"OPAQUE" EXPRESSIONS

— A Semantic Study —

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1. INTRODUCTION

In our everyday life we speak with little consciousness of words, with very little effort in their selection, and yet we can get along without difficulty. Only on some special occasions we become conscious of words and explicitly give attention to what we are saying. Then, we apologize, correct or comment on the use of our words, and sometimes we find ourselves conscious of others' words, on which occasionally we even dare to comment.

Typical examples of the use of words as such in sentences are Direct Speech, Indirect Speech, and Represented Speech as Jespersen calls it, where the speaker quotes somebody else's words. Our present interest, however, goes not to those kinds of speech, but to a different word-consciousness, like:

(1) Perfect is a thing we none of us are, and I never asked or expected of you.

Here we can see that the speaker's word-consciousness of 'perfect' is undisguised, and further the comparison of (1) with (2) will show this to us more clearly.

(2) We are not perfect.

The 'perfect' in (1) is of course not another person's remark, but the speaker's own, and it has had some stylistic effect on the sentence, which is apparently due to his conscious use of the word.

Close examination of (1) will reveal clearly that the word 'perfect' is not only used for the description of a fact, but also mentioned as a word. There are many expressions of this kind used in our daily life.

The aim of this paper is to investigate such expressions by introducing into the study of language a metalinguistic idea 'opacity' in logic which refers to words that are mentioned as well as used. An investigation of this kind presupposes the following problems:

(i) Kinds of expressions of this sort.
(ii) The reason why they are the expressions of the speaker's conscious use of words.

(iii) Psychological and logical analysis of these expressions.

(iv) Stylistic effects of the speaker's word-consciousness on syntax.

These will be investigated in Chapter 3.

2. OPACITY

2.1 Sense and Reference

In our consideration of the meaning of words or sentences, we should be very careful as to the distinction between Sense (i. e. the mode of representation) and Reference (i. e. the thing-meant), which are the terms used by G. Frege in his theory of semantics. For the regions which these terms designate each scholar has his own terms.

A famous example showing the relation between Sense and Reference is 'the morning star', the Reference of which is the same as 'the evening star', although the Sense of the former is different from that of the latter.

2.2 Referential Opacity

Under certain circumstances there are positions in sentences where a definite singular term, such as Tom, this boy, and the book, is used simply for specifying its objects, and there are other positions where such a term fails to establish its direct Reference. Let us look at an example:

(1) Mr. Smith plays golf well.

Here the word 'Mr. Smith' is used purely to specify its object, i. e., a man named Mr. Smith. Now let Mr. Smith be the English teacher and Tom's father, then the latter two singular terms are the logical equivalents of the former. Therefore, if (1) is true of Mr. Smith, then (2) and (3), in which 'Mr. Smith' is substituted by 'the English teacher' and 'Tom's father' respectively, are also true.

(2) The English teacher plays golf well.

(3) Tom's father plays golf well.

Thus the position where 'Mr. Smith' stands in (1) is called a purely referential position, and the word 'Mr. Smith' is referentially transparent.

Now let us consider the subject position in (4):

(4) "Tom's father" is written on the blackboard.

Here 'Tom's father' cannot be substituted by its logical equivalents, 'Mr. Smith' or
"OPAQUE" EXPRESSIONS

'the English teacher'. See (5):

(5) "Mr. Smith" is written on the blackboard.

The substitution thus has had effect on the truth value of (4), because 'Mr. Smith' is not what is written on the blackboard. Therefore the position of 'Tom's father' in (4) is not purely referential and the term 'Tom's father' in (4) is not referentially transparent, i.e., it is opaque. In (4) 'Tom's father' stands in a non-referential position because of the quotation. Thus, quotation marks give rise to non-referential positions.

Besides the quotation we have other kinds of non-referential positions. See the following:

(6) John believes that the English teacher plays golf well.

Here we cannot change the wording inside of the 'that-clause', since it is John's object of belief and no one is allowed to enter another's belief. Here we have the referential opacity of the belief constructions, that is, the position within the 'believe-that'-clauses are opaque. The similar kind of expressions are: 'wish that', 'fear-that', 'is surprised at', and the like, which Russel calls expressions of propositional attitudes.¹)

Thus it is clear that referential transparency or opacity is due to constructions.

When a word or sentence is opaque, it ceases to point to its Reference, and points to its own Sense. Thus, by Opacity we mean that we take a word or sentence, and deal with the word as word, and with the sentence as sentence.

Then, we are not concerned with the level of the ordinary language, but rather with the level of "Metalanguage".²)

2. 3 Metalanguage

In modern logic and linguistics, when we consider language, the conception of a hierarchy of language is necessary for various reasons, such as the adequate definition of sentences, the solution of paradoxes and the like.³) The hierarchy extends upwards from the ordinary language, which we call 'Object Language'. In the object language, the words or sentences are naturally transparent. Examples are numerous. "Birds fly." "Winter has come." "We had the Olympic Games in Tokyo."

3) Cf. Russel, An Inquiry, IV.
Then, there is a higher level language, in which signs refer to signs. We call this language of a higher level 'Metalanguage', from which we proceed to metalanguages of still higher levels by introducing signs denoting signs of signs. Among sentences of metalanguage, there are sentences which are concerned solely with the relations between words or sentences. They are sentences of pure or syntactical metalanguage. The following are examples.

1. 'Caesar' is a word of six letters.
2. It has now been almost a century since a literate woman was sufficiently a curiosity ... and authoress is going out of use.
3. The sentence 'if water is heated it expands' is an implication.

Whereas the above examples are non-semantic, there are sentences of semantic metalanguage, where we are concerned with what each word refers to, as well as with the relations between words or sentences.

4. Caesar refers to a Roman emperor.
5. 'Osaka is the biggest city in Japan' is not true.

The third part is pragmatical metalanguage, which refers to things, words, and persons.4)

6. What do you mean by 'coward'?
7. I consider this sentence true.

Thus from the nature of metalanguage, all the metalingual sentences have non-referential positions, and the words or the contained sentences standing there are naturally opaque.

As we can see from the examples, metalanguage is not only a necessary tool for logicians and linguists, but also plays an important role in our everyday language. We often practice metlanguage without realizing its character in our usage. When we use sentences we have memorized, or in our daily conversation when we ask, 'What did you say?', or in particular when children learn their mother tongue or when we learn a foreign language, we make a great use of metalingual operations. As we shall see in the next chapter, this paper is exclusively concerned with the metalingual character of the expressions disguised as object sentences.

2.4 Levels of Opacity

Direct Speech: In Reported Speech we talk of another's remark or Sense.

1. He said, "I am hungry."

4) On the three divisions of metalanguage, see Hans Reichenbach, Elements of Symbolic Logic, (Tronto, 1966), pp. 15–16
Here the part in the quotation is opaque because of the quotation marks and the character of the verb 'say'. The reporting clause 'he said' is an ordinary descriptive sentence, while the reported clause “I am hungry” belongs to semantic metalanguage, so that it not only represents the sound of each word, but also refers to what each word designates. Therefore Reported Speech is semiotic. This mode of containment of a semiotic sentence in the descriptive sentence is the very characteristic of sentences in Reported Speech, which are typical opaque constructions.

