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The current issue is the third of the eleventh volume of the *Athens Journal of Philology (AJP)*, published by the published by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of ATINER

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- Submission of Paper: **9 June 2025**

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- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

Important Dates

- Abstract Submission: **29 October 2024**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **5 May 2024**

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Pragmatics of TAM: Its Descriptive and Observational Adequacy

By Shinian Wu*

The Tense-Aspect-Modality (TAM) system of English illustrates a subsystem of grammar that situates events, states, or actions in time. However, such generic conceptual framing requires a more complex description of not only the structural forms of TAM itself, but more importantly, adequate observations of pragmatic contexts in which these forms manifest themselves in social interactions. Hence, there are two issues to address: 1) the inadequate description of the TAM system in many grammar books and 2) the inadequate observation of how the system is used in real-life communicative scenarios. The former is about describing the structural properties such as the difference between the “simple past” and “present perfect”, which is not always straightforward in situating an action in time; the latter presents semantic complexities as every TAM structure must be anchored in how interlocutors interpret it in conversations, such as the meaning of “I’m reading the book” as an ongoing act or as an expression of state. This paper addresses these two ends of the grammatical spectrum and advocates for a more nuanced understanding of the form and function of TAM in English that can benefit grammarians and teachers of English (especially those who teach English as a second language).

Keywords: tense-aspect-modality system, descriptive adequacy and observational adequacy, pragmatics, form and function

Introduction

Traditional grammars of English are primarily used for two distinct purposes: teaching English to speakers of other languages (TESOL) and teaching pre-service or in-service teachers of English in post-secondary educational programs. The former typically targets learners of English as a second language (ESL) in countries where English is natively spoken as well as those who reside outside native-speaking areas where English is used as a foreign language (EFL). The terms “second” and “foreign” are more pedagogically meaningful than geolinguistically relevant in that educators and researchers see social and linguistic environments as major contributors to the likelihood of success or failure in learning the language (Sato & Storch, 2020). For English language learners, in either context, the tense-aspect-modality (TAM) system often presents the most learning challenge due to its complexity, lack of explainability, and variable usage. In teacher education, on the other hand, prospective teachers study English grammar to equip themselves with metalinguistic knowledge about the language many aspects of which they may not be aware of as native speakers. Among them is also the TAM system, although the nature of the challenge differs from that for language learners. The challenge is naturally not the usage itself, as all competent native speakers can

*Professor, Grand Valley State University, USA.

appropriately deploy the sixteen tense and aspect forms and nine modal auxiliaries in their daily social interactions (Klammer et al. 2013). It is the lack of adequate observation, hence, awareness of the intricacies and nuances of the TAM system which impedes its optimal teachability. Traditional grammar books intended not for researchers but for teachers and learners understandably “go for the most obvious” and the most easily explainable, such as “past-tense verbs are used to describe past events”, while in reality, the conceptual terms of “present” and “past” are merely formal grammatical labels that overlook the disparity between form and function—what something is vs. what something does. That is, “present-tense” verbs in English can perfectly be used to express events and actions of all three time points: the past, the present, and the future in different grammatical moods under different pragmatic contexts—inconsistent with what a structural concept (present tense) is supposed to denote. In other words, the TAM system is not merely a structural or formal component of English grammar, but it needs to be examined both within the larger grammatical system and from the pragmatic perspective that often renders valid but unexpected analyses of meaning in order to better serve the needs of English language learners and those who teach them.

Describing TAM as a Structural System

Most traditional grammar books and English teaching materials treat TAM as separate conceptual domains, with tense being the most prominent grammatical feature which is also presumed most explainable and teachable, followed by modal and regular auxiliaries. One of the well-known grammar-editing software program Grammarly states on its website:

Verb tenses are changes or additions to verbs to show when the action took place: in the past, present, or future.

With its dubious use of the term *tense* in the statement aside, what it describes indeed represents a prevailing view that there are three verb tenses in English each seamlessly corresponding to a particular point in a chronological timeline, and it is commonly taught in elementary and middle schools in the United States and elsewhere. Some grammatical sources such as EnglishClub further expand the three tenses to twelve, showing awareness of additional verb forms such as “present perfect” or “past continuous”, but still categorize them as part of the tense system.

More advanced sources that target audiences of English teacher education programs describe the TAM system more holistically with more conceptual accuracy, such as Aarts (2011), Colln & Gray (2015), Klammer et al. (2013), and Larsen-Freeman & Celce-Murcia (2016). While Aarts and Klammer et al. specifically differentiate form from function in their discussion of TAM and other lexical categories, Larsen Freeman & Celce-Murcia devote an entire chapter on TAM, although none of the references goes beyond the twelve verb forms that a typical teaching website provides:

Figure 1. *Tense and Aspect system (Larsen-Freeman & Celce-Murcia, 2016)*

Tense & Aspect	Examples
1. Simple present	It breaks.
2. Simple past	It broke.
3. Simple future	It will break.
4. Present perfect	It has broken.
5. Past perfect	It had broken.
6. Future perfect	It will have broken.
7. Present progressive	It is breaking.
8. Past progressive	It was breaking.
9. Future progressive	It will be breaking.
10. Present perfect progressive	It has been breaking.
11. Past perfect progressive	It had been breaking.
12. Future perfect progressive	It will have been breaking.

What is glaringly missing are four more TAM forms not listed above and often omitted in many grammar books:

Figure 2. *Past Tense Form of the Four Aspects*

Tense & Aspect	Examples
13. Past future	It would break.
14. Past future progressive	It would be breaking.
15. Past future perfect	It would have broken.
16. Past future perfect progressive	It would have been breaking.

There may be understandable reasons for why the last four verb forms are conveniently avoided in grammatical description. Terminologically, and perhaps conceptually as well, there is a logical dilemma in a TAM form that consists of both past and future at the same time as it is a contradiction to conceptually imagine present and past times expressed within the same form. While the TAM system should not overlook the last four descriptively inconvenient forms as they are observationally valid, that is, they are in the grammar of English and used in real-life speaking and writing, there must be a theoretically viable explanation of the apparent incompatibility of forms.

Klammer et al. (2013) advocate for a scientific approach to analyzing lexical categories instead of the more traditional and intuitively appealing definitions by distinguishing between form and function of words. Form is literally what a word looks like—its orthography including inflectional and derivational morphemes attached to it while function refers to the grammatical role a word plays in phrases and clauses. *Desk* is a noun because it can be pluralized by the inflectional marker -s and can syntactically be modified by a determiner *a* or *the* to serve its nominal function in sentences. The nonword *briggily* is morphologically recognized as an adverb because of a derivational process that adds the adverbial suffix -ly to the

adjectival form *briggy*, which in turn derives from the nominal form *brig*. Applying the same principle to the TAM system, the sixteen verb forms can be reconceptualized based on their form:

English has two tense categories: present and past.

English has three aspectual categories: future, perfect, and progressive.

And functions are predicated on illocutionary acts in social interactions. In *It will break* (Figure 1), *will* is a present-tense modal, and its past form is *would*. Each form can vary in its function depending on the pragmatic context in which it is deployed: *will* can express a future point in time or one's subjective determination, as in

I will finish the job

- a) promising to finish the job at a certain point in time in the future as an assignment
- b) expressing inclination or determination to finish the job because it is important

Likewise, the past-tense form *would* can either anchor a future point in time that began at a past point in time or convey politeness or subjunctive mood:

<i>You said you would finish the job the following Wednesday.</i>	(past, past + future)
<i>You would finish the job if you were given two weeks.</i>	(subjunctive)
<i>Would you finish the job please?</i>	(politeness)

In other words, technically there are only two tenses in English, not three. The modal *will* denotes future, but the modal itself is in its present-tense form. Its past-tense form is *would*, although most textbooks list three tenses for English. One argument Larsen-Freeman & Celce-Murcia make is that there needs to be a logical requirement for a special form of future tense because the TAM system “needs to account for what form-meaning combinations *do* (italics original) exist that relate to a time after present” (p. 106). On the other hand, it must also be noted that the formal terms *present* and *past* can be misleading to teachers and learners based on their lexical semantic denotations as the two terms do not necessarily function the way they are supposed to in specific discourse genres. Suh (1992a) observes that English speakers often use one TAM form to frame or introduce a type of narrative and then switch to another TAM form to elaborate the narrative with details. The Frame-Elaboration Hypothesis proposed by Suh is based on the observation that present-perfect is frequently used to introduce a habitual narrative followed by a switch to the simple present that elaborates the narrative, or the topic transitions to the simple past when the narrative switches to past experiences.

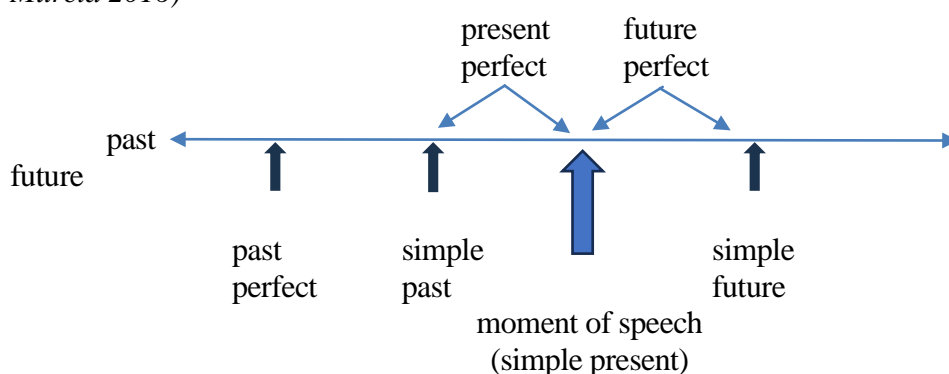
It has also been observed that English speakers, typically in informal settings, often begin a conversation about a past event by using simple past verbs, then switch to simple present-tense verbs, and end the narrative back in the simple past:

Last Friday I went to my neighbor's house for a weekend party after work... I'm standing there by the kitchen counter having a beer when the neighbor's sister

comes over to me and asks me if I've seen that Barbie movie... By about nine, I went home as I was so tired...

The past-present-past V-shaped TAM use is observed as occurring commonly in spoken discourse, especially among young speakers which Levey (2006) describes as *a turn of events in a narrative*. The use of verb tenses which follows a linear order in anchoring everything in discourse temporally at a present point in time (moment of speech) and extends into the past and the future time all from that starting point often defies empirical data, despite the fact that many textbooks still follow this conventionalized framework which remains pedagogically useful for explanations to elementary level learners:

Figure 3. *Tense and Aspect Forms on a Single Line (Larsen-Freeman & Celce-Murcia 2016)*



The classic descriptive framework proposed by Bull (1960), which captures the variability from the linearity of time, argues that our concept of time is not truly linear and static, and that speakers often view a specific event or action in different temporal perspectives in specific pragmatic contexts, such as what to look for in the following interaction and how to interpret the two replies:

Are you hungry? Would you like something to eat?

- a) No thanks. I've already eaten.*
- b) No thanks. I already ate.*

For this example, the time the speaker ate is not of concern or interest, but the two responses reflect two temporal perspectives: whether the respondent wanted to add the current relevance to her response or not: completion of an action (eating) at the moment of speaking or simple reporting of a past action with no relevance to the present. That is, such variability in TAM use is common and expected in pragmatic contexts where intended meaning is the focus of attention.

Apart from the question of how to adequately describe the TAM system based on the observation of what happens in real life, one will quickly notice that, of the sixteen verb forms in the TAM system represented in most grammar books, only one modal auxiliary *will* is used to both convey time and perform other pragmatic functions, including what Suh (1992b) calls the *habitual past* (*That regular customer would always arrive at 9:00*). The description of the TAM system

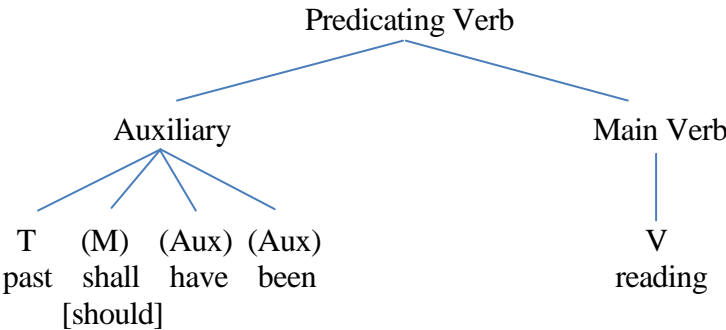
is not complete without examining the descriptive and observational adequacy of the rest of the modals:

Figure 4. *Present and Past Forms of English Modals*

Present	Past
will (already discussed)	would
can	could
shall	should
may	might
must	?

Since all verbs in English are tensed in finite clauses and sentences, including modals, the TAM system naturally includes both present and past forms for accuracy and completeness. However, there is a lack of consensus on whether the present and past forms should be descriptively treated as two variants of one modal or separate modals. Huddleston & Pullum (2021) recognize that *could*, *should*, *might*, and *would* are preterite forms of *can*, *shall*, *may*, and *will* while they also acknowledge, correctly, that “they differ considerably in their uses from ordinary preterites, and thus may not appear to be preterites” (p. 37). It is indeed true that if anyone searches the internet for information on English modal verbs (mostly for teaching tips), what they are most likely to find are the so-called nine modals shown in Figure 4. Some authors may also throw in a few more, such as *ought (to)*, *dare*, or *need (to)* into the mix, although they do not consistently share the same grammatical characteristics as those five. The status of *need* in particular, used in both British and American English, is at best dubious (*They need not do it* vs. *They don’t need to do it*). Arguments from the two sides are ultimately rooted in how these forms are viewed—from a formal (what they are) or functional (what they do) perspective. Kohn & Gray (2015), for example, present a structural model for the predicator verb consisting of all the tense and aspect elements in it:

Figure 5. *The Predicator Verb (Kohn & Gray 2015)*



The model is essentially a demonstration of “form”, not function, of the TAM system consistent with Figure 4, while Klammer et al. (2013) treat the nine forms as separate modals, and yet, like Carnie (2021), adopt a functional approach in

describing them, for example, *will* as a modal denotes future time instead of a modal in its present tense form.

The inconsistencies in the way the TAM system in English is described likely stem from the conceptual ambiguity with which different scholars attempt to view the TAM system both scientifically and pedagogically. The scientific approach must be consistent and exhibit descriptive adequacy while the pedagogical approach must appeal to a physical world with concrete objects that learners of English can easily see and perceive. More abstract, scientific concepts develop later as a result of learners' cognitive maturity. A book can be formally and scientifically defined as "a portable volume consisting of a series of written, printed, or illustrated pages bound together for ease of reading" (Oxford English Dictionary). It is largely a formal definition of what a book is with a function added (for ease of reading). However, it is hard to imagine a teacher of English explaining the word to students by using this type of definition. Rather, teachers tend to hold a physical book and tell students simply that "look at it, feel it, and this is something we read". The argument that words can be taught as independent processes devoid of their pragmatic functions draws its validity more from input-impoverished classroom teaching in an EFL setting as described by Luchini & Ferreiro (2023) in Argentina than input-rich ESL environments in the US.

For grammarians wishing to accurately characterize and explain the TAM system to teachers and learners alike, and for that matter, any grammatical (sub)system of a language, consistency in description based on adequate observation can be achieved by taking into account both its form and function. Following Leech & Biber (2015), contrary to Klammer et al. (2013), the English TAM system consists of two tenses, not three, and fourteen aspects, and five modals as laid out earlier (Figures 1, 2 and 4).

Separating form from function in TAM not only adds more descriptive adequacy to grammatical analysis and explanation, it also lends more validity to itself as it reflects observed real life language use. These forms play two essential communicative functions: the inherent function embedded in the TAM system and the pragmatic function shaped by external factors (to be expounded on in the following section). For example, it is observationally valid to state that

Present-tense verbs can express present, past, and future time.

Past-tense verbs can express present, past, and future time.

It may sound counterintuitive to make such a claim until real language data are presented, such as the V-shaped example discussed earlier where present-tense verbs are used to narrate a past event. And a sentence employing a present-tense verb indicating a future event is equally observationally valid:

*Her mom **arrives** next Tuesday.*

Contrasted with

*Her mom **will arrive** next Tuesday,*

the latter expresses the speaker's prior knowledge that her mom has intentionally made plans to visit whereas the former expresses certainty of her mom's arrival, presumably based the speaker's knowledge of a flight or train itinerary—a pragmatically driven TAM form. Likewise, the sentence

*Her mom **would have arrived** last Tuesday if her flight **hadn't been cancelled***

conveys a counter-factual subjunctive mood on something not realized even though the sentence itself is not negative. The meaning of the sentence is internally generated by its subjunctive structure using the past-future perfect in the main clause and past perfect in the subordinating clause, which is independent of pragmatic contexts.

Pragmatic Functions of the TAM System

LoCastro (2003), in her seminal work on pragmatics, defines the field as intricately pertaining to two salient dimensions of communication: action and context. One of the questions linguists ask is how a speaker uses a linguistic form to act in the world and to express an intended meaning in a specific communicative context with the expectation that her interlocutor “gets it” and acts accordingly. Taguchi & Roever (2017) put the field in more plain terms: pragmatics is concerned with meaning-making based on four dimensions: the language system, the speaker, the listener, and the context of an utterance. The English TAM system as a structural component of the language is an integral part of linguistic pragmatics studied by scholars but surprisingly, infrequently taught in English classrooms.

In November 2022, the dollar amount of the Power Ball lottery in the US reached \$2.04 billion. People were lining up in queues to buy the lottery tickets. An NBC News reporter chanced upon a woman in a long queue in a California city and engaged her in a short interview with a part cited here which is germane to the current discussion of pragmatic functions of the TAM system:

*Reporter: What **would** you do if you **won** the lottery?*

*Woman: If I **win**, I **will** use the money to travel and also replace my old car.*

It is easily observable to a grammarian that the reporter used the past-tense form of *will* in the main clause and the past-tense form of *win* in the if-conditional clause in her question to raise a purely hypothetical scenario which was extremely unlikely to materialize given the statistical probability of hitting the multi-state jackpot. The woman who the reporter was interviewing, however, used a present-tense non-subjunctive construction in her response. While the reporter's use of past-tense forms in the subjunctive mood implicitly conveyed improbability of winning the lottery, one can speculate on what the ticket buyer's pragmatic perspective might be by the type of TAM forms she used, consciously or unconsciously. It seems that to the ticket buyer, the reality of hitting the jackpot, at least in her perception of things in that context, was not as impossibly remote as the reporter's judgment shown in the grammatical choices she made.

It leads us back to the question of how pragmatics impacts interpretations of grammatical forms like TAM as they do not exist in a vacuum. All languages have a social and cultural component that makes human communication productive and meaningful in specific pragmatic contexts. Language development, be it in one's first or second language, is essentially a socialization process. Ochs & Schieffelin (2017) see language as an instrument through which speakers use appropriate linguistic forms to effect what Hymes famously terms "communicative competence" (Cazden 2011) as an unavoidable part of human experience. They argue that language socialization is rarely explicit. Speakers rely on their ability to "infer meanings through routine indexical associations between verbal forms and socio-cultural practices, relationships, institutions, emotions, and thought-worlds" (p. 2).

Meaning, therefore, is not only linguistic but social, pragmatically rooted in real-life experiences, a key point echoed by Cruse (2011), who sees meaning as generated from three sources: lexical, grammatical, and pragmatic. If TAM is a subsystem of English used to convey time points (tense), temporal/spatial relations (aspect), and modality (various degrees of certainty, probability, ability, permissibility, and obligation), then these structural forms, apart from their inherent lexical semantic senses, are intricately associated with grammatical and pragmatic meanings. Hence, the TAM system examined from this vantage point demonstrates more descriptive and observational adequacy because meaning-making is more nuanced and authentic than that out of grammar-internal stipulations, such as "past-tense verbs describe past events".

Tense and Aspect again

As previously illustrated, verb tense as a structural form designated as being *present* or *past* is semantically misleading since the terms do not always mean what they are supposed to mean in terms of time concepts. It is pragmatically possible for verbs in their simple present tense form to indicate all three time concepts: present, past, and future. Leech & Biber (2015) point out that

in special cases, simple present tense is used to refer to past events or future events. When it refers to past time, it is called the historical present tense. This use is most common in conversations (p. 152).

