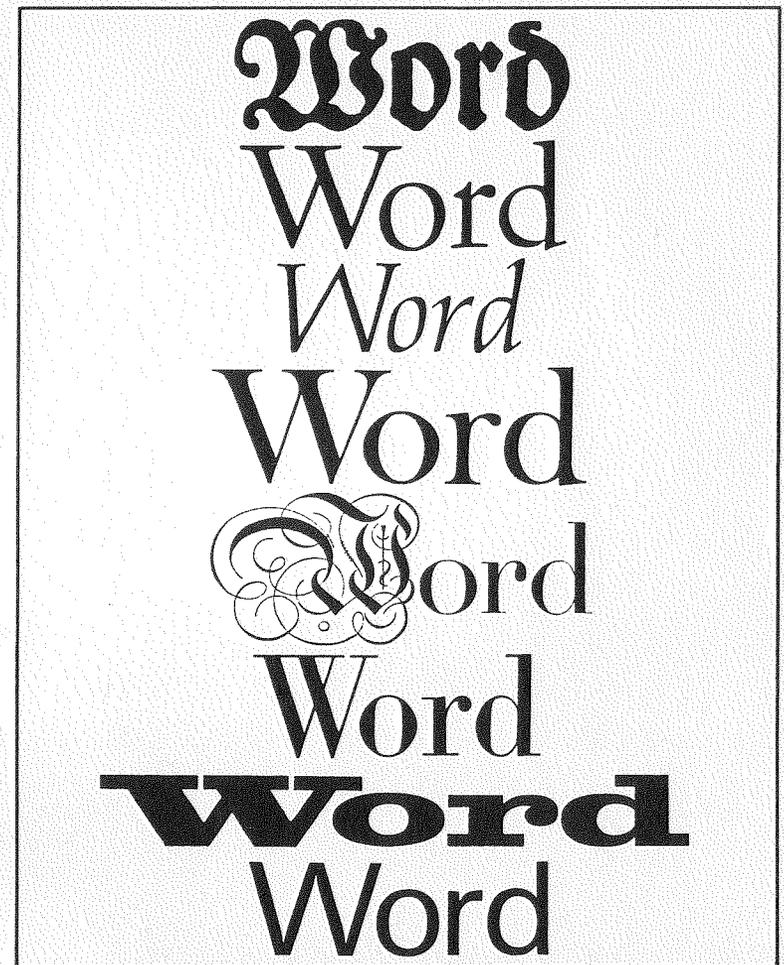


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PROCEEDINGS OF  
THE LINGUISTIC CIRCLE  
OF MANITOBA AND NORTH DAKOTA

VOLUME 15

1975



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*PROCEEDINGS OF  
THE LINGUISTIC CIRCLE  
OF MANITOBA AND NORTH DAKOTA*

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ISSN 0075-9597

Published by The University of Manitoba  
at the Publications Office.  
Printed in Canada  
by Central Printing and Duplicating Service.  
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## *PROGRAMME*

EIGHTEENTH ANNUAL CONFERENCE

1975

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THE Eighteenth Annual Conference of the Linguistic Circle was held in the Student Centre Lecture Bowl of the University of North Dakota at Grand Forks on October 24 and 25, 1975.

Paul J. Schwartz, President of the Circle, called the meeting to order shortly after 1:00 p.m. on the Friday afternoon, and the presentation and discussion of the papers followed, beginning at 1:30 p.m.

The evening began with an informal get-together of the delegates prior to the annual banquet at 7:00 p.m. This year's banquet speaker, Professor Ladislav Zgusta of the University of Illinois, spoke to an attentive audience on "Bilingual Dictionaries and Recent Developments in Linguistics." Professor Zgusta's interesting topic won the praise of his listeners. A cordial reception at the Schwartz apartment ended Friday's activities.

On Saturday paper presentations and discussions continued in the morning. These were followed by the presentation of the slate of candidates for consideration for office in 1975-76 and the business meeting of the Circle.

The Nineteenth Annual Meeting will be held in October, 1976. The Executive made their usual request that paper titles and summaries be submitted by mid-September.