**Belief Constructions**: As we have already seen, inside a 'that-clause' words designate their own Sense. This is also a typical opaque construction.

**Intentional Objects**:

(2) John thought of *the teacher*.

Here we cannot substitute 'the teacher' with any other logical equivalent because it is John's belief. The point here is not the Reference of 'the teacher' but its Sense. Thus the object position of the verb phrase 'thought of' is not purely referential. The similar kind of verbs are the verbs of 'aiming', 'worshiping' and so forth, which are called 'Intentional Verbs'.

G. E. M. Anscombe writes about this: 5)

... "intentional object" will stand for a bit of language rather than what the language stands for ... 

Two more examples will be given:

(3) The Greeks worshipped *Zeus*.

(4) I want *a car*.

This kind of verb, however, can have a material object, but it is not of our concern here. Thus intentional objects are opaque because of the verbs.

**Between Transparency and Opacity**: The various constructions seen so far have shown sufficiently that opacity of a word or sentence is due to its position in a construction. By the nature of the construction we can distinguish non-referential or opaque positions from referential ones. This is, however, not always so clear in our ordinary language. Let us go back to the example in 1.

(5) Perfect is a thing we none of us are...

This is apparently a descriptive sentence and the subject position under predication is naturally transparent, so that 'perfect' directly refers to its Reference. From

the viewpoint of syntax, however, as a word, 'perfect' shows a syntactical relation to 'a thing', otherwise it would be non-sensical. This means that 'perfect' is on the level of metalanguage. To put it more plainly, 'perfect' is mentioned (i.e. used as a word as such), as well as used (i.e. an ordinary use of a word), so that (5) belongs to semantic metalanguage. So 'perfect' is not purely transparent, nor opaque. It is just in between transparency and opacity.

We shall call this kind of opacity 'INTERMEDIARY OPACITY' because of its intermediate character. As is clear from (5), a word or sentence of Intermediary Opacity has a twofold character both formally and semantically.

In contrast to this, the kind of opacity due to quotation marks etc. mentioned earlier will be called 'COMPLETE OPACITY'.

(As is evident from the explanation above, for the investigation of expressions like (5) it is necessary to analyze such sentences from a metalinguistic viewpoint. This is the reason for our introduction of the idea ‘opacity’ in logic into linguistics.)

3. INTERMEDIARY OPACITY

For the pursuit of this study it is necessary to introduce the term 'Opaque Marker' and 'Head Word'. Let us take a sentence of Reported Speech which is a complete opaque construction.

(1) He said, “I am hungry.”

Here 'I am hungry' is opaque because of the verb 'said' and the quotation marks. The opaque part is the 'head', while the parts which have caused the head to be opaque are called the 'opaque markers' in their turn. (1) is illustrated as:

\[\text{He said, } \boxed{\text{"I am hungry."}}\]

(shown by underlining) ; (shown by dotted-underlining)

(This device of showing the markers and their heads by ordinary underlining and dotted-underlining respectively will be used throughout this chapter and the conclusion.)

The example above is one with a complete opaque construction, where we can have such opaque markers as quotation marks, expressions of propositional attitudes, and so forth. On the other hand, we can have any word or sentence as 'head word'.
Thus, for the purpose of this paper, in the opaque constructions the markers play more important roles syntactically, semantically and stylistically than the head words.

This is also true in the constructions of Intermediary Opacity, where words or sentences are used metalingually in the object language. It is this opaque marker that abounds in variety, gives different shades to a sentence, producing various stylistic effects on syntax. Therefore this study amounts to the investigation of various expressions which function as the markers of Intermediary Opacity. In order to accomplish the purposes mentioned in 1, the opaque markers will be classified into four major groups according to the speaker's intentions. The component opaque markers of each group will be put, according to their formal characteristics, into sub-categories, in which the sample sentences will be construed from the psychological, sometimes logical point of view, together with the stylistic effects they may have.

3. 1 For the More Proper Expressions

Among the various factors for which the speaker has used opaque markers, the most prominent one in this section is his wish to express, as clearly as possible, the fact or event which is described by the head word, with a view to the hearer's better understanding.

3. 1. 1. Such

As has been discussed in Chapter 2, sentences with verbs of saying have syntactically opaque positions, which are outside of the scope of this paper. But English has expressions of name giving without the use of verbs of naming. See (1):

(1) such things as iron, silver and gold

From the theory of this paper the present author takes 'such ... as' as an opaque marker naming things, although G. O. Curme includes it in the section of 'Explanatory Conjunctions' in his Syntax. H. C. Wyld's UED gives us: "of that or similar kind; of kind like that, specified or implied." Let us look at another example:

(2) ... if there is such a thing as an honest Syrian, then Tallit's the man.

-- G. Greene, The Heart of the Matter

How is it that the speaker has used 'such ... as'? If he said, 'if there is an honest Syrian,' then he would give us no information as to whether there is an
honest Syrian or not, whereas 'if there is such a thing as an honest Syrian' in (2) implies negative information by enlarging the extension of 'an honest Syrian' in virtue of 'such ... as'. He has taken up the most general word 'thing' which can designate any physical object or abstract thought, specifying it by this opaque marker. The speaker's chief motive of its use is to obscure the margin of the name given to the object, although the connotation slightly differs from case to case. Let us compare the following:

(3) But there is such a thing as misreading.
(4) There is misreading.

In (4) the speaker simply asserts the fact, while in (3) he euphemistically warns the hearer of the possibility of 'misreading', by naming 'a thing' in terms of 'such ... as'. This warning goes so far as to mean a kind of threat, as implicit assertions often tend to be, which is due to the obscuring force of this marker. In naming things, using 'call' or 'name' it somehow suggests the definite existence of the object so named, while the naming concerned here does nothing of the kind, just leaving the question of existence vague. Thus, this function gives various shades of meaning to the sentences therewith. Further examples are:

(5) ... if there is such a thing as purely personal meaning ... -- Banerjee, Language ...
(6) Suppose there is such a thing as an all-round inferior race.

It should be noted that the construction containing this marker is a 'there-is' construction and the head word named by 'such... as' is 'thing', the most general word.

In contrast with this, 'as such' is also an opaque marker different in connotation.

(7) ... perceptual knowledge as such is sui generis and should be taken to be an ultimate datum ... -- Banerjee, Language ...

OED gives as follows: Intrinsically considered; in itself.

Here 'as such' has an emphatic function and the words before it are felt as if they refer directly to the Reference. But the fact that 'perceptual knowledge' is taken up by means of 'as such', shows that 'perceptual knowledge is still opaque even though slightly. The opacity in the following examples is much clearer.

(8) Wealth, as such, doesn't matter much.
(9) I am a gentleman, and will be treated as such.

OED: as being what the name or description implies.

Thus, 'such' is a typical word in English that forms opaque markers, when
combined with ‘as’, and is used frequently in place of the verbs of naming with an implication different from the latter.

3. 1. 2. Comparison

The speaker’s word-consciousness is noticeable in some degree whenever he tries to find more suitable words for his description of a fact or event. Among various expressions of word selection, ‘Comparison’ and ‘Parenthetical Expressions’ are two major categories.

