WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ
СЛОВО
VERBUM
WORD
WORT
ΛΟΓΟΜ

OFFICERS 1974 - 1975

TABLE OF CONTENTS

SEVENTEENTH ANNUAL CONFERENCE, 1974

PROGRAMME

The Seventeenth Annual Meeting of the Linguistic Circle was held in the Moot Court of Robson Hall at the University of Manitoba on October 25 and 26, 1974.

H.D. Wiebe, president of the Circle, called the meeting to order at 2:00 P.M. on Friday, and D.J. Lawless, Associate Dean in the Faculty of Arts at the University of Manitoba, welcomed this year's delegates. The presentation and discussion of the afternoon's papers followed soon thereafter.

That evening there followed the association's annual banquet in the Victorian Room, University College, and afterwards a reception for visitors in the College's Senior Common Room. The banquet address, which combined the necessary ingredients for such an occasion of good humour and academic substance, was given by C. Meredith Jones, Professor Emeritus of Romance Languages and Literatures, at the University of Manitoba. His paper, dealing with the intricacies of the grammar of modern day Welsh, a topic near and dear to Professor Jones' own heart, was well received, and the abstract of this paper is included with those from this year's sessional presentations as well.

The Friday afternoon session was followed by a morning presentation of papers on Saturday and finally by the annual business meeting and the presentation of officers for 1974-75. The Circle's new president, Paul J. Schwartz, brought the 1974 meeting to a close towards the noon hour.

The Eighteenth Annual Meeting will be held at the University of North Dakota in Grand Forks in October 1975. The Executive make their usual request that paper titles and summaries be submitted by mid-September.

THE SIGNIFICANCE OF DIACHRONIC ASPECTS IN SYNCHRONIC LINGUISTICS

Bruno F.O. Hildebrandt, University of North Dakota

Since the Swiss linguist Ferdinand de Saussure (1857-1913) first made the distinction between the study of a language at a given point in time, synchronic linguistics, and the study of a language or languages through time, diachronic linguistics, linguists and linguistic schools all over the world have been struggling with this famous and far-reaching dichotomy. He stated:

> The first thing that strikes us when we study the facts of language is that their succession in time does not exist insofar as the speaker is concerned. He is confronted with a state. That is why the linguist who wishes to understand a state must discard all knowledge of everything that produced it and ignore diachrony. . . The intervention of history can only falsify his judgment.[1]

It is amazing to observe how influential de Saussure's hypersynchronistic approach has been up to the present time and not only in different linguistic schools in Europe, for which N.S. Trubetzkoy and the old and new Prague School could serve as a prominent example, but also within the different branches of the so-called American Structuralism. In 1933 Leonard Bloomfield, the most influential founding father of American linguistics, declared categorically: "In order to describe a language one needs no historical knowledge whatever; in fact, the observer who allows such knowledge to affect his description is bound to distort his data."[2] Thus, a descriptive or structural study, we have come to believe, must be pure synchrony; it is supposed to exclude diachronic or historical knowledge. That this state of affairs still prevails in modern linguistics is very well reflected in the newest (1974) edition of the *Encyclopaedia Britannica*. There, in vol. VI of the *Micropaedia*, we read under 'Synchronic Linguistics': "In the 20th century, synchronic description has come to be regarded as prior to diachronic description." And, even more revealing, in vol. 10 of the *Macropaedia*, under 'Linguistics', we find the following characterization of 'the linguist' in the 1970s:

> The linguist, though he may be interested in written texts and in the development of languages through time, tends to give priority to spoken languages and to the problem of analyzing them as they operate at a given point in time *without reference to their previous history*. (My emphasis.)

This is where we stand today.

For this abbreviated version of my original paper two examples must suffice to indicate why I am not satisfied with such a purely synchronic approach to language analysis, well established as it is.

In contemporary Standard German, a number of different allophones of the phoneme [r] can be observed. Let us concentrate on two of them, the so-called r-fricative, to be exact: the voiced postdorsal-velar fricative [γ] as in [γo:t] (red); and the so-called trilled back-r [R], articulated at approximately the same point of articulation, again as in [Ro:t] (red). In a strictly synchronic study, in which dialects are not included, one cannot say much more than this. Different speakers and sometimes even the same speakers use sometimes (more often) the fricative [γ], sometimes (less often) the trill [R] in the same words; the two r-sounds are allophones in free variation. The synchronist must be satisfied with this analysis, and he cannot offer any explanation for or further insight into this phenomenon. Only if one goes back in time and takes into account the descriptions and findings of early phoneticians, can a true linguistic understanding be gained. We know from descriptions from the 17th century that only trilled r-sounds were spoken in the German of that time. We know too from the findings of experimental phonetics during the first half of this century that the trills had already been reduced from an original ten to just two vibrations in initial position and to just one vibration in final position by about 1950. Finally in the 1960s more and more phoneticians observe an increase in fricative articulation and a decrease in trilled articulation. Suddenly we understand! What in the eyes of the linguist who limits himself to synchronic analysis is just a startling, unexplained inconsistency in the articulatory system of contemporary German is in fact the result of a historical development that is still going on. The phonetic "state" that the synchronist observed is actually history in the making, an occurring and fascinating change of the German phonetic system that can be recognized and satisfactorily described only by diachronic linguistics.