And they observe that the use of historical present tense is observably frequent in spoken corpus data with verbs that express directional movement (e.g., *come* and *go*) and those that describe speaking (e.g., *say*, *go*, *tell*, *ask*, *reply*) in the pragmatic context of story-telling and casual joking. They cite an example that illustrates the usage from corpus linguistic research:

And the daughter comes home from school one day and says, mum I want to be like you. And the mum goes, okay dear (p.152).

If these observations are valid based on corpus data in spoken English (Biber 1988), and there is no reason to believe otherwise, then there is still the question of how to adequately describe, and further explain, the usage phenomenon systematically

to formulate some sort of pragmatic rule that stipulates that speakers of English use the *x-tense* in the *y-context* for the *z-purpose*. After all, the narrator *could* use simple past-tense verbs to tell exactly the same story. For English teachers and learners, such observation, description, and ultimately explanation help them develop metalinguistic awareness of the pragmatically sanctioned usage rules.

The use of past-tense verbs also exhibits versatility: they are used to make hypothetical or imaginary statements in the if-conditional sentences at the present time and for future reference with no relation to the past, or make a counterfactual statement about an event that did not happen:

*Just think what I **would** do if I **were** in this situation!* (present)

*It's late. It's high time we **went** home.*

(present)

*If you **decided** not to make the trip to Greece next month, you **would** regret your decision for the rest of your life.* (future)

***Had** she known the facts then, she **wouldn't** have voted for the bill.* (past)

*(Alternate but controversial: If she **would** have known the facts, she **wouldn't** have voted for the bill)* (past)

Each of the sixteen verb forms (two tenses and fourteen aspects) is describable based on some level of observational adequacy in most grammar books, such as

Present progressive verbs describe an ongoing action at the present moment of speaking.

It seems to be a simple enough concept to grasp when a present progressive verb is used in the following interaction:

What are you doing right now? I need some help!

*Oh, sorry! I'm **reading** the book.*

However, such description falls short of adequacy when the reply is in response to a different question:

I can't find my book. It's not on the shelf. Did you see it?

*Oh, sorry, I'm **reading** the book.*

The respondent in the first instance told the other person what she was doing at that moment of speaking: reading the book; the respondent in the second instance was telling the questioner where the book was: somewhere in her possession. The same TAM form renders two different meanings in two different pragmatic contexts where the interpretation of meaning goes beyond the (*Be* + {-ing} + *V*) intra-sentential tense-aspect relations and into the more speculative inter-sentential interpretation.

The same present-progressive form, according to Larsen-Freeman & Celce-Murcia (2016), also conveys a sense of temporariness in addition to the immediacy of present time:

Where do you live?

a) *I **live** in Piraeus.*

b) *I'm **living** with my parents.*

Descriptively, both replies indicate the status of where the respondent resides rather than a specific act of living as *live* in this case is not a performative act unlike proclaiming that *I'm living a happy life*. The only difference between the simple present and present progressive usages is the sense of permanency, which is inherently built in the lexical semantic properties of the verb in a specific tense-aspect form.

Even this descriptive parameter does not seem sufficiently generalizable observationally. An MSN blog discussing how to recognize everyday millionaires in America reads:

*It might sound like a plot from a fancy Hollywood flick, but guess what? Millionaires aren't just in the movies. They're **living** right next door, blending in like regular folks,*

where the use of the present progressive form does not differ in semantically significant ways from its simple present counterpart for all practical purposes of communication:

*It might sound like a plot from a fancy Hollywood flick, but guess what? Millionaires aren't just in the movies. They **live** right next door, blending in like regular folks.*

The choice of the present progressive seems to exert a higher level of immediacy than the simple present, giving the listener/reader an up-close, literally next-door feel.

Pedagogically oriented grammarians and teachers often feel at more ease with describing grammatically more stringent tense and aspect forms than the shorter and more nuanced ones. The latter are more open to interpretation since the more modifiers one uses to describe a form, the more restrictive the interpretation of that form becomes. *A teacher of history* is much more open to interpretation depending on pragmatic factors than *a teacher of the medieval European political history*. The present perfect progressive form of a verb contains the present time of speaking about an action as well as the status of completion of the action which includes the portion of the action already completed and remaining portion of the action still being carried out. Such modifiers/descriptors necessarily constrain the interpretation of the form:

What's the status of the project?

a) *The research team **has been writing** the final report.*

b) *The research team **is writing** the final report.*

c) *The research team **wrote** the final report.*

In the above instances, *a)* calls for more elaborate description than *b)*, which in turn contains more grammatical information than *c)*. Each entails different levels

of contextual information for clarity and comprehensibility, with *c*) needing the least contextual support.

On the other hand, interpretability with fewer pragmatic variables does not automatically result in higher levels of teachability as all tense and aspectual pieces of information must be integrated in descriptions supported by observations, and the latter may or may not be readily available from empirical data. In other words, it is a frequency of occurrence problem as a function of data collection of natural language occurring in everyday life: The TAM form in *The research team will have been writing the final report* statistically occurs much less frequently than *The research team wrote the final report*. Interestingly, the corresponding passive form of *The final report will have been being written by the research team*, while completely grammatical and is allowed in the TAM system, is very rarely if ever discussed in grammar books and taught in classrooms as it is rarely observed in natural language corpora. The passivization process can reasonably be described, but it lacks observational adequacy as pragmatic requirements for its use are hard to find, let alone trying to teach such TAM structure to English learners.

Dissecting the Modals

Of the sixteen forms (or twelve in most pedagogical grammar books) in the TAM system of English, the modal verb *will* is the only one of the “typical five” (see Figure 4) included in it due to its unique time-telling status, even though its past-tense variant *would*, for unknown reasons, is often omitted. The exception is found in corpus-based research and grammar books (e.g., Biber 2006, Conrad 2009) as corpus linguists base their observation and description of grammatical features on natural language corpora extensively sampled from real-life language use registers ranging from casual conversations to social-media genres to formal academic writing. Apart from the typical five, there are also the modal-like and modal-functioning verbs in the usage mix. The complete list is shown below:

Figure 6. A Fuller List of Modals and Modal-like Forms

Present	Past
will (already discussed)	would
can	could
shall	should
may	might
must	?
ought to	?
have to	had to
need	needed
?	used to
dare	dared
am	was
is	were > going to
are > going to	

The renewed list is certainly not a clean sight to see, but it is observationally more valid in reflecting the reality of language use than the original five. Describing these modal verbs (some uncertain of their modal status) individually necessitates a lexical semantic definition (meaning) and their varied grammatical behaviors: two cannot be tensed for past time (*must* and *ought*), two require the infinitive marker *to* in order to function grammatically (*ought* and *be going*), two can be tensed for the past time by the inflectional *-ed* ending (*dare* and *need*) like regular lexical verbs, one cannot be tensed for the present time (*used to*), and finally, the *be* in the *be going to* construction has five variants, three of which are in the present tense and two in the past. It is a complex, highly irregular, and yet complete description of the tense and aspect system of English.

However, grammar is not merely a description of rules of words based on their lexical meaning and lexical categories; the meaning of a phrase, a sentence, or an utterance is not the sum of meanings of individual words in it (Siderits 1985), and recent semantic theory on compositionality incorporates both the meanings of a sentence's constituent expressions and its structure (Holloway, 2022). TAM is a subsystem of English grammar which connects its parts (tense, aspect, and modality of words) to show the semantic and grammatical interrelationships among them. As discussed earlier, the tense of modals, in interaction with other elements of TAM and other constituents of a sentence and beyond at the discourse and pragmatic levels, no longer only denotes present and past time. In fact, many grammar books already treat the tense variants of some modals as distinct modals, such as *shall* and *should*, *may* and *might* while others are in the slow evolving process of becoming separate, such as *will* and *would* each with its distinct degree of certainty, probability, and obligation. The tense boundaries of the modals become blurry as they acquire new meanings. Function wins over form, as past tense forms of the prototypical five (*will*, *shall*, *can*, and *may*) have long acquired their own semantic and grammatical identity apart from serving as time indicators. *Would* has literally taken over *used to*, a peculiar TAM form, to express past habituality:

They used to visit the metropolitan museum every weekend.
They would visit the metropolitan museum every weekend.

Likewise, past-tense forms of the modals are a favorite choice in conveying subtlety, politeness, indirectness, respectfulness, social distance, or even sarcasm in a complex hierarchical society where pragmatic knowledge and skills are eminently relevant. Sometimes a choice of tense could decide success or failure in “getting things done” in communication.

There are still challenges, though, in the descriptive and observational adequacy of the modals. Observationally, the modal *shall* is either rarely used or used in restricted formal registers or for emphatic purposes. English speakers are often hard pressed to tell the semantic difference between the two in expressing degrees of certainty and determination. The same is true with *may* and *might*, which, more often than not, are treated as separate modals functionally in real-life use rather than as two variants, with the former suggesting a stronger degree of commitment and likelihood than the latter. Needless to say, *can* and *could* are not

only separated by tense, but each has its own pragmatic functions, with the former expressing more directness and less politeness than the latter in a social hierarchy.

The two seeming semantic equivalents *should* and *ought to* present an intriguing case for analysis. It is possible to use them interchangeably although the interpretation of the two may be elucidated in a specific pragmatic context, for example, in a restaurant setting where a patron wants to lodge a complaint about his server's unfriendly attitude. The restaurant can select one of two modals to direct the patron in its instructions:

*If you think your waiter is rude, you **should** talk to the manager.*

*If you think your waiter is rude, you **ought to** talk to the manager.*

Ordinarily no one would read closely into either one of the two sentences if presented separately. Juxtaposed in one sight, however, it may suddenly dawn on the patron that the second sentence could imply that going to the manager is not a good idea—the manager is even ruder than the waiter! Without this observation of usage for the modal *ought to*, adequate description as part of the TAM grammar is not possible. The same principle should apply to a flip-a-coin scenario in which one TAM form results in two completely different interpretations by the use of the modal *should*:

*Jennie **should have purchased** the book.*

The sentence begs the question: Did Jennie purchase the book?

The TAM structure actually allows either a yes or a no answer. How each is decided is dependent upon the contextual analysis of the scenario in which the sentence is interpreted. In formal grammatical jargon, the yes answer is an epistemic reading of the sentence based on a pragmatic context of how and when Jennie was assigned the work and when the expected outcome would be. The no answer conveys a deontic sense of an obligation that the actor (Jennie) has failed (see Larsen-Freeman & Celce-Murcia 2016, further attesting to the pivotal role pragmatics plays in arriving at an appropriate meaning). The fact that the TAM system of English even allows two contradictory interpretations to happen in the first place is an intellectual curiosity for grammarians and teachers. Kabakciev (2020), in his analysis of tense and aspect of Bulgarian in comparison with English, notes that a problem with grammatical categories is not what they express but what they do not express. Paradoxically, though, the subjunctive sentence above is neither lexically nor morphologically negated, yet almost all native speakers of English will judge it as expressing a negative sense without a second thought of the positive interpretation derived from exactly the same sentence until it is epistemically analyzed in a pragmatic context.

Likewise, the synonymy between *must* and *have to* is also worthy of inquiry. The question stems from the observation linguist Grabe made (personal communication) that since *must* has no corresponding past-tense form, *had to* could play the substitutive role. And since *had to* is the past-tense form of *have to*, *must* and *have to* should logically carry an equal force of determination or obligation, as in

*You **must** complete the assignment on time.*
*You **have to** complete the assignment on time.*

Anecdotal accounts from native speaker respondents suggest that *must* exerts a stronger sense of determination or obligation, although empirical research on a more systematic scale is needed to achieve descriptive adequacy. The role of pragmatics is unclear, although one may speculate that stress patterns in spoken language, a suprasegmental phonological feature, could alter the degree of forcefulness between the two under specific discourse contexts.

The modal form and function of *need* and *dare*, unlike the rest of the modal class discussed above, is peculiar in that both can be inflected with the *-ed* ending used for lexical verbs, and both can be preceded by a bona fide modal auxiliary:

*The rescue team **needed to** venture into the canyon.*
*The rescue team **would need to** venture into the canyon.*
*The rescue team **dared to** venture into the canyon.*
*The rescue team **would dare to** venture into the canyon.*

The grammatical behavior of *need* and *dare*, therefore, raises the question about both their grammatical status and modality. No sentence can accommodate two modals:

The rescue team **will can venture into the canyon.*
The rescue team **should can venture into the canyon.*
The rescue team **must can venture into the canyon.*

A true modal must be accompanied by a lexical verb to express a central action or state, such as

*The students **will read** more classical literature.*

Thus observationally, classifying *need* and *dare* as modals is cast in doubt. Indeed, both can act as regular transitive verbs accepting a direct nominal object:

*I **need** you to defeat the competition.*
*I **dare** you to defeat the competition.*

Nevertheless, grammatical ambiguity abounds. If *need* and *dare* are placed in parallel to *will*, which is considered to be a bona fide modal, resultant sentences are well-formed, notwithstanding the additional use of the infinitive marker *to* for *need* and *dare*:

*The students **will read** more vampire literature.*
*The students **need to read** more vampire literature.*
*The students **dare to read** more vampire literature.*

Thus, *need* and *dare* can function like *will* to exert a sense of obligation or determination. However, a manipulation of the word order in the sentence through grammatical transformations produces the following outcomes:

**Read more vampire literature is what the students will.*
To read more vampire literature is what the students need.
?To read more vampire literature is what the students dare.

Clearly, the transposed sentences illustrate the descriptive dilemma of inconsistency. The *need*-sentence is well-formed as long as *need* is grammatically acting as a regular transitive verb, while the *will*-sentence is not. The *dare*-sentence is up for grabs depending on who picks it up. It is no surprise that some grammar books include *need* and *dare* in the modal lineup (e.g., Huddleston & Pullum 2021) while others do not. It goes to show that describing the TAM system in a neatly organized manner when the grammatical behaviors of modals and pseudo-modals are descriptively consistent is a daunting task.

This type of analysis borrowing principles of classical and modern generative-transformational syntax (Radford 1988, 2004, Fowler 2016), dissects the seeming structural parallelism in modality and uncovers descriptive chaos in the TAM system, although it does not fundamentally alter the functional roles of these words in it. They still add some level of modality, if not actual modals, in one way or another, to lexical verbs after them.

The final peculiar modal-like construction in the TAM mix is the multi-word *be going to* sequence, which indicates future time like *will*. It is often neglected in many grammar books except in corpus-based grammar since corpus linguists analyze language use patterns based on natural language data, especially spoken language where variants of *be going to* enjoy high frequencies of use.

Since it is a form of modal like the single-word ones, it behaves like a modal, can grammatically be substituted by a modal, but cannot concurrently occur with one:

The university is going to raise tuition fees.
The university will raise tuition fees.
**The university will be going to raise tuition fees.*
The university was going to raise tuition fees.
**The university might be going to raise tuition fees.*

Since it also expresses the progressive aspect of the lexical verb *go*, the modal use and lexical use can simultaneously exist in one sentence:

The tour group is/was going to go to the Acropolis of Athens.

Descriptions of the use of the *be going to* juxtaposed with *will* are by no means consistent. Leech & Biber 2015) describe it as an expression of the speaker's intention or prediction while the ESL teaching site ESLBUZZ characterizes it as a TAM form used to indicate a pre-planned future event as opposed to *will*. It is probably not very fruitful to seek an accurate description without sufficient observation of

how it is used in which communicative situations and by whom—Canale's (1983) classical proposition for how to define communicative competence.

Conclusion

The TAM system of English has a complex structure with both regular and irregular patterns. They primarily occur in tense forms for modals and lexical verbs, which, when in past tense, are not always inflected with the *-ed* suffix. In fact, most of the frequently used everyday verbs do not take it (*eat, drink, sleep, sit, lie down & get up, come & go, see, hear, speak, drive, fly, run, swim, rise & fall, take & bring, and read & write*). Apart from orthographic and pronunciation irregularity, the seemingly simple notion of *past* invokes more than the discussion of time, as empirical observations will quickly reveal that tense does not just mark time. There is no such neat correspondence between form and function: present-tense verbs express present action and state, and the past-tense verbs temporally move action and state into yesterday or yesteryear. Forms do not change; their functions do. Empirical usage data from spoken and written language amply demonstrate the variability of use of the forms for different communicative functions. Speakers make grammatical decisions, albeit mostly unconsciously, to suit their needs in social interactions based on who they talk to, when, where, why, and how. Grammarians and teachers may be able to describe what a tense formally is, but to explain its various functions becomes much more nuanced when pragmatics is involved. This is particularly true for teachers.

Tenseless aspectual forms present less challenge for observers of how different aspects render different temporal relations. The terminology that describes them, however, like *future perfect progressive* is often semantically opaque. It takes grammarians and teachers to present and describe communicative contexts in which aspectual meanings are differentiated, such as present perfect vs. simple past, both of which concern a past action or event. It is considerably harder to find a pragmatic context for the past future perfect progressive (*Joe would have been writing the book*) than, say, the future progressive (*Joe will be writing the book*).

Descriptive and observational adequacies are two underlying tenets for understanding the form and function of a grammatical system. There are intricate interrelationships between the two. The use of a particular form for a particular function in a particular social interaction is not as clear-cut as it is often perceived to be. The TAM system is no exception.

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“Heard Melodies are sweet, but those unheard are Keatsean”: Linguistic Blind Spots in *Ode on a Grecian Urn*

By Shouvik Narayan Hore*

John Keats's famous Ode, although well-received by the critical fraternity at large, continues to baffle many, as it anxiously unites the ekphrastic with the epigrammatic, the unheard with the overheard, and most controversially, beauty with truth, towards its end. The blind spot, created through an inapparent harmony is, I argue, the result of a misreading of Keatsean ideology in general. Ode on a Grecian Urn is the product of an intellectual and ideological entanglement with the philosophers of the German Enlightenment, especially Friedrich Schlegel, whose On the Study of Greek Poetry (originally published in 1797) remains the most prominent influence of Germanic Hellenization on Keats. Furthermore, the Ode must not be read as an allusive perpetuation of aforementioned influences, but a conscious departure from it, vis-à-vis allusion and the false consciousness of reality birthed within the linguistic perfection of epigrammatic utterances in the poem. This is complicated by the manifold references to psycho-physiological exhaustion across the poem whose origins, I emphasize, are to be comprehended linguistically, for Keats carefully resists third-order ideology through punctuated lines and their subsequent parentheses, where Keatsean counter-argument exists in-between ideologically approved, rhetorical exuberance and pauses that should ideally symbolize an inside-out reading, or reading the text backwards. Particular emphasis is laid on the second and fifth stanzas of the Ode, and the connotative implications of words like “goal”, “cloyed” and “wilt”. Through close-reading and textual analysis, I further argue how Keatsean resistance often exposes the written lie without uttering the textual truth. By way of a conclusion, I shall present the different adaptations of an apparent dialectic harmony between “beauty” and “truth” amongst the Victorians, early and late, but also how the transcendental illusion of dialectic harmony, in essence, is the mutual contradiction of an antinomian sublime, fabricated to indulge in the false consciousness of Germanic Hellenization while re-textualizing itself palimpsestically in an analytic reading.

Keywords: Greek Poetry; Keats; Grecian Urn; Germanic Hellenization; Ideology

Introduction: Whose Ode?

Consider the last three lines from the first verse-stanza of Keats's *Ode on a Grecian Urn*:

What men or Gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes or timbrels? What wild ecstasy? (Blunden 2000, p. 258).

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The six questions, constructed, and patterned as rhetorical strategies, must, from its inception, be read as "Whose men?", or "Whose Gods?", since the possessive pronoun at the beginning of the stanza camouflages actuality, creating an interrogative hierarchy, where question precedes question, where "Whose?" precedes "What?"; Is Keats rhetoricizing the Urn's possession of its inscribed characters? Is he inwardly triumphant that the Urn's failure in distinguishing the human from the divine authorizes re-positioning the possessive from its inscriber to the author – the re-writing of/on an inscribed/dis-possessing paradox, a situation where questioning the question becomes an anteriorly-adjusted rhetorical strategy, answering the question by deferring it? Is the "mad pursuit", possessed by the male characters, directed towards the "maidens", in the implied hierarchy of the conscious pursuit of will over the feminine lack of it? Is it embedded in the poet's quest when alleging that the pursuit underlies a meaning beyond the ekphrastic inscription itself? Are the "pipes", possessed by "men or gods", a minimalization, an unconscious abstraction in "pursuit" of phallogocentric authority, an unwilling, feminine desire ("loth") which, when fulfilled, elevates the poet from maidenhood to manhood, singularity amounting to rites, as well as rights of possession? The Greek Urn, when incapable of identifying its own who's who, succumbs in its pluralizing project, harking the question back to the singularity of its origin, whose erroneous replication enforces the strategy involving questioning the question: "Whose Urn?" Partial dispossession creates agitation, witnessed in the dismissive use of "these", but it leads to an important strategic question: if, by dispossessing plurality ("men", "Gods", "maidens", etc.), one retreats into a re-identification, and re-definition of its source singularity, would a Grecian Urn, after all questions are asked and answered, still remain Greek?