More:

Many linguists have taken interest in the periphrastic comparison ‘more... than’ in (1), and analyzed it in their ways, based on their own linguistic theories.

(1) John is more tall than thin.

Let us look at two different interpretations of this form.

G. O. Curme: In comparing two qualities of one person or thing, we usually employ more: ‘She is more proud than vain.6)’

M. Marutani: This is an expression showing the speaker’s selection of one proposition out of several possible ones which are his representations of a fact or event.7)

The present author, however, takes this as a pragmatical expression, by means of which the speaker gives his description. ‘More’ in (1) is synonymous with ‘rather’, so that we can get (2):

(2) John is rather tall than otherwise.

‘Rather’ is a sentence-modifying adverb called ‘Modal Adverb’, which, as Professor Mōri has pointed out,8) is a weakened and embedded form of an expression of a propositional attitude. So in (2) the speaker’s attitude is expressed in ‘rather’, by means of which he expressed his selection of words and gave his description.

In (1) instead of ‘otherwise’, the speaker has used ‘thin’ which gives the hearer some kind of feeling related to ‘tall’, but ‘more’ is essentially a modal adverb like ‘rather’ and functions in the same way. The speaker cannot give as direct an expression about John as ‘John is tall’, owing to his indecision in selecting words for the description. The following examples show the function of ‘more... than’ very clearly.

8) Yoshinobu Mori, “The Speaker and the Sentence-Subject”, Studies in English Literature (English Number, 1967). He has pointed out the embedding as follows: a. It is probable /that he will come/. b./He is likely to come/. c./Probably he will come/.
He was watching Laura, watching those enormous eyes, more grey than blue, more blue than grey: it was hard to tell. -- *The Deadly Sex*, Jack Webb

"Do you feel that way, too?" Her gaze was more earnest than seductive as she accepted her drink. -- *ibid*.

In (3) the speaker's choice of words wavered between 'grey' and 'blue', till finally he gave up his attempt to describe the color of the eyes. This fact, however, does not mean that he is unable to see the color, but that he has no proper word for its description in his vocabulary. No one will deny that the comparison in (3) is just for selecting words rather than the ordinary comparison described by the linguists in p. 9. Therefore 'more... than' is one of our opaque markers, and a typical example that shows the incompleteness of language as a tool for expressing the human mind.

The unpleasant little man started to say something, thought better of it and stopped on the single first word. He was more than nervous now, he was scared. -- *ibid*.

Different from the examples above, in (5) the speaker shows a more definite attitude for selecting words. Rejecting 'nervous', he has taken a more emphatic 'scared' for the purpose of bringing the latter into relief by contrast. Thus this 'more than' has an emphatic effect on expressions.

The following marker is a little different from the one above.

Clive: I promised to review something. It's going to be printed.
Stanley: Oh? In The Times, I suppose.
Clive: No, it's more of a magazine actually. It's not really famous. -- P. Shaffer, *Five Finger Exercise*

Walter: No, I had a flat in North London.
Clive: Did you?
Walter: Well, it was more of a basement, really. -- *ibid*.

The function of 'more of' is to show the speaker's hesitant preference of the word following this marker to the one previously mentioned. The speaker's attitude shown by the marker is reinforced with the sentence modifying adverbs, 'actually' and 'really'.

Rather:

As we have discussed already, 'rather' is an opaque marker selecting words and is used more widely and more varied than 'more... than', though the function is the same. See the examples:
(8) His hat, which for a moment he did not move, hung low over his eyes, without concealing that they were large, open, and determined, moving with a flash rather than a glance round the room—Thomas Hardy, *Three Strangers*

(9) But first tell me where you were last night, or rather, early this morning.---E. S. Gardner, *D. A. Holds a Candle*

(10) It’s pretty much a difference of labels rather than of organization, it seems to me.---A. Marckwadt and R. Quirk, *A Common Language*

(11) He seemed to be amused, rather than alarmed.---M. R. Rinehart, *The Red Lamp*

(12) She laughed now at this passion in a superior way; it was the only indication she gave that she was grown up, that she was—or rather had been—a married woman.---Greene, *The Heart*...

In (9), the speaker hesitates to choose the word because of the lack of his knowledge, his hesitation being strengthened by the conjunction ‘or’. His attitude manifested only weakly by ‘rather’ so far, is more clearly discernible in (10) on account of the presence of an expression of propositional attitude, viz., ‘it seems to me’. In (11), we have a completely opaque construction, in which the marker ‘rather than’ is added as an afterthought to indicate the speaker’s clearer decision in the selection of words than in (10). In (12), even the tense of a verb is taken up as a word as such, indirectly referring to the verb’s Reference, tense. Thus we see ‘rather than’ can take as its head words various Parts of Speech.

*Other Kinds of Comparison:*

The grammatical forms ‘Negation of Comparison’ and ‘Degree of Inferiority’ also play the role of word selecting opaque markers.

(13) He is less of a scholar than a journalist.

(14) His face was not so much thoughtful or abstracted as expressionless.---A. Christie, *So Many Steps to Death*

Further analysis of the speaker’s psychology will not be necessary. It will be enough to mention that the speaker is less hesitant here than in the case of ‘more... than’ in his selection of words, because the position of the word selected here is in end-position in the sentence, which is usually most important and emphatic, while in (1) the position of the selected word stands in the middle of the sentence, which is less prominent than the end-position.

Thus far we have seen the opacity making expressions in the constructions with comparisons. Their main function is to select an intended expression, and give it prominence.
3. 1. 3 Parenthetical Use of Certain Kinds of Verbs

Sentences with verbs of saying have syntactically opaque positions, viz., object positions. The verbs of this kind, however, when used parenthetically, have no such positions, although semantically they function as markers of Intermediary Opacity.

Infinitive:

(1) I'm afraid I have been careless, not to say stupid. -- E. S. Gardner, *Negligent Nymph*

(2) Out there, in the other room you were tough and smart and well, to put it frankly, bum. -- *ibid.*

(3) Although it has already been argued at length, this point, judged from the point of view of the history of philosophy till this day, is, to say the least, fantastic. -- *Banerjee, Language*...

In (1), the infinitive phrase 'not to say stupid' is construed as 'even though I do not dare to describe myself as stupid'. Here the speaker has taken up the word 'stupid' to contrast with the previously mentioned word 'careless'. Moreover, 'stupid' stands in a syntactically opaque position in the parenthetical phrase. Therefore these two words are opaque because of the marker 'not to say'. Its function is a kind of concession, resulting in intensifying 'careless'.

Contrary to (1), the speaker wishes in (2) to describe the hearer as something like 'bum' indirectly by using 'tough' and 'smart'. Finding it impossible, he has given up the attempt and with the apologetic opaque marker 'to put it frankly' he finally put forth the word he had in mind, viz., 'bum'. Thus his chief motive for selecting words here is his hesitation in the use of the head word, 'bum'. In (3), knowing the fact that the word 'fantastic' is unusual for his description, the speaker uses 'to say the least' in order to justify his use of the word 'fantastic'.