As a second example: the distinction between short and long vowels is a very important one in the German language. From a synchronic analysis of contemporary German, one can gain a set of rules, stating in which cases or positions a vowel is long and in which other cases or positions it is short. One of the rules is: if two different consonants follow, the preceeding vowel is short (let me add immediately that this is true in most, but not all, cases). There are exceptions to the rule, some of which make sense from a strictly synchronic point of view, and some that do not. E.g., the pronunciation of the word *Mund* (mouth) follows the rule: the vowel [u] is followed by the two consonants [n] and [t]; therefore, the [u] is short, [munt]. However, in the word *Mond* (moon), the vowel [o] is followed by the same two consonants, [n] and [t], but the vowel [o] is long, [mo:nt]. No synchronic explanation is possible; *Mond* is one of the famous exceptions. Or is it? Unless we as linguists want to remain on the level of elementary German students, there is a logical explanation of this so-called exception. One just has to know, and must be willing to apply this knowledge, that in earlier stages of the German language, there were not two postvocalic consonants in the German word for *moon*. The OHG form of the NHG word *Mond* was *māno*, MHG *māne* or *mān*. On the other hand the OHG and MHG forms of NHG *Mund* both show two consonants, *mund* with *nd* in OHG and *munt* with *nt* in MHG. This simple incorporation of historic facts or diachronic aspects into a basically synchronic analysis shows that the pronunciation of NHG *Mond* with a long vowel is not an exception but follows a logical rule. Without the historic insight one cannot understand. And I fail to see how one can describe something satisfactorily without understanding it.

Maybe this is why so many of the studies in descriptive linguistics in our times are not satisfactory: they lack in diachronic, historic perspective. Unfortunately, this cannot be helped if a linguist deals with a language or a dialect of which the history is entirely or largely unknown. But dealing with the present form of a language of which we do have a richly documented and researched history available without including it in our attempts to understand and describe that language as it is and functions today — this de Saussureian attitude — is tragically misunderstanding the nature of language and languages. We all know that a language, any language, is not a historic entity; we cannot understand it as such. Diachronic, historic aspects not only should but must be incorporated in synchronic studies wherever possible, and not only

when we deal with morphology, syntax, or semantics, but also with the basic level of phonetics or phonology. If we cannot overcome the modern obsession with the present and the limitations of a misunderstood synchronic purism, we will not grow up as linguists.

[1] Ferdinand de Saussure, *Course in General Linguistics*, transl. by Wade Baskin (New York: McGraw-Hill, 1966), 81.

[2] Leonard Bloomfield, *Language* (New York: Holt, Rinehart and Winston, 1933), 19f.

ST. ANSELM ON THE VERB 'TO DO' (*FACERE*)
Douglas Walton, University of Winnipeg

In a fascinating fragment, *Lambeth Manuscript 59*,[1] St. Anselm of Canterbury has bequeathed to us the foundations of a logical syntax of agency utilizing the strikingly modern-seeming device of treating agency as a statement operator. This approach, whereby the syntax of agency becomes similar to that of the negation operator in classical sentence logic, is currently a subject of considerable interest because of recent developments in action theory,[2] modal logic,[3] and generative semantics.[4] One might reasonably expect that there might be little coherent historical precedent for the syntactical problems thereby generated. It is therefore something of a surprise, a welcome and interesting one, to find this approach explicitly suggested by St. Anselm and to discover that he had studied in detail paradigmatic cases that are of a definite interest in their own right in the analysis of the syntax of agency locutions. The Anselmian approach, as I shall call it, proposes that attributions of agency, such as 'x kills y', can be analyzed out into an expression referring to agent, a state of affairs, and an operation of "bringing about", such as 'x brings it about that y is dead'.

Modal Syntax of Agency

In generative semantics recent proposals for the analysis of the underlying structure of verbs of agency involve a motion of "doing" that is a relation between a person and an action. McCawley's celebrated causal analysis of the verb *kill*, for example, parses out *kill* as *cause-become-not-alive*.

John kills Fred
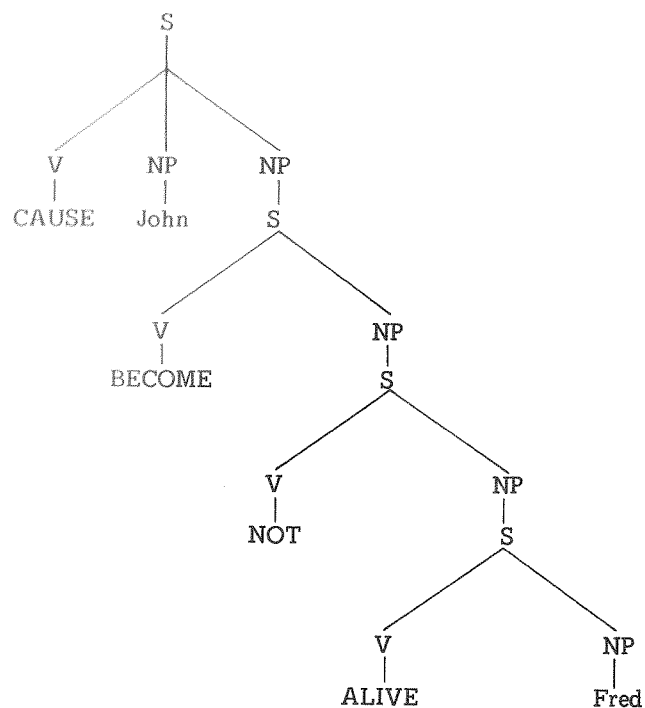
McCawley's proposal clearly exemplifies the Anselmian approach in basic outline, and it is significant that they even choose the same verb, *kill*, as a paradigm for study.

Recently Frederic B. Fitch has suggested using an action-operator over conjunctively molecular sentences, thus, as it were, providing an extension of St. Anselm's basic proposal.[5]

Fitch's proposal amounts to laying down the following two axioms.

$$(\delta \text{ A } 1) \qquad \delta_a p \supset p$$

$$(\delta \text{ A } 2) \qquad \delta_a (p \,\&\, q) \supset (\delta_a p \,\&\, \delta_a q)$$

The first asserts that 'doing' is truth-entailing: if I bring it about that p obtains, then p in fact obtains. The second states that 'doing' is closed with respect to conjunction-elimination: if I bring it about that p and q obtain jointly, then I bring about that p and moreover I bring it about

that q.[6] Adoption of $(\delta \text{ A } 1)$ and $(\delta \text{ A } 2)$ would give us the rudiments of a seemingly not very contentious, if rather minimal, system of agency.

