

SPENCER HERBERT

THE
PHILOSOPHY
OF STYLE

Herbert Spencer
The Philosophy of Style

http://www.litres.ru/pages/biblio_book/?art=25475679

The Philosophy of Style:

Содержание

PART I. CAUSES OF FORCE IN LANGUAGE WHICH DEPEND UPON ECONOMY OF THE MENTAL ENERGIES	4
i. The Principle of Economy	4
ii. Economy in the Use of Words	9
iii. The Principle of Economy applied to Sentences	14
Конец ознакомительного фрагмента.	17

Herbert Spencer

The Philosophy of Style

PART I. CAUSES OF FORCE IN LANGUAGE WHICH DEPEND UPON ECONOMY OF THE MENTAL ENERGIES

i. The Principle of Economy

§ 1. Commenting on the seeming incongruity between his father's argumentative powers and his ignorance of formal logic, Tristram Shandy says: – "It was a matter of just wonder with my worthy tutor, and two or three fellows of that learned society, that a man who knew not so much as the names of his tools, should be able to work after that fashion with them." Sterne's intended implication that a knowledge of the principles of reasoning neither makes, nor is essential to, a good reasoner, is doubtless true. Thus, too, is it with grammar. As Dr. Latham, condemning the usual school-drill in Lindley Murray, rightly remarks: "Gross vulgarity is a fault to be prevented; but the

proper prevention is to be got from habit – not rules." Similarly, there can be little question that good composition is far less dependent upon acquaintance with its laws, than upon practice and natural aptitude. A clear head, a quick imagination, and a sensitive ear, will go far towards making all rhetorical precepts needless. He who daily hears and reads well-framed sentences, will naturally more or less tend to use similar ones. And where there exists any mental idiosyncrasy – where there is a deficient verbal memory, or an inadequate sense of logical dependence, or but little perception of order, or a lack of constructive ingenuity; no amount of instruction will remedy the defect. Nevertheless, some practical result may be expected from a familiarity with the principles of style. The endeavour to conform to laws may tell, though slowly. And if in no other way, yet, as facilitating revision, a knowledge of the thing to be achieved – a clear idea of what constitutes a beauty, and what a blemish – cannot fail to be of service.

§ 2. No general theory of expression seems yet to have been enunciated. The maxims contained in works on composition and rhetoric, are presented in an unorganized form. Standing as isolated dogmas – as empirical generalizations, they are neither so clearly apprehended, nor so much respected, as they would be were they deduced from some simple first principle. We are told that "brevity is the soul of wit." We hear styles condemned as verbose or involved. Blair says that every needless part of a sentence "interrupts the description and clogs the image;"

and again, that "long sentences fatigue the reader's attention." It is remarked by Lord Kaimes, that "to give the utmost force to a period, it ought, if possible, to be closed with that word which makes the greatest figure." That parentheses should be avoided and that Saxon words should be used in preference to those of Latin origin, are established precepts. But, however influential the truths thus dogmatically embodied, they would be much more influential if reduced to something like scientific ordination. In this, as in other cases, conviction will be greatly strengthened when we understand the why. And we may be sure that a comprehension of the general principle from which the rules of composition result, will not only bring them home to us with greater force, but will discover to us other rules of like origin.

§ 3. On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, the importance of economizing the reader's or hearer's attention, To so present ideas that they may be apprehended with the least possible mental effort, is the desideratum towards which most of the rules above quoted point. When we condemn writing that is wordy, or confused, or intricate – when we praise this style as easy, and blame that as fatiguing, we consciously or unconsciously assume this desideratum as our standard of judgment. Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts,

the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and combine the images suggested requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived.

§ 4. How truly language must be regarded as a hindrance to thought, though the necessary instrument of it, we shall clearly perceive on remembering the comparative force with which simple ideas are communicated by signs. To say, "Leave the room," is less expressive than to point to the door. Placing a finger on the lips is more forcible than whispering, "Do not speak." A beck of the hand is better than, "Come here." No phrase can convey the idea of surprise so vividly as opening the eyes and raising the eyebrows. A shrug of the shoulders would lose much by translation into words. Again, it may be remarked that when oral language is employed, the strongest effects are produced by interjections, which condense entire sentences into syllables. And in other cases, where custom allows us to express thoughts by single words, as in *Beware, Heigho, Fudge*, much force would be lost by expanding them into specific propositions.

