stylistic model of characterisation (Culpeper 2002: 260-261). Linguistic stylistics is a good and functional perspective for analysing Howard's fantasy short stories, and also other fantasy stories. Hopefully, this study, along with Mandala (2010), contributes to encouraging further studies on the subject.

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## APPENDIX

Table 1. Frequencies of adjectives, manner adverbs and attributive participles.

Short story	Total of adjectives	Frequency of adjectives per 1000 words	Total of manner adverbs	Frequency of manner adverbs per 1000 words	Total of attributive participles	Frequency of attributive participles per 1000 words
Solomon Kane 1 (10722 words)	767	71.5	120	11.2	24	2.2
Solomon Kane 2 (3871 words)	295	88.1	30	9.0	9	2.7
Kull 1 (11478 words)	756	65.9	106	9.2	16	1.4
Kull 2 (3349 words)	185	55.2	18	5.4	3	0.9
Conan 1 (9026 words)	666	73.8	75	8.3	32	3.5
Conan 2 (11305 words)	861	76.2	121	10.7	43	3.8

Table 2. The ratio of sensory adjectives.

Short story	Total of adjectives	Occurrences of sensory adjectives	Ratio of sensory adjectives (percent of all adjectives)
Solomon Kane 1	767	269	35.07%
Solomon Kane 2	295	91	30.85%
Kull 1	756	185	24.47%
Kull 2	185	59	31.89%
Conan1	666	236	35.44%
Conan 2	861	369	43.09%

Table 3. The occurrences and ratios of manner adjuncts

Short story	Adverbs	Other manner adjuncts	Manner similes
Solomon Kane 1	120 (63.83%)	32 (17.02%)	36 (19.15%)
Solomon Kane 2	30 (55.56%)	6 (11.11%)	18 (33.33%)
Kull 1	106 (66.05%)	26 (16.05%)	29 (17.90%)
Kull 2	18 (56.25%)	6 (18.75%)	8 (25.00%)
Conan 1	75 (51.72%)	32 (22.08%)	38 (26.21%)
Conan 2	121 (59.61%)	35 (17.24%)	47 (23.15%)

## FINNISH SUMMARY

Vaikka fantasia-kirjallisuus onkin kasvattanut suosiotaan vuosien mittaan, ja niiden maailmat ovat laajenneet muihinkin muotoihin kuten elokuvaan, sen tutkimus on edelleen ollut rajoittunutta. Fantasiassa on ollut perinteisesti huono maine kirjallisuuskritiikissä, ja sitä on pidetty yksinkertaisena eskapismina. Asenteet tutkijoiden parissa ovat lientyneet, mutta fantasian tutkimus ei edelleenkään ole niin laajaa kuin 'normaalin' kirjallisuuden tutkinta. Se keskittyy enimmäkseen muutamaan tunnetuimpaan fantasiakirjailijaan. Fantasian tutkimus on ollut erityisen puutteellista sen tyylin suhteen. Tämä tutkielma analysoi lingvisti-stilististä metodologiaa käyttäen amerikkalaisen 1900-luvun alun kirjailijan Robert E. Howardin (1906-36) fantasianovellien tyyliä. Tarkemmin ottaen tutkimus keskittyy novelleissa esiintyvien määritteiden ja niiden vaikutuksen esittämään maailmankuvaan. Tämän tutkielman mukaan Howardin tarinoiden adjektiivien, tapa-adjunktien ja attribuuttisten partisiippien käyttö on ollut määrällisesti suhteellisen yhtenäistä, mutta myöhemmissä novelleissa tyyli on kvalitatiivisesti jalostunut toimintapainotteisempaan tarinankerrontaan. Muita yhtenäisiä piirteitä näissä novelleissa ovat olleet konkreettisia ominaisuuksia kuvaavat adjektiivit, tai aistinvaraiset adjektiivit, joita on käytetty kuvaannollisesti tuomaan hahmot ja tapahtumat eläväisesti lukijan mieleen. Lisäksi yhtenäinen piirre on ollut prepositionaaliset tapa-adjunktit, joita on ollut adverbiaalisten adjunktien rinnalla usein, etenkin vertauksien muodossa. Tässä tutkielmassa analysoidaan yhteensä kuutta Howardin fantasianovellia, jotka luokitellaan niiden päähenkilöiden mukaan: Solomon Kane, Kull ja Conan. Analyysi suoritetaan kahdella tasolla, aloittaen kvantitatiivisella analyysillä, jossa sanaluokkien esiintymistaajuus lasketaan ja tuloksia vertaillaan. Tätä seuraa kvalitatiivinen analyysi, jossa arvioidaan sitä, kuinka määritteitä käytetään novelleissa, ja onko niissä tämän suhteen eroja.