Parenthetical Clauses:

(4) I've still got twenty years of -- let's call it active life ahead of me, and what would a woman of thirty be in twenty years? A man keeps better in tropics. Don't you agree? -- G. Greene, *The Burnt-Out Case*

(5) The Baptist! Miss Balaifa! said with some -- I hesitate to say it -- contempt. -- W. Saroyan, *The Presbyterian Choir Singer*.

The parenthetical clauses in both sentences function as opaque markers showing the speaker's hesitation in selecting the head words. In (4), 'active life' is the object of the preposition 'of' in the sentence, which is a descriptive sentence, although 'active life' is syntactically opaque in the parenthesis. Therefore it serves a twofold way. In (5), the speaker's hesitant use of 'contempt' manifests itself in
'hesitate' in the inserted clause, which works as an opaque marker of 'contempt' which is originally transparent in the sentence.

Thus, this kind of parenthetical opaque markers are to be considered as sentence modifying adverbs reflecting the speaker's attitude, and they function as word-selecting tools in the sentences.

The word-selecting opaque markers treated in this section vary according to the speaker's intentions, as we have seen so far, and they are the very expressions of human struggle to express most properly what is in our mind. This effort, therefore, is the most important motive of the speaker in the constructions of Intermediary Opacity. All the other factors that will be dealt with in the following sections have a connection with the speaker's intention as studied here.

3. 2 Hesitation, Apology and Confirmation

When we utter some words, occasionally feel the necessity to apologize to the hearer or hearers for our wording, to confirm our wording to ourselves, or to comment on it. This word-consciousness occurs to us before or after the utterance, depending on the occasion. In this section we are chiefly concerned with the opaque markers placed after the head words, i.e., with the cases where we talk about the words we have used.

3. 2. 1 If-Clauses

Among the opaque markers expressing the speaker's hesitation, apology or comment for his use of words, 'If-Clauses' are the most important ones.

If You Ask me:

(1) "I'll have to think it over. I'm too young to retire." "You're too young to run a racket if you ask me." -- G. Greene, Brighton Rock

This is a conversation between the boss of the gangsters, a boy of seventeen, and one of his men much older than he. (1) can be construed as:

(2) I would say, "You're too young to run a racket," if you ask me.

In (1), 'I would say' is left unexpressed because it is understood in the situation. In consequence 'if you ask me' practically functions as the reporting clause 'I would say', that is, a kind of expression of propositional attitude, so that it almost implies 'if I might dare to express my opinion,' or 'if you allow me to express my opinion'. Thus, it is an expression in which the speaker asks the hearer's permission to make a statement which might offend the hearer. As is evident from (2), the statement or the main clause is semantically opaque because of the marker 'if you ask me', though it is formally transparent. The speaker's psychological
hesitation finds its way in this indirect expression. Further examples are:

(3) Paul: (returning to his desk) He hasn't got a dream.
   Kelvin: It's all mad talk if you ask me. I don't see no point in it. -- A. Wesker, *The Kitchen*

(4) "Miss Hetherington -- was she -- was she --" Mrs. Baker nodded emphatically. "If you ask me, she's been tailing you. Took over in Casablanca from whoever followed you out." -- A. Christie, *So Many Steps to Death*

(5) "After all," Dallow said, "She don't know much. She only knows it wasn't Fred left the card. If you ask me she's a dumb little piece. Affectionate, I dare say, but dumb." "You are the dumb one, Dallow. She knows a lot. She knows I killed Fred." -- G. Greene, *Brighton Rock*

From the examples above we can see that this marker can be placed either before or after the head words, and the frequency in either case is nearly equal in the samples collected. What is the difference, then? In (3), the situation of the dialogue is: a man talked about a beautiful dream about the future society; at first the people applauded, but soon they started a quarrel. In saying 'It's all mad talk', Kelvin naturally hesitated in stating so, for he praised the talk a moment ago. This hesitation and apology are expressed in the form of this opaque marker. On the other hand, in (4), the opaque marker is rather superfluous, consequently it produces some effect of forcing the speaker's opinion on the hearer, and in (5), the marker has an imposing connotation, which is confirmed by the other's retort. In expressing the marker before the head words, the speaker knows beforehand that the statement he will make needs the hearer's permission to avoid offending him, and yet he dares to mention it. Therefore this marker necessarily gains some imposing effect on the hearer. When the marker is expressed after the head words like in (1) and (3), however, it is added as an afterthought to apologize to the hearer for the statement.

Thus, in spite of some slight difference in connotation, 'if you ask me' is essentially an apologetic expression for the statement which the speaker is afraid might offend the hearer.

*If-Clauses* with Verbs like 'Say' in them:

(6) It was his ambition to drive a car before he died -- his whim if you like to call it that. -- G. Greene, *The Burnt-Out Case*

(7) On the veranda the walking cases sat out of the sun -- if you could call a walking case a man who, when he moved, had to support his huge swollen testicles with both hands. -- *ibid.*

(8) Rosa was happy, if ever a woman could be said to be so. -- T. Hardy, *A
"OPAQUE" EXPRESSIONS

Tragedy of Two Ambitions

(9) Most people feel like that when they first get here. Slight claustrophobia. That's how Dr. Rubec put it. But I assure you that it passes off. It's a hangover, if you may so express it, from the world that you have left. -- A. Christie, So Many Steps to Death

In (6), as the appositive of 'his ambition', the speaker has used 'his whim', which he feels to be rather unusual for the description. In view of the hearer's surprise at the word, he asks his permission of the use of 'his whim' in the if-clause. Clearly the use of the word 'his whim' is opaque because of the 'if-clause', which is the opaque marker expressing the speaker's hesitant, apologetic feeling towards the hearer.

In all the other similar examples, certain words used in the main clauses are taken up again in the if-clauses, in which they stand in syntactically opaque positions. Thus considered, these words belong to our Intermediary Opacity, i.e., they are mentioned as well as used. 'If clauses', the opaque markers, are the expressions of the speaker's apology for, or confirmation of, his unusual use of words.

'If-Clauses' with Various Verbs:

(10) The mistake you make, Sheppy, is taking things too literally. The New Testament must be looked upon as fiction. a beautiful fiction if you like, but a fiction. -- W. S. Maugham, Sheppy

(11) This only means that perceptual knowledge is object-consciousness or, if any one prefers, empirical apprehension. -- Banerjee, Language

(12) "Wotcher mean?" 'Firmly. Hardly -- if you will. And for years past I've rather expected one or other of them would be so ill-balledanced as to call us here with -- as we lawyers say -- unlawful intent. -- H. Horn, The Judge Gets a Visitor

As has already been pointed out and described precisely by Professor Mori,9) the expressions like 'if you like' in the above examples are the opaque markers expressing the speaker's hesitation for his use of the words towards the hearer. No further comment will be necessary. The same kind of the speaker's intention is expressed by 'if-clauses' with various verb in the following examples:

(13) ...at night if you were fool enough to waste your Austrian Schillings on a night club, you would be fairly certain to see the International Patrole at work -- four military police, one from each power, communicating with

9) Cf Yoshinobu Mori, "Only, a housemaid, if you please!", The Rising Generation, Vol. CXI., No. 12 (December, 1965)
each other, if they communicated at all, in common language of their enemy. — G. Greene, *The Third Man*