Hence, carrying out the metaphor that language is the vehicle of thought, there seems reason to think that in all cases the friction and inertia of the vehicle deduct from its efficiency; and that in composition, the chief, if not the sole thing to be done, is, to reduce this friction and inertia to the smallest possible amount. Let us then inquire whether economy of the recipient's attention is not the secret of effect, alike in the right choice and collocation of words, in the best arrangement of clauses in a sentence, in the proper order of its principal and subordinate propositions, in the judicious use of simile, metaphor, and other figures of speech, and even in the rhythmical sequence of syllables.

ii. Economy in the Use of Words

§ 5. The greater forcibleness of Saxon English, or rather non-Latin English, first claims our attention. The several special reasons assignable for this may all be reduced to the general reason – economy. The most important of them is early association. A child's vocabulary is almost wholly Saxon. He says, *I have*, not *I possess*—*I wish*, not *I desire*; he does not *reflect*, he *thinks*; he does not beg for *amusement*, but for *play*; he calls things *nice* or *nasty*, not *pleasant* or *disagreeable*. The synonyms which he learns in after years, never become so closely, so organically connected with the ideas signified, as do these original words used in childhood; and hence the association remains less strong. But in what does a strong association between a word and an idea differ from a weak one? Simply in the greater ease and rapidity of the suggestive action. It can be in nothing else. Both of two words, if they be strictly synonymous, eventually call up the same image. The expression – It is *acid*, must in the end give rise to the same thought as – It is *sour*; but because the term *acid* was learnt later in life, and has not been so often followed by the thought symbolized, it does not so readily arouse that thought as the term *sour*. If we remember how slowly and with what labour the appropriate ideas follow unfamiliar words in another language, and how increasing familiarity with such words brings greater rapidity and ease of comprehension;

and if we consider that the same process must have gone on with the words of our mother tongue from childhood upwards, we shall clearly see that the earliest learnt and oftenest used words, will, other things equal, call up images with less loss of time and energy than their later learnt synonyms.

§ 6. The further superiority possessed by Saxon English in its comparative brevity, obviously comes under the same generalization. If it be an advantage to express an idea in the smallest number of words, then will it be an advantage to express it in the smallest number of syllables. If circuitous phrases and needless expletives distract the attention and diminish the strength of the impression produced, then do surplus articulations do so. A certain effort, though commonly an inappreciable one, must be required to recognize every vowel and consonant. If, as all know, it is tiresome to listen to an indistinct speaker, or read a badly-written manuscript; and if, as we cannot doubt, the fatigue is a cumulative result of the attention needed to catch successive syllables; it follows that attention is in such cases absorbed by each syllable. And if this be true when the syllables are difficult of recognition, it will also be true, though in a less degree, when the recognition of them is easy. Hence, the shortness of Saxon words becomes a reason for their greater force. One qualification, however, must not be overlooked. A word which in itself embodies the most important part of the idea to be conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word. Thus it

seems more forcible to say, "It is *magnificent*," than "It is *grand*." The word *vast* is not so powerful a one as *stupendous*. Calling a thing *nasty* is not so effective as calling it *disgusting*.

§ 7. There seem to be several causes for this exceptional superiority of certain long words. We may ascribe it partly to the fact that a voluminous, mouth-filling epithet is, by its very size, suggestive of largeness or strength; witness the immense pomposity of sesquipedalian verbiage: and when great power or intensity has to be suggested, this association of ideas aids the effect. A further cause may be that a word of several syllables admits of more emphatic articulation; and as emphatic articulation is a sign of emotion, the unusual impressiveness of the thing named is implied by it. Yet another cause is that a long word (of which the latter syllables are generally inferred as soon as the first are spoken) allows the hearer's consciousness a longer time to dwell upon the quality predicated; and where, as in the above cases, it is to this predicated quality that the entire attention is called, an advantage results from keeping it before the mind for an appreciable time. The reasons which we have given for preferring short words evidently do not hold here. So that to make our generalization quite correct we must say, that while in certain sentences expressing strong feeling, the word which more especially implies that feeling may often with advantage be a many-syllabled or Latin one; in the immense majority of cases, each word serving but as a step to the idea embodied by the whole sentence, should, if possible, be a one-syllabled or Saxon one.

§ 8. Once more, that frequent cause of strength in Saxon and other primitive words-their imitative character may be similarly resolved into the more general cause. Both those directly imitative, as *splash, bang, whiz, roar, &c.*, and those analogically imitative, as *rough, smooth, keen, blunt, thin, hard, crag, &c.*, have a greater or less likeness to the things symbolized; and by making on the senses impressions allied to the ideas to be called up, they save part of the effort needed to call up such ideas, and leave more attention for the ideas themselves.