Kirjallisuuden yhteydessä termi 'fantasia' voi kattaa laajimmillaan kaikki yliluonnollisia piirteitä omaavat tarinat aina muinaisista myyteistä viimeisiin fantasiaromaaneihin. Fantasia-kirjallisuuden tarkemmasta määritelmästä ei ole yksimielisyyttä. Selkeintä tämän tutkimuksen yhteydessä on käyttää termiä 'moderni fantasia-kirjallisuus', koska kyse on 1800-luvun jälkeen kirjoitetusta fantasiasta. Fantasian tarkkaa määrittelyä haittaa myös sen moninaiset ilmenemismuodot. Yhtenäistä linjaa eri alagenrejen määrittelyssä ei ole, mutta useat tutkijat ovat käyttäneet Mendelsohnin (2002) luokittelua, jossa fantasiateokset on luokiteltu kolmeen eri tyyppiin sen mukaan, miten niiden tapahtumat sijoittuvat suhteessa arkiseen eli primääri maailmaan. Ensimmäisenä ovat tarinat, joissa yliluonnolliset elementit esiintyvät arkisessa maailmassa, joihin viitataan termillä 'päällekyvä-fantasia'. Toisena tyyppinä ovat tarinat, joissa siirrytään arkisesta primääri maailmasta toiseen, maagiseen maailmaan eli sekundääriseen maailmaan, ja näitä kutsutaan 'portti-fantasioiksi'. Viimeisenä ovat 'immersiiviset fantasiat', jotka sijoittuvat täysin sekundääriseen maailmaan ilman yhteyksiä primääri maailmaan.

Fantasia-kirjallisuutta ei ole aikoinaan otettu vakavasti akateemisissa piireissä. Tämä on näkynyt kriittisten tutkimusten vähäisessä määrässä. Enimmäkseen siihen on suhtauduttu negatiivisen kriittisesti, milloin pidetty sisällöttömänä eskapismina ja milloin ihan vain rakenteellisesti konservatiivisen yksinkertaisena. Puolustajia on tietenkin löytynyt, muun muassa kirjailijoiden parista. Esimerkiksi J.R.R. Tolkien, joka on akateemikkonakin tunnettu, on luennoinut satujen merkityksestä ihmisille, ja nämä ajatukset ovat sittemmin kirjoitettu vaikutusvaltaiseen esseeseen 'On Fairy-Tales'. Mandala (2010) on nostanut esille olennaisen kysymyksen siitä, kuinka useissa kriittisissä teksteissä fantasiateosten tyyliä luonnehditaan ala-arvoiseksi ilman, että olisi tarjonnut väitteen tueksi esimerkkejä teoksen tyylin huonoudesta. Mandalan tutkimus onkin lähestulkoon ainoita stilistisiä analyysyjä fantasian

tyylillisistä piirteistä ja meriiteistä.