The anxiety of this immense conflict reflects in Keats when he confesses to the *agon* of his body and soul, disguised by the harmless (hence objective) use of "struggle", leading one to simultaneously ask whose struggle it is, and what struggle could, at the same time, expose and disguise the anteriority of an already unanswerable question. Its un-answerability, (doubling down on it), is a descent into the primal ("mad pursuit", "wild ecstasy") unconscious, where an already agonizing question further agonizes by aggravating the un-answerability of an even more primal question, deferring the (assumed) innate amalgamation between Greece, Greekness and the Urn as a stable repertoire of factually reliable history.

What I have argued, this far, in the introductory paragraph, has a twofold answer: first, the Whose-ness of Keats's "what" is original, only if simulated representations are perfectly original when simulated to perfection. Keats is, from the beginning of the Ode, enacting the linguistic blind spot between what Friedrich Schlegel, in *On the Study of Greek Poetry* (1797) calls the "authority of the ancients" (238:29) and the modern poet whose "entire life is a constant life-and-death *struggle* with the awesome power from whose arms he can never flee" (96M:24, emphasis in original). The "awesome power" in question here is that of the Grecian Urn, its characters in pursuit of a realization, the Odic form, Keats's "mad pursuit", and its residual *agon* in trying to fit within the definitional limits of the modern Schlegelian poet. The need to "flee", simulated in the Ode's "escape", introduces the readers to the Germanic Hellenization that Keats encounters and

attempts to transcend, discursively, in the poem. The specificity of the question responds to, and improves upon Martin Aske's contention in *Keats and Hellenism*, where he argues how the Urn "represents not a pageant or legend but rather unidentifiable fragments of a vision, amounting to so many intractable refusals to speak and to define" (112). Secondly, if Keats can (like the characters on the Urn who never escape the ekphrastic imposition of Greek art), never escape the *agon* between the linguistic underpinnings of Germanic Hellenization vis-à-vis Schlegel's text on one hand, and the restrictive visionary threshold of the modern poet, the Ode can, theoretically speaking, *only* accomplish a delicate subversion of the authority of the ancients, realizing the linguistic beyond the written letter, an allusion which negates traditional allusiveness through its linguistic act of self-identification with another text, acting within the liminal space between the unlettered word and the parergonic punctuation¹. This deferential enactment amongst words, meanings and epistemological import had already been a staple in Keats's letters: On 27th April, 1818, he writes to John Hamilton Reynolds about how he

Shall learn Greek...if you understand Greek, and would read me passages, now and then, explaining their meaning, it would be, from its mistiness, perhaps a greater luxury than reading the thing one's self (Gittings 1977, pp. 89–90).

Keats delicately subverts the (goals of the) Greek language, or the linguistic knowledge of the Greek language from Hellenic intuition, *willing* to subvert without relinquishing the Schlegelian "authority of the ancients" when transmitted to the hearer through the reader's self, an auto-translation, deferring one's own participation, despite its possibility – opening up, as it seems, a fertile crevice which he can visualize, from the corner of his eye – a linguistic blind spot that is creatively exploitable in his Ode. This Hellenization without Greece is that liminal space, the "greater luxury" that Keats insists upon in his implied indolence in "shall learn" – a fulfilment aesthetically fulfilled, therefore remaining an epistemological sore to the eye. This is further enacted in his convoluted letter to the George Keatses between 17th and 27th September, 1819 where he says how

I shall set myself to get complete in Latin and there my learning must stop. I do not think of venturing upon Greek. I would not go even so far if I were not persuaded of the power the knowledge of any language gives one. The fact is I like to be acquainted with foreign languages. It is besides a nice way of filling up intervals & c. (Gittings 1977, p. 325).

These "intervals" in Keats's Ode that he expected to "fill", I argue, should be our analytic tool that separates fact from act, Schlegelian Philhellenism from the Keatsean anxiety of the former's textual influence, and antinomian reality from dialectic illusions. This Greekness without Greece, acquaintance without friendship, and allusiveness without submission to authority is indispensable to the Ode's

¹"The *parergon* inscribes something extra, exterior to the specific field, but whose transcendent exteriority touches, plays with, brushes, rubs, or presses against the limit internally only insofar as the inside is missing. Missing something and is itself missing." (21) See "The Parergon" by Jacques Derrida and Craig Owens, published in *October*, Vol. 9 (1979): 3–41.

meaning. By way of this short review, I propose three methods through which this paper shall proceed:

- a) First, I shall determine the extent and depth of Keats's allusiveness from relevant texts authored by German Enlightenment thinkers, with special emphasis on Schlegel, but with lengthy references from F.W.J. Schelling and Immanuel Kant. I strive to argue, through close-reading, how Keats's representation of, or indebtedness to Germanic Hellenization is a resistive act when one reads in-between the lines, and how this resistance exposes the false consciousness behind any ideological structure, the most important one, in this case, being the revival of Hellenism and a revolution that would ultimately overthrow the Ottoman empire, casting the ideological shadow of a restorative Greece, inexistent except in art.
- b) This resistive act, despite its subversiveness, reinforces the Romantic tropes of canonical gender hierarchy – sublimity, masculinity and the apocalyptic above beauty, femininity and the harmonious. This line of argument maintains its continuity from the Neo-Platonic treatises on Beauty, which Keats upholds in his Ode². Resistivity has its psycho-physiological consequences when one observes how Keats *agonizes* himself through crucial phases in the verse stanzas, and the aftermath of linguistic attrition between the Classical and the Modern, in Schlegelian terms.
- c) The epigrammatic significance, or lack thereof, of sections from the second and fifth stanzas, followed by the allusive range covered by the juxtaposition of the words "beauty" and "truth", arguing how every author, except Keats, has emphasized the impossibility of beauty being or becoming truth, forcing the conjunction "and" to enact deferment instead of harmony. This is followed by how Keats's resistive act uses "is" to write "is not" palimpsestically, across the text, exposing its antinomian stature, and not its apparent dialectic limitations.

Unhearing Melodies: Keats Contra Schlegel

Consider the entire second stanza from *Ode on a Grecian Urn*:

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but more endeared,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave

²"How come to vision of the inaccessible Beauty [read Sublime] dwelling as if in consecrated precincts, apart from the common ways where all may see...Let us then flee to the beloved Fatherland...There whence we have come, and There is the Father" (53-54). See *The Enneads* by Plotinus, translated by Stephen MacKenna and abridged with an introduction and notes by John Dillon for Penguin Books, 1991.

Thy song, nor ever can those trees be bare;³
 Bold lover, never, never canst thou kiss,
 Though winning near the goal – yet, do not grieve;
 She cannot fade, though thou hast not thy bliss,
 For ever wilt thou love, and she be fair! (ll. 11-20, p. 258).

The first two lines allude to a crucial passage from Schlegel's *Study* where he remarks how

Every sound of a living being has its own peculiar meaning; moreover, the similarity of many sounds is not without meaning...a people could genuinely take great pleasure in the similarity of sounds...rhyme will always be a strange disruption...for only the uniform similarity of the twofold quantity of successive sounds can express the universal (SGP, 27:235).

First and foremost, the “unheard” in Keats’s melody is, even by conservative estimates, an extension of the hear-ability of the heard, since it can both be articulated, and compared as superior to “Heard melodies”. The “peculiar meaning” in Schlegel’s prose is epigrammatically represented in that antithetical juxtaposition of the “heard” and the “unheard”, but the “unheard”, if it had to remain profoundly unheard, must elude articulation; it must not remain inaccessible. Secondly, the “pipes” in the first stanza have gone flaccid in the second (“soft pipes”), making Keats “play on” humorously with the (peculiar) harmony between the “heard” and the “unheard”, limp phallogocentrism represented by a juxtaposition of allusive proximity. Interestingly, one can observe the deconstructive strategies in Keatsean poetics, implemented here. The Ode’s superficial allusion must be connoted as insufficient for critical purposes; endearment, created as the quantitative succession of sounds (“sweet” and “sweeter”), refers back to the Schlegelian notion of Universality, here construed as an un-ruptured reality, an end represented by disengagement of the ear, textualizing the truly unheard. This is equally peculiar, since the ghosted “pipe”, now played to the spirit without authoring ditties (Latin: *dictatum*, associated with divine, male authority) of tone rewrites succession to supersession: “Sweet” and “Sweeter” are not comparative estimates of sweetness, but mutually contradictory ideas forced upon each other for rhetorical effect on one hand, and the fulfilment of Germanic Hellenization in verse, on the other. Replacing “sweeter” with “sweet” must be accomplished by replacing “unheard” with “heard”, excavating the true unheard from an articulated blankness, the epigrammatic universal. That which is factually unheard is, theoretically, present between the articulative inaccessibility to hear after “sweeter”, and its “interval”, leading to the punctuative potential manifested in the semicolon, intuiting its presence-in-absence, and alluding to the earlier metaphor in his letters, of

³“It is worth noting that the Greek artists – in their statues, cameos and intaglios – had in mind an ideal facial structure (for gods and heroes) that was meant to express both eternal youth and a repose free from agitation” (162). See *Anthropology from a Pragmatic Point of View*, originally published in 1798, translated with an Introduction and Notes by Mary J. Gregor for Martinus Nijhoff, 1974. See the reference to “forever young” in the third stanza of Keats’s Ode, and the reference to “men or gods” in the first.

Hellenising without Greece – an intellectual probability without its cultural import, more ideal than real. Keats overturns the argument here: "Heard melodies are sweet, but those unheard are [not] sweeter" – this anti Germanic-Hellenization would raise critical eyebrows, leading him to relegate the actual subversion to the subversive (yet conscious) potential between the final "heard" word ("sweeter"), and the "unheard" (un-articulate truth that nevertheless exists in the vacancy between itself, the punctuation, and the concrete semicolon). Important also is Keats exposition of the un-articulate yet true, phallogocentric meaning, created against the false, allusive consciousness of phallogocentric flaccidity – a remarkable political move by Keats⁴, which argues how, by alluding, one rejects the allusion, or how linguistic blind spots become resistive acts through analytical thinking, against second-order ideologies, and how successions become supersessions, when read in-between lines.

Thinking through these linguistic blind spots is an arduous task; it is, therefore, not impossible to observe how exhausted Keatsean diction is, tunnelling its way through allusive subversions and resistances. The caesuric movement in the first three lines, obstructed by a multiplicity of pauses, the internal repetition of similar sounds in "ear", "endeared", "heard" and "unheard"; the ditty in the second line ("therefore, ye soft pipes, play on;) unconsciously contrasted by the reference to toneless ditty in the fourth, followed by an obsession with connotative symbolism across stanzas ("what pipes?" to "soft pipes" to "pipes to the spirit" and later, "piping") exhibits an uncanny cross-referencing and repetitiveness, denotative of exhaustion. The linguistic reflux resisting Germanic Hellenization forces the poet to repeat himself endlessly – "What struggle to escape?" leads to the defeated fair youth who "canst not leave"; metaphors of exhaustion are abundantly found through the use of "bare", "grieve", "fade", "wilt" and an endless array of negatives, which leads one to a significant revelation – Keats is exhausted; it is also transmitted intuitively to his fellow poet, John Clare, who cannot wade through the ideological humdrum of Keatsean allusions, that makes little sense upon analytical reading⁵. The textualization of Keatsean exhaustion is contemplating death, and death-experience is, as Martin Aske had previously argued, a dissimulation of the fragmentary nature of visionary life, blindly offered onto the parergonic text, or the unarticulated but accessible afterword. Keats resists it by deferring an overt representation of this exhaustion, through the trochaic movements observed in "Pipe" in the third line, "Fair youth" and "Bold lover" in the fifth and seventh lines respectively, followed by the paradoxically immortal "life-in-death" for the "She" in the ninth line, leading one to think if Keats is enacting his own deferment, his

⁴"Ideology is a process accomplished by the so-called thinker consciously, it is true, but with a false consciousness. The real motive forces impelling him remain unknown to him; otherwise it simply would not be an ideological process. Hence, he imagines false or seeming motive forces. Because it is a process of thought, he derives its form as well as its content from pure thought, either his own or that of his predecessors" (459). See Marx and Engels (1965).

⁵"He keeps up a constant al[l]usion or illusion to the [g]recian mythology & there I cannot follow – yet when he speaks of woods Dyads and Fawns are sure to follow & the brook looks alone without her naiads to his mind yet the frequency of such classical accompaniment makes it *wearisome* to the reader (150, italics mine). See Matthews (1971).

own evolution from maidenhood to manhood – the infinite deferment that Friedrich Schlegel subjects his modern poet to.

A simpler way of invoking this dialectic between “two distinct and contrasted realms” (78), between what Kenneth Burke (2003) refers to as “transcendental fever” (78) and “earthly fever” (78), would assume a different meaning altogether, if I were to emphasize that both fevers are linguistic aftereffects of an Ode (by an exhausted poet) that resists the two-pronged ideology of Germanic Hellenization, propagated by Schlegel’s *Study*. In the third last line of the second stanza, where Keats notifies the deferment of the male lover’s “kiss” despite “winning near the goal”, he is engaging in another humorous wordplay; in a desperate attempt to mask his psychological fever, (a “play” on his flaccid phallocentrism) – he is winning not near the “goal”, which is self-evident, but the “gaol” (French: *gaiole*, caged, awaiting judgment/death) – a psychological prison of his own (linguistic) making, that cannot transcend the blind spot between the objective “goal” that the Urn’s male character pursues, versus the semantic fate of classical, ekphrastic destination, leading to the linguistic incarceration that he is subjected to, all the more, for which Keats asks him not to “grieve”, contributing to the peculiarity of the endeavour. To put it axiomatically, what the Ode is made to say, and what Keats makes it mean, are two mutually contradictory realms, in Burkean terms. The goal is written into the text; the *gaol* is the blank enterprise of an insufficient text, superseding it, collapsing upon it. *Keats would rather expose the lie than tell the truth*. Another inversion, slightly along the same lines, would have to be the wilting of the male figure on the urn in the final line of the second stanza; while traditionally construed (and misread) as an alternative for “will”, it ought to be synonymous with *wilting* (from German *irwelhen*: becoming softer *welg*: wetting, etc.) in the archaic sense, meaning flaccidity, along etymological lines. This stands to make more figurative sense, for Keats’s earlier invocation of “soft pipes” uncannily denotes both sexual incapacity in the “fair youth” – a reference to the consumptive Keats (an imbrication between the literal and the figurative), the physiological, “bodily fever”, loaded with repressed desire – and the phallogocentric potential of a deferred, masculinizing project. It leads to the linguistic *agon* of *willed* pursuit, actuated by the transference of fairness to the female figure at the terminating moment of the stanza, from the “fair youth” at the beginning, the exclamation mark symbolizing the hesitant dispossession of value-hierarchy across genders. Deferring embarrassment (by playing with words) through the deference of meaning (“pursuit” *contra* “loth”) forms the crux of Keatsean linguistics. What is striking, however, despite the near-perfect simulation of a modern poet’s imbroglio, is the phallogocentric project that interdicts a gynocentric one; the flaccid pipes are never abandoned, although having been deconstructed to shreds. The lover is still “Bold”; no justification is offered why, except that he is too embarrassed to stand “bare” or naked, exposing the psycho-physiological consequences of his linguistic fever – battered, and barely shielding himself from ideologies alien to his immediate self. Further references to “piping” are met with cloying (*ME. cloyen*: restrict, forbid) “panting”, “burning” and “parching” in the third stanza, but the wasted Keats is not discouraged enough to die from the

exhaustion of his phallogentric, resistive project of meaning-making.⁶ The stanza's termination with "tongue" is equally significant, as it suggests, literally, speechlessness, and figuratively, the interdicted *lingua*, the inarticulable yet not inaccessible part of language, of that tongue, forcing us to acknowledge Keats's mastery in enhancing provocative meanings, revoking invocations succinctly in his Ode.

"Beauty is, After All, Truth": The Sublime Moment

The final stanza, replete with revisionist allusions back and forth, argues for the end of ideology; the chiasmus is the most eloquent logical utterance within the ideological structure of the *state* of Germanic Hellenization, arresting it in the moment, as Keats's lines, and the punctuations in his 1820 volume symbolize:

O Attic shape! Fair attitude! With brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!⁷
When old age shall this generation waste⁸,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st
"Beauty is truth, truth beauty"⁹, – that is all

⁶Compare "cloying melody" in Keats's 'On the Sea': the proximity of eternal (hence unconscious) music with conscious encumbrance is more than rhetoric flair: it is devised, as an allusive departure from Shakespeare's *Lear* who audibly visualizes the sea ("Hark! Do you hear the sea?"). Keats intuits this methodology, but exposes the interdicted visibility of such hearing, invoking, uncannily, the unheard, which is certainly not sweeter, but an implied critique of epigrammatic perfection. The "melodist" is deferred from his cloying in the third stanza of *Grecian Urn*, but the allusion resonates through rejection, instead of imitation.

⁷Compare: "Greek sculpture could not have been precisely a *cold* thing; and whatever a colour-blind school may say, pure thoughts have their coldness, which has sometimes repelled from Greek sculpture, with its unsuspected fund of passion and energy in material form, those who cared much, and with much insight, for a similar passion and energy in the coloured world of Italian painting" (191). See Pater (1914) for an outright denial of Keats's fabricated Germanic Hellenization, for his writing exists within the parergonic spaces of his Ode (hence gone cold, when undetected, figuratively speaking), the ideological universal of false consciousness.

⁸Compare with the portrait of the "lively Grecian" in Book IV of *The Excursion* who speaks "Of Life continuous, Being unimpaired;/That hath been, is, and where it was and is/There shall endure, -" (755-57); that "While man grows old, and dwindles and decays;/And countless generations of mankind/ Depart; and leave no vestige where they trod" (760-62). This allusive familiarity arrives at its ideological rupture when the Sceptic emphatically enquires how the "Beautiful region" (ll. 736), brimming with "Love, Hope and Admiration" (ll. 768) would regulate "With truth, the scale of intellectual rank?" (ll. 778, pp. 964). It is pertinent here to note that Keats himself is that poet-sceptic. See *The Collected Poems of William Wordsworth*, with an Introduction by Antonia Till for Wordsworth Poetry Library, 2006.

⁹The untruth of Beauty has received a long list of critical responses since the Keatsean climax; they have been explored, primarily, in two ways: first, through deference between the two categories – Walter Pater writes in 'On Style' that "the one indispensable beauty is, *after all*, truth" (32, emphasis mine). "After-all" delays the inscrutable harmony reflected in Keats's Ode, and this

Ye know on earth, and all ye need to know (ll. 41-40, p. 259).

The ambiguity around the last two lines plays around, to begin with, the quotation marks, the way in which they were intended for publication, and the publisher's intervention due to Keats's unavailability during publication. This is diminutive, compared to the deliberate simulation of situational, as well as articulative ambiguity, in order to adjust oneself within the definitional limits of the 'modern poet', as demonstrated by Schlegel in his *Study*:

The *boundaries* of science and art, of the true and the beautiful, are so confused that even the conviction that those eternal boundaries are permanent has generally begun to falter for the most part (89M:19, italics in original).