Six Kinds of Agency

Using the example of killing, St. Anselm distinguishes six kinds of agency as follows.

1. Killing directly — *Facere idipsum esse*
2. Not making not dead, (e.g. not raising the dead man to life, should one have the power so to do) — *Non facere idipsum non esse*
3. Making the killer have arms (arming the killer) — *Facere aliud esse*
4. Not arming the victim — *Non facere aliud esse*
5. Making the victim not armed (disarming the victim) — *Facere aliud non esse*
6. Not making the killer not armed (not disarming the killer) — *Non facere aliud non esse*[7]

Using the δ-operator, we can now construct schemata corresponding to these expressions.

Read 'p $\ni$ q' as 'p causes q'.

1. $\delta_a p$
2. $\sim\!\delta_a \sim\!p$
3. $\delta_a q \,\&\, (q \ni \delta_b p)$
4. $\sim\!\delta_a q \,\&\, (q \ni \sim\!\delta_b p)$
5. $\delta_a \sim\!q \,\&\, (q \ni \sim\!\delta_b p)$
6. $\sim\!\delta_a \sim\!q \,\&\, (q \ni \delta_b p)$

[1] The contents of this manuscript were first described and printed in F.S. Schmitt, *Ein neues unvollendetes Werk des Ll. Anselm von Canterbury, Beiträge zur Geschichte der Philosophie und Theologie des Mittelalters*, xxxiii, 3, 1936. The manuscript is reprinted in F.S. Schmitt and R.W. Southern, *Memorials of St. Anselm* (London: Oxford University Press, 1969), 333-354. A very helpful commentary and partial translation is to be found in Desmond Paul Henry, *The Logic of St. Anselm* (Oxford: Oxford University Press, 1967), §4. A more detailed analysis, also very helpful, is D.P. Henry, 'Saint Anselm on the Varities of 'Doing',' *Theoria*, Vol. 19, 1953, 178-183.

[2] A good general source of material here is Myles Brand (ed.), *The Nature of Human Action* (Glenview, Illinois: Scott Foresman, 1970).

[3] See G.H. von Wright, *An Essay in Deontic Logic and the General Theory of Action* (Amsterdam: North-Holland), 1968.

[4] See John Kimball (ed.) *Syntax and Semantics*, Vol. 1 (New York and London: Seminar Press), 1972.

[5] Frederic B. Fitch, 'A Logical Analysis of Some Value Concepts,' *Journal of Symbolic Logic*, Vol. 28, No. 2, June 1963, 135-142.

[6] Fitch, *ibid.*, 138.

[7] Schmitt and Southern, *op. cit.*, 344f.

SELECTED TOPICS IN ENGLISH-UKRAINIAN LEXICOGRAPHY
Zenon M. Kuk, Ohio University

Compilation of an English-Ukrainian dictionary of approximately 150,000 words, though in its preliminary stage, brings clearly into focus certain problems facing a lexicographer.

Like any other scholarly undertaking, the compilation of a dictionary starts with collection of material. A monolingual descriptive dictionary of the source language is almost a must. In the absence of such a dictionary, the lexicographer's work is made more difficult and lengthy. An ideal situation is the availability of such a dictionary also in the target language. In my case the situation is close to ideal: there are excellent descriptive dictionaries in progress: a ten volume dictionary of the Ukrainian language by Professor Bilodid in Kiev, and an etymological dictionary by Professor Rudnyckyj of the University of Manitoba in Winnipeg. Besides these dictionaries I shall also use various technical and professional dictionaries, selecting from them more general but relevant terminology. Finally, the dictionaries of the neighbouring Slavic countries, English-Polish by Bulas and Whitfield (1960) and English-Russian by Galperin (1972) will be used for reference. The selection of entries, their format and sequence are the next step.

The selection of entries is decided by the type of the dictionary, i.e., by its intended purpose. The purpose of a bilingual dictionary is a broad concept but basically comes down to two factors: who will be its user, and how will it be used. Normally the function of a bilingual dictionary is:

1) to aid comprehension of source language texts,
2) to help generate the texts in the target language.

My proposed dictionary will be oriented to the speakers of both languages. It will serve as a source of reference on general and specific questions pertaining to English lexicography, grammar, phonetics, and style; and it will be useful to translators, students and all who use English in their scholarly or scientific work. It is not meant only for native speakers of Ukrainian and Ukrainian students of English but also for those speakers of English who desire to understand and master Ukrainian. In practical terms it means that the dictionary will have to be more comprehensive in its use of descriptive statements and semantic glosses because of this intended purpose: source language to target language and target language to source language. Thus the selection of entries, which is the next step after the collection of material, will have to be very carefully but arbitrarily decided by the author.

Closely connected with the selection of entries is their format. Again, it varies depending on the purpose of the dictionary. Taking into consideration my project, however, a typical entry format will be something like this: the English word in its canonical form with grammatical information where necessary, e.g., irregular noun or verb forms. This will be followed by the pronunciation of the word and its variations indicated by the IPA. Indication of pronunciation of English words is of great importance to the speakers of Ukrainian, for English unlike Ukrainian is not phonetic in its spelling and contains certain sounds totally absent from Ukrainian, e.g., *th* and *w*. These sounds will be explained more thoroughly in the introductory article to the dictionary. After the pronunciation will follow an indication of the part of speech to which the given word belongs and the area of style in which it is used, e.g., architecture. This is called a label, the function of which is to eliminate any ambiguity in meaning of target language equivalent by rendering it precisely. The part of speech will be given in English, but remarks on area of style concerning the equivalent will be in Ukrainian. A function similar to label is fulfilled by the so-called gloss which indicates the relevant difference between the multiple meanings of a word. Normally the glosses are given in the traget language after an equivalent, whereas labels are given in the target language before an equivalent. Next will come the Ukrainian equivalent in canonical form together with any relevant irregular forms which that particular equivalent might have. The stress will be indicated in all equivalents, for Ukrainian has free and movable stress. The pronunciation of Ukrainian equivalents will not be given because in Ukrainian it is far less compli-