(14) He was on a job — he said — he had got leery of, and he wanted to join up with somebody, perhaps somebody with a little more experience than he had, if he had any at all. He didn't act as if he had. — R. Chandler, *High Window*

(15) But chiefly I wanted to be in an empty place, where no new building or a woman would remind me there was a time when I was alive, with a vocation and a capacity to love — if it was love — G. Greene, *Burnt-Out Case*

(16) 'Yes, and no,' he said, 'if “yes and no” constitutes an answer. — F. W. Crofts, *Mystery in the Channel*

(17) . . . he is a king if ever there was one . . . — S. Green, *The Hamlet*

(18) . . . these inexplicable occurrences have a concealed but definite objective, if such a phrase may be used. — M. Rinehart, *The Red Lamp*

In (13) and (14), the speaker has not felt sure if his use of the verbs 'communicated' and 'had' was right, so that he takes the words again in the if-clauses, which in turn, function as their opaque markers, to confirm them for himself. In (15), the infinitive phrase 'to love' is repeated in the if-clause as the more static abstract noun, whereas in (16) 'yes and no' in the main clause is taken up again opaquely in the quotation, so that the opacity is clearer. All the head words, even when expressed by various Parts of Speech, carry an element of surprise to the hearer, for which the speaker asks permission by the use of opaque markers, or 'if- clauses'.

*If- Clauses' without Finite Verbs:

(19) There must be some hundreds of thousands, if not millions, of birds living inside the four-mile radius . . . — G. Orwell, *I Write as I Please*

(20) It is curious indeed that philosophers . . . should remain indifferent, if not altogether blind, to the social aspect of human knowledge . . . , Banerjee, *Language.*

(21) My surprise at finding that the man had spoken the literal truth almost, if not quite, equalled by my astonishment at finding myself face to face with Arthur Holliday as soon as I entered the bedroom. — W. Collins, *The Dead Hand*

The opacity of the head words here is evident from the analysis in the preceding sections. The difference is that here the words repeated in the if-clauses are not the same words as in the previous sections, but words which are stronger in meaning than the former, though they are in the same category of meaning. In (21), having first said 'almost', the speaker feels it necessary to confirm his right
choice of the word, so that by the negation of a stronger word 'quite' he affirms the appropriateness of his description by 'almost'.

3. 2. 2 Anaphoric Repetition

The speaker's psychology analyzed in the previous section, especially in 3. 2. 1, has occasionally some effect on the sentence construction and causes the modification of the word-order of a sentence. 'Anaphoric Repetition' is among them. It is a term used by O. Jespersen for a stylistic trick by which a word is repeated and given front position.10)

(1) She is as happy as can be.

(2) His story, if it can be called, is as follows: -- M. Rinehart, The Red Lamp

(3) ... there are great differences between Asia and the West. It is indeed easy to say that never the twain shall meet. Yet we must, and thankfully, we can. -- The Entrance Examination of Tottori Daigaku, 1967

In (2), having used the word 'story' which the speaker has decided as proper for his description, he has added an 'if-clause', in which 'story' is repeated because of his hesitation towards the word as well as for the confirmation of the word for himself. This psychology of the speaker has made him conscious of the word 'story' and led him to place it in front position, though unusual from the point of view of sentence construction.

Much has been discussed and written about this construction,11) but there is a unanimous agreement that 'Anaphoric Repetition' is a device to show the speaker's conscious use of a word. This is one of the typical examples in which opacity has stylistic influence on syntax.

3. 2. 3 'As-Clause'

In the 'as-clause' the kind of verbs seems to be more restricted than in the 'if-clauses'.

(1) Higher Crowstairs, as the house was called, stood quite detached and undefended. -- T. Hardy, Three Strangers

(2) That's where we differ. Her very disqualification, that of being a nobody,


as you call it, is her recommendation in my eyes. — T. Hardy, *A Tragedy of Two Ambitions*

(3) ... for this was during the Great Experiment, or Prohibition, as it is more frequently called, and it was a bad time for liquor lobby, but a fine time for crooks and cops — E. Albee, *Who's Afraid of Virginia Woolf*

(4) "In fact, is it the pearls Madame all over again?" "Yes, we're still playing Hansel and Gretel, as you might say." — A. Christie, *So Many Steps to Death*

(5) He was one of those reckless, rattlepated, openhearted young gentleman ... who scramble carelessly along the journey of life, making friends, as the phrase is, whereever they go. — W. Collins, *The Dead Hand*

(6) "I'm not Fred," he said, sharp as you please. But I could tell all right. So could my friend. — Greene, *Brighton Rock*

In (1) 'Higher Crowstairs' does not give any information to the hearer, so that the speaker adds some information in an 'as-clause', in which 'call' specifies the opacity of the proper noun. This explanatory character of this marker necessitates a verb like 'call'. This paraphrasing function accompanied by some hesitating connotation manifests itself in (2) and (3) where the head words also paraphrase the preceding nouns. In (4), however, the 'as-clause' which implies some kind of concession has made the preceding main clause opaque like 'if you ask me' in 3.2. 1. As the opaque marker in (5), instead of verbs like 'call', an autonomous device, viz., 'the phrase is' is used, in virtue of which the preceding phrase 'making friends' has come to be opaque. A little different from the examples above, 'as you please' in (6) has stronger concessive, hesitating character than the others, and is similar to 'if you like' in 3. 2. 1.

Hence it can safely be said that the opaque marker 'as-clause' has chiefly paraphrasing and sometimes concessive force upon the head word.

In 'such as one is' the form and implication are a little different from the 'as-clause' above. This construction is analyzed precisely and in details in Professor Möri's *Eigo Imiron Kenkyū*, pp. 92–93. It will be sufficient here to mention that it is an opaque marker expressing the speaker's hesitation in his description of a fact, about which he is in doubt.

*OED* says about this expression, 'such as one or it is':

having the character that he has, no more and no less; used chiefly with a depreciatory or contemptuous reference or apologetically.

(7) ... but there is a general feeling that the law, such as it is, is scrupulously administered. ... — G. Orwell, *The English People*
(8) We got an idea of what their courtship, such as it was, was like. T. Williams, *Baby Doll*

3. 2. 4 Relative Clauses

Relative clauses, when parenthetically used, sometimes work as opaque markers. Let us look at the examples:

(1) Report or scandal, whichever you please, said that the old gentleman had been rather wild in his youthful days... W. Collins, *The Dead Hand*

(2) The tension, or whatever it was, seemed to relax then. M. Rinehart, *The Red Lamp*

(3) But the outbreak—whatever it was to be—was delayed. G. Greene, *The Heart of the Matter*

In (1), wavering between 'report' and 'scandal', due to his hesitancy before the hearer, the speaker has left the decision up to him. This is expressed in the relative clause, i.e., the marker. In (2), with no confidence in the use of 'tension' which has some element of suspense in the context, the speaker hesitates and gives up his effort to describe the fact. In (3) the marker is actually put in the parentheses. Thus, this opaque marker shows the speaker's hesitancy in the use of the word, so that this expression has something in common with the ones in 3. 1. 3.