Let it be so, is Keats's answer: he is keenly simulating Schlegelian confusion by disrespecting the boundaries of beauty and truth, which, from an epistemological perspective, could be enlightening, for the quotation marks indicate Schlegel's Germanic Hellenization in his *Study*, whereas his marked departure, between the comma, the semicolon and the hyphenation, is reduced to a trace, but is there, nevertheless. If the "eternal boundaries" have begun to falter, as Schlegel insinuates, the transient boundaries of chiasmic ideology have permeated the modern *zeitgeist*, remarkably upheld in epigrammatic language, but resisted through quotation marks, alienating the second-order ideology of the Schlegelian 'other' through a

delayed harmony resists the illusion of epigrammatic verity from linguistic possession. See *Appreciations, with an Essay on Style* (London: Macmillan and Co., 1895). The other form of disavowal substitutes "is" with "and", stating how conjoining does not emphasize union, but flexes a union with the allusion, with a fellow-poet's epigram, an aversion, not towards the word (as categories), but towards their meaning, hence deconstructing the meaning-making progress without exposing its ideology outright. To cite a concrete instance from Matthew Arnold's *The Study of Poetry* (D.J. Enright and Ernst De Chickera ed., New Delhi: Oxford University Press, 1975), poetry, "fixed for such a criticism by the laws of poetic truth and poetic beauty... [shall be] its consolation and stay" (261-62). Similarly, in Book I of Robert Bridges's *The Testament of Beauty* (Clarendon: Oxford University Press, 1929), we find how "the sick heart of Keats" (ll. 98, p. 5) fears "such implicit unity/so friendly a passionate love for nature beauty and truth," (705-6, p. 31). The illusion of implicit unity defers chiasmic euphoria, as Martin Heidegger anticipates in *What is Called Thinking?* (Fred D. Wieck and J. Glenn Gray tr., New York: Harper & Row, 2017, originally published in 1952), where "We are compelled to let the poetic word stand in *its* truth, in beauty" (19, original emphasis). Keats probably knew, but chose to ignore the repercussions of this beauty-truth amalgamation, pronounced fallacious by the Priest in F.W.J. Schelling's *Clara, or On Nature's Connection to the Spirit World*, originally published in 1810. He rebuts how, in "A Platonic Academy...I am highly doubtful about any relationship in which freedom plays even only a part and I do not even venture lightly into this labyrinth. I let justice be done to the warmth of each beautiful heart, only let us take care not to shape the inspiration of feelings and the inventions of longing into general truths; for then there will no longer be any divisions" (17,15). The edition utilized here has been translated with an introduction by Fiona Steinkamp for State University of New York Press, 2002. The influence of Keatsiana, felt within the Detective fiction genre, has been alluded to and summarily rejected for its ideological truth-value, as Hercule Poirot in Agatha Christie's *Hallowe'en Party*, originally published in 1969, buttresses his disavowal towards the end, asserting how "You want beauty...Beauty at any price. For me, it is truth I want. Always truth" (221). See *Hallowe'en Party* (New Delhi: Harper Collins, 2015). It is rewarding, when one identifies how all characters declaring truth as objective, investigative are male, whereas the ones, being vilified for their addiction to beauty, are *always already* a representative of the opposite sex.

variety of punctations, and re-situating the self as a trace element within the parergonic space of the articulated other and the unarticulated, immanent self. From this line of thought onwards, one could discern how the universalities of knowledge, triggered through a repetition of "all", travesties the bold claims of Schlegel by upholding his Philhellenism bathetically, but perhaps also indicative of his extreme exhaustion with his lengthy discourse combining language, death and art. What Keats exposes without speaking out loud, is – Beauty is [not] truth, truth [not] beauty. The deferment of dialectic oneness, initiated by "is", now delayed by "and", "in", "after all" and the like, arrives at its theoretic extreme when incremental deferment across incremental variations in reproduction of the same leads to the moment of mutual contradiction, which collapses upon the epiphanic moment of its false, mutual assimilation earlier. Keats presents the truth by writing the exact opposite of what it is presented *to be*. While he is forced to enact the transcendental illusion of dialectic harmony, his Ode, situated in Stuart Peterfreund's "sublimely visionary setting" (69), exaggerates, through the dialectic excess of linguistic resistance, the sublime moment of mutual contradiction between "beauty" and "truth", hence antinomian.

It is important to identify that the poem's terminating moment, which could be textualized as Keats's final exhaustion in death, obstinately holds on to one more thing; William A. Ulmer (2017) opines that "Keats avows no aesthetic principles – the "close relationship" of beauty and truth is not proclaimed the essence of great art – but ponders instead his own powers of judgment" (154). Granted, but pondering over himself by travestying canonical foundations, or actually succeeding in doing so, would be the last great triumph of Keats's masculinizing project, his phallogocentric construct. Embarrassment determines this rhetoric to an extent, as thinking about one's ability to think, in a Heideggerian sense, is both narcissistic and self-gratifying at the same time, hence subjected to repression. What then, is the hierarchized gender of Keats's "friend to man"? Keats's parergonic, subversive assertion continues to remain indebted to Schlegel who, in his controversial novel *Lucinde* (originally published in 1799), comments on how

The Worship of his sublime friend became for him the spiritual foundation and fixed center of a new world. Here all his doubts disappeared; in his genuine possession he felt the value of life and intuited the omnipotence of will. Truly he stood on the fresh green ground of a mighty maternal Earth, and a new sky shaped itself in an infinite vault in the blue ether (93).

There are two problems with Schlegel, the "modern poet", and his ambivalent, categorical distinction between the beautiful and the true – first, his "sublime friend", (un)like Keats's "friend to man", is undoubtedly a woman, who he is attracted to, and who is, at least in the gendered literature of Enlightenment philosophy, not cut out to be categorized as sublime. This ambivalence forces him to imbricate the compartments of what is "truly" sublime, and the beauty of "a mighty maternal Earth". Secondly, the confusion is certainly catatonic for him when she deserts him, and he marries somebody resembling his mother towards the end of the novel, further reinforcing the phallogocentric idea, that the "friend to

man”, in Peterfreund’s “sublimely, visionary setting” is most certainly a masculine category, relegating beauty, at its antinomian moment, to the feminine one, denying sublime agency to the now-disloyal female sex. It is a triumphant victory for Keats as well, since successful supersession of the canon, through outright rejection or subversive deconstruction, guarantees posthumous canonicity. Keats’s Kantianism, unlike Schlegel’s, is on point here, as illustrated by Kant in his *Lectures on Ethics*:

The Sublime is a perfection that is distinguished from the beautiful...the female sex, whose very weaknesses we forgive for the sake of their beauty [is contrasted with] reverence for God, without loving him, just as a miscreant may perhaps have great respect for his upright judge, but never loves him (27:31, 27:32, 14,15).

Beauty, by Kantian logic, is weak and Sublimity strong; if this were applied to the resistive methodology of Keats’s anti-Germanic Hellenization, then he is a conceptual sentry at Kant’s gate. His chiasmic epiphany, subversive or otherwise, exists under the umbrella of the moral law of Enlightenment philosophy; deconstructing Schlegel (feminizing his false consciousness in the process, and distinguishing oneself for the sublime, logical structure, operating between imagination and reason, completing his masculinizing process) draws the Ode closer, through its sublime, antinomian moment, to the highest, abstracted form of Kantian ethics where man forgives woman, strength forgives weaknesses, Sublimity counterpoises the beautiful, and phallogocentrism stands at the linguistic heart of Keats’s moral universe, despite the conflict between faculties, the poetics of exhaustion and corporeal limits on morality.

Conclusion

In this analytical essay, I have argued how phallogocentric construct(s) in *Ode on a Grecian Urn* is dependent upon, through a network of complex allusions, the illustration of the modern poet in *On the Study of Greek Poetry*, and how allusions become rhetorical gestures of departure, by deferring conventional engagement. I have further argued how Keats subverts Schlegel’s Germanic Hellenization by situating himself in the parergonic space of textual threshold, re-writing, palimpsestically, the central motif of the poem. One explores how his resistive act re-generates, through this creative anxiety, the need for a Romantic canon that demonstrates mutual contradiction between “beauty” and “truth” instead of dialectic harmony, between the natural and the apocalyptic. Despite the rhetorical gestures of exhaustion leading to flaccid phallogocentrism, Keats holds on to the irreplaceability of the method itself, for the purposes of a universal epistemology, towards the end of his Ode. As Jacques Derrida (1982) brilliantly demonstrates in *The Ends of Man*, Truth marks the end of knowledge vis-à-vis pure intellection, with no contradictory ideology to wrestle against, pontificating the perpetuation of a Kantian, phallogocentric order: “The thinking of the end of man, therefore, is always already prescribed in metaphysics, in the thinking of the truth of man” (121).

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The Temporal Adverb *crēbrō* as Compared to *crēbrius* and *crēberrimē* in the Tacitean Corpora

By Tikva Zadok*

Our study offers a thorough analysis of a specific adverb in a prose of one author. It fills a gap on the adverbs's researches in Latin prose in general and in the Tacitean corpora in particular by examining the unique usages of crēbrō/crēbrius/crēberrimē in his treatises. Our grammatical approach is descriptive and enables us to present the full documentation of the adverb in the selected corpora. Our main results are: crēbrō/crēbrius/crēberrimē is documented mainly in Ann., rarely in Hist. and Ag. It occurs in positive crēbrō, comparative crēbrius and seldom in superlative crēberrimē denoting a lengthy and non-continuous time with the meaning "often/frequently", "more/most often/frequently". The adverb refers to the past and seldom to the present or future. Only the comparative adverb crēbrius is followed by quam with a contrast concerning content. The adverb is rarely in proximity to a contemporaneous adverb with saepe or posterior adverb with simul. The modified parts of speech are usually finite verbs in the past tenses in perfect, imperfect and pluperfect, seldom participia, infinitives or an elliptic verb. Crēbrō/crēbrius/crēberrimē is placed only before the modified part of speech, mostly in first position before it, and sometimes in third position and further removed before it. Crēbrō as compared with crēbrius and crēberrimē yielded identical and different features.

Keywords: adverb, comparison, contemporaneous, explicit, finite verb, crēbrō/crēbrius/crēberrimē, multiple clause, parallel, posterior, syntactic position

The Purpose of our Research and its Contribution

The purpose of our research is to exemplify by means of a detailed linguistic analysis the usages of *crēbrō/crēbrius/crēberrimē* in the treatises of Tacitus. The need for this kind of research arises from the paucity of comprehensive research on a specific adverb in a certain corpus of Latin prose and the lack of quotations on adverbs from the Tacitean corpora in the secondary literature. Likewise, no comprehensive analysis of an adverb occurring in the Tacitean corpora is contained in the studies concerning his language and style.

Pinkster 1972 emphasizes the need for further studies on adverbs. In his opinion, the syntactical characteristics of the adverbs and the structures in which they occur, has not been sufficiently examined. Therefore, it is necessary to carry out similar studies of additional types of adverbs in a specific corpus.

Our main contribution and importance in this research is achieved by a thorough and exhaustive analysis of the adverb in question in the Tacitean corpora, which examines its characteristic and unique usages, including content and style.

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The investigation of this subject with an exhaustive discussion in a given corpus will contribute to its study and further it. Our study fills a gap and contributes to the researches on the adverbs' studies in Latin prose in general and in the Tacitean corpora in particular. It points up the relationship between historical contexts and the usage of *crēbrō*/*crēbrius*/*crēberrimē* by linguistic/stylistic means: variety, emphasis of contrast, anaphora, alliteration, word order, parallelism, chiasmus, etc. Accordingly, this research will interest and serve philologists, linguistics and historians of Latin, as well as researchers dealing with a comparative linguistic (Greek-Latin, etc.).

Selected Studies on Latin Adverbs (in Chronological Order)

Studies Dealing with Adverbs in General

1) Schaffner-Rimann (1958) discusses the adverbial suffix *-tim*. 2) Menge (1961, §§461-498) concerns the adverbs' meanings; phrases with similar meaning to the same adverb; adverbial suffixes; verbs, adjectives or other adverbs, which are modified by an adverb. 3) Kühner and Stegmann (1962) deal with the function of an adverb as attribute; preposition, which partly functions as an adverb; validity adverbs in affirmative and negative; conjunction, which partly denotes a measure adverb (*et, quoque*); a successive of temporal adverbs in enumeration and specification (*deinde ... post ...*); anaphora of a temporal/local/manner adverb (*nunc ... nunc, modo ... nunc*, etc.); the adverb's position in general, while our discussion contains a detailed analysis on the adverb's position; adverbs in a main clause, subordinated cl. or both clauses (*cum ... tum, tam ... ut*). 4) Löfstedt (1967) discusses at length the frequency of the adverbs' morphemes; nouns and adjectives, which are used in certain contexts as an adverb (*primum, solum*, etc.); the modified part of speech in general. 5) The monumental study of Pinkster (1972) "*On Latin Adverbs*" (see also §0 above) contains a critical discussion of the adverbs' treatment in Latin studies; a description of their functions in larger constructions; classificatory problems; the relationship between adverbs and other uninflected words; the syntactic characteristics of adverbs and other constituents (adverbial adjuncts, etc.). His study is based on Cicero's works, somewhat on Vergilius, Plautus and Julius Caesar without quotations from Tacitus' books. 6) Devine and Stephens (2006) "*Latin Word Order*" deal with word order in a clause/sentence in general without a detailed analysis of a specific adverb in a certain corpus.

Studies Dealing with Specific Adverbs

1) Booth (1923) deals only with the position of measure adverbs only in Roman comedy and in *de Agri Cultura* by Cato; 2) Lundström (1961) concerns *abhinc* and *ante* (with measure adverb in ablative/accusative) without relationship to a specific corpus; 3) An exhaustive discussion on *prae* and *pro* as adverbs, prepositions and prefixes is offered by Francis (1973, pp. 1-59); 4) Solodow (1978) concerns the functions and position of the validity adverb *quidem*; 5) The syntax of *adhuc* with verbal predicates is analyzed by Torrego (1991, pp. 345-355) without its comparison with other temporal adverbs; 6) Risselada (1996, pp. 105-

125) deals only with *nunc*: its functions as a discourse marker (including its phrases with *at*, *sed*, *tamen*, *vero*) and as a temporal complement as compared to *now* in English; 7) Bertocchi (2001, pp. 87-111) discusses the restrictive adverb *modo*. He does not compare its usages with *modo* as a temporal adverb; 8) Huitink (2005, pp. 561-570) analyzes only *iam* in negated utterances; 9) Ripoll (2009/2010, pp. 305-316) deals with *multum* as measure adverb.

Selected Studies on the Language of Tacitus and his Style

1) Draeger (1882) deals with the syntax and style of Tacitus. He discusses briefly the usages of the adverbs in his treatises (pp. 5, 8-9, §§8, 21-24); 2) Mendell (1911) gives a detailed analysis on sentence connection in Tacitus; 3) Voss (1963) discusses the emphatic style employed by Tacitus; 4) Fanetti (1978-79: 389-400) analyzes the chiasmus only in Agricola, whereas our study deals with chiasmic and parallel structures in all the treatises of Tacitus; 5) Kirchner (2001) deals at length with sentences types in Tacitus' works and their functions.

Methodology

We surveyed selected studies dealing with adverbs in general and specific adverbs, as well as with the language of Tacitus and his style (see §§0.1-0.2 above).¹⁰ Our methodology and grammatical approach adopted here are descriptive. It offers a thorough analysis of a specific temporal adverb in a prose opus of one author, including quotations from the corpora¹¹ with literal translations, wherever applicable.¹² Maximum use of statistics is made with detailed comparative tables (see tables 1-6 below) concerning the following points: the distribution of *crēbrō*/*crēbrius*/*crēberrimē* in each book and its variants; its lexical meanings in positive, comparative and superlative; the time, to which it refers; its proximity to an additional temporal adverb; the part of speech modified by it; the syntactic position of the adverb in relation to its modified element, which was examined by linguistic/stylistic means: context, where some message or element is to be emphasized, word order, anaphora, chiasmic/parallel structures (mainly by contrasted pairs of words) and exceptions to the regular word order in Latin. The interval between the adverb and the modified element was calculated, *inter alia*, by number of words ranges from one to three words with exceptions consisting of more words; a comparison between *crēbrō*, *crēbrius* and *crēberrimē* in the Tacitean corpora in the points indicated above, due to differences in contents and stylistic characteristics in each book; conclusions.

¹⁰The references at the end of this study are alphabetical arranged, whereas in our discussion, including footnotes, the references are chronological arranged. Bibliographical abbreviations follow Lewis-Short (1879; henceforth: L.-Sh.), p. XII; and Glare *et al.* (eds.) (1982; henceforth: OLD), pp. XXI-XXIII.

¹¹Our quotations are according to the editions of Heubner (1978, 1994) and Delz (1983). Slight changes are according to Fisher (1906, 1911); Koestermann (1969, 1970, 1971); Schinzel (1971); Weiskopf (1973); Winterbottom and Ogilvie (1975); Römer (1976).

¹²In the references were indicated the treatise (in *Hist.* and *Ann.* also the book number) followed by a number of chapter and paragraph (*Ag.* 41,1; *Hist.* 2,69,2, etc.).

Glosses for non-English Terms (Alphabetical Arranged)

AcI = accusative with infinitive (after certain verbs, which govern it).

Ablativus absolutus = a kind of a short clause, which includes noun in ablative as subject and adjective, *P.P.P.* or *P.P.A.* as its predicate. According to the context, the *ablativus absolutus* replaces a temporal/conditional/causal clause, etc.

Accusative directionis = *accusative* indicating a direction.

Gerundive = participle in passive future, usually functions as an adjective or indicates obligation.

Metathesis (of words) = reversing the ordinary position of words.

Hyperbaton = an interval between two elements, which are not juxtaposed to each other (between a subject and its verb, between an adverb and its modified element, etc.).

Hyperbole = exaggeration, pleonasm for emphasis.

Participia = participles; **P.P.P.** = passive perfect participle; **P.P.A.** = active present participle.

Praedicativum = an attribute in adjective, *P.P.P.* or *P.P.A.*, indicating the condition of an element (subject, direct object, etc.) in a clause/sentence.

The Distribution of *crēbrō*/*crēbrius*/*crēberrimē* in the Corpora and its Variants

The adverb is documented in 15x: *Ann.*-11x, *Hist.*-2x, *Ag.*-2x, as follows: *crēbrō* in positive-8x, *crēbrius* in comparative-5x and rarely *crēberrimē* in superlative-2x (see Tables 1-1a).¹³

Table 1. *The Distribution of *crēbrō*/*crēbrius*/*crēberrimē* in the Corpora*

Book	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Cases
<i>Ann.</i>	3,9,1; 55,3; 4,7,1; 5,9,1; 12,3,1; 68,3; 15,52,1	12,44,3; 14,52,3	3,67,2; 6,22,1	11
<i>Hist.</i>	-	1,65,1; 2,69,2	-	2
<i>Ag.</i>	41,1	43,2	-	2
Total	8	5	2	15

Table 1a. *The General Inventory of *crēbrō*, *crēbrius*, *crēberrimē* in Each Book*

Book	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Total
<i>Ann.</i>	7	2	2	11
<i>Hist.</i>	-	2	-	2
<i>Ag.</i>	1	1	-	2
Cases	8	5	2	15

The reading *crēbrō*/*crēbrius*/*crēberrimē* involves four variants:

A. *Hist.* 2,69,2: *crēbribus*: Schinzel (1971), p. 73.

B. *Ann.* 6,22,1: *crēberrima et*: Fisher (1906), p. 193; Koestermann (1971), p. 184; Heubner (1994), p. 194.

C. *Ann.* 12,68,3: *crēbrō* for *crēbrōque*: Weiskopf (1973), p. 129.

¹³Cf. Gerber and Greef (1962) 1, pp. 231-232, s.v. *crēbrō*, B) adv.; Blackman and Betts (1986) 1, pp. 352-353; *TLL* 4/12, pp. 1121-1123, s.v. *crēbrō*, adverb.

D. Ann. 14,52,3: *saepius*: Koestermann (1971), p. 323.

The Meaning of crēbrō/crēbrius/crēberrimē and the Time, to which it refers

Crēbrō/crēbrius/crēberrimē functions only as a temporal adverb in the Tacitean corpora.¹⁴ In other corpora it functions also as a local adverb.¹⁵ *Crēbrō/crēbrius/crēberrimē* is derived from the adjective *crēber* denoting a lengthy and non-continuous time with the meaning “frequently/often,” “more frequently/often,” “most frequently/often.”