cated than in English: Ukrainian is fairly faithfully portrayed in its orthography. It will be, however, explained in the introduction. There are also so-called examples (which are given in the source language). They are more concrete than the glosses and should be given following the target language equivalent. E.g., they convey grammatical information such as how a word is combined with other words in a sentence. The entry will close with idiomatic expressions (or so-called unmotivated combinations, whose meaning cannot be deduced from the meaning of their components), proverbs, and sayings. They should have an equivalent in the target language. At times a word-by-word translation may be given to emphasize an unusual character of the source language entry. Sometimes information other than that of a linguistic nature may be given in a bilingual dictionary, e.g., that of an etymological or encyclopedic nature. This, however, is not a very common occurrence and is conditioned by cultural or historical situations, where there is absolutely no equivalent in the target language.

The sequence of entries will be in strict alphabetical order. The irregular, suppletive English forms will be listed with the reference to the canonical form. Insofar as names are concerned, I will include everything: from personal to geographical, including measures and abbreviations in the main body of the dictionary. This decision is a practical one to make the looking up of words easier and less cumbersome. The most important and difficult task of a bilingual lexicographer is to find in the target language such words which are equivalents to the words of the source language. There are no two words identical in every respect, i.e., designation, connotation, range of application. Usually, the words of two languages are only partially identical. Thus, we have only partial equivalents. The cause of that is two-fold: different structure in morphology and syntax and what I shall call cultural interference. By the latter I mean culture-bound words, culturally conditioned words present in the source language but absent in the target language. These cultural items must be recognized as an important part of a bilingual dictionary and must not be minimized by seeking "an equivalent" in the target language. The difficulty in dealing with such words is that a lexicographer cannot enter into a long explanatory discussion but must give the basic information on a particular point. If even no partial equivalent exists for such words, they have to be described succinctly or transliterated and followed by a brief explanation.

There are considerable cultural differences in English and Ukrainian, and as such they present a problem, though not an insurmountable one. Problems of structural nature are easier to solve if there exists a similarity between morphological and syntactic categories in the two languages. This is only partially true of English and Ukrainian. They share the same grammatical categories, but Ukrainian is a highly inflected language, where prepositions do not have the same function of syntactic cement they have in English, which, of course, is not highly inflected. As an analytic language English is characterized by the absence of desinences. The burden of expressing grammatical meaning is shifted from desinences to prepositions, i.e., from morphology to syntax. Therefore, prepositions must be fully entered and given an exhaustive treatment in order to have their function and importance understood by the speaker of Ukrainian. By the same token the importance of cases should be made clear to the speaker of English. Therefore, my dictionary, which will be oriented to the speakers of both languages, will contain basic grammatical information on both languages.

The solution of many problems encountered during the compilation will rest entirely with the compiler and as such at times will be arbitrary, earning him praise or condemnation from his readers or both.

MUTATIONS GONE MAD
C. Meredith Jones, University of Manitoba

The line that ends the national anthem of Wales has the form of a prayer: *O bydded i'r hen iaith barhau* "O may the old language endure!" After a week spent studying it, I wonder why the Almighty long ago did not turn a deaf ear. For the Welsh people have chosen to preserve the hardest and most complicated sentence structures. Their subjects follow their verbs, their verbs are made up of many tiny parts, plural subjects require singular verbs, to express a simple idea you have to use many words. Just to say: "The books had been burnt," you have to use: *Yr oedd y llyfrau wedi en llosgi cyn iddo gyrraedd.* Their sentences, in translation, will appear contorted: "The boy wants food" becomes "There is need of food on the boy." There are no structures for showing possession; to say: "The man whose son is a doctor," you use two sentences: "There is the man. His son is a doctor." And if a sentence contains a preposition, as: "The field through which the cows

wandered," you say: "This is the field; the cows wandered through it." And also you must remember that prepositions in Welsh are conjugated; 'through' (*trwys*) must be 3rd pers. sing., past tense (*drwyddo*), but singular even though 'cows' is plural; that's their habit.

Welsh is also fond of strange contractions. Its def. art. *y* becomes *yr* before a vowel and '*r* after a vowel. Personal pronouns *fy* (my), *ei* (his) contract to '*m*, '*w* after prepositions and some conjunctions: *fy mam a'm tad; ei mam i'w tad.* And good grammarians tell you to "write literary but speak colloquial," which means that you write "I sing" as *Yr wyf fi yn canu* but say *Rwy'n canu.*

The pronunciation difficulty seems obvious, but it is not real. In Welsh words do have a frightening appearance: *ieithyddiaeth* (linguistics), *pwll* (pool); and the famous name of the little village: *Llanfairpwllgwyngyllgogerwchrhwyndrobolllantisiliogogogoch.* These words are really easy to say because Welsh is strictly phonetic; a sound is always written with the same symbols. This too can lead to problems, because Welsh has many borrowings which it puts into its own phonetic spelling: who recognises *cwpbwrd* and *bwced* as the English cupboard and bucket? Or the Latin words that came in through Anglo-Norman, like *cyllell* (*cultellus*) and *ffrwyth* (*fructus*)?