Robert Ervin Howard on texasilainen pulp-kirjailija, jonka tuotanto yhdistetään erityisesti *Weird Tales* -lehteen. Howardin kirjallinen ura alkoi jo high school -vuosinaan, kun hänen ensimmäinen julkaisun nähnyt teos, novelli 'Spear and Fang', julkaistiin *Weird Tales* -lehdessä. Täysipäiväisesti hän kirjoitti vuodesta 1928 eteenpäin, mikä tarkoitti sen ajan yhdysvaltalaiselle pulp-kirjailijalle jatkuvaa tarinoiden tuottamista monessa eri genressä ja mahdollisesti moneen eri lehteen. Howard kirjoittikin monesta genrestä, mutta tunnetuimmaksi hän tuli fantasia-tuotannostaan. Pitkiä sarjoja hän ei kirjoittanut ennen kuin hän loi Conan-barbaarin, josta hänet parhaiten tunnetaan. Hänen kirjallinen uransa jäi kuitenkin traagisen lyhyeksi, sillä alakuluisena tunnettu Howard teki itsemurhan hänen äitinsä lopullisen koomaan vajoamisen jälkeen. Hän jätti kuitenkin tuntuvan jäljen fantasia-kirjallisuuteen: seuraavina vuosikymmeninä hänen Conan-novelleitaan koottiin kirjoiksi ja muut kirjailijat työstivät Howardin julkaisemattomia ja keskeneräisiä novelleja jatkaen Conanin tarinaa. Tätä kautta Howardin muutkin luomukset saivat jatkuvuutta, ainakin fantasian osalta. Sittenkin Conanista on tullut pysyvä merkki populaarikulttuurissa, kiitos erinäisten sarjakuvien, pelien, tv-sarjojen ja tietenkin elokuvien.

Howardin sanotaan luoneen fantasian alagenren 'Sword and Sorcery', tai suomalaisittain miekka ja magia. Nimeä Howard ei alagenrelle antanut, vaan se kunnia kuuluu Fritz Leiberille, joka lukeutuu miekka ja magia -alagenren merkittävimpiin kirjailijoihin. Tämän alagenren tyypillisiä piirteitä ovat päähenkilön antisankarillisuus, toimintapainotteisuus ja miekkasankareita vastassa olevat pimeä taikuu ja yliluonnolliset kauhut. Nämä piirteet ovat tuttuja Howardin teoksista. Niistä on sittenkin tullut tyypillisiä piirteitä tälle alagenrelle. Miekka ja magia on perinteistä fantasia-kirjallisuutta, kuten J.R.R. Tolkienin *Taru sormusten*



*herrasta*, karumpaa ja pessimistisempää. Schweitzer (1987) on hyvin todennut, että miekka ja magia on fantasialle samaa kuin mitä kovaksikeitetty dekkari on mysteerikirjallisuudelle.

Stilistiikka on tieteenala, jonka keskuskieliksi ovat 'mitä on tyyli tekstien suhteen?' ja 'miten tekstin tyyli vaikuttaa sen merkitykseen?' Kysymyksissä on paljon tulkinnanvaraa, sillä tyyllillä ei ole konkreettista määrittystä, ja sille annetut määritelmät kattavat monenlaisia asioita aina tyyllilajista tietynlaiseen ominaispiirteeseen. Kirjallisuudessa tyyllillä usein tarkoitetaan joko genren tai aikakauden ominaispiirteitä tai kirjailijan kirjoitustapaa. Kielitieteessä tyyli usein yhdistetään kontekstisidonnaisiin piirteisiin teksteissä. Saussuren termejä *langue* ja *parole* käyttäen, tekstin kieli on *langue*, eli merkkijärjestelmä jolla tekstin viesti välittyy, ja tekstin tyyli on *parole*, eli tapa miten kyseistä merkkijärjestelmää käytetään sen viestin välittämiseen. Stilistiikka onkin lähtökohdiltaan kirjallisuuskritiikin ja kielitieteen yhdistelmä, joka pyrkii yhdistämään edellisen arvioivan kritiikin jälkimmäisen systemaattiseen metodologiaan. Tällä tavalla analysoidessaan tekstin tyyliä tutkija voi tukea analyysinsä johtopäätöksiä konkreettisilla esimerkeillä tekstistä, joissa johtopäätöksiin johtaneet havainnot löytyvät.

Stilistiikan juuret voi johtaa aina antiikin retoriikkaoppiin, sillä molemmat kiinnittävät huomiota siihen, että miten viesti välitetään vastaanottajalle. Stilistiikka on kuitenkin verrattain tuore tieteenala. Se vakiintui nykyistä vastaavaan muotoonsa vasta 1960-luvulla, yhdistäen piirteitä strukturalismista, runo-opista ja kirjallisuuskritiikistä. Alun perin stilistiset analyysit keskittyivät ensin runouteen, ja sittemmin romaanikirjallisuuteen, mutta kasvaessaan ja kehittyessään stilistiikan metodeilla on tutkittu kaikenlaisia tekstejä. Eräs merkittävä vaikutuksen lähde on diskurssi-analyysi, etenkin Biberin (1988) kehittämä metodi, jolla pystyttiin tarkentamaan englannin eri variaatioiden eroavaisuuksia tarkastelemalla mitä