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HISTORICAL AND LANGUAGE CONTACTS AND PLACE  
NAMES IN -OVA/-OVAS IN GREECE AND ANATOLIA

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IN Turkish the element or ending *-i, -ı, -u, -ü*, which originally was the third person possessive meaning 'his', 'its', is attached directly to nouns ending in consonants, e.g., *dağ* 'mountain': *dağ-ı* 'its mountain'; *göl* 'lake': *gölü* 'its lake'; and to forms with vowels after the addition of an *s*, e.g., *ada* 'island': *adası* 'its island'.

The same element, *-ı* (etc.), or after vowels, *-ı* (etc.), is used in Turkish noun-plus-noun compounds, and there is no exception to this in the case of compounded toponyms. The study of this possessive element or ending was a subject of the late French Turcologist, Jean Deny.<sup>1</sup>

According to Professor Andreas Tietze a similar pattern with a possessive going with the second member of the compound occurs in some southern German dialects; this detail is, in fact, important from the comparative structural viewpoint.

My topic of interest in this inquiry is the toponym τὸ Καρλόβασι, the name of a triple town on the island of Samos (patrial name Καρλοβασίτης), and the now officially forgotten name of a hamlet in Central Macedonia, forgotten because it was renamed Κρητικά in 1928-1929; today Κρητικά and Ἀλεξάνδρα constitute one village called Ἀλεξάνδρα, but the patrial name of Κρητικά is still Καρλοβασιώτης. These two names show the termination *-ovasi*.

The problem with the place name *Karlovasi* is that if its etymon is a compound consisting of the adjective *karlı* 'covered with snow' and the noun *ova* 'plain', it should have the unmarked form *Karhova* or *Karlova* and not the form *Karlovasi*, as, for example, the unmarked place name *Incirliova*, for which the marked form *\*Incirliovasi* is neither justified, nor does it exist.

<sup>1</sup>Jean Deny, "Les noms composés en turc de Turquie," *Bulletin de la Société Linguistique de Paris*, 50 (1954), 144-61.

If the name *Karlovasi* were a hapax, we could justify its singular erratic creation, but as it is we have two identical place names: again, the one on Samos, accented *Karlóvasi*; another in Central Macedonia, accented *Karlovasi*. An explanation is therefore necessary.

The matter of reality is an important aspect and should be considered. In the case of Samos physical geography is hardly in favour of the interpretation of the name as 'snow-covered plain'. Although the climate of the island is cold and windy during the winter, snow is not characteristic of the *Karlovasi* plain which is a few metres above sea level. Therefore, the suggested explanation of the expression *karli* as meaning 'snow-white' or 'extremely white' instead of 'snow-covered' seems to be the only possibility.<sup>2</sup>

In order to circumvent the *-si* element, one might suggest the possibility of a hybrid compound as the first member of the Greek name *Κάρλος* (from Italian *Carlo* ← *Carolo*) and as the second member Turkish *ovasi*: *Karlo-ovasi* → *Karlóvasi* 'Carl's plain'. But again, even if this were true about the one place, the probability of this being true in the second is almost nonexistent. Before the exchange of populations in 1923, the population of the Macedonian place called *Karlovasi* consisted of Turkish farmers who spoke Turkish and it was transplanted in its entirety to Turkey. The new population was made up of Greek refugees from Pontos, specifically from Ordu (Kotyora), and from East Thrace, specifically from Saray. Thus, the crux of the interpretation of the name still partly remains with us.<sup>3</sup>

Place name study is grounded in linguistics but requires in addition: historical, geographical, and topographical information about the area; adequate knowledge of synchronic and/or successive contacts of peoples who lived in the same area; knowledge of the respective languages of these peoples in interaction and interference with each other; and wise and cautious combination of the various factors. The results expected then are commensurate with the spectrum of these requirements and are usually, but not necessarily always, fruitful. In any case the study of place names and other names contributes not only to the

<sup>2</sup>So Burchner, *Realencyclopädie der Altertumswissenschaft*, 2, Reihe 1 (1920) 2175.

<sup>3</sup>For a systematic orientation of the subject of *Karlovasi* (and bibliography) a reference may suffice to the author's article in *Names*, 22, No. 1 (1974), 1-33, esp. 26-8.

linguistic picture but also, and primarily, to the illumination of the past history of the area concerned. And, whether the onomatologist is successful or not in details of his activity, in his quest for success there is no substitute for as profound a training as possible. It is methodology that guides place name research and leads it to satisfactory results. The motto for this research has to be: patient and painstaking search for the truth, for that process which really occurred in language and names in the past, the process of changes, and the naming process.