Right at the beginning of the language Welsh, Cornish, and Breton broke away from the other Brythonic languages of the Indo-European group when Welsh changed an original *qu* into a *p*, while the other sensibly made it a *k*. Today the same consonantal mutation makes the student's task difficult. He cannot find his words in the dictionary. To find *fawr, feddyg, wen, fer* he must look for *mawr, meddyg, gwyn, byr. Mhoced* will be under *poced* and *nhref* under *tref.*

A word in a Welsh sentence alters its initial letters under the influence of preceding words, succeeding words, its gender, tense, and number. Any words beginning with *cpt, gbd, ll, m,* or *rh* will change according to one of three separate sets of mutations, called soft, nasal, aspirate, or spirant. For instance: 'the horse', *y ceffyl*; 'his horse', *ei geffyl*; 'her horse', *ei cheffyl*; 'my horse', *fy ngheffyl*. To find one of these forms in the dictionary you have to know the basic spelling and the system. The rules are complicated, but the key point is usually the fem. sing. noun.

		SOFT (his)	NASAL (my)	ASPIRATE (her)
C	*ceffyl*, horse *ci*, dog	*ei geffyl* *gi*	*fy ngheffyl* *nghi*	*ei cheffyl* *chi*
P	*pen*, head	*ben*	*mhen*	*phen*
T	*tad*, father	*dad*	*nhad*	*thad*
G	*grudd*, cheek *gardd*, garden	*rudd* *ardd*	*ngrudd* *ngardd*	— —
B	*brawd*, brother *basged*, basket	*frawd* *fasged*	*mrawd* *masged*	— —
D	*dwrm*, fist *desg*, desk	*ddwrn* *ddesg*	*nrwm* *nesg*	— —
Ll	*llaw*, hand *llon*, jovial	*law* *lon*	— —	— —
M	*merch*, girl *mam*, mother	*ferch* *fam*	— —	— —
Rh	*rhodd*, gift	*rodd*	—	—

The table, by the way, represents only a few of the mutational complexities. They are tough, but they do not seem to have prevented the language from more than holding its own in modern Wales. Even in the largest and most English-speaking cities, the visitor sees it everywhere displayed. Cardiff buses carry the signs, on one side: City of Cardiff; and on the other: *Dinas Caerdydd.* Its street names are in both languages: Kingsway is *Ffordd y Brenin.* Some of the schools are wholly Welsh speaking; in all schools Welsh is taught as a second language. There is a vigorous, not to say a violent, Welsh nationalist political party, *Plaid Cymru,* with elected members in Parliament. The B.B.C. has Welsh-speaking networks for both T.V. and radio. The publishing industry is flourishing.

The traditions of Wales persist despite the smothering ambiance of English. Writing, poetry, literature, song, and oratory are as much practised in the *hen iaith* (old language) as they ever were. As a child, I remember my farmer relatives as monolingual Welsh speakers. I still find today that Welsh is the language of their homes and their neighbourhood. But all have learned the foreign tongue and they continue to inflict on it the picturesque distortions and rhythmic cadences that Shakespeare himself noted in *Henry V.*

THE SCHOLASTIC MILIEU AND FABLIAUX STYLISTIC HUMOUR
Gregg F. Lacy, North Dakota State University

The French fabliaux (twelfth to early fourteenth centuries) not only enjoyed an immense vogue in their time but left a definite imprint on later comic literature. From the sixteenth century until recent times, however, the specific stylistic and artistic context of the Middle Ages, a comprehension of which is often necessary to understand more fully the depth of mediaeval humour, increasingly lost its impact upon more modern audiences. A re-creation of this context could conceivably assist today's student of this comic narrative genre to appreciate more fully the humorous intentions of its authors.

The scholastic milieu presents an excellent starting point for several reasons: (1) the favourable portrayal of the cleric (or student) by the fabliaux themselves, despite their otherwise anti-ecclesiastic themes; (2) the knowledge that clerics enjoyed and were known for telling such short tales, and (3) the close association of the *exempla,* a form related to the fabliaux, with the mediaeval curriculum of the period. Twelfth and thirteenth century mediaeval scholasticism thrived upon pure written imitation of various models, always seeking to distinguish hierarchically certain stylistic elements into three categories: high, middle, and low style. By using several techniques, especially amplification and its opposite, abbreviation, these clerical Latin compositions consisted of pure manipulations of given themes and forms. The ideal of mediaeval scholastic *elocutio* (written composition) was to modify an existing work through the use of these various techniques and still keep its stylistic unity (usually by retaining the elements of high style).

Yet, despite the best intentions of the scholastic masters and of the authors of various twelfth and thirteenth century poetic treatises, con-stant stylistic mixtures, often obviously intentional, infiltrated not only the Latin scholastic prose and verse but also vernacular compositions. In this period of rapidly changing social and cultural values what could have been more amusing than compositions written not in Latin but in French, not in a pure style but in a mixture, not treating high, lofty subjects but rather the low and very human topics of everyday life?

Such compositions were the fabliaux, wherein at least a part of their humour is derived from intentional stylistic allusions to high style, or purposeful mixtures of several styles. The *Romanz de un chivalier et de sa dame et de un clerk*[1] not only mixes both high and low characters but also uses excessively various aspects of scholastic amplification. *Descriptio* (extended description) and *frequentatio* (frequent repetition) draw out the tale's introduction through purely humorous exaggeration. *De Guillaume au faucon* (MR II, 92), despite its introductory remark on the value of narrative efficiency, also creates much of its humour through the overuse of amplification. This intended ironic impression of high style contrasts sharply with the tale's low and bourgeois conclusion, based upon the double meaning of the "falcon". Additional displays of this stylistic degradation of scholastic aesthetics are found in the obvious mockery of the guidelines given by the authors of the various *artes poeticae* to enhance the techniques of composition for the mediaeval student. Alluding clearly to the use of the proverb and the *sententia* (short moral comment), frequently suggested by these manuals, *Brifaut* (MR IV 150) concludes with just such a moral statement but one which has absolutely no relationship to the theme of the story. *Estula* (MR IV, 87) uses two non-relating proverbs in its ending. One can easily imagine how such conclusions could make fun of the frequent borrowing by clerics of such endings from prepared lists in an attempt to conclude their already awkward scholastic compositions.