Table 2. *The Time, to which crēbrō/crēbrius/crēberrimē Refers*

Time	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Cases
Past	Ag. 41,1; Ann. 3,9,1; 55,3; 5,9,1; 12,68,3; 15,52,1	Ag. 43,2; Hist. 1,65,1; 2,69,2; Ann. 12,44,3; 14,52,3	Ann. 3,67,2	12
Present	Ann. 4,7,1	-	Ann. 6,22,1	2
Future	Ann. 12,3,1	-	-	1

From Table 2, *crēbrō/crēbrius/crēberrimē* mostly refers to the past-12x, seldom to the present-2x or the future-1x.

In 3x (Ag. 43,2, §4.1.2, ex. 2; Hist. 1,65,1, §3.2; Ann. 12,44,3, §2 below) *quam* “than” is preceded by the comparative adverb *crēbrius*¹⁶ with a contrast in content, e.g.:

Is modicum Hiberiae regnum senecta patris detineri ferocius crēbriusque iactabat, quam ut cupidinem occultaret

“Radamistus boasted too arrogantly and more frequently than to conceal (his) desire, that the modest kingdom of Iberia was being kept from (him) due to (his) father’s longevity” (Ann. 12,44,3).

The Part of Speech Modified by *crēbrō/crēbrius/crēberrimē*

The part of speech modified by *crēbrō/crēbrius/crēberrimē* is explicit (except for 1x) and is mentioned only in the clause, in which the adverb is included. From Table 3, it modifies mainly a finite verb in the past tenses-9x: perfect-2x, imperfect-6x, pluperfect-1x; rarely infinitive as a predicate of *AcI*-2x or *participia*-3x: *P.P.P.*-1x and *P.P.A.*-1x, replacing a relative clause, *gerundive* in dative of purpose-1x.¹⁷

¹⁴For its functions as a temporal adverb see L-Sh., p. 479a, s.v. *crēbrō*, II.1; OLD, p. 455b, s.v. *crēbrō*, adverb, 2; TLL 4/12, pp. 1122-1123, s.v. *crēbrō*, adverb, 2.

¹⁵For its usage as a local adverb see OLD, p. 455b, s.v. *crēbrō*, adverb, 1; TLL 4/12, p. 1122, s.v. *crēbrō*, adverb, 1.

¹⁶For *quam* “than”, which is preceded by a comparative adverb, see OLD, p. 1537c, s.v. *quam*, B. relative adverb, 8.

¹⁷In the quotations of this section, the relevant part of speech modified by *crēbrō/crēbrius/crēberrimē*, is underlined.

Table 3. *The Part of Speech Modified by crēbrō/crēbrius/crēberrimē*

The part of speech	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Cases
Is explicit				
Finite verb: perfect	Ag. 41,1	Ag. 43,2	-	2
Imperfect	Ann. 5,9,1; 12,68,3; 15,52,1	Hist. 2,69,2; Ann. 12,44,3	Ann. 3,67,2	6
Pluperfect	Ann. 3,9,1	-	-	1
Participia				
P.P.P.: replaces a clause	Ann. 3,55,3	-	-	1
P.P.A.: replaces a clause	Ann. 4,7,1	-	-	1
Gerundive: dative of purpose	Ann. 12,3,1	-	-	1
Infinitive				
Predicate of <i>AcI</i>	-	Ann. 14,52,3	Ann. 6,22,1	2
Is not explicit	-	Hist. 1,65,1	-	1

*The Part of Speech is Explicit*Finite VerbPerfect

Crēbrō per eos dies apud Domitianum absens accusatus, absens absolutus est

“During those days (Agricola) in (his) absence was frequently accused before Domitian, (but) in (his) absence he was (also) acquitted” (Ag. 41,1).

Crēbrō modifies *accusatus (est)* + *absolutus est* (their subject = Agricola) with an adversative asyndeton between them, while *est* is not repeated after *accusatus*.

See also Ag. 43,2, §4.1.2, ex. 2 below.

Imperfect

Non temperante Tiberio quin premeret voce vultu, eo quod ipse crēberrimē interrogabat, neque refellere aut eludere dabatur, ac saepe etiam confitendum erat, ne frustra quaesivisset

“For Tiberius did not refrain from pressing (Silanus) by (his) word, look, (and) by the fact that he himself most frequently put questions (to him), (and) it was not allowed (for Silanus) to rebut or evade (the charges), and often even confession was necessary, lest (Tiberius) should have asked (Silanus) in vain” (Ann. 3,67,2).¹⁸

Pluperfect

Eaque res agitata rumoribus, ut in agmine atque itinere crēbrō se militibus ostentavisset

“And this event led to rumors, how (Piso) had frequently displayed himself to the soldiers during the march and on the route” (Ann. 3,9,1).

¹⁸See also Ann. 12,44,3, §2 above; 5,9,1; 12,68,3, 15,52,1; Hist. 2,69,2, §4.1.1, exx. 1, 5, 7-8 below.

ParticipiaP.P.P.: Replaces a Clause

Postquam caedibus saevitum et magnitudo famae exitio erat, ceteri ad sapientiora convertere. Simul novi homines, e municipiis et coloniis atque etiam provinciis in senatum crēbrō adsumpti, domesticam parsimoniam intulerunt

“After the savage massacres (had taken place) and the greatness of (one’s) reputation brought an extermination, the rest (who survived) turned to wiser courses. At the same time new men, frequently enlisted into the senate from the municipalities, colonies and even from the provinces, brought (their) domestic frugality” (*Ann.* 3,55,3).

Crēbrō modifies *adsumpti*, *P.P.P.* replacing a relative clause of the subject *novi homines*.

P.P.A.: Replaces a Clause

Ultor metuebatur non occultus odii, sed crēbrō querens incolumi filio adiutorem imperii alium vocari

“The avenger (Drusus) be dreaded (by Sejanus), who did not conceal (his) hatred (to Sejanus), but frequently complained that, as long as the (emperor’s) son was alive, somebody else was called (by Tiberius) as assistant of the empire” (*Ann.* 4,7,1).

Gerundive: Dative of Purpose

Etenim per speciem necessitudinis crēbrō ventitando pellicit patrum, ut praelata ceteris

“Indeed, by visiting frequently on the pretext of family relationship, (Agrippina) lured (her) paternal uncle, so that she was preferred to the others” (*Ann.* 12,3,1).

The adverb *crēbrō* denotes the same sense as the modified frequentative verb *ventitando* by *hyperbole* (cf. 14,52,3, §3.1.3, ex. 2; 15,52,1, §4.1.1, ex. 7 below).

Infinitive: Predicate of AcI

(1) *Multis insitam opinionem non initia nostri, non finem, non denique homines discursae; ideo crēberrimē tristia in bonos, laeta apud deteriores esse*

“For many (of the Epicureans have) an ingrained belief that neither our beginnings, nor (our) end, (and) nor, in short, the mankind (are) the concern to the gods; (and that) hence most frequently dismal (things) befall to good (men and) happy (things) to worse (men)” (*Ann.* 6,22,1).

Crēberrimē modifies *esse*, predicate of *AcI* depends on *opinionem*;¹⁹ its subjects = multiple substantivized adjectives *tristia* + *laeta*.

(2) *Obiciebant etiam eloquentiae laudem uni sibi adsciscere et carmina crēbrius factitare, postquam Neroni amor eorum venisset*

“(The baser men) also alleged against (Seneca) that (he) assumed for himself alone the praise of eloquence and (that he) composed poems more frequently, as soon as an affection of them had seized on Nero” (*Ann.* 14,52,3).

¹⁹See *OLD*, p. 1253, s.v. *opinio*, 1.a; Woodman (2017), p. 178.

The Part of Speech is not explicit

Multae in vicem clades, crēbrius infestiusque, quam ut tantum propter Neronem Galbamque pugnaretur

“Many losses (were inflicted) on both sides, more frequently and more fiercely than as if to believe that the fighting was only for Nero or Galba” (*Hist.* 1,65,1).

The Position of *crēbrō*/*crēbrius*/*crēberrimē* Concerning the Modified Part of Speech

Introduction

The typical order in a clause/sentence is S [subject] (+ its modifiers) - OID [dative]/OD [direct object]- V [verb] (+ its modifiers). The adverb, mainly temporal/negative adverbs and temporal phrases (as *paulo ante*, *iam diu*), usually precede the modified element. Exceptions for variety, emphasis, etc. are used by metathesis of words: the adverb follows its modified element (apart from monosyllabic adverb, as *non*, *vel*), the verb precedes its subject; hyperbaton between the adverb and the modified element; proximity of similar/opposite adverbs.

The position of the adverb was examined by linguistic/stylistic means. The interval between the adverb and the modified element was calculated, *inter alia*, by number of words (see §0.3 above). However, it is not always possible to find an unequivocal explanation on the adverb's position, due to differences in contents and stylistic characteristics between the oratorical and historical books of Tacitus. Latin word order is not fixed in the sentence, despite its freedom. Likewise, the opinions on the adverb's position are not uniform²⁰.

From table 4 below, *crēbrō*/*crēbrius*/*crēberrimē* is placed only before the modified element: 1) First position before-10x: *crēbrō*-6x, *crēbrius*-3x, *crēberrimē*-1x; 2) Third position or further removed one before-4x: *crēbrō*-2x, *crēbrius*-1x, *crēberrimē*-1x.

However, *crēbrō*/*crēbrius*/*crēberrimē* is not postponed to the end of a clause/sentence.

Table 4. *The Position of crēbrō/crēbrius/crēberrimē Concerning the Modified Part of Speech*

Position	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Cases
Before: first	<i>Ann.</i> 3,55,3; 4,7,1; 5,9,1; 12,3,1; 68,3; 15,52,1	<i>Hist.</i> 2,69,2; <i>Ann.</i> 12,44,3; 14,52,3	<i>Ann.</i> 3,67,2	10
Third	<i>Ag.</i> 41,1; <i>Ann.</i> 3,9,1	<i>Ag.</i> 43,2	<i>Ann.</i> 6,22,1	4

¹¹See Booth (1923), Marouzeau (1948, pp. 155-161, 1949, pp. 11-33), Kühner and Stegmann (1962, 2/2, §246), Both (1967, p. 117), Pinkster (1972, 1990, pp. 163-188), Fanetti (1978-79, pp. 389-400), de Jong (1991, pp. 91-101), Elerick (1994, pp. 99-117), Devine and Stephens (2006), Hoffmann (2010, pp. 267-279).

Crēbrō/crēbrius/crēberrimē before the Modified Part of SpeechFirst Position before

(1) *Exitiabile id rei publicae, ingratum militi, cui eadem munia inter paucos periculaque ac labor crēbrius redibant*

“This (policy was) disastrous for the state (and) displeasing for the soldiers, for the same duties (were distributed) among few (men), so that the dangers as well as the toil resumed more frequently” (*Hist.* 2,69,2).

In the causal clause *cui... paucos* the verb *essent* of the subject *munia* is omitted after *cui* = *cum* [Ash (2007), p. 270]. In its main clause (*periculaque ... redibant*) *crēbrius* is in first position before its modified *redibant* and not in third one before it (i.e. *cui eadem munia inter paucos crēbrius periculaque ac labor redibant*), since it may modify, at first sight, the omitted *essent* of the causal clause. Consequently, in the main clause occurs the typical word order in Latin (cf. §4.0 above), sc. multiple subjects (connected by *ac*) *periculaque ac labor*-temporal adverb *crēbrius*-modified verb *redibant* by *crēbrius*.

(2) *Ann.* 3,55,3, §3.1.2.1 above: a. *Simul* introduces the second coordinate sentence *simul ... intulerunt* (the first one = *postquam ... convertere*), because it indicates a new stage in an argument²¹, sc. after dealing with the upper classes, Tacitus turns to *novi homines*; b. The modified *adsumpti* by *crēbrō* replaces a relative clause of the subject *novi homines* and is preceded by *in* + *accusative directionis* governed by it in *senatum* (*OLD*, p. 190c, s.v. *assumo*, 9.a.); c. The whole phrase *e municipiis ... adsumpti*, in which *crēbrō* + the modified *adsumpti* are included, is in apposition to the subject *novi homines* with the order: multiple local ablatives *e municipiis et coloniis ... provinciis*²² (referring to *novi homines*)-*accusative directionis in senatum*-temporal adverb *crēbrō*-modified *adsumpti* by *crēbrō*. The frugality and simplicity are common motifs of provincial life; d. The apposition is embedded between *simul ... homines* + *domesticam ... intulerunt* and is anterior to it. For this reason, *domesticam*²³ *parsimoniam*, direct object + its adjective, as well as the modified *intulerunt*²⁴ by *simul* follow the whole apposition and are not near the subject *novi homines*.

(3) *Ann.* 4,7,1, §3.1.2.2 above: in the second multiple part (*sed crēbrō ... vocari*) *crēbrō* is in first position before the modified *querens*, which replaces a relative clause of the subject *ultor*, sc. Drusus, and not in first one after it (i.e. *sed querens crēbrō incolumi ... vocari*) for two reasons: 1) *Crēbrō* may modify, as it were, the predicate *incolumi* of the *ablativus absolutus incolumi filio* (referring to Drusus); 2) In order to juxtapose *querens* to the *AcI adiutorem imperii alium vocari* governed by *querens* (*OLD*, p. 1547b, s.v. *querens*, 2.a), while *adiutorem* with genitive *imperii* governed by *adiutor*²⁵ is a *praedicativum* of the subject *alium* of *AcI*.

¹²See *OLD*, p. 1765c, s.v. *simul*, adverb, 5a-b; Woodman and Martin (1996, p. 405).

¹³*Municipiis et coloniis* designate in Tacitus' books the Italian towns in contrast to *provinciis*. See Furneaux (1897, p. 334).

¹⁴*Domesticam* may mean 'native, personal' (*OLD*, p. 570b, s.v. *domesticus*, adjective, 3, 4) or 'household' (*OLD*, 1).

¹⁵*Intulit* "to bring in as a new feature, introduce" (*OLD*, p. *OLD*, 897b, s.v. *infero*, 6).

¹⁶L.-Sh., p. 38c, s.v. *adjutor*, 2.II; *OLD*, p. 45c, s.v. *adiutor*, 1.b.

(4) *Ann.* 12,3,1, §3.1.2.3 above: a. The main clause *etenim ... patrum* (its consecutive clause = *ut ... ceteris*) is introduced by the conjunction *etenim*, which corroborates reason expressed in *per speciem necessitudinis* (L.-Sh., p. 661c, s.v. *etenim*, conjunction, I), sc. why Agrippina visit frequently her uncle. Consequently, the phrase *per speciem necessitudinis* is placed after *etenim*, while *crēbrō* + the modified *gerundive ventitando* in dative of purpose follow *etenim*; b. *Crēbrō* is placed in first position before *ventitando* and not in first one after it (i.e. ... *ventitando crēbrō pellicit patrum*), on account of: α. *Crēbrō* will apparently modify *pellicit* (its subject = Agrippina); β. There is an exaggeration by the superfluous *crēbrō* near the frequentative *ventito* with same sense (*hyperbole*), which adds emphasis to *ventitando*; γ. The finite verb *pellicit* + its direct object *patrum* are placed at the end of the main clause after *crēbrō ventitando* and not *vice versa*, in order to juxtapose them to the following consecutive *ut* clause governed by *pellicit* (*OLD*, p. 1320b, s.v. *pellicio*, 2.b).

(5) *Igitur portantur in carcerem filius imminentium intellegens*²⁶, *puella adeo nescia, ut crēbrō interrogaret, quod ob delictum et quo traheretur*

“(The remaining children of Sejanus) were therefore transported to prison, while the son was aware of (his) impending (fate, but) the girl being so unconscious that she repeatedly asked for what offence and whither she was being dragged” (*Ann.* 5,9,1).

The consecutive clause *ut crēbrō interrogaret* follows its main clause *igitur ... nescia* and does not precede it, on the ground of: 1) *Igitur* as the first word of the main clause expresses a reference or result “consequently, therefore, so” (*OLD*, p. 822a, s.v. *igitur*, conjunction, 3.a); 2) The consecutive clause + the subjunctive follows *adeo* mentioned in the main clause²⁷; 3) In order to juxtapose *interrogaret* (its subject *puella* mentioned in its main clause) to the following indirect question clause *quod ... traheretur* governed by *interrogo*. Accordingly, *crēbrō* precedes the modified *interrogaret* and does not follows it.

(6) *Ann.* 12,44,3, §2 above: a. *Is*, subject of the main clause *is ... iactabat*, is at its top, so that it is near Radamistus mentioned before this sentence; b. The modified *iactabat* is preceded by two adverbs in comparative connected by *-que*: manner adverb *ferocius* + temporal adverb *crēbriusque* “boasted more arrogantly and more frequently”. In this manner, *iactabat* is more emphasized; c. The *AcI modicum ... detineri* governed by *iactabat* does not follow *iactabat*, but is embedded between the subject *is* and the modified verb + its modifier adverbs *ferocius crēbriusque iactabat*. By this word order, the whole phrase *ferocius crēbriusque iactabat* at the tail of the main clause is near the following comparison clause *quam ut cupidinem occultaret*, which includes also a result clause *ut ... occultaret*, indicating a contrast concerning content with the preceding main clause *is ... iactabat*.

(7) *Coniuratis tamen metu proditoris permotis placitum maturare caedem apud Baias in villa Pisonis, cuius amoenitate captus Caesar crēbrō ventitabat balneasque et epulas inibat omissis excubiis et fortunae suae mole*

¹⁷For *intellegens* with genitive *imminentium* see *OLD*, p. 935c, s.v. *intellegens*, 2; Furneaux-Pitman (1912, p. 6).

¹⁸*OLD*, p. 39b, s.v. *adeo*², adverb, 4.b.: with *ut* + subjunctive.

“However, while the conspirators were prompted by the fear of betrayal, they decided to hasten the murder (of Nero) in Piso’s villa at Baiae, to where the emperor (Nero), charming by its attractiveness, visited frequently, and participated in baths and banquets neglecting (his) guards and (his) rank’s gravity” (*Ann.* 15,52,1).

A. In the relative clause *cuius ... ventitabat* (its antecedent = *in villa Pisonis*) the *praedicativum captus* is placed before the subject Caesar (sc. Nero), in order to connect *captus* with the preceding causal ablative *amoenitate*. B. On the other hand, the modified verb *ventitabat* by *crēbrō* follows its subject Caesar, while *crēbrō* is placed in first position before *ventitabat* and not in third position before it (viz. *cuius amoenitate crēbrō captus Caesar ventitabat*), for the following reasons: a. It will apparently modify the *praedicativum captus* of the subject Caesar; b. The superfluous adverb *crēbrō* with the frequentative verb *ventitabat* “to come frequently or habitually” is a pleonasm, which adds emphasis to *ventitabat* and makes salient Nero’s habitual pleasure-seeking²⁸.

(8) *Cunctos aditus custodiis clauserat, crēbrōque vulgabat ire in melius valetudinem principis, quo miles bona in spe ageret tempusque prosperum ex monitis Chaldaeorum adventaret*

“(Agrippina) had closed all the approaches with guards and frequently made it public that the emperor’s health (is getting) better, so that the soldiers might act in good hope and the propitious moment by the Chaldaeans’ warnings might arrive” (*Ann.* 12,68,3).

A. Multiple coordinated clauses *cunctos ... clauserat* and *crēbrōque ... principis* of the main clause *cunctos ... principis* are connected by *-que* in *crēbrōque*, while multiple verbs *clauserat* and *vulgabat* appear in succession and refer to the same subject Agrippina. Since the second coordinated cl. *crēbrōque ... principis* is introduced by *crēbrōque*, *crēbrō* modifies only the second verb *vulgabat*. B. *Crēbrōque* precedes *vulgabat* and does not follow it (i.e. *vulgabat crēbrōque ire in melius valetudinem principis*) due to: a. In order to juxtapose *vulgabat* to the AcI clause *ire in melius valetudinem principis* governed by it; b. *Crēbrōque* after *vulgabat* can be interpreted as modifying the predicate *ire* of the AcI “and the emperor’s health was frequently better”. C. The following final clause *quo ... adventaret* explains the second coordinated clause *crēbrōque ... principis*, sc. why Agrippina frequently issued that the emperor’s health was better.