3. 2. 5 Hesitation Expressed by Pauses

Different from any other expression treated in this paper, this is a silent opaque marker, which shows a reluctance to use certain words due to modesty or hesitation or wavering in the choice of words on the speaker's side, and manifests itself as a pause before the head word. So often does one have this kind of experience that it seems almost unnecessary to give any examples.

(1) Kerton: (patiently) But I am not destroying you. You will be destroying one another of your own free will, as you have already done. I am simply a... a kibitzer. G. Vidal, *Visit to a Small Planet*

This pause as an opaque marker, of course, can function in many ways. The inclusive study of 'pauses' being out of the scope of this paper, suffice it to say that 'pauses' can function as opaque markers.

Thus, the opaque markers in this section formally have parenthetical character in common, and semantically express the speaker's hesitation and apology for the use of words as well as his own confirmation of their use.

3. 3 For Making the Meaning of Words Vague

Here we will discuss some cases in which the speaker for various reasons
intentionally obscures the meaning of words he uses. The expressions here can be considered to be variations of those in 3.2, where the speaker's hesitation and apology manifest themselves chiefly in the 'if- clauses'.

3.3.1 *Something of*

When the speaker has something to say that he does not know well or hesitates to express clearly, he uses 'something of' as an opaque marker to such effect. Let us look at the examples.

(1) A dog will bark more loudly and bite more readily where people are afraid of him than they treat him with contempt, and the human herd has something of this same character. — The Entrance Examination of Nara Joshi-gaku, 1966

(2) Hurtwood was something of a romanticist. — T. H. A. Dreiser, *Sister Carrie*

(3) There is something of uncertainty in his self-confidence. — *UED*

In *OED* 'something of' is explained as:

to a certain extent or a degree a (person, or thing of the kind specified).

In (1), although the speaker thinks that the human herd has the same character as a dog, he hesitates to state so. This hesitation has led him to refer first to the indefinite part which is designated by 'something of', through the cushion of which he refers to 'this same character'. Thus we can see that 'something of' is an opaque marker obscuring the meaning of the head words. By this marker he softens the shocking effect which would be given to the hearer by the identification of the human character with that of a dog. In (2) and (3), having little confidence in his choice of words for his description of the facts, he has made vague the words 'romanticist' and 'uncertainty' by means of 'something of'.

Whereas the speaker intends beforehand to keep his words vague in the case of 'something of', 'or something' as a marker is added as an afterthought, causing the preceding word to be opaque in consequence.

(4) he's a stockbroker or something. — *UED*

(5) He turned dizzy or something and fell out. — *Kenkyusha's Concise English Japanese Dictionary*

In (4), the speaker does not feel confident of his description 'stockbroker' that he has given, so that he has hastily made its meaning vague by the addition of 'or something'. In (5), an adjective is the head word. As is evident from the analysis, 'something of' has more force in making the meaning of a word vague than 'or something'.
3. 3. 2 What One Calls

In trying to describe a certain fact or event the name of which he is not so sure of, or diffident about, the speaker just describes it with a name he knows, leaving the responsibility of its use to people in general, represented by the pronouns of 'Generic Person' like 'we', 'you', 'they', and 'one'. Here the head word is opaque due to the character of the verb in the marker 'what one calls'. Examples are:

(1) I wonder, Al, to round off, whether you could sum up what you might call the standard speech in the United States. -- Marckwadt and Quirk, A Common Language

(2) Now, this used to be done, particularly in small areas, by means of what we call the caucus. -- ibid.

(3) "Go on!" the Boy said. "Listen to him. He's what they call a philosopher. -- G. Greene, Brighton Rock

In (1), the speaker hesitates to use 'standard speech' because there is no definite acknowledged one in the United States. Thus he evades the responsibility of the use of the phrase and leaves it to people in general. In (3), the opaque marker has some sarcastic and contemptuous connotation owing to the speaker's designation of 'philosopher' to a hoodlum. We shall see more about this emotional element later in this section. The speaker's attitude is seen, inside of the opacity marking clause, in the choice of a pronoun as subject, and in the presence or absence of a modal auxiliary. The following is an example of the marker placed after the head word to the same effect.

(4) There was a very definite reaction to the paraffin test, so called, on his left hand. -- E. S. Gardner, Negligent Nymph

3. 3. 3 Kind of, Sort of

In phrases like 'this kind of book', 'a book of this kind', 'a new kind of lighter', 'kind' is an ordinary noun, while in 'a kind of', its nominal character is nearly reduced to a mere attribute. This twofold character serves the purpose of an opaque marker, that is, as a cushion to the head word, both formally and semantically.

(1) He is a kind of gentleman.

(2) "How many rooms?" "Two, I think, and a sort of kitchenette."

These are examples where the markers are used as attributes and they mean 'almost worthy of the name', expressing the speaker's hesitation in naming the things. The following are examples in which the markers are used adverbially.

(3) If I hadn't had the guide with me, I don't think I could have found my
way back to the hotel. You just kind of lose your sense of direction. -- Christie, *So Many Steps to Death*

(4) "The bartender and I. We sort of hoisted you in. You scared the hell out of me" -- J. D. Salinger, *Franny and Zooey*

In (3), the speaker cannot find the exact word for the description, so that he makes the meaning of the head word vague by 'kind of', while in (4) his use of the rather unusual word 'hoist' in the description of treating a person has given rise to the necessity of making its meaning vague by 'sort of'.

3. 3. 4 Parenthetical Opaque Markers

(1) It is worth listing various influences which tend to make Englishmen of all classes less and less different from one another. -- G. Orwell, *The English People*

(2) Indeed it is remarkable how Nature goes on unofficially, as it were, in the very heart of London. -- G. Orwell, *I Write as I Please*

(3) English differs from most other languages in that it is more inclined to swallow foreign words raw, so to speak, instead of preferring to translate the foreign expressions into some native equivalent.

(4) Miss Balaifal's voice was, if anything, not impressive. -- W. Saroyan, *The Prebysterian Choir Singers*

In (2) for the description of Nature the speaker has used the word 'unofficially', for the use of which he apologizes to the hearer by making its meaning vague with the opaque device 'as it were' because he wanted to diminish the shocking effect of the head word.

*OED* gives the following explanation of 'as it were': as if it were so, if one might put it, in some sort: a parenthetic phrase used to indicate that a word or statement is perhaps not formally exact though practically right.

The same function is performed by 'so to speak' in (3). In (4), the speaker hesitates to state directly a strong phrase 'not impressive' for the description of the voice of his teacher of singing, and by the use of the marker 'if anything', which can be paraphrased as: 'if anything can be said about her voice', he makes its meaning vague. Thus, these markers primarily serve to mitigate the shocking effects of the head words by obscuring the edges of its meaning.

3. 3. 5 Opaque Markers with Doubtful and Contemptuous Connotation

The extreme case of this obscuring function is seen in the case of the opaque markers showing the speaker's contemptuous feeling for an event or fact as unworthy of its name, while the ordinary obscuring markers only show his uncertainty of his use of words.
So-called:

(1) Well, ours is a so-called free country... -- A. Christie, So Many Steps to Death

(2) Their so-called poverty is nothing else but a diabolical lie. -- Kenkyusha's New English-Japanese Dictionary

In (1), the speaker is doubtful about his description, 'free country', and in (2), he even goes so far as to deny 'poverty' completely. The opacity of the head words is undisguised owing to the doubt inducing marker, 'so-called'.