Both in the name discussed here and in other instances I have come to realize how adversely the renaming of places affects onomastics and, more specifically, toponomastics. I believed that the name of the town *Karlóvasi* on the island of Samos was a single occurrence of that name. Then a series of stages in the investigation enabled me to discover in Macedonia the second occurrence of the name, this time *Karlovasi*, a name which through the processes of administrative-bureaucratic renaming had been buried under two new names (*Κρητικά* and *Ἀλεξάνδρα*).

The true origin of the name must be established in a continuous step by step effort. It makes quite a difference in method and progress of the investigation whether we encounter a unique occurrence of a name or a recurring name; and there still is no certainty that the explanation emerges readily, as far as the *si*-element is concerned.

The important aspect of reality usually proves to have a direct relation to the naming process. If it does not appear to be on the surface, it means that other factors (such as figurative use of the name 'very white', as above) were also involved.

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## REFLECTIONS ON SECOND LANGUAGE INSTRUCTION

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THE Romans first introduced the second language when they discovered the significance of Greek and its literature. The great men of the Renaissance rediscovered both. Erasmus once said: "When I have

money, I will first buy Greek books and then clothes" — and he wrote it in Latin! Rabelais used strong words: "Now all disciplines are restored, and languages reinstated . . . Greek (without which it is a shame for a person to call himself learned), Hebrew, Chaldean, Latin."

Today we have many second languages, but in anti-intellectual America, in Europe, and elsewhere, all of them are in dire straits. Before 1914, 80 per cent of students in America studied a foreign language; by the 1950's, only 20 per cent continued to do so. An Arizona evangelist screamed in 1926: "If I had my way, there would be no language taught in the U.S. except English — I am 100 per cent American!"

Canada went through a similar cycle. In Manitoba the history of intimidations and repressions makes sad reading: in 1890, 1916, 1918 bi-lingual schools and minority groups were discriminated against and their language rights suppressed. Even a Royal Commission's six-volume report had little lasting effect on popular desire to study second languages. The numbers who do so continue to decline.

World War II revealed an urgent military need for linguists. A new army method gave fluency in nine months to thousands of selected G.I.'s in Japanese, Chinese, German, and Russian. Schools and universities later on tried to adapt it to their needs — and failed for lack of facilities and the stimulation which only crises permit us to have. The attempt, however, left a legacy, a new realization that language learning means lengthy exposure, emphasis on speaking and listening skills, and not merely a quick run through a strange grammatical system. In 1957 the Russian Sputnik greatly accentuated the realization that more of us must learn languages and learn them better. Instead of the old grammar-reading-translation, we soon had a host of "new" methods; the audio-lingual, or aural-oral; the direct method that tries to convey meaning directly without intermediate translation; the scientific method that takes techniques from everywhere, justifying them on the basis of observable outcomes; the reading method; the conversational; extensive; and, of course, the combined audio-visual approach.

Similar problems have been and are still serious sources of anxiety in Europe also. In the 1890's Anton Chekhov was preoccupied with the low teaching standards of the time. While the teaching skills of Ippolit Ippolitych Ryzhitskij were limited in geography to correction of maps drawn by students and in history to compilation and memorization of

chronological tables, and his colleague Nikitin's somewhat dubious youthful vigour was thwarted by the surrounding *poshlost* (the dull, trite, commonplace society), Belikov in another story pertinaciously objected to any innovations; he enjoyed only Greek and circulars that "prohibit."

In a sense Belikov has unconsciously become the symbol used to justify current hostility shown to languages and language instructors. So many people identify any second language as disloyal, useless, and dead. We still have to prove that we are not Belikovs, that languages widen the horizons and enrich the mind, that the prime aim of education is based on the mastery of languages in order to be able to integrate their treasures into our way of life.

Poor methods, lack of motivation, frustrations, and prohibitions are still with us. They are the cause of many problems that confront and challenge us. Our language enrolments are suffering great losses today. There is no pronounced community urge to become bi- or multilingual. Some tell us that languages are difficult, time-consuming, full of dull drills, impose a heavier work load than the students get in other disciplines. Others say that in terms of jobs, languages get a student nowhere. Still others say that when a student enters a beginning class with no previous contact with the language he is discouraged by the presence of so many others who can speak, read, and write and that he becomes doubly discouraged when he finds that gaining his own fluency is a very slow and frustrating experience.