lingvistisiä ominaisuuksia kaiken tyyllisissä teksteissä löytyi. Ajan myötä stilistiikan kirjo on laajentunut, kun se on ottanut vaikutteita ja omaksunut menetelmiä muista tieteenaloista, muodostaen uusia stilistiikan suuntauksia. Tuoreempia esimerkkejä näistä uusista suuntauksista ovat korpus-stilistiikka, jossa hyödynnetään suuria elektronisia tekstikokoelmia stilististen kysymysten ratkaisuun, ja kognitiivinen stilistiikka, joka tarkastelee sitä, miten tyyli voi vaikuttaa siihen, kuinka lukija prosessoi mielessään tekstin viestin.

Kaikissa teksteissä on jonkinlainen tyyli, ja kaikissa tyyleissä on jotain ominaisuuksia ja arvoja, joita niihin yhdistetään. Viralliset asiakirjatkaan eivät ole tyyllillisesti neutraaleja, sillä niissäkin on tyyllillisiä odotuksia ja omanlaisensa arvolatauksensa. Samoin kirjallisuudessa kerronta ei ole objektiivista, vaan kirjailija valitsee sen muodon, miten teoksen tarina välitetään lukijalle. Täten tyyllivalinnat vaikuttavat kerrontaan ja siihen, millaisen kuvan lukija saa tarinan maailmasta. Vaikka teoksessa olisikin ulkopuolinen, niin sanotusti kaikkietävä kertoja, voi sen maailmankuva olla poikkeavasti esitetty. Fowler (1977) käyttää tästä piirteestä termiä 'mind style', jonka voi vapaasti kääntää mielen tyyliksi. Mielen tyyliin kerronnassa vaikuttaa jo pelkästään tekstin ulkoasu ja muodot. Esimerkiksi jos aktiivilauseen muuttaa passiiviksi, tekijän rooli pienenee ja etualalle nousee itse teko. Tällä logiikalla yhtenäisesti jatkuva passiivilauseiden käyttö tekstissä voisi johtaa tulkintaan, että sen hahmoilla ei ole aktiivista osaa tapahtumissa.

Tämän tutkielman analyysin kohteina ovat määritteistä adjektiivit, attribuutit partisiipit, tapa-adverbit ja muut tapa-adjunktit sekä vertaukset. Adjektiivit ovat sanaluokka, joka tyyppillisesti muokkaa substantiivin tai nominilausekkeen merkitystä. Niillä ja substantiiveilla on luonnollisesti läheinen yhteys. Wierzbicka (1988) onkin ehdottanut, että niiden välinen semanttinen ero on vain tasossa: siinä missä substantiivi edustaa asiaa, johon liittyy erinäisiä

ominaisuuksia, adjektiivin edustaa yksittäistä ominaisuutta. Partisiipit ovat verbien infiniittisiä muotoja, jotka englannissa esiintyvät menneen ajan (-ed/-en) tai presensin (-ing) partisiippeina, jälkimmäiseen tosin usein viitataan gerund-partisiippina. Niitä käytetään muun muassa yhdessä olla-verbin kanssa muodostamaan passiivi- ja progressiivi-muotoja, jonka lisäksi niillä on nominaalisia ominaisuuksia. Attribuutti-asemassa partisiipit toimivat adjektiivin tavoin, lisäksi nominille dynaamisia, toimintaan liittyviä ominaisuuksia. Tyypillinen adverbi taas muokkaa verbejä, mutta niitä käytetään monipuolisesti myös muokkaamaan niin adjektiiveja ja substantiiveja, sekä lisäämään lauseisiin lisää piirteitä. Englannissa prototyyppinen adverbi muodostetaan lisäämällä adjektiivin perään -ly -pääte, kuten *quickly*. Adverbit ovat sanaluokka, jotka lasketaan mukaan adjunkti-lauserakenteisiin. Adjunktit muokkaavat lauseita tai verbilausekkeita, lisäksi niihin ilmaisuja jotka viittaavat esimerkiksi tekotapaan, aikaan tai asteeseen. Niiden luokittelu perustuu semantiikkaan, joten esimerkiksi tavan ja tekosidonnaisten adjunktien erot voivat olla häilyviä. Vertaukset ovat metaforien tavoin kuvainnollisen kielen ilmaisuja, ja metafora onkin usein rinnastettu vertailuun määrittelemällä sen implisiittiseksi vertaukseksi. Vertaukset ovat nimensä mukaisesti kuvainnollisia vertailuja kahden eri asian välillä, joita ei tavallisesti yhdistäisi toisiinsa. Englanniksi vertaukset ilmenevät usein partikkeleiden *like* tai *as* kanssa, mutta muitakin muotoja löytyy, esimerkiksi *seem to*.