POD defines 'so-called' as:

called by but doubtfully deserving that name.

This doubtful element is further strengthened in ACD.

incorrectly called or styled thus.

Of a Kind:

(3) He is a gentleman of a kind.

This sentence means 'he is a poor kind of a gentleman', and 'of a kind' differs from 'a kind of' in 3.3.3 in that it has disparaging connotation seen in the example.

Your:

This is the genitive of generic 'you'. In colloquial English it gives contemptuous and scornful sense to the following noun.

(1) This is your fox-hunting, is it? -- T. Egawa, Dai.meishi, Eibunpo Series, No. 4

(2) Now you had a date for tennis with me this afternoon. I called up to ask you if it was still on. You start in cross-examining me in your best lawyer manner. All I'm interested in knowing is, whether we're going to play tennis. -- E. S. Gardner, D. A. Holds a Candle

POD defines this 'your' as:

(arch., colloq.) that we all know of (usu. contempt.;...)

In (3), 'your fox-hunting' means 'the fox-hunting often so called by the name', which implies that it does not deserve the name, so that 'your' functions as an opaque marker with such implication. In (4), 'your' implies the speaker's reproach and contempt for the hearer's self-complacent attitude expressed by 'best-lawyer manner'. Therefore we can say that 'your' is a very effective and compact opaque maker expressing the speaker's contempt and sarcasm.

To sum up, the opaque markers seen in this section function, first, as a device for mitigating the shocking effect of unusual words and for the apology for their use, secondly as a device for evading the responsibility naming a fact or
event, and thirdly as a device for giving contemptuons color to expressions.

3. 4 Emphasis

In 3.1 we have already seen that, the speaker's desire to express himself more properly manifests itself in the opaque markers. Now in this section we are concerned with the cases in which he has confidence in the choice of his words in making a statement. Naturally he adopts emphatic expressions which are markers of our Intermediary Opacity.

3. 4. 1 Determiners

Typical 'the':

(1) They say, 'If there's such a thing as an honest Syrian, then Tallit's the man.' -- the same with (2), in 3. 1. 2

(2) Perhaps if I had a wife like that, I'd sleep with niggers, too. You'll meet her soon. She's the city intellectual. She likes art, poetry. -- G. Greene, The Heart of the Matter

(3) He is the pianist of the day. -- Sansedo's Dictionary of English Grammar

\textit{OED}: 'the' -- used emphatically, in the sense of 'preeminent' 'the typical' or 'the only... worth mentioning': 'the' being stressed in speech (\&i:) and printed in italics.

All the examples contain 'descriptive function'\textsuperscript{12} marked by 'the'. In (2), the speaker does not assert the existence of 'city intellectual' as such, but leaves the problem of his/her existence out of the concern and describes him/her as if he/she exists. This manner of description produces various shades of meaning in expressions as known well, and here this description has given the sentence, i.e., (2) a kind of ironical nuance, which we cannot read in the definition of \textit{OED}. In (1) the descriptive function is strengthened by the presence of the 'if-' clause', which we have already construed in 3. 1. 2; (1) has ironical color in meaning also. (3) is an example of the definition of \textit{OED}.

The logical structures of meaning of these examples belong to 'Semiotic Type', so that the head words marked by 'the' are on the metaliguial level and they are opaque. Consequently although 'the' is ordinarily a determiner referring to a transparent word, here it functions as an opaque marker which has emphatic and emotional effect on the head word, contributing to making the sentence compact and impressive.

\textsuperscript{12} Y. Mōri, 'Sūri Bantai Ron', 1968. The descriptive function is a function generated from a propositional function, represented as: (9x) (Px)=that x which satisfies Px. It can be explained only by the analysis of the whole sentence with (9x) in it.
Any:
Like 'the', 'any' functions as an opaque marker which keeps sentences from being wordy and gives them emphatic and emotional color.

(4) In the moonlight the nodules on her face ceased for a while to exist, and there were no patches on her skin. She was any young girl waiting for a man.--Greene, The Heart of the Matter

Here 'any' means 'whichever of all is chosen'. Now let us compare (4) with the following:

(5) She is a a young girl waiting for a man.
(6) She is like any young girl waiting for a man.

The logical structure of meaning of (5) is \( F(a), classification \); that of (6), \( F(a), description \),\(^{13}\) while that of (4) is \( identification \), which means that 'she' can be identified with any young girl waiting for a man. Thus considered, 'any young girl waiting for a man' functions here as a label of the set consisting of the young girls of that kind. Therefore, an apparently transparent construction (4) is virtually a construction of Intermediary Opacity caused by 'any'. (4) has more direct force of description than (5) and (6).

3.4.2 Empathetic Negation

Anything, Nothing:

The foregoing discussion will dispense us from further analysis of opacity, except that 'anything but' is an emphatic negative opaque marker.

(1) He is anything but a scholar.
(2) Such a project would be considered anything but insane.

When 'anything but' is negated, it naturally becomes a strong positive opaque marker.

(3) It is nothing but a joke.
(4) They both had an immense sense of security: They were friends who could never be anything else than friends.--G. Greene, The Heart of the Matter

Far from:

(5) She's far from happy.

Let us look at the definitions of dictionaries about 'far from'.

UED: far -- remote in fact.
ACD: far -- very remote in time, degree, scope, purpose, desire,

---

The ordinary simple interpretation of (5) is: "She is by no means happy", which is a stronger negative sentence than "She is not happy". According to our theory, however, the speaker's intention may be rather "She is far from 'happy'", in which 'far' retains some of its original sense and 'happy' is not purely referential. "She is far from being happy" is grammatical and not uncommon, but because of its phonological clumsiness and psychological redundancy, (5) is more effective in negation. Further examples are:

(6) It is far from perfect.
(7) He is far from well.

Although there are several possible interpretations of this construction, they are included in our theory of opacity, by which the speaker is first concerned with the Sense, then refers to its Reference.

'Playful' in the following is another example of the opaque use of an adjective.

(8) Josua was the reverse of playful: the world was too important a concern for him to indulge in light moods. -- T. Hardy, *A Tragedy of Two Amotions*

Here the opaque marker is a noun phrase 'the reverse of' which implies negative meaning. Thus here again opacity gives compact and emphatic color to the sentence.

3. 4. 3 'Simply'

(1) The color is simply awful.
(2) His grammar is simply terrible.

Just compare (1) with "The color is very awful", in which 'very' merely intensifies 'awful'. On the other hand, 'simply' goes so far as to imply that the color cannot be described by anything but the word 'awful'. Thus in using 'simply' the speaker's word-consciousness is very obvious. While 'simply' excludes all words but one, 'almost' shows an approximate approach to the description.