(9) *Ann.* 14,52,3, §3.1.3, ex. 2 above: in the second AcI clause (*carmina crēbrius factitare*) governed by *obiciebant* (*OLD*, p. 1213a, s.v. *obicio*, 10.a) connected by *et* to the first AcI clause (*eloquentiae ... adsciscere*) *crēbrius* refers to the whole phrase *carmina factitare*, direct object + predicate of AcI (its omitted S *se*, sc. Seneca). However, *crēbrius* gives the same sense as a frequentative verb *factitare* by *hyperbole* (cf. *Ann.* 12,3,1, §3.1.2.3; 15,52,1, §4.1.1, ex. 7 above). For emphasizing the frequentative meaning of *factitare* “to do frequently or habitually” (*OLD*, p.

¹⁹See also *Ann.* 12,3,1, §3.1.2.3; 14,52,3, §3.1.3, ex. 2 above; Miller (1994, p. 104), Ash (2018, p. 238).

670b, s.v. *factito*, 1.a), *crēbrius* is embedded between *carmina* and the modified *factitare* by its occurrence in first position before *factitare* and not before the whole phrase *carmina factitare*.

(10) *Ann.* 3,67,2, §3.1.1.2 above: a. *Ipsē*, subject of the factitive clause *eo quod... interrogabat*, is placed immediately after *eo quod* “by the fact that”,²⁹ in order to juxtapose it to the subject *Tiberius* mentioned in the preceding *ablativus absolutus* *temperante Tiberio*. Therefore, *crēberrimē* + the modified verb *interrogabat* are placed after *ipse*; b. *Crēberrimē* precedes *interrogabat* and does not follow it (i.e., *eo quod ipse interrogabat crēberrimē neque ... dabatur*), because it will modify, mainly in an unpunctuated text, *neque dabatur* of the following coordinated clause *neque ... dabatur*. Consequently, in the factitive clause *eo ... interrogabat* the regular word order in Latin occurs: factitive conjunction *eo quod*-subject *ipse*, sc. *Tiberius*-temporal adverb *crēberrimē*-modified verb *interrogabat* by *crēberrimē*.

Third Position and Further removed before

(1) *Ag.* 41,1, §3.1.1.1 above: a. *Crēbrō* introduces the multiple clause, since it indicates the time by temporal phrase *per eos dies*³⁰ and place by an adverbial expression in accusative *apud Domitianum*, to which both modified verbs *accusatus* and *absolutus est* by *crēbrō* refer. Likewise, temporal phrase and adverbial expression in accusative usually precede the modified verb (see §4.0 above); b. If *crēbrō* is embedded between the multiple parts *absens accusatus* and *absens absolutus est* (viz. *per eos dies apud Domitianum absens accusatus, crēbrō absens absolutus est*), it will refer to the second multiple part *absens absolutus est* and modify only *absolutus est*, contrary to the message of the sentence; c. Both modified verbs with an adversative *asyndeton* between them, are in perfect tense (their subject = *Agricola*) and are highlighted by a parallel contrast (*praedicativum* of the subject-modified verb by *crēbrō*), which is also underscored by: α. *Anaphora* of *absens*, *praedicativum* of the subject, before each verb: *absens accusatus* and *absens absolutus est*; β. An alliteration with a contrast *accusatus* ≠ *absolutus*: *absens accusatus (est)*

absens absolutus est

(2) *Ceterum per omnem valetudinem eius crēbrius quam ex more principatus per nuntios visentis et libertorum primi et medicorum intimi venire, sive cura illud sive inquisitio erat*

“However, through the whole (period) of his illness, the (emperor’s) chief freedmen as well as the most confidential of the physicians came more frequently than is usual of the principate, who visits by messengers - whether that was solicitude or espionage” (*Ag.* 43,2).

²⁰ *OLD*, p. 1565c, s.v. *quod*, relative adverb, conjunction, 2.a.

²¹ *Per eos dies*, sc. the days following *Agricola*’s return and preceding the winter of A.D. 85. See, e.g., *Ogilvie-Richmond* (1967, p. 290), *Heubner* (1984, p. 118).

A. *Crēbrius* is followed by *quam* with hyperbaton between *crēbrius* and the modified *venere* by: ablative of manner *ex more* after *quam*, its attribute in genitive *principatus*, *P.P.A. visentis*³¹ replacing a relative clause of *principatus*, adverbial expression in accusative *per nuntios*. For this reason, both subjects *libertorum primi et medicorum intimi* (with measure adverb between them *et ... et*) are placed near *venere*, while *crēbrius* is in third position and further removed before the modified *venere*. B. *Crēbrius* is preceded by an adverbial expression in accusative *per omnem valetudinem eius*, for emphasizing the time, when the chief freedmen and the most confidential of the physicians came more frequently to Agricola.

(3) *Ann.* 3,9,1, §3.1.1.3 above: the indirect question clause *ut ... ostentavisset* (its main clause = *eaque ... rumoribus*) is introduced by *ut* (*OLD*, p. 2112b, s.v. *ut*, interrogative adverb, A.2), which is underlined by multiple ablatives *in agmine atque itinere* after *ut*, which indicate the fact or circumstances of being on the march. Between *crēbrō* and the modified *ostentavisset* (its subject = *Piso*) occurs hyperbaton by the complements of *ostentavisset*, which usually precede the verb: direct object *se* of *ostentavisset*, a reflexive pronoun of *Piso* (*OLD*, p. 1275c, s.v. *ostento*, 1.a. reflexive) and indirect object in dative *militibus*. A word order such as *se militibus crēbrō ostentavisset* is less valid, since *ostentavisset* is not placed near its complements.

(4) *Ann.* 6,22,1, §3.1.3, ex. 1 above: a. The second *AcI* clause *ideo ... esse* governed by *opinionem* (*opinionem* is also the subject of the *AcI* after *reperies* mentioned before this sentence) is introduced by a causal adverb *ideo*, indicating reason concerning the first *AcI* clause *non ... curae* (the main clause = *multis ... opinionem*). Consequently, *crēberrimē* is in second position after *ideo*; b. The second *AcI* clause includes multiple contrasting parts in respect of content: adverbial expressions in accusative *tristia in bonos ≠ laeta apud deteriores esse* with a varied preposition of similar meaning *in-apud*.³² The contrast is emphasized by: α. Substantivized adjectives as subjects *tristia ≠ laeta*; β. A *variatio* of positive *bonos ≠* comparative *deteriores*; γ. A parallel arrangement (subject-adverbial expression in accusative) between both multiple parts. Due to the parallel contrast, *crēberrimē* is at the head of the first part, while the modified predicate *esse* by *crēberrimē* is mentioned once at the end of the second part: *tristia in bonos* (*esse*)

laeta apud deteriores esse

***Crēbrō/crēbrius/crēberrimē* in Proximity to a Temporal Adverb**

From table 5 below, in a few cases (2x) the adverb is in proximity to a temporal adverb: 1) Contemporaneity by *saepe* with *crēberrimē*-1x; 2) Posteriority by *simul* with *crēbrō*-1x.

²²*Principatus ... visentis* = *principum ... visentium*: abstract for concrete. See, e.g., Heubner (1984, p. 125), Woodman-Kraus (2014, p. 306).

²³See, e.g., Furneaux-Pitman (1912, p. XXVI, §64, i), Woodman (2017, p. 178).

Table 5. *Crēbrō/crēbrius/crēberrimē in Proximity to a Temporal Adverb*

Temporal adverb	<i>Crēbrō</i>	<i>Crēbrius</i>	<i>Crēberrimē</i>	Cases
Contemporaneity: <i>saepe</i>	-	-	<i>Ann. 3,67,2</i>	1
Posteriority: <i>simul</i>	<i>Ann. 3,55,3</i>	-	-	1

Contemporaneity: Saepe

Ann. 3,67,2, §3.1.1.2 above: *crēberrimē* in the clause *non temperante ... interrogabat* is contemporaneous with *saepe* in the following clause *neque ... quuaesivisset*.

Posteriority: Simul

Ann. 3,55,3, §3.1.2.1 above: the subject *ceteri* “the survivors” changed their ways in two phases, reflecting the verbs’ tenses in *postquam* clause: some of them after the civil wars of 68/9 (*postquam ... saevitum*), some during the reign of Domitian (*postquam + magnitude ... erat*). *Simul domesticam ... intulerunt* is compatible with post-Galban period [Woodman and Martin (1996), pp. 404-405]. Hence, both *postquam ... convertere* and *simul ... homines + domesticam ... intulerunt* are contemporaneous, while *e municipiis ... adsumpti* in which *crēbrō* included is anterior to them.

A Comparison between *crēbrō*, *crēbrius*, *crēberrimē* in the Tacitean Corpora

Some of our findings, detailed in §§1-5 above concerning *crēbrō/crēbrius/crēberrimē*, are identical in the Tacitean corpora, whereas some of them are different, due to the contents and the author’s style in each book (see Table 6; for references see Tables 1-5).

Table 6. A Comparison between *crēbrō*, *crēbrius*, *crēberrimē* in the Tacitean Corpora

The features	<i>Crēbrō</i>			<i>Crēbrius</i>			<i>Crēberrimē</i>			Total
	Ag.	Hist.	Ann.	Ag.	Hist.	Ann.	Ag.	Hist.	Ann.	
The distribution	1	-	7	1	2	2	-	-	2	15
Referring to:										
past	1	-	5	1	2	2	-	-	1	12
Present	-	-	1	-	-	-	-	-	1	2
Future	-	-	1	-	-	-	-	-	-	1
With <i>quam</i>	-	-	-	1	1	1	-	-	-	3
Without <i>quam</i>	1	-	7	-	1	1	-	-	2	12
With a temporal adverb	-	-	1	-	-	-	-	-	1	2
Lack of a temporal adverb	1	-	6	1	2	2	-	-	1	13
The modified element										
Is explicit	1	-	7	1	1	2	-	-	2	14
Is not explicit	-	-	-	-	1	-	-	-	-	1
Finite verb:										
perfect	1	-	-	1	-	-	-	-	-	2
Imperfect	-	-	3	-	1	1	-	-	1	6
Pluperfect	-	-	1	-	-	-	-	-	-	1
Infinitive	-	-	-	-	-	1	-	-	1	2
Participia:										
<i>P.P.P.</i>	-	-	1	-	-	-	-	-	-	1
<i>P.P.A.</i>	-	-	1	-	-	-	-	-	-	1
<i>Gerundive</i>	-	-	1	-	-	-	-	-	-	1
The position										
Before: first position	-	-	6	-	1	2	-	-	1	10
Third position	1	-	1	1	-	-	-	-	1	4

Identical Features

1. *Crēbrō*/*crēbrius*/*crēberrimē* denotes a lengthy and non-continuous time “often/frequently” with *crēbrō* in positive, “more often/frequently” with *crēbrius* in comparative, “most often/ frequently” with *crēberrimē* in superlative.
2. *Crēbrō*/*crēbrius*/*crēberrimē* refer to the past.
3. The modified part of speech: a) Is explicit; b) Is mentioned only in the clause, in which the adverb is included; c) It is a finite verb in the past tenses: perfect, imperfect, pluperfect.
4. Their position is before the modified element: a) Mostly in first position before; b) Sometimes in third position and further removed before.

Different Features

1. Their distribution is documented in the following descending order: *crēbrō*: Ag.-1x, Ann.-7x; *crēbrius*: Ag.-1x, Hist.-2x, Ann.-2x; *crēberrimē* only in Ann.-2x.
2. The time, to which it refers: 1) Present-2x in Ann.: *crēbrō*-1x, *crēberrimē*-1x; 2) Future-1x in Ann.: *crēbrō*.
3. *Quam* “than” is rarely preceded by the comparative adverb *crēbrius* with a contrast in content-3x: Ag.-1x, Hist.-1x, Ann.-1x.
4. Proximity to a temporal adverb-2x in Ann.: *crēbrō*-1x, *crēberrimē*-1x.
5. The modified part of speech: a) Is not explicit-1x in Hist.: *crēbrius*; b) Infinitive, predicate of *AcI*-2x in Ann.: *crēbrius*-1x; *crēberrimē*-1x; c) *Participia*-3x only in Ann. with *crēbrō*: *P.P.P.*-1x and *P.P.A.*-1x, replacing a relative clause, *gerundive* in dative of purpose-1x.

Conclusions

The innovation of our research is by exemplifying in detailed and exhaustive linguistic analysis the usages of a specific adverb, viz. *crēbrō*/*crēbrius*/*crēberrimē*, in a specific corpus of Tacitus, which was not extensively quoted in the studies on Latin adverbs. The need for this kind of research and for further studies on adverbs arises from the paucity of comprehensive analysis of an adverb occurring in the Tacitean corpora in the studies concerning his language and style, as well as in the researches on adverbs of Latin prose. Likewise, the syntactical characteristics of the adverbs and the structures, in which they occur, has not been sufficiently examined. Therefore, it is necessary to carry out studies of adverbs in a certain corpus.

Our main contribution and importance in this research is achieved by a thorough and exhaustive analysis of the adverb in question in the Tacitean corpora, which examines its characteristic and unique usages, including content and style. The investigation of this subject with an exhaustive discussion in a given corpus will contribute to its study and further it. Our study fills a gap and contributes to the researches on the adverbs' studies in Latin prose in general and in the Tacitean corpora in particular. It points up the relationship between historical contexts and the usage of *crēbrō*/*crēbrius*/*crēberrimē* by linguistic/stylistic means: variety, which is favored by Tacitus, emphasis of contrast, anaphora, alliteration, word order, parallelism, chiasmus, etc. Accordingly, it will interest and serve philologies, linguistics and historians of Latin, as well as researchers dealing with a comparative linguistic (Greek-Latin, etc.).

Crēbrō/*crēbrius*/*crēberrimē* is documented as a temporal adverb only in 15x: mainly in Ann.-11x, seldom in Hist.-2x and Ag.-2x.

Its lexical denotations: 1) It denotes a lengthy and non-continuous time; 2) It is documented in the Tacitean corpora with *crēbrō* in positive “often/frequently”, *crēbrius* in comparative “more often/frequently” and rarely with *crēberrimē* in superlative “most often/frequently”.

The time, to which it refers, is mostly the past and rarely the present or the future.

Only *crēbrius* in comparative occurs before *quam* with a contrast concerning content.

Crēbrō/crēbrius/crēberrimē is seldom in proximity to a temporal adverb: 1) Contemporaneity by *saepe* with *crēberrimē* -1x; 2) Posteriority by *simul* with *crēbrō*-1x.

The part of speech modified by the adverb: 1) Is explicit (except for 1x) and is mentioned only in the clause, in which the adverb is included. 2) The grammatical forms modified it are mostly finite verbs in the past tense: pluperfect, perfect, imperfect; rarely *participia*: *P.P.P.* or *P.P.A.* replacing a relative clause, *gerundive* in dative of purpose and infinitive-predicate of *AcI*.

The syntactic position of *crēbrō/crēbrius/crēberrimē* was examined by linguistic/stylistic means regarding content, emphasis and word order. However, Latin word order is not fixed in a sentence and exceptions from its typical order, especially for variety, emphasis and explication, are made by metathesis of words: the adverb follows the modified element; the verb precedes its subject; hyperbaton between the adverb and the modified part of speech (by verbs' complements or for emphasis some element); proximity of similar/opposite adverbs, a chiasmic/parallel arrangement, which reinforces the modified element by the adverb. The position of *crēbrō/crēbrius/crēberrimē* is only before the modified part of speech, mainly in first position before and seldom in third position and further removed before. *Crēbrō/crēbrius/crēberrimē* is not postponed to the end of a clause/sentence in the Tacitean corpora.

A concluding comparison of *crēbrō* as compared to *crēbrius* and *crēberrimē* is made between the Tacitean treatises with a comparative summarizing table. Indeed, the differences in content and stylistic characteristics between the oratorical and historical books naturally create differences on the adverb's usage and the contexts in which it occurs. However, this comparison yielded identical and different features alike, as follows:

- 1) Identical features: a) Their lexical denotation: they denote a lengthy and non-continuous time "often/frequently" with *crēbrō* in positive, "more frequently" with *crēbrius* in comparative, "most frequently" with *crēberrimē* in superlative; b) They refers to the past; c) The modified part of speech: α) Is explicit and is mentioned only in the clause, in which the adverb is included.; β) Finite verb in the past tenses: perfect, imperfect, pluperferct; d) Their position is before the modified element: a) Mostly in first position; b) Sometimes in third position.
- 2) Different features: a) Their distribution: they are documented in the following descending order: *crēbrō*: *Ag.*, *Ann.*; *crēbrius*: *Ag.*, *Hist.*, *Ann.*; *crēberrimē* only in *Ann.*; b) *Crēbrō* and *crēberrimē* rarely refer to the present: *Ann.*; *crēbrō* also refers to the future: *Ann.*; c) *Quam* "than" is rarely preceded by a comparative adverb *crēbrius* with a contrast in content in *Ag.*, *Hist.*, *Ann.*; d) For emphasis, contrast regarding time/content, etc., it is seldom in proximity to a temporal adverb denoting contemporaneity:

crēberrimē with *saepe*-1x: *Ann.*, posteriority: *crēbrō* with *simul*-1x: *Ann.*; e) The modified part of speech: α) Is not explicit with *crēbrius*-1x: *Hist.*; β) Infinitive: rarely in *Ann.* after *crēbrius*-1x and *crēberrimē*-1x; γ) *Participia* only with *crēbrō* in *Ann.*-3x: *P.P.P.*-1x, *P.P.A.*-1x, *gerundive* in dative of purpose-1x.

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In the Belly of Text Complexity: Unravelling the Nexus between Lexical Density and Readability

*By Justine Bakuuro**

This study set out to explore the link between lexical density (LD) as a tool for determining text complexity and the general readability of texts (in this study, texts assigned to Senior High School learners in Ghana). To clearly establish this link, the levels of LD of assigned texts have to be first determined, and then, compared with their corresponding readability values. To that end, Ure's (1971) LD formula and Halliday's (1985b) LD formula have been used to determine the LD values of the sampled texts. Gunning's (1952) and Flesch's (1948) readability indices have been used to determine the readability values of same assigned texts. LD values for the sampled texts were found to be generally very high (above the widely agreed minimum of 40%); as their corresponding readability values were low. The correlation between LD and readability is therefore adequately revealed: high LD translates directly into low readability while low LD translates directly into high readability. Implicatively, low readability of texts definitely affects learner progress negatively.

Keywords: lexical density, readability, Senior High School learners in Ghana, Ure's (1971) LD formula, Halliday's (1985) LD formula, Gunning's (1952) readability index, Flesch's (1948) readability index

Introduction

In teaching and learning, the most important factor apart from the teacher is the textbook (Sholichatun 2011). The textbook is a written document that facilitates teaching and learning between the teacher and the student. It outlines the content that a teacher should teach his students and, needless to say, it plays very important roles in the teaching-learning process. In an English textbook, there are various sections one of which is the reading section. Sholichatun (2011) states that knowledge and information from texts is received via the reading process, and this is not in contention. This all-important language skill (reading) is as good as understanding what is read.

As Hammond et al (2016) puts it, the effective use of the skills of language is not acquired naturally but learnt, and enhanced as a set of practices in formal instructional settings. Reading without understanding is thus a fruitless exercise in the teaching-learning process. Learners at the SHS in Ghana encounter myriad of obstacles in their quest to construct meaning from texts in their English textbooks. My preliminary observations in different schools as I teach the English language attests to this fact. It appears that there is general mismatch of text and academic levels in Ghanaian Senior High School English textbooks. To exhaust this subject, the study is carried through this outline: introduction, problem statement, objectives,

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questions, theory, literature, method, data analysis, findings & discussion of findings and conclusion to the study.

Problem Statement

Over the years, there have been myriads of unfavourable reportage from the West African Examinations Council (WAEC) regarding the generally poor performance of SHS students at the West African Senior School Certificate Examinations (WASSCE). Among other factors, poor understanding of written material (i.e., questions, passages, instructions, etc.) constitute the reason for this state of affairs. One may therefore wonder whether students at the senior high school in Ghana really understand what they read from their textbooks. Not understanding what one reads is only as good as not reading at all. This implies therefore that texts assigned to various grades at the SHS in Ghana ought to meet general readability standards so as to boost academic performance by carrying along all shades of learners. A text that does not fit the readability level of a particular grade (higher or lower than the intended grade) is a disincentive to a learner's academic progress as it retards comprehension and breeds learner apathy among other disadvantages. Some learners may get frustrated along the educational ladder as a result of this and may ultimately drop out of school. To that end, this study purports to determine whether SHS texts suit their appropriate levels and how lexical density translates into readability of these texts.