Perhaps we are, after all, to blame for some of this. Many of us may still be in the traditional grammar-translation spirit. Now that we have such a wide choice of methods, tools, books, tapes, records, we should learn to use them. Only by doing so can we bring life back to the classroom, bring a language to life, and excite the hesitant student.

In the Slavic languages we are not quite as fortunate as are those in Romance and Germanic studies. Russian, for obvious reasons, is served by a fairly wide range of useful texts and tools. But these are in very short supply for Ukrainian, Polish, Czech, and other Slavic languages. It is up to us to produce the tools if we want to improve instruction in these languages.

Although enrolments have fallen or at best are now not falling further and although the drop-out problems that come from lack of motivation and refusal to accept a study that is admittedly demanding

are acute, there are, nevertheless, good reasons why the instructor should retain his optimism. Throughout history, in basically hostile societies, he has managed to achieve a modest success by his idealism, his faith, and his ingenuity. He did find better methods, as we have done. Let us use them. The language instructor is like the pioneer farmer who, by cross-pollination, improves his crops both in quality and quantity.

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### LANGUAGE AND SEX ROLE: LOOKING BACKWARD AND FORWARD

*Emily Toth*  
*University of North Dakota*

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IN his classic work, *The Growth and Structure of the English Language*, Otto Jespersen argues that English is "the most positively and expressly masculine" of languages. He suggests that what he considers the most admirable qualities of English, such as openness to innovation, emotional restraint, and logic are strictly masculine characteristics. Languages lacking these qualities are, in Jespersen's view, "childish and feminine" or "childlike and effeminate."

Recent research in English has demonstrated that the use of *he* and *man* as generic terms is frequently lacking in logic (although the problem has been open to innovation). The use of the generic *he* reveals a kind of androcentric bias which sometimes interferes with communication. Other research into language and sex roles reveals the relationships between our language and our concepts of what is proper behaviour for each gender. In the whole area of sex differences in language, there have been more studies done between 1970 and 1975 than in the entire period from 1900 to 1970.

There are political and ethical objections to the use of *he* and *man* to cover everyone. These generic usages make *woman* the unmarked form and suggest the unimportance and otherness, if not the invisibility, of women. *Man* is the norm or subject.

Further, the generic *he* frequently fails to communicate adequately,

for it is not always clear that *he* means *he* and *she*. Equal Opportunity guidelines now forbid advertisement for a "man" when an employer means "man" and "woman". Graham's study of school-books shows that *he* is used to apply only to males in 97 per cent of the cases. In only 3 per cent does *he* mean *he* and *she*. *He*, then, most frequently does not mean both sexes; it is used specifically, not generically.

Yet the insistence that *he* is generic creates many ambiguities and oddities; for example, the statement in a sociology text that "Man is the only animal with a hymen." The ambiguity has created legal difficulties for centuries. Most important, then, the generic *he* interferes with accurate communication.

Seven different sets of pronouns (nominative, possessive, and objective forms) have been proposed to replace the generic *he*. These include *she*, *heris*, *herm*; *co*, *cos*, *co*: and *tey*, *ter*, *tem*. None seems likely to be adopted, but their creation is a sign of the vitality of English in its response to social change.

Only in the last five years has there been a great deal of systematic research into gender-related speech. Certain speech differences are obvious: women speak faster than men and women and men laugh differently, as expressed in such onomatopoetic words as *giggle* and *chuckle*. Swear-words, verbal duelling, and bluntness are considered more appropriate for men. The intensifiers permitted for women often seem weak or trivial – "Dear me," or "Oh, fudge."

There are definite sex differences in vocabulary which reflect differences in assigned social roles. Women are more likely to be able to make fine verbal distinctions in naming colours; a skill necessary for home decorating. Certain adjectives, such as "adorable" and "charming," are used almost exclusively by women and applied to women and children. Men using these adjectives are apt to be regarded as homosexual. Men are thought to be less subtle in their use of adjectives, more likely to substitute noises for words in telling stories, and more apt to know words for tools and mechanical parts women traditionally do not use.

In conversational speech women are far more likely to use tag-questions as requests for confirmation or validation; for example, "It's raining out, isn't it?" The tag-question is polite and lady-like for it seems to value the listener's opinion. But it may be dysfunctional for a woman who needs to be taken seriously in professional situations. She may appear to lack authority.