§ 9. The economy of the recipient's mental energy, into which are thus resolvable the several causes of the strength of Saxon English, may equally be traced in the superiority of specific over generic words. That concrete terms produce more vivid impressions than abstract ones, and should, when possible, be used instead, is a thorough maxim of composition. As Dr. Campbell says, "The more general the terms are, the picture is the fainter; the more special they are, 'tis the brighter." We should avoid such a sentence as: – "In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe." And in place of it we should write: – "In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack."

§ 10. This superiority of specific expressions is clearly due to a saving of the effort required to translate words into thoughts. As we do not think in generals but in particulars – as, whenever

any class of things is referred to, we represent it to ourselves by calling to mind individual members of it; it follows that when an abstract word is used, the bearer or reader has to choose from his stock of images, one or more, by which he may figure to himself the genus mentioned. In doing this, some delay must arise some force be expended; and if, by employing a specific term, an appropriate image can be at once suggested, an economy is achieved, and a more vivid impression produced.

iii. The Principle of Economy applied to Sentences

§ 11. Turning now from the choice of words to their sequence, we shall find the same general principle hold good. We have *a priori* reasons for believing that in every sentence there is some one order of words more effective than any other; and that this order is the one which presents the elements of the proposition in the succession in which they may be most readily put together. As in a narrative, the events should be stated in such sequence that the mind may not have to go backwards and forwards in order to rightly connect them; as in a group of sentences, the arrangement should be such, that each of them may be understood as it comes, without waiting for subsequent ones; so in every sentence, the sequence of words should be that which suggests the constituents of the thought in the order most convenient for the building up that thought. Duly to enforce this truth, and to prepare the way for applications of it, we must briefly inquire into the mental act by which the meaning of a series of words is apprehended.

§ 12. We cannot more simply do this than by considering the proper collocation of the substantive and adjective. Is it better to place the adjective before the substantive, or the substantive before the adjective? Ought we to say with the French – *un cheval noir*; or to say as we do – a black horse? Probably, most persons of culture would decide that one order is as good as the

other. Alive to the bias produced by habit, they would ascribe to that the preference they feel for our own form of expression. They would expect those educated in the use of the opposite form to have an equal preference for that. And thus they would conclude that neither of these instinctive judgments is of any worth. There is, however, a philosophical ground for deciding in favour of the English custom. If "a horse black" be the arrangement, immediately on the utterance of the word "horse," there arises, or tends to arise, in the mind, a picture answering to that word; and as there has, been nothing to indicate what *kind* of horse, any image of a horse suggests itself. Very likely, however, the image will be that of a brown horse, brown horses being the most familiar. The result is that when the word "black" is added, a check is given to the process of thought. Either the picture of a brown horse already present to the imagination has to be suppressed, and the picture of a black one summoned in its place; or else, if the picture of a brown horse be yet unformed, the tendency to form it has to be stopped. Whichever is the case, a certain amount of hindrance results. But if, on the other hand, "a black horse" be the expression used, no such mistake can be made. The word "black," indicating an abstract quality, arouses no definite idea. It simply prepares the mind for conceiving some object of that colour; and the attention is kept suspended until that object is known. If, then, by the precedence of the adjective, the idea is conveyed without liability to error, whereas the precedence of the substantive is apt to produce a

misconception, it follows that the one gives the mind less trouble than the other, and is therefore more forcible.

§ 13. Possibly it will be objected that the adjective and substantive come so close together, that practically they may be considered as uttered at the same moment; and that on hearing the phrase, "a horse black," there is not time to imagine a wrongly-coloured horse before the word "black" follows to prevent it. It must be owned that it is not easy to decide by introspection whether this is so or not. But there are facts collaterally implying that it is not. Our ability to anticipate the words yet unspoken is one of them. If the ideas of the hearer kept considerably behind the, expressions of the speaker, as the objection assumes, he could hardly foresee the end of a sentence by the time it was half delivered: yet this constantly happens. Were the supposition true, the mind, instead of anticipating, would be continually falling more and more in arrear. If the meanings of words are not realized as fast as the words are uttered, then the loss of time over each word must entail such an accumulation of delays as to leave a hearer entirely behind. But whether the force of these replies be or be not admitted, it will scarcely be denied that the right formation of a picture will be facilitated by presenting its elements in the order in which they are wanted; even though the mind should do nothing until it has received them all.

Конец ознакомительного фрагмента.

Текст предоставлен ООО «ЛитРес».

Прочитайте эту книгу целиком, [купив полную легальную версию](#) на ЛитРес.

Безопасно оплатить книгу можно банковской картой Visa, MasterCard, Maestro, со счета мобильного телефона, с платежного терминала, в салоне МТС или Связной, через PayPal, WebMoney, Яндекс.Деньги, QIWI Кошелек, бонусными картами или другим удобным Вам способом.