Research Objectives

1. To explore the level of lexical density of texts used in Senior High School English textbooks across genres of writing in Ghana.
2. To explore the relationship between lexical density and readability in Senior High School English textbooks across genres of writing in Ghana.

Research Questions

1. What is the level of lexical density of texts used in Senior High School English Textbooks across genres of writing in Ghana?
2. What is the relationship between lexical density and readability in Senior High School English Textbooks across genres of writing in Ghana?

Theoretical Underpinning

This study is basically anchored on the readability theoretical concept, championed by Gunning and other readability scholars. As a theoretical concept, readability states that the ease at which a text can be read and understood

determines the readability of it. Gunning (1952) defines it as the “easy degree” of a text to be understood. That is, readability refers to how easily one relates with written content. Gunning (1952) is widely credited with this concept through his innovation of what he called the Gunning Fog Index (GFI). Under this concept, ‘difficult’ words are counted and added to average number of words per sentence and then multiplied by 0.4. This gives the readability degree of the text under study. This procedure is applied in the analysis of sections of the data for this study.

Literature Review

Pratiwi (2014) opines that when students are given texts which do not fit their academic or skill levels, students’ understanding of such texts are greatly hampered. Students may read a lot without understanding what is read and may not recollect most of what is read. Gunning (1952) states that when students encounter many unfamiliar vocabularies in their reading process, they do not understand the text, hence learning does not take place. Use of borrowed words, unfamiliar words, figurative language and complex expressions among others are cited by scholars as the underlying obstacles to understanding a text. In this regard, many researchers have identified lexical density (LD) as one of the leading factors in determining text difficulty or complexity. Among other scholars, Halliday (1985b), Ure (1971), Flesch (1948), Scholichatun (2011), To et al. (2013), Nesia and Ginting (2014), Eggins (2004) and Khamahani (2015) underscore this point by stating that texts that have high LD are generally more complex or difficult to study or understand than those with low LD. Lexical Density is seen as the most fundamental determining factor of text complexity owing to its generic focus on the lexicon. Lexemes are the basic building blocks of syntax and therefore any syntactic study, such as this one, that dwells heavily on explicating the function of the lexicon must be fundamental and succinct.

Lexical density simply means the number of content words in relation to the total number of words in a text. Some scholars (notably Halliday) also define LD as the total number of lexical or content words in proportion to the number of clauses in a text (Halliday 1985b). Halliday adds that a score of between 1.5 and 2.9 using this formula suggests a text as being in the spoken mode whilst those with a score of between 3.0 and 6.0 are characterized as being in the written mode and having average standard LD. Pratiwi (2014) agrees with Halliday on this definition and assertion. Ure (1971) and Eggins (2004) however agree with the first definition above: LD is total number of content/lexical words in a text in proportion to overall number of words in the text.

Content words include words from the four (4) main word classes namely nouns, adjectives, verbs and adverbs. It must be quickly added that only lexical verbs and lexical adverbs are considered as content words. Non-lexical, grammatical or functional word classes like prepositions, conjunctions, articles, non-lexical verbs/adverbs are not content words (Halliday 1985b). It is believed that the higher the number of content words in a text the more informative the text

becomes and therefore LD is a measure of how informative a text is (Sholichatun 2011). To et al (2013) observed that out of four texts used, three had high LD ratios and were found to be difficult for intermediate learners. O'Sullivan et al (2020) cite with this assertion when they say that LD is a measure of the difficulty level of a text. Because of the high load of information in texts with high LD, comprehension and recollection is compromised greatly. Content words are mostly generally new and unfamiliar to the reader and that affects understanding, and when understanding takes place too, the learner is not likely to remember all the pieces of information conveyed, especially the details, due to the fact that a lot of information has been provided. With low LD texts, the opposite is true. Analyzing LD therefore helps authors and teachers determine which text is difficult or simple to suit their varied audience. It also helps us determine how informative a piece of information is.

From the definition of the term “text”, it is derived that texts are print manuscripts that are meant to be read and understood. The extent to which a text can be interpreted and understood by the reader underlies the very essence of the concept “readability”. According to Turkben (2019), readability is the degree of ease by which a text can be understood. Meaning construction from a reading text is essential to learning. Similarly, Li and Zhang (2021), define readability as how easily written materials can be read and understood. Thus, the ability of the reader to relate to written content with ease is what readability is all about. O'Sullivan et al (2020) underscore the fact that the readability level of a text which is based on linguistic factors and human enchantment is not more than a support tool for a writer in adjusting the readability of a text with the ability of the readers. Lee and Lee (2020) indicate that text readability level enables educationists and authors to communicate effectively. They do this by applying the readability theory to texts to determine how easy they are to comprehend both in terms of their forms and content.

In determining the readability of a text, Gunning Fog Index (GFI) is used and widely accepted by most authors and educationists. This formular is simple in application. According to Gunning (1952), the GFI is used to determine the amount of fog, obscurity, ambiguity or complexity in writing. He argues that words that have 3 or more syllables are “hard words” and that these words should be counted and added to the average length of the sentences in the text. The result is then multiplied by 0.4.

Admittedly, there are numerous formulae in measuring readability but Gunning's formular is the most popular and widely used, arguably, due to its simplicity and ease of applicability. As indicated earlier, the main goal of the readability theory is to improve upon writing and therefore this quest by sectors of society to improve upon writing has resulted in well over a hundred different methods in determining readability. It is worthy of note that most of these formulae are based on the idea that when short sentences and short words are used in a text, that text will generally have high readability rate.

In the light of this, the study takes a close look at the extent of lexical density and readability of texts used in Ghanaian Senior High School (SHS) English textbooks. Basically, the connect between LD and text readability at each of the

three stages of learning at the Senior High School level in Ghana remains the focus of this study.

Methodology

Instruments and Instrumentation: Textalyser, Microsoft Word, Microsoft Excel and lexicool were the tools used to process the text data into numerical data. These tools were used to count words, syllables, sentences, clauses, phrases and letters. The researcher manually cross checked the analyzed text data to ensure accuracy, validity and reliability of overall results.

Ethical Considerations: The researcher took an official letter of introduction from the department which he emailed to the author of *Global Series*, asking for permission to use the book. Permission was duly granted by the author before the researcher went on to use the texts for the analysis. This study does not involve research participants and uses only secondary data for the analysis.

Trustworthiness of Data: This study is a pure textual analysis based on laid down theoretical and conceptual paradigms. Apart from possible human error in the computational analysis, which the researcher is wide alert about, the human factor in this study is totally absent. The methodological tools employed in the analysis are tried, tested and widely used in this field of study. Regarding the sampled texts which form the data of this study, the texts are drawn from a widely used English textbook series in Ghana which is recommended by the Ghana Education Service for Senior High Schools. This authenticates the data used for the analysis.

Inter-rator reliability of data was checked. It is one of the verification tools according to Creswell (2014), which is used to check validity and reliability of research findings. To that end, the researcher hired the services of two (2) research assistants from the university to assist in testing data trustworthiness. Specifically, these research assistants together with the researcher independently checked the genre classification of texts, word class classification of text vocabulary, number of syllables in words used in the texts, number of words in each text, number of ranking phrases per clause, number of ranking clauses per sentence and number of sentences per text. The research assistants also assisted in the independent verification of the textual analysis method employed for the study. Results of each of the three verifiers (2 research assistants and researcher himself) were compared and confirmed before the researcher went on to use the data. To this end, Lincoln and Guba's (1985) refined concept of trustworthiness, which introduced the criteria of credibility, transferability, dependability and confirmability to parallel the conventional quantitative assessment criteria of validity and reliability, have adequately been espoused in this study..

Data Analysis Plan: The researcher used quantitative tools to present the qualitative data. This was done to enable the researcher be able to analyze data and make sense of the corpus data. As indicated earlier, the textual analysis plan is used for this study. It is from an English textbook series called *Global Series* (Nelson, 2016) that the texts used in this study are drawn as data. *Global Series* is

an English textbook used for SHS students in Ghana. It is recommended and approved by the Ghana Education Service and has been used by many schools in Ghana for many years in the teaching of the Queen's language. The texts were retyped from the textbook series using Microsoft Word processor. The retyped texts were meticulously edited to be exactly the same as the original ones from the textbook. They were then analyzed using the four (4) LD and readability metrics.

Data Analysis

Levels of Ure and Halliday (H'day) Lexical Density (LD) Values per Genre per Level

As stated earlier, the LD values drawn from the textual analysis and their respective averages are indicated in table 1. The levels of LD using Ure and Halliday's separate formulae on each text are stated side by side in the table. This makes it easier to see their levels and be able to compare these levels as revealed in the data analysis. From the table, it is clear that the levels of Ure and Halliday LD values on the sample texts are generally very close on the average. This presupposes that the LD metrics used by the two scholars have about the same level of accuracy in their application to texts.

Table 1. *Levels of Ure and Halliday (H'day) Lexical Density (LD) Values per Genre per Level*

	Text 1		Text 2		Text 3		Text 4		Text 5		Averages	
	Ure	H'day	Ure	H'day	Ure	H'day	Ure	H'day	Ure	H'day	Ure	H'day
Narrative texts-SHS1	51	50	56	53	71	69	59	58	65	63	60	59
Narrative texts-SHS2	51	35	61	58	68	66	57	55	62	58	60	54
Narrative texts-SHS3	56	48	60	61	70	70	61	53	61	60	62	58
Descriptive texts-SHS 1	53	35	58	62	73	69	62	60	59	58	61	57
Descriptive texts-SHS 2	61	72	64	61	64	76	59	58	63	61	62	66
Descriptive texts-SHS 3	55	55	59	61	74	69	63	61	66	70	63	63
Expository texts-SHS 1	61	58	57	55	71	67	65	59	67	58	64	59
Expository texts-SHS 2	56	59	66	65	69	67	66	53	64	60	64	61
Expository texts-SHS 3	62	62	62	61	66	64	67	62	59	57	63	61

From table 1, it is abundantly clear that the texts used for this study had very high LD ratings as all the average LD values by both authorities are well above the 40% benchmark for high LD. Ure's LD average values are fairly higher than those of Halliday. Whilst Ure's LD metric recorded 60% as the lowest LD average value and 64% as the highest, Halliday recorded 54% as the lowest LD average value with 66% being the highest value. This is represented in figure 1 below.

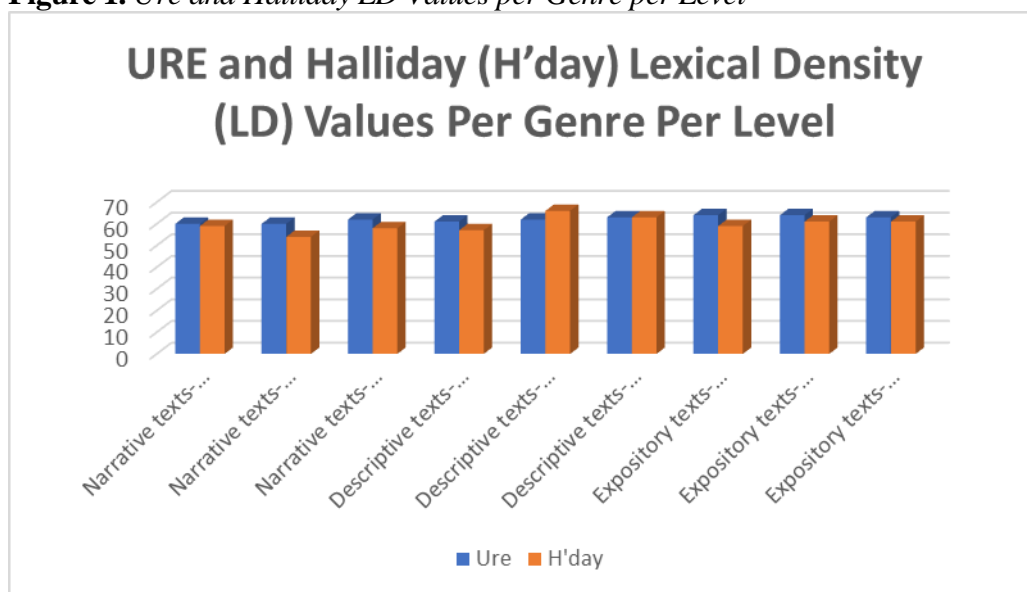
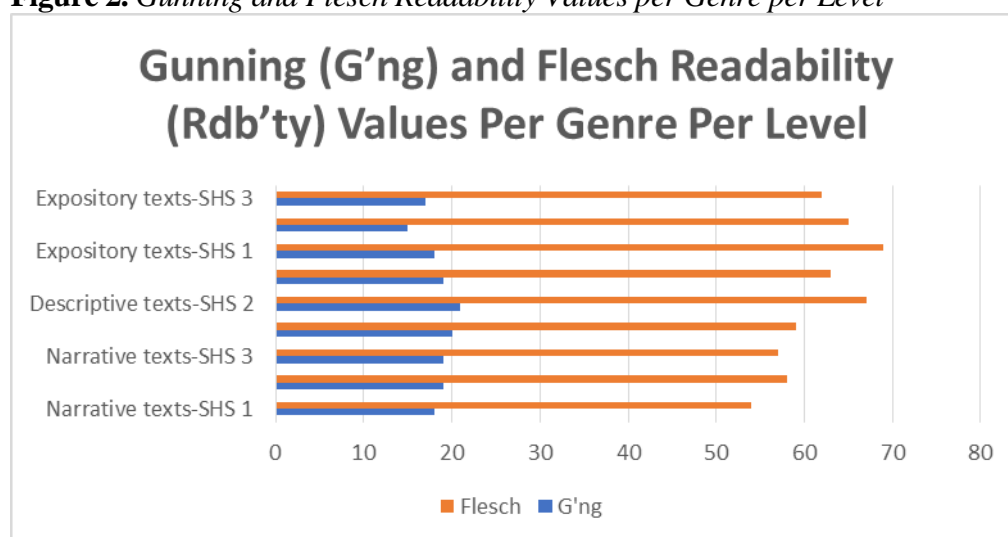
Figure 1. *Ure and Halliday LD Values per Genre per Level***Levels of Gunning (G'ng) and Flesch Readability (Rdb'ty) Values per Genre per Level**

Table 2 provides detailed statistical information on the texts used for readability analysis. The readability values arrived at using the two readability metrics by Gunning and Flesch are shown together with their respective averages for the analysis. Unlike Ure and Halliday's LD values which are generally very close on the average, Gunning and Flesch's readability values show a vast gap of difference in terms of their levels. This pre-supposes that the readability metrics used by the two scholars disagree largely in terms of accuracy in their application to same texts.

Table 2. *Levels of Gunning (G'ng) and Flesch Readability (Rdb'ty) Values per Genre per Level*

	Text 1		Text 2		Text 3		Text 4		Text 5		Averages	
	G'ng	Flesch	G'ng	Flesch	G'ng	Flesch	G'ng	Flesch	G'ng	Flesch	G'ng	Flesch
Narrative texts-SHS1	12	77	08	43	14	38	24	68	34	46	18	54
Narrative texts-SHS2	09	77	18	51	18	41	21	71	31	51	19	58
Narrative texts-SHS3	10	80	15	44	21	36	18	72	30	53	19	57
Descriptive texts-SHS 1	09	83	19	34	23	35	19	81	29	64	20	59
Descriptive texts-SHS 2	11	77	21	46	18	68	25	76	28	67	21	67
Descriptive texts-SHS 3	14	68	20	41	15	63	28	72	17	71	19	63
Expository texts-SHS 1	15	80	14	56	18	71	30	69	11	69	18	69
Expository texts-SHS 2	14	71	16	47	18	77	18	68	09	64	15	65
Expository texts-SHS 3	10	77	13	40	20	65	27	67	14	60	17	62

Figure 2. *Gunning and Flesch Readability Values per Genre per Level*

From Table 2, it is abundantly clear that the texts used for this study had relatively low readability ratings. Gunning's readability average values are far lower than those of Halliday. Whilst Gunning's readability metric recorded 15% as the lowest readability average value and 21% as the highest, Halliday recorded 54% as the lowest LD average value with 69% being the highest value. The generally high LD values have accordingly translated into generally low readability values. This is represented in Figure 2.

The Relationship between LD and Readability

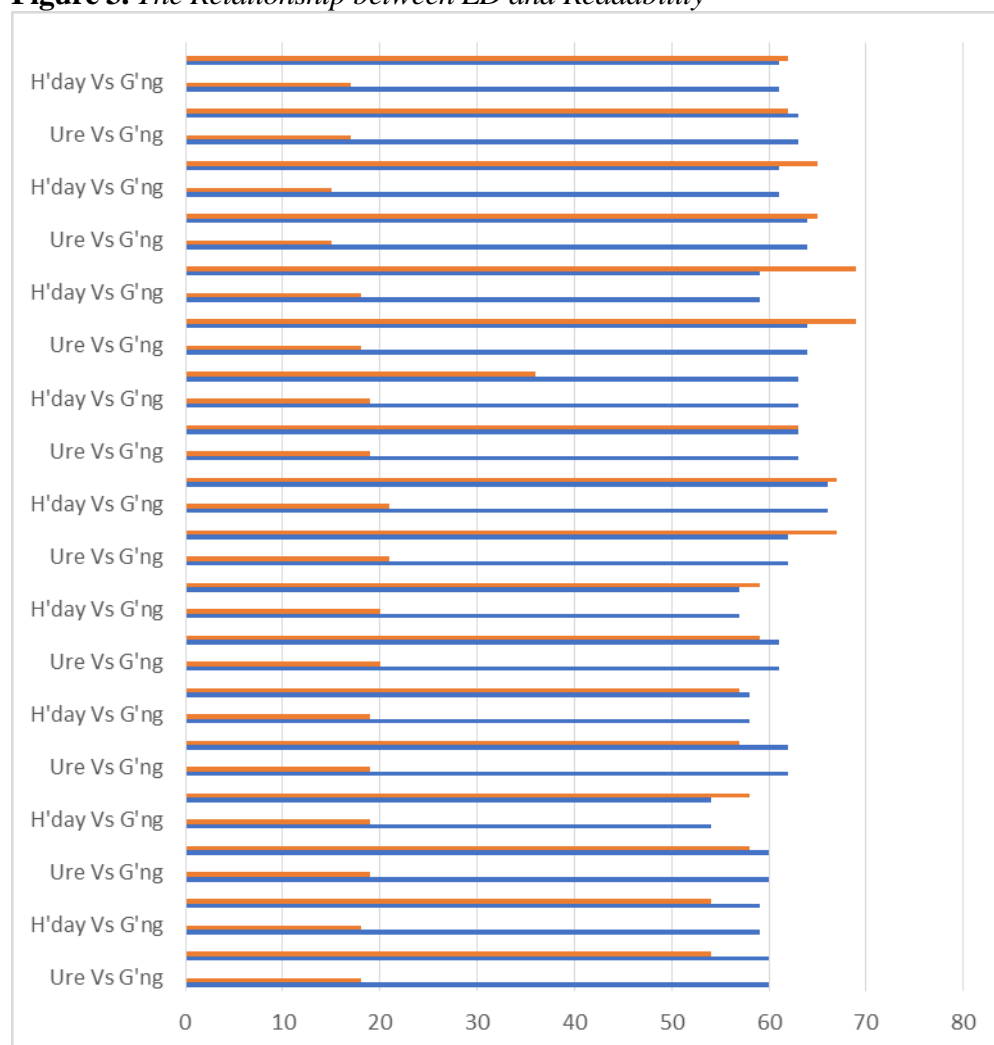
Table 3. *The Relationship between LD and Readability*

	Ure Vs G'ng	Ure Vs Flesch	H'day Vs G'ng	H'day Vs Flesch
Narrative texts-SHS1	60 18	60 54	59 18	59 54
Narrative texts-SHS2	60 19	60 58	54 19	54 58
Narrative texts-SHS3	62 19	62 57	58 19	58 57
Descriptive texts-SHS 1	61 20	61 59	57 20	57 59
Descriptive texts-SHS 2	62 21	62 67	66 21	66 67
Descriptive texts-SHS 3	63 19	63 63	63 19	63 63
Expository texts-SHS 1	64 18	64 69	59 18	59 69
Expository texts-SHS 2	64 15	64 65	61 15	61 65
Expository texts-SHS 3	63 17	63 62	61 17	61 62

Having explored the LD and readability levels of the sampled texts, we shall now look at how LD and readability relate. The focus here is basically to find out whether high LD translates directly into low readability and vice versa.