Through these and many other examples of the purposeful debasement of scholastic stylistic ideals one can easily understand how much of the humour in the fabliaux can be more fully enjoyed through a clearer understanding of this mediaeval scholastic context. The intentional mixture of stylistic levels, the often perverted use of noble characters, and the employment of obviously false façades of scholastic aesthetics all combine in the French fabliaux to create a special brand of mediaeval humour.

---

[1] Anatole de Montaiglon and Gaston Raynaud, *Receuil général et complet des fabliaux du XIIIe et XIVe siècles* (Paris: Librairie des Bibliophiles, 1872-90), II, 215 (hereafter designated MR).

CLASSICAL REMINISCENCES IN THE WRITINGS OF GILBERT OF HOYLAND
(died 1172)
L.C. Braceland, S.J., University of Manitoba

After the death of Bernard of Clairvaux in 1153 many expressed their desire that someone continue Bernard's unfinished Commentary on the "Canticle of Canticles". To Bernard's eighty-eight *Sermones* Gilbert of Hoyland added forty-eight of his own, after the manner and style of Bernard and evidently to the satisfaction of his Cistercian brethren, as the Chronicler of Clairvaux records. Seven ascetical treatises, part of a *Sermo*, and four letters have also come down to us from Gilbert.

Bernard and Gilbert: until recently, thanks to their editors who published together both Commentaries on the Canticle, wherever Bernard went, Gilbert followed, and wherever Gilbert went, Bernard overshadowed him. Both were forever quoting and alluding to the fine Vulgate Latin of Jerome (A.D. 345-420). Both were adept at what Jean LeClercq has felicitously called "written rhetoric". Neither shied away from satire; even *Sermo* is Horace's word for Satire; Mabillon thought Gilbert useful for his helpful and his caustic remarks about preachers.

Yet there is a difference. Gilbert speaks of the master's touch in interpretation and development: "Whether the master be the more remarkable for learning or for eloquence I know not, but the matter in the pages of his homilies it ill becomes me to turn over for discussion, pardon, me, even with my little finger." While Gilbert displayed his love for the bride in the Canticle, still, despite his efforts to conceal her, the classical virgin shyly peeps through his prose-poetry. He refers specifically to Cicero, Cato and to Virgil, quotes Horace, and many passages become more luminous if they are seen as reminiscences of classical mythology in one author or another. His paratactical style, assonances, anaphoras, puns, and many other graces are a challenge to any translator.

In the recent Cistercian edition of the works of St. Bernard five quotations from the Classics are noted in his *Sermones* on the Canticle. The Delphic oracular command, *Scito teipsum,* "Know thyself," Bernard recalls as *Illud Graecorum scire meipsum,* "The saying of the Greeks, know myself." He also quotes Persius (*Satires,* I, 26), Ovid (*Metamorphoses,* VIII, 677-78), Tibullus (*Elegies,* I, vii, 62) and Boethius through Gilbert Porreta.

In his *Tractatus VII* (Migne, PL 184, c. 276C), Gilbert quotes Horace (*Satires* II, iii, 321), *Oleum certe me jubes adjicere camino,* "You certainly bid me throw oil on the fire." A second Quotation from Horace (*Ars Poetica* lines 102-03) seems to be the only classical quotation in Gilbert's *Sermones* (Migne, PL 184, c. 163D, *Sermo* 31, 4): *Si vis me flere, dolendum est/primum ipsi tibi,* "If you wish me to weep, first show me your tears."

Though Gilbert seeks on principle to disguise his classical sources, many allusions or reminiscences seem to derive from Horace's *Ars Poetica.* He seems to allude to Ixion and to Orestes, who appear in the *Ars Poetica* only twenty lines after the passage which Gilbert quotes. Here is the possible allusion to Ixion (Migne, PL 184, c. 31A, *Sermo* 4, 8):

> 8. For the soul that hungers and thirsts, finding itself unsatisfied by a sampling of blessings is always borne on towards the fulness of blessings; it is whirled in a kind of circle, stretched on the wheel of its own spinning desires, until its hunger for love is sated with blessings and it manages to stop its flight in a love wherein it finds no limit.

Here is the possible allusion to Orestes (Migne, PL 184, c. 73D, *Sermo* 14, 8): "A race of vipers devours its own mother and with poisoned tooth gnaws at the life of its teacher." In a colourful passage Gilbert seems to allude to Diana and to Proteus together; Diana appears at line 16 of Horace's *Ars Poetica* and Proteus in Horace's *Satires,* I, i, 90, (Migne, PL 184, c. 161C-D, *Sermo* 31, 2):

> See how Paul became a Jew for the Jews and as one outside the Law for those who were outside it, and weak among the weak (I Cor. IX, 20-22). Does he not adapt as many breasts as he has disciples, when he *transforms himself into so many shapes?* What else was his aim in such *manifold changes of character* but that his teaching might be instilled into the tender minds of his hearers gently and like milk? He seems to abound in as many breasts as are the ways in which *with ingenious art he adapted himself* to the capacity of the weak. 'I became *like a babe* in the midst of you, *like a nurse* taking care of her children.' (I Thess. II, 7).

One is tempted to see Horace's "purple patch", the *purpureus pannus* of *Ars Poetica*, lines 15-16, in a caricature of the vainglorious preacher (Migne PL 184, c. 182-C-D, *Sermo* 34, 8): "While those who pursue not pleasantness of speech but uncertain and deceptive arguments on recondite subjects, while they disparage themselves unduly to gain vain favour, sometimes *weave in patches* of blasphemy."