Kuten on aiemmin mainittu, tämän tutkielman analyysi toteutetaan sekä kvantitatiivisella että kvalitatiivisella tasolla. Howardin elinaikana julkaistuista novelleista valitaan kuusi analysoitavaksi, kaksi per päähenkilö. Kvantitatiivisessa analyysissä lasketaan kuuden valitun novellin adjektiivit, attribuutti-partikkelit, tapa-adverbit sekä muut tapa-adjunktit, ja määritellään näiden esiintymistaajuuudet. Adjektiiveissa lasketaan vielä erikseen aistinvaraiset adjektiivit, joilla viitataan sellaisiin ominaisuuksiin, jotka kuvaavat asioiden ulkoasua, ääntä,

ilmenemistapaa tai vastaavia piirteitä. Näillä Howard tuo hahmonsia ja tapahtumansa elävämmin esille teoksissaan. Tapa-adjunkteissa lasketaan erikseen suhteelliset osuudet adverbien ja muiden adjunktien välillä, ja oma osuus lasketaan adjunkteille, jotka toimivat myös vertauksina. Näihin viitataan tästä lähtien tapa-vertauksina.

Päähenkilönä tämän tutkielman varhaisimmissa novelleissa toimii Solomon Kane. Howardin ensimmäisenä fantasia-tarinana on pidetty vuonna 1928 *Weird Tales* -lehdessä ilmestynyttä 'Red Shadows' -novellia, jonka päähenkilö Kane on. Solomon Kane on puritaani-seikkailija, joka kiertää Eurooppaa ja tutkimatonta Afrikkaa taistellen rosvoja ja yliluonnollisia kauhujia vastaan. Toinen tutkittavien novellien päähenkilö on Kull, fiktiivisen esihistorian atlantilainen barbaarikuningas, joka osaltaan toimi pohjana Howardin kuuluisimmalle hahmolle, Conanille. Conan on barbaari, josta Howard kirjoitti eniten, ja tarinoissaan tämä on ollut niin karannut orja, sotilas kuin kuningaskin. Conanista Howard kirjoitti myös uransa ainoan romaanipituisen tarinan, 'The Hour of the Dragon', joka Howardin elinaikana julkaistiin *Weird Tales* -lehdessä viisi-osaisena sarjana.

Kvantitatiivisen analyysin tulokset osoittavat, että Howardin novellien linja on ollut tutkittavien tekijöiden osalta suhteellisen yhtenäistä, eikä analyysi osoittanut tilastollisesti merkittävää kehitystä tyyliässä. Novellipareissa, eli ne joissa on sama päähenkilö, esiintymistaajuudet ovat hyvin samankaltaisia. Novelleista erityisesti poikkeava on toinen Kull-novelli, 'The Mirror of Tuzun Thune', joka on myös tarinana vähiten toimintapainotteinen. Solomon Kane ja Conan-novellit ovat samankaltaisia esiintymistaajuuksissaan, ainakin adjektiivien ja tapa-adverbien suhteen. Conan-novelleissa on eniten attribuutti-partisiippeja. Aistinvaraisia adjektiiveja löytyy novelleista vähiten ensimmäisessä Kull-novellissa, noin 25%, ja eniten toisessa Conan-novellissa, noin 45%.

Keskimäärin niitä siis on noin kolmasosa kaikista adjektiiveista. Kaikissa novelleissa vähintään puolet tapa-adjunkteista ovat adverbeja. Lopuista tapa-adjunkteista käytännössä kaikki ovat prepositionaalisia. Merkittävä osa näistä on tapa-vertauksia.