This segment of research question one seeks to map each metric onto another permutatively. The focus remains finding out the extent to which each one of the metrics relate to the other three metrics. One of the ground assumptions of this study is the fact that high LD translates directly into low readability and vice versa. This research question seeks to test the veracity of that assumption. From Table 3, it is established that Ure versus Flesch and Halliday versus Flesch permutations show the closest degree of relationships. Wherever Gunning comes into the picture, it shows a weak relationship because of the generally low readability values derived using the Gunning readability formula. This one-on-one relationship between metrics is presented graphically in Figure 3.

Figure 3. *The Relationship between LD and Readability*



Findings and Discussion of Findings

From the foregoing analysis, it is revealed that texts assigned to SHS students in the Ghanaian Education System have very high lexical density. This trend cuts across the three genres of writing under review in this study and the three academic levels implored in the study. Lead scholars on LD generally agree that an LD score of 40% and above is on the high side (Ure 1971, Halliday 1985b, Eggins 2004). As indicated earlier, high LD translates directly into low readability. This implies that texts in SHS English textbooks in Ghana are very difficult to read.

In Gyasi (2017), the results showed that a majority (63%) of the research articles used as data were graded as ‘difficult’ to read; that is, above the ‘standard’ readability level of 60 when measured on the FRE scale. This affirms the findings from research question one which reveals generally, a very high LD and by implication, readability rating of the texts used for this study.

In similar affirmation, findings in Gyasi (2013) revealed that, the textbooks used for the study were difficult to read on the average and that the Integrated Science textbook was the most difficult among all the textbooks, followed by the Physics textbook. Similarly, it was found in Owu-Ewie (2014) that most of the passages were above the age of learners and were therefore difficult for them to read and comprehend.

Findings in Nunoo et al. (2021) revealed that the selected textbooks had a problematic level of comprehension for many of their intended readership except for those who had additional resources for assistance. This directly confirms the findings from this research question which indicate that LD and readability levels are very high across genre and grades.

Data analysis under this research question further reveal that Ure’s (1971) and Halliday’s (1985b) overall LD averages across genres and academic levels are very well above the 40% mark for “high” LD rating. This affirms Fadhillah’s (2018) findings in which 15 sampled texts were found to have an overall LD average score of 50% across descriptive, narrative and recount genres. Quite similarly, this finding affirms Nesia and Ginting (2014) whose study found 4 out of a total of 8 sampled texts to have low LD levels, across genre and level. Nesia and Ginting’s (2014) findings suggest that the sampled texts for SHS students were averagely readable. This study extends the literature in Nesia and Ginting (2014) because it includes the Gunning (1952) readability index in the analysis of data.

Aulia (2019) quite corroborates the findings in Fadhillah (2018) and Nesia and Ginting (2014) as explained above. Aulia (2019) studied lexical density using Ure (1971) formular in 8 selected texts downloaded from the British Broadcasting Corporation (BBC) website as data. The texts were excerpts from the BBC Online Newspapers, sampled between April and May 2019. Applying a descriptive qualitative method of analysis, the study revealed that 5 out of the total of 8 selected texts had dominant content words compared to non-content words, making them lexically denser than the remaining 3 texts. Aulia (2019) and this study therefore corroborate significantly in terms of key findings. This study

comes with a vast extension of literature in view of Aulia (2019) as Aulia (2019) only applied Ure (1971) LD formular without comparing it with Halliday's (1985b) LD formular and without applying Gunning (1952) and Flesch (1948) readability indices.

In sharp contrast to the findings from research question one, Syarif and Putri (2018) targeted to uncover how lexical density reveals students' ability in doing academic writing. Data was taken from the introductory parts of thesis proposals written by graduate students of English. The analysis showed that there was lower lexical density (31.19%), with grammatical complexity being the underlying factor contributing to lexical density. The study revealed further that the complexities came about as a result of students still having limited knowledge about the language use in academic writing. This implied that the students' ability in academic writing was still at average level.

The findings from research question one further affirms the findings in To et al. (2013) which aimed to examine the LD and readability of four texts from English textbooks. The study revealed three of the four texts to be of high LD. Only the text for Upper-intermediate was found to have a relatively lower LD of 45.5% according to Flesch's (1948) Reading Ease Scale. Ironically however, texts 2 and 3 which had higher LD levels were found to be relatively difficult according to Flesch's (1948) Reading Ease Scale whilst text 1 was fairly easy to read with text 2 being the most challenging. It similarly affirms Ridwan and Yusuf (2016) whose study was to assess the level of LD in undergraduate thesis abstracts to determine how informative or loaded they were. From their analysis of 7 thesis abstracts, they uncovered that average LD level of the texts was 0.57 or 57% which suggested a very high LD level and 1:8 average Grammatical Intricacy (GI) ratio, indicating a high GI level also, since the ratio is high (1:8).

Sholichatun's (2011) study which used 10 texts as data, found 3 out of the number to have lower lexical densities whilst 7 had high lexical densities. This revelation by Sholichatun (2011) very much affirms the findings under research question one of this study. In further affirmation of findings under research question one, Andara and Rosyida's (2021) study reveal that all the 5 sampled texts used in the study had high LD levels with the lowest LD rating being 55% and the highest rating being 64%. In similar affirmation, Hidayatillah and Zainil (2020) researched into the readability of a course textbook on Semantics and Pragmatics as a course of study. The study concluded that the readability level of the textbook, as observed by the students, was indeed too high (73%), resulting in the difficulty in reading the text by students.

Again, the narrative genre is found to have the lowest LD across genres and levels in this study. This revelation affirms Nesia and Ginting's (2014) findings which suggest that the Expository (explanation) genre is the most difficult genre to read and understand across genre and level, whilst the Narrative genre remains the most readable. Fadhillah (2018) however finds narrative genre to be of average LD rating. This neither affirms nor contradicts the findings in this study but one may however see it as more of an affirmation of findings in this study than a contradiction in view of the fact that an average LD rating is more closely related to a low LD rating than a high LD rating. Findings in Turkben (2019) perfectly

corroborate the findings in this study as it underscores the fact that narrative texts are generally more comprehensible to High school learners.

Still on genre and readability, the expository genre generally proves to be the most difficult. Turkben (2019) underscores this fact with its findings which indicate that informing texts (a common example being Expository texts) are the most difficult texts in terms of readability. Turkben (2019) therefore affirms this finding alongside other studies (To et al. 2013, To 2018, Fadhilah 2018, Bani-Amer 2021).

Regarding readability, this study reveals a very sharp contradiction in readability levels between Gunning (1952) and Flesch (1948) with overall readability averages of 12% and 77% respectively. Whilst this contradiction only lies in the use of the two different readability formulae, the grand overall readability average of the two formulae across genre and level remains on the low side (44.5%), therefore suggesting high LD (Ure 1971). This finding is in contradiction with the findings in Turkben (2019) which found readability levels of sampled texts to be generally high (easy to read) with the narrative texts being comparatively easier to read than informing texts. The findings in this study regarding the extent of readability of assigned texts affirms the findings in Nunoo et al (2021) which uncovered that assigned textbooks for Junior High School learners in Ghana were inappropriate in terms of their readability in relation to academic levels because they had very high lexical density and readability levels. The study found the sampled texts to be “...too difficult with long sentences and multi-syllabic words...”.

Similarly, Owu-Ewie’s (2018) paper corroborates this piece of finding in the study as it underscores the fact that texts assigned for SHS students are “too difficult” for respective intended levels. This according to the author suggests that government and textbook authors in general ought to consider text-grade levels before assigning texts to learners. Having explored the general key findings and their relationship with literature, we shall now take the authorities and the key findings revealed by their proposed formulae one after the other.

LD analysis in this study, using Ure (1971) LD formular reveals a very high LD rating of sampled texts from English textbooks used for SHS learners within the Ghanaian educational system. This is classified as very high according to Ure’s (1971) 40% benchmark for identifying “high” LD of texts. This finding contradicts the findings in Turkben (2019) which rather finds the LD-readability levels of texts selected to be comprehensible.

Lexical density analysis using Halliday’s (1985b) LD formular reveals an equally high LD rating of sampled texts. Findings under research question one equally affirms To et al (2013) which aimed to examine the LD and readability of four texts from English textbooks. The study revealed three of the four texts to be of high LD. Only the text for Upper-intermediate was found to have relatively lower LD of 46% according to Flesch’s (1948) Reading Ease Scale. Ironically however, texts 2 and 3 which had high LD levels were found to be relatively difficult according to Flesch’s (1948) Reading Ease Scale whilst text 1 was fairly easy to read with text 2 being the most challenging. It similarly affirms Ridwan and Yusuf (2016) whose study was to assess the level of LD in undergraduate thesis abstracts to determine how informative or loaded they were. From their

analysis of 7 thesis abstracts, they uncovered that average LD level of the texts was 0.57 or 57% which means high LD level and 1:8 average GI ratio, indicating high GI level also, since the ratio is high (1:8). The current study is an extension of To et al (2013) and Ridwan and Yusuf (2016) to the extent that these two earlier studies were not interested in formular comparisons. Their focus was largely on determining lexical density and the resultant readability levels of the texts under study.

On readability, Gunning's (1952) readability analysis reveals a low readability rating of selected texts used in this study. This low readability rating translates into the generally very high LD ratings of the same texts under study. That is, a highly lexically dense text is expected to have a corresponding very low readability rating and this has been abundantly proven by this piece of finding. However, Flesch's (1948) readability analysis reveals a rather contradictory phenomenon. As stated above, a text that has high LD rating is logically expected to have a corresponding low readability index as seen in Gunning (1952) analysis using the Gunning Fog Index. However, Flesch's (1948) readability analysis reveals a very high readability rating of texts used in the study. This finding stands opposed to the findings in the readability analysis of Gunning (1952). Sholichatun (2011) very much affirms this finding as it found 7 out of 10 texts to be unreadable to the intended grade. Given the comparative focus and the in-depth exploration of readability beyond lexical density values in this study, one may conclude that this study is an extension of Sholichatun (2011) in terms of literature.

Conclusion

Given the close relationship between LD and readability as prime variables in determining text complexity, the grand LD and readability average reveals a very high LD-Readability index of texts assigned to Ghanaian SHS students from their English textbooks. Lexical density and readability values of texts in Ghanaian English textbooks are generally high across genre and academic levels. LD values are generally very high, which implies very low readability. The relationship (nexus) between LD and readability is therefore the fact that, high LD translates DIRECTLY into low readability. Implicatively, this negatively affects academic progress among SHS students in Ghana, and by extension everywhere else, as they find texts generally very difficult to read and understand.

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Appendices

The full textual analysis has a total of 90 analysed versions of the 9 separate sampled texts used in the study. The following are 4 sample analysis of the texts using the 4 metrics.

Appendix 1. Sample LD Analysis using Ure's LD formular: SHS 1 Descriptive text

KEY: Bold print = content/lexical words **Non-bold print** = grammatical/non-content words

During this **time** **Okonkwo's** **fame** had **grown** like a **bush** **fire** in the **harmattan**. He was **tall** and **huge**, and his **bushy** **eyebrows** and **wide** **nose** **gave** him a **very** **severe** **look**. He **breathed** **heavily**, and it was **said** that, **when** he **slept**, his **wives** and **children** in their out **houses** could **hear** him **breathe**. **When** he **walked**, his **heels** **hardly** **touched** the **ground** and he **seemed** to **walk** on **springs**, as if he was **going** to **pounce** on **somebody**. And he did **pounce** on **people** **quite** **often**. He had a **slight** **stammer** and **whenever** he was **angry** and could not **get** his **words** out **quickly** **enough**, he would **use** his **fists**.

The **last** **match** was between the **leaders** of the **teams**. They were **among** the **best** **wrestlers** in **all** the **nine** **villages**. The **crowd** **wondered** who would **throw** the other this **year**. Some **said** **Okafo** was the **better** **man**; others **said** he was not the **equal** of **Ikezue**.

Dusk was **already** **approaching** **when** their **contest** **began**. The **drums** **went** **mad** and the **crowds** **also**. They **surged** **forward** as the **two** **young** **men** **danced** into the **circle**. The **palm** **fronds** were **helpless** in **keeping** them **back**.

Ikezue **held** out his **right** **hand**. **Okafo** **seized** it and they **closed** in. It was a **fierce** **contest**. The **wrestlers** were **now** **almost** **still** in each **other's** **grip**. The **muscles** on their **thighs** and on their **backs** **stood** out **twitched**. It **looked** like an **equal** **match**.

The **two** **judges** were **already** **moving** **forward** to **separate** them **when** **Ikezue**, **now** **desperate**, **went** **down** **quickly** on **one** **knee** in an **attempt** to **fling** his **man** **backward** over his **head**. It was a **sad** **miscalculation**. **Quick** as the **lightening** of **Amadiora**, **Okafo** **raised** his **right** **leg** and **swung** it over his **rival's** **head**. The **crowd** **burst** into **thunderous** **roar**, **Okafo** was **swept** off his **feet** by his **supporters** and **carried** **home** **shoulder** **high**. **Variables:** Total content/lexical words=167 Total words=316

- Ure's (1971) LD Formula

Application:

$$LD = \frac{167}{316} \times 100 \quad LD=53\%$$

Appendix 2. Sample LD Analysis using Halliday's LD formular: SHS 1 Descriptive Text

KEY: Bold print = content/lexical words **Non-bold print** = grammatical/non-content words

//=boundaries of ranking clauses

During this **time**, **Okonkwo's fame** had **grown like a bush fire** in the **harmattan**//. He was **tall** and **huge**, // and his **bushy eyebrows** and **wide nose** gave him a **very severe look**//. He **breathed heavily**, //and it was **said** that, // **when he slept**, //his **wives** and **children** in their out **houses** could **hear** him **breathe**//. **When he walked**, // his **heels hardly touched the ground** //and he **seemed to walk on springs**, // as if he was **going to pounce on somebody**//. And he did **pounce on people quite often**//. He had a **slight stammer**// and **whenever** he was **angry** //and could not **get his words out quickly enough**, // he would **use his fists**//.

The **last match** was between the **leaders** of the **teams**//. They were **among** the **best wrestlers** in **all** the **nine villages**//. The **crowd wondered** //who would **throw** the other this **year**//. Some **said**// **Okafo** was the **better man**;// others **said**// he was not the **equal** of **Ikezue**//.

Dusk was **already approaching**// **when** their **contest began**//. The **drums went mad**// and the **crowds** also. // They **surged forward**// as the **two young men danced** into the **circle**//. The **palm fronds** were **helpless in keeping** them **back**//.

Ikezue held out his **right hand**//. **Okafo seized** it// and they **closed in**//. It was a **fierce contest**//. The **wrestlers** were **now almost still** in each **other's grip**//. The **muscles** on their **thighs** and on their **backs stood out twitched**//. It **looked like** an **equal match**//.

The **two judges** were **already moving forward** to **separate** them// **when Ikezue, now desperate, went down quickly** on one **knee** in an **attempt to fling his man backward** over his **head**//. It was a **sad miscalculation**//. **Quick** as the **lightening** of **Amadiora, Okafo raised** his **right leg**// and **swung** it over his **rival's head**//. The **crowd burst into thunderous roar**, // **Okafo was swept off** his **feet** by his **supporters**// and **carried home shoulder high**//.

Variables:

Total content/lexical items=162

Total Ranking Clauses=46

- **Halliday's (1985b) LD Formula**

$$LD = \frac{\text{Number of content/lexical items}}{\text{Number of ranking clauses}} \times (10)^*$$

Application:

$$LD = \frac{162}{46} \times 10^*$$

LD=35%

NB:10* stands for the refractive percentile multiplier

Appendix 3. Sample Readability Analysis using Gunning's Readability Formula: SHS 1 Descriptive Text

KEY: Bold print = 3+ syllable words/complex words **Non-bold print** = simple/non-complex words // = boundaries of sentences

During this time **Okonkwo's** fame had grown like a bush fire in the **harmattan**.// He was tall and huge, and his bushy **eyebrows** and wide nose gave him a very severe look.// He breathed **heavily**, and it was said that, when he slept, his wives and children in their out houses could hear him breathe.// When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on **somebody**.// And he did pounce on people quite often.// He had a slight stammer and **whenever** he was angry and could not get his words out **quickly** enough, he would use his fists.//

The last match was between the leaders of the teams. //They were among the best wrestlers in all the nine villages.// The crowd wondered who would throw the other this year. // Some said **Okafo** was the better man; others said he was not the **equal** of **Ikezue**.// Dusk was **already** approaching when their contest began.// The drums went mad and the crowds also.// They surged forward as the two young men danced into the circle.// The palm fronds were helpless in keeping them back.//

Ikezue held out his right hand. **Okafo** seized it and they closed in.// It was a fierce contest.// The wrestlers were now almost still in each other's grip. //The muscles on their thighs and on their backs stood out twitched. It looked like an **equal** match.//

The two judges were **already** moving forward to **separate** them when **Ikezue**, now **desperate**, went down **quickly** on one knee in an attempt to fling his man backward over his head.// It was a sad **miscalculation**.// Quick as the lightening of **Amadiora**, **Okafo** raised his right leg and swung it over his rival's head.// The crowd burst into **thunderous** roar, **Okafo** was swept off his feet by his **supporters** and **carried** home shoulder high.//

Variables:

Total words = 316;

3+ syllable words/complex words = 26;

Total sentences = 24

Gunning's (1952) Readability Formula (Gunning Fog Index- GFI)

$$0.4 \times \left[\left(\frac{\text{Total words}}{\text{Total sentences}} \right) + 100 \left(\frac{\text{Complex Words}}{\text{Total Words}} \right) \right]$$

NB: Complex words are words with 3 or more syllables.

Application:

$$\text{GFI} = 0.4 \times \left[\left(\frac{316}{24} \right) + 100 \left(\frac{26}{316} \right) \right]$$

GFI = 9%

Appendix 4. Sample READABILITY ANALYSIS using Flesch's Readability*Formular: SHS I Descriptive Text***KEY:** /= syllable boundaries // = sentence boundaries

Du/ring this time O/kon/kwo's fame had grown like a bush fire in the har/mat/tan.// He was tall and huge, and his bu/shy eye/brows and wide nose gave him a very se/vere look.// He breathed heav/i/ly, and it was said that, when he slept, his wives and chil/dren in their out hous/es could hear him breathe.// When he walked, his heels hard/ly touched the ground and he seemed to walk on springs, as if he was go/ing to pounce on some/body.// And he did pounce on peo/ple quite of/ten.// He had a slight stam/mer and when/ev/er he was an/gry and could not get his words out quick/ly e/nough, he would use his fists.// The last match was be/tween the lead/ers of the teams. //They were a/mong the best wrest/lers in all the nine vil/lag/es.// The crowd wond/ered who would throw the oth/er this year. // Some said O/ka/fo was the bet/ter man; oth/ers said he was not the e/qual of I/ke/zue.//

Dusk was al/read/y ap/proach/ing when their con/test be/gan.// The drums went mad and the crowds al/so.// They surged for/ward as the two young men danced into the cir/cle.// The palm fronds were help/less in keep/ing them back.//

I/ke/zue held out his right hand. O/ka/fo seized it and they closed in.// It was a fierce con/test.// The wrest/lers were now al/most still in each oth/er's grip. //The mus/cles on their thighs and on their backs stood out twitched. It looked like an e/qual match.//

The two judg/es were al/read/y mov/ing for/ward to sep/a/rate them when I/ke/zue, now des/per/ate, went down quick/ly on one knee in an at/tempt to fling his man back/ward o/ver his head.// It was a sad mis/cal/cu/la/tion.// Quick as the light/ning of Ama/dio/ra, O/ka/fo raised his right leg and swung it o/ver his ri/val's head.// The crowd burst in/to thun/der/ous roar, O/ka/fo was swept off his feet by his sup/por/ters and car/ried home shoul/der high.//

Variables:

Total words =316;

Total syllables=417;

Total sentences=24;

FKGL=4.9

Flesch's (1948) Reading Ease (FRE)/Readability Formula

$$FRE = 206.835 - (1.015 \times ASL) - (84.6 \times ASW)$$

ASL=Average sentence length

ASW=Average number of syllables per word

FRE= 83%