There seems to be many further allusions or reminiscenes, though one cannot be positive. Several times Gilbert seems to have Tantalus in mind, for example in his comment on the bride's words: "I have sought him and have not found him" (Migne, PL 184, c. 22C, *Sermo* 3, 1): "Everyone frets when denied his heart's desire, and he frets and fumes the more if he is cheated of an object of hope hard by and almost in his grasp. How much more does one fret, who is goaded by hunger, for an interior sweetness once tasted and now lost." Is Gilbert referring to Apollo's slaying of Marsyas the Satyr, in Xenophon's *Anabasis* I, when he says (Migne PL 184, c. 54A, *Sermo* 9, 2): "I will go further and say that those who are caught in vicious habits are as it were covered and wrapped in a hide, so that to unlearn those habits and break themselves of them is not so much to be stripped as to be flayed"? One must be cautious because Gilbert continues with a reference to "Leviticus" I, 6: "It is perhaps as evidence of this that the prescriptions of the Law ordain that a victim's hide shall be torn off." One hears verbal echoes and recalls the imaginative picture of the vulture scratching and pecking for food in the chest of Prometheus in the following passage (Migne PL 184, c. 124A-B, *Sermo* 23, 7):

> You see how those who have to crop and correct the excesses of others must be washed and irreproachable, how those must be washed and clean of heart, who have to dispense the nourishment of God's word and *shake out* the hidden meanings of the more mysterious utterances, and who must *explore* the *inmost* truths of wisdom and *digest* its inner substance.

One remembers also the one-eyed Cyclops in the lengthy passage about the bride with only one eye and that fixed on the Bridegroom (Migne PL 184, c. 156C-D, *Sermo* 30, 3); one recalls the flames and vapours of the cauldron similes of Homer and Virgil in Gilbert's flames from the embers after rapture, dancing in the mind's memory (Migne PL 184, c. 41C-D, *Sermo* 6, 5), where Gilbert comments on the vision of the Bridegroom in this life as compared with the beatific vision hereafter. It

may not be far-fetched to imagine a reference to Demodocus' song in *Odyssey X,* when Gilbert writes (Migne, PL 184, c. 129A, *Sermo* 24, 5): "For only kindly words befit the Bride, words of love, words which act as a *fine mesh,* words which will *ensnare* and *draw* the Bridegroom with the *bonds* of charity."

Gilbert goes to some pains to hide his allusions and reminiscences, possibly through anxiety about offending against his own advice, an anxiety which can be traced back to the earliest Fathers. Here is Gilbert's advice (Migne PL 184, c. 83C, *Sermo* 16, 4): "In the mouth of a cleric or of a monk, sacred literature is much more fitting than secular. Why do you wish to speak Egyptian in Jerusalem?"

SOME OBSERVATIONS ON THE *PRACTICAL HANDBOOK OF CANADIAN FRENCH*
Hubert Balcaen, University of Manitoba

To begin I shall repeat what the authors, Sinclair Robinson and Donald Smith, of the *Practical Handbook of Canadian French* (Macmillan, 1973) say in its presentation: "It is the authors' hope that it will aid communication and understanding between the two main language groups of Canada and also demonstrate the richness of expression of French-Canadian speech, a language attuned to our Canadian reality."

I have selected a number of words and expressions from several topics listed in the Handbook. I have chosen those which, in my mind, are particularly descriptive. In as many cases as possible, I have tried to explain the origin and meaning of the expression as used in French Canada.

In the vocabulary of cuisine one notices the use of the verbs *canner* or *encanner* for 'to preserve' or 'to can'. It is the equivalent of *mettre en conserve* and, of course, is derived from English.

The translation of hot-dog by *chien-chaud* in French Canada is an indication of the efforts made by a society felt threatened by the language of the majority. The French, according to the Handbook, simply use the English word hot-dog.

Baked potatoes, called *pommes de terre au four* in France, are called in Canada *patates au four* or *patates en chemise.* My grandmother, who was a native of Québec, also used to call them *patates en robe des champs.*

To be drunk is *être en boisson* in French Canada, *être ivre* in France. If a person drinks too much at one time and gets drunk, he is said to be *en brosse,* coming from the Old French *broisse* or *breusse* meaning a cup. Two colourful adjectives describe the state of being drunk or tipsy. To be drunk is referred to as *être chaud* in French Canada. *Chaud* comes from the dialect of Anjou and Bas-Maine. *Chaudasse,* on the other hand, means tipsy or *un peu ivre.* It also comes from the dialect of Anjou. *Etre en fête* is the French equivalent of 'to be loaded', except that I think it is much more beautiful.

The language of love in French Canada has some noteworthy words and expressions. *S'accoter* describes the action of people who live together. *Vivre en concubinage* is, of course, the European French expression. To be in love with is almost always *être en amour avec.*

Among the most colourful French Canadian expressions of love is *faire manger de l'avoine à quelqu'un,* to steal someone's girl'. The French, of course, have the proverbial expression: *Cet homme a reçu de l'avoine,* "This man has been rebuffed by the one he loves." In Canada the explanation of *faire manger de l'avoine à quelqu'un* apparently comes from the following practice: when several young men used to gather in a family where they had gone to court the young lady of the house, the one who got the favours of the young lady literally "made his rivals eat oats". In this expression *avoine* is also frequently pronounced *"aouène"* or *"avouène".*

To convey the idea that a person is not the marrying kind, French Canadians will say, *Il n'est pas marieux.* Old French had *marieur* meaning one who gets married.

A *sauteux de clôtures* in French Canada is the English "womanizer" or a French Don Juan. *Sauteux,* of course, is formed from *sauteur;* Canadian French often makes an adjective in *-eux* from one in *-eur.* The *sauteux de clôtures* is usually one who has had experience or who has been around. The French use *s'y connaître* or *n'être pas né d'hier. Connaître le tabac* is another wonderful expression used in French Canada.