Siinä missä kvantitatiivinen analyysi ei suuria eroavaisuuksia paljastanut novelleista, kvalitatiivisesti niistä löytyy selkeämmin eroja. Tämä ilmenee hyvin esimerkiksi hahmokuvauksissa: ensimmäisessä Solomon Kane -novellissa päähenkilön kuvailu vie puoli sivua, siinä missä toisessa Conan-novellissa sama hoidetaan muutamassa lauseessa. Kaikille kolmelle päähenkilölle yhteistä on se, että heidät kuvaillaan vahvatahtoisina miehinä, joiden tärkein ominaisuus vaikeuksia ja yliluonnollisia kauhuja vastaan on heidän mielenlujuutensa. Solomon Kanen mielenlujuus on peräisin hänen vankkumattomasta uskosta, että hänen tarkoituksensa on toimia Jumalan välikappaleena kaikkea pahuutta vastaan. Tämä tosin johtaa myös kuvauksiin, jossa hänet esitetään passiivisena välineenä, ilman henkilökohtaista motiivia toimiansa takana. Kull on barbaari, jolla on kuitenkin pohdiskeleva luonne. Tämä näkyy siinä, että Kull esitetään ristiriitaisena henkilönä: toisaalla Kull saattaa pohdiskella elämän luonnetta ja sitä, mikä tekee yksilöstä sen mitä hän on, ja toisaalla hän antautuu taistelussa täysin verenhimonsa valtaan. Conan on myös barbaari, mutta hänet rinnastetaankin useimmin eläimiin hänen luonteensa ja hurjuuden puolesta. Conan myös nauttii eniten elämästä. Silloin kun hän ei ole taistelun tai seikkailun äärellä, hän on kovaa naurava joviaali mies.

Solomon Kane -novelleissa paikkojen kuvauksia ei ole yhtä kattavasti kuin Kull- ja Conan-novelleissa. Näissä myös käytetään usein komposiitti-adjektiiveja, kuten ”tree-fringed”, lisäksi tiivistetysti informaatiota kuvaukseen. Toistuva elementti novelleissa on sijainti, joka esitetään epäinhimillisen vieraana, jos ei suorastaan vihamielisenä. Osa-alue, jonka suhteen

Conan-novellit erottuvat erityisesti muista on toiminta. Conan-novelleissa toiminta esitellään yksityiskohtaisemmin, ja näissä kuvauksissa hyödynnetään useammin attribuutti-partisiippeja, liittäen kuvauksiin dynaamisempia ominaisuuksia.

Mielen tyyli on samanlainen kaikissa novelleissa. Kaikissa novelleissa esitellään vahva mies päähenkilönä, joka joutuu vastatusten maailman pimeimpien kauhujen kanssa. Nämä päähenkilöt eivät ole jaloja sankareita, jotka toimivat aina moraalisesti oikein. Kaikki ovat enemmän tai vähemmän synkisteleviä antisankareita, ja adjektiivit kuten ”grim” ovat yleisiä. Kauhua edustavat usein äärimmäisen epäinhimillisiä ja muinaiseen, jos ei suorastaan kosmiseen, pahuuteen pohjautuvia olentoja, joiden edessä jopa mielenlujuuksiltaan väkivahvat päähenkilöt voivat horjua. Samanlaisuudestaan huolimatta Conan-novellit erottuvat edukseen kerronnaltaan, joka on toisaalta tiivistetymppää ja toisaalta toimintapainotteisempaa.

Kuten tässä tutkielmassa on todettu, fantasia-kirjallisuus kaipaa enemmän ennakkoluulotonta ja kriittistä tutkintaa. Kuten Mandala (2010) on todennut, tyyli on erittäin olennainen tekijä fantasian maailmanluonnissa. Tutkittavaa genrestä löytyy, ja tämäkään tutkielma ei ole kattava Robert E. Howardin tuotannon suhteen. Stilistinen lähestymistapa toimii hyvin tällaisissa tutkimuksissa, jossa arvioidaan kielenkäyttöä fantasia-kirjallisuuden teoksissa. Toivon mukaan tämä tutkielma on osaltaan kannustava esimerkki fantasian stilistisestä tutkimuksesta.