(3) He began to whistle, driving back through Kru Town. He was almost happy. --G. Greene, *The Heart of the Matter*
(4) I dislike you as much as I dislike myself. I was nearly happy when you arrived. --Greene, *The Burnt-Out Case*

In (3) the hero's state of mind was 'almost describable as happy', so that the word 'happy' is opaque, while 'nearly' in (4) is similarly the opaque marker, but because of the context has a sarcastic connotation.
"OPAQUE" EXPRESSIONS

3. 4. 4 Parenthetical Markers

When the speaker's confirmation of the words he has used is strong enough to be an assertion, the markers function as intensifiers for the head words.

(1) He is a patriot if anybody is.

(2) He's a bloody German, a fool, that's what he is. He's always quarrelling, always. -- Wesker, The Kitchen

(3) It's an absolute lie from beginning to end. That's what it is; an absolute lie. -- Crofts, The Mystery in the Channel

These markers not only confirm the uses of words, but also assert them emphatically. The logical structure of meaning of 'that's what one is' belongs to the 'Semiotic Type'.

3. 4. 5 Word-Order

The speaker's word-consciousness sometimes displays itself in the word-order of a sentence. The problem of word-order, however, involves various complicated factors, among which the most important is the speaker's psychology. In almost every case in which the word-order deviates from the norm there is some word-consciousness on the speaker's side. An exhaustive explication being out of the scope of this paper, only a few examples in which opaque words other than ordinary grammatical subjects occupy front position by the principle of Actuality will be given and analyzed from the point of the speaker's intention.

(1) In any rate she was, if you could really call it being in, sitting in an unheated room... -- G. Greene, The Third Man

In the story this is the scene where the hero calls on the girl friend of his friend at her poor apartment late at night. The feeling of relief at finding her there is the first thing that enters his mind, so that he puts 'In' in front position. Here we have no doubt as to the speaker's consciousness of 'In' as a word. Semantically, 'In' is the subject of the sentence; 'she was, if you could really call it in' functions merely as the copula, and 'sitting alone in an unheated room' as the predicative. The opaque use of 'In' has thus led the speaker to choose this sentence construction. Further, the inserted opaque marker of apology 'if-clause'

14) Yoshinobu Mori, Eigo Imiron Kenkyu (Tokyo, 1962) Cf. pp. 121-128. The analysis of 'that's what one is' is found.
15) O. Jespersen, M. E. G., VII, p. 54. The Principle of Actuality: What is at the moment uppermost in the speaker's mind tends to be first expressed. This is the reason, or rather one of the reasons, why the subjects--what one is going to speak about--is given in front position. But it may be the object, or the predicative, or any other element that is drawn in this way.
mirrors his hesitation of his use of the word 'In'. Thus the word is doubly opaque, though the primary marker is of course the word-order.

(2) **Pickpennies** he called them, and he meant by the term that they were men without ambition or resources. -- G. Greene, *The Orient Express*

Here 'pickpennies' which is uppermost in the speaker's mind is expressed first and 'he called them' is added to complete the sentence. Afraid of the unfamiliarity of the word to the hearer, he comments on it in terms of a metalingual sentence 'he meant by them...'. Thus 'pickpennies' is also doubly opaque.

(3) Scobie remembered what Louise had once said to him about Wilson, -- **phony**, she had called him. -- Greene, *the Heart*.

The part after the dash is the appositive of the preceding 'what clause', and is considered Represented Speech describing Scobie's thought, in which 'phony' is uppermost and expressed first. Unlike (1) or (2), after the opaque word there is a comma, which shows that 'she called him' is a mere addition as an afterthought rather than a device to arrange the sentence. Some people might put *phony* in quotation marks, so clear is the opacity of this word.

(4) "**Perfect,**" said Ma, with an emphasis, "is a thing we none of us are, and I never asked or expected of you..."

Finally let us look at our often repeated example. Here again, like the other examples above, the principle of actuality has made it possible to place 'Perfect' in front position, which consequently functions as the subject, though it is an adjective. As the consequence of the opaque use of 'Perfect' as subject, the speaker has arranged other parts so as to form a complete sentence. Although there are several ways of interpretation of this 'Perfect', it will be best explained by our theory of opacity because of its simplicity and inclusiveness.

In summary, the speaker's intention to emphasize a certain event or fact finds its way in the devices of Intermediary Opacity. In consequence the opaque markers are expressions which give sentences compactness and vividness, achieving striking effects on syntax.

4. CONCLUSION

We have seen and discussed various kinds of Intermediary Opacity markers in relation to the speaker's intention, giving attention to the influences on syntax. We shall conclude this paper by examining some important aspects of these
expressions.

4. 1 Comparison with Japanese

The comparison of the expressions treated hitherto with Japanese will give strong support to our theory of opacity. Some of the expressions we have given as opaque might raise a doubt as to their opacity, to the clarification of which Japanese will be a very useful tool, because it is a language in which metalingual operations are poorly developed, and often it has recourse to the verb ‘yuu’, which means ‘say’ in English, in the syntactical treatment of a word or sentence. In the Japanese language, the head word of an intermediary opaque construction is transferred to the syntactically opaque position marked by ‘yuu’ and indicates its metalingual character clearly. Let us compare the pairs.

(1) English: a kind of gentleman
    Japanese: daitai shinshi to ieru hito
(2) English: John is more tall than thin.
    Japanese: John wa yasete iro to yuu yori wa sei ga takai.
(3) English: your fox-hunting
    Japanese: iwayuru (or, yoku iwareru) ketsunegari
(4) English: He is almost happy.
    Japanese: kare wa mā kōfuku to ieru.

By the translation we can see clearly that the English phrases and sentences above are expressions concerned not only with the ‘use’ of words but also with ‘words’ as such, which is known by ‘yuu’. In other words, they are mentioned as well as used. Thus we have proved their opacity by comparing the two different languages. The application of this method will be possible to many other opaque markers.

4. 2 The Speaker and the Intermediary Opacity

What is the speaker’s attitude to the linguistic forms of Intermediary Opacity? This is the final and most basic question to be answered in our treatment of opacity, although it may be almost self-evident from the foregoing discussion. Let us compare the examples so often cited.

(1) We are not perfect.
(2) Perfect is a thing we none of us are.
(3) ‘Perfect’ is an adjective.

(1) is an object sentence in which the speaker is the user of the word ‘perfect’, while (in (3))’, which is a sentence of pure metalanguage, he comments on the word ‘perfect’ as a pure exponent. In the case of (2), which is our intermediary
opaque construction, an object sentence with metalingual character inside, the
speaker not only uses the word 'perfect' as a user of language, but also plays the
role of an exponent of the word 'perfect' from the standpoint of the user. Thus
the situation in which the speaker stands with the complex, intertwined roles of
the two different kinds forces him to find expressions in the intermediately opaque
way. The opaque markers naturally tend to be of various kinds and forms, having
all shades of meaning, so that they are very interesting expressions in the
English language.

In summary, by the application of the logical idea 'opacity' to the study of
language, a variety of expressions in English have been investigated and construed
from the semantic and psychological point of view. They have been classified into
four main groups according to the speaker's intentions: (1) for the more proper
expressions, (2) hesitation, apology, and confirmation, (3) for obscuring the
meaning, and (4) emphasis. Stylistic effects have also been discussed. The author
hopes that he has elucidated some of the main characteristics of these expressions
of Intermediary Opacity.

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