The vocabulary of the automobile, given the importance of this way of transportation in Canadian life, has evolved and given many interesting words. *Char* and *machine* are used for car while *bagnole* and *voiture* are considered respectable enough in France.

Two very common verbs dealing with the vocabulary of the automobile are *débarquer* and *embarquer. Embarquer,* of course, is used in the sense of the French *monter en voiture.* In fact, *embarquer* if often heard by people who say, *J'ai embarqué sur ma bicyclette,* or even *J'ai embarqué sur ma moto-neige.* The opposite is *débarquer.*

I had been looking for a proper verb to express winterize, as in to winterize your car. I find *hivériser* rather interesting and suitable. *Hiverniser* is also used in the same sense.

To stall your car in Canada probably prompts similar reactions as in France, but the reality is not described in the same way. In French Canada you will probably hear, *"J'ai stâlé mon moteur,"* or *"Mon moteur est stâlé."*

Thus ends this quick glance at a *Practical Handbook of Canadian French.* The examples I have chosen were meant to show how resourceful and colourful Canadian French is. The French used in Canada expresses a mentality, a way of life, a spontaneity that is particular to the Canadian context.

"BE A MAN, BE A WOMAN":
ANDROGYNY IN *HOUSE MADE OF DAWN*
H.S. McAllister, University of North Dakota

Scott Momaday's *House Made of Dawn* is a rich novel with a wealth of nearly allegorical characters. Father Nicolas V., the old priest whose journal is treasured by Father Olguin, is a minor figure but one of moral and thematic importance. The solutions to the problems his character poses for the reader relate to the central conflicts of the novel, the religious, political, and cultural differences which have separated the white and Indian races.

Like Abel, Father Nicolas faces the conflict of two apparently antithetical forces: the Catholic and pueblo religions which the priest perceives as mutual enemies, the Indian culture to which he cannot adapt because of his ethnocentricity, and the alternative wills of *animus* and *anima,* masculinity and femininity. Like Abel in Los Angeles, Nicolas is isolated and lost at the pueblo. The conflicts he faces finally destroy him, but Abel is strengthened through his sufferings and ultimately triumphs over them.

Nicolas is a failure by both Catholic and pueblo standards of morality: he is a priest with a son and no Christian virtues and a man who has resigned his spirit to an engulfing *anima*. This latter failing results in his transformation into the Pecos witch, Nicolas *teah-whau*, a haggish figure of dread who haunts the youth of Francisco and then that of his grandson Abel. In pueblo moral philosophy, the ideal psychological condition is a Jungian balance of male and female, an ideal more potent than mere man or mere woman. Nicolas is moving toward his condition in his mystic visions, but he fails to achieve it and instead of complementing his sexual identity with the *anima* he is merely transformed into the opposite sex.

The process of Nicolas' transformation explains Abel's fear of the albino, by affirming the truth of his belief that the albino is a witch. According to the pueblos, a witch can lengthen her life by stealing the remainder of another person's. The old Pecos witch, mother of Francisco's lover, Porcingula, is morally similar to the priest, and the old witch from Abel's childhood, Nicolas *teah-whau*, resembles the priest physically. When Abel becomes an adult, he kills an albino villager, believing the man a witch. Details of the description of the murder suggest that the man is not a man at all but a woman, that he is capable of becoming a snake, and that he is not the mature, healthy person he appears to be but exremely old. Father Nicolas, who baptizes an albino in 1875, is not the witch's only victim then; it appears that the albino, too, is a manifestation of the old Pecos witch.

Ironically, the two men possessed by the witch are representatives in different ways of the oppressive white race: Nicolas, as the unsuccessful bearer of Christian salvation (his ministry, as he describes it, is a failure because he measures success by his ability to eradicate the indigenous religion), and the albino, consistently referred to as "the white man" and acting out a symbolic drama of the white conquest of Indian America when he wins the rooster race and then assaults Abel.

Nicolas' failure to provide a proper model of Christian morality is made clear in his journal, where he is condemned in his own words. He is incapable of charity and lovingkindness. He fears and hates his parishioners, even Francisco, who may be his own son. His final statement, a letter to a "J.M.", is filled with his mystic visions (Christ appears to him as "a sourceless light") and filled as well with savage hatred for J.M.'s wife, with paranoia, and with claims that he has been granted a special sanctity. To underscore the point of Nicolas' self-revelations Momaday

gives the dates of his letter and journal entries, and those dates are the feast days of, for the most part, female saints, many of them mystics, many of them associated with the Feast of the Sacred Heart. The letter itself, dated October 17, 1888, is written on the feast day of St. Margaret Mary Alacoque, paragon of charity and selfless love, who instituted the Feast of the Sacred Heart after a visitation by the Saviour.

Momaday's novel offers no simple explanation for the enigmas raised by an examination of the priest. His characterization is not an attack on Christianity or even on Catholic mysticism. Nicolas does not possess the charity, humility, and lovingkindness that are associated with moral excellence in both Catholic and pueblo moral standards. His flaws are personal, rather than being the result of his function as an advocate of Christianity; he is too weak to withstand the rigours of a holy life or the demands of truly androgynous character. Because of this weakness, he does not become "man/woman", the father and mother of his parish, but only a sterile, death-dealing old woman. An unworthy seeker of holiness, his last appearances in the novel are not as priest but father (of the Indian boy Francisco) and as the witch he is to become, wishing death and disease on his own grandchild, an image of villany in both pueblo and Catholic eyes.

Father Nicolas V.'s primary function in the novel is to offer a contrast and analogy to the plight and eventual achievement of the central character, Abel; the priest's transformation contrasts with the salvation of the young Indian. The two men face similar dilemmas. Nicolas must integrate his two sexual personae, just as Abel must create a unified personality from the divergent forces of his dual cultural heritage. Nicolas instead changes from man into woman, just as the white world tries to compel Abel to change from Indian to white.