In both conversational and professional speech men are more likely to dominate the conversation and to interrupt other speakers, especially women. When women do speak they are more apt to use such apologetic constructions as, "This may be off the subject, but . . ." Again, these constructions are humble, tentative, and feminine but they may be less valued in exchanges of ideas. Women's social conditioning may conflict with professional requirements.

Other sex-related research has considered whether there is such a thing as a female writing style or a male writing style, as Virginia Woolf once claimed. Recent sociolinguists have also studied changes in word meanings as indicative of changes in the roles of women and men.

Researchers are studying sex differences in language with a hope that eventually social awareness will lead to linguistic change. One's language will not be limited by one's sex; a person's gender will be much less significant than her or his qualities of mind and spirit.

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#### NARRATIVE STRATEGIES IN G. F. JONKE'S *GEOMETRISCHER HEIMATROMAN*

*Johannes W. Vazulik*  
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G. F. JONKE belongs to the younger generation of Austrian writers who, rejecting traditional literary compulsions, experiment with forms and materials to create a critical awareness of a rapidly changing and exceedingly complex contemporary social reality. His designation of this work as a *Heimatroman* must be viewed as ironic because the elements of style and plot characteristic of that genre are conspicuously absent, and the rural village in *Geometrischer Heimatroman* can be considered an abstraction of a rigid preindustrial society confronted by modernization and an economy based on exploitation and oppression. Within this milieu Jonke explores alternatives to conventional methods of perception and description in order to expose the evils and lunacies of institutionalized authoritarianism and indiscriminate industrialization and the dangerous potential for language to be arbitrarily manipulated by societal forces.

Endeavouring not to infringe upon the reader's freedom of judgment by imposing any relative or subjective meanings, Jonke presents a detached, unprejudiced description of a physically perceptible world. Although his prose is obsessively detailed, those details are described in terms of their mathematical relationship to one another. Statements about quantity, dimensions, and location are meant to express a reality devoid of implied meanings and contrived significance. The figures in the village come to be known by their observable behaviour or precise movements and, as a result, appear machinelike and dehumanized. Objects assume a relatively greater importance with regard to people, and the painstaking description of their minute details results in labyrinthine aggregations of phrases that make reality more difficult to ascertain because the overly broad delineations deny the reader the usual guidance.

The element of uncertainty inherent in rumour and hearsay is pervasive in this work. Extensive, frequently cumbersome use of indirect discourse and modal constructions to relate past events has the effect of making each statement more tenuous. The narrator relates the multiple and often antithetical opinions of the villagers without lending his own bias to any point of view. While traditional forms of the novel may have conditioned the reader to expect and at least tolerate, if not embrace, the advancement of a particular point of view, in Jonke's work the reader is discouraged from relying on the writer-narrator to furnish a ready-made perspective on events and is repeatedly frustrated in the search for one. A flagrant digression from the consistently precise and unbiased reportage of the narrator is the blatantly inobjective review in the feuilleton of the tightrope walker's performance on the village square. Each cliché in the review seems to beget another, forcing upon the reader narrow, stereotyped notions and rendering Jonke's clearest demonstration that language, rather than expressing reality, is born of predispositions toward particular values, attitudes, and beliefs.

The unconventionality of language, syntax, and methods of perception is inextricably bound to and may be considered one expression of the work's anti-authoritarian thrust, manifested also in the representation of incompetent or hypocritical authority figures and of slavishly obedient villagers. Pavlovian in their responses to external stimuli, the villagers move methodically and repetitiously to observe the village's many rituals and customs, their lives totally dominated by the

laws, ordinances, and aphorisms with which they have been indoctrinated. The language of the ultimate regulation — the new law — is replete with speciousness and duplicity, illustrating the manner in which language can be manipulated to suit the expressive requirements of those who wish to control thinking and thus control behaviour.

Several of the narrative devices employed in this work, that is, the narration by an anonymous persona who perceives and describes an external, surface reality; the non-linear progression; the reduced, typed characters; and the phenomenological description are recognizable as techniques advanced for the *nouveau roman* by Alain Robbe-Grillet. It is arguable, however, that some of these devices have been imitated with the intent to parody them, parody being a not insignificant element in *Geometrischer Heimatroman* and one providing comic relief in the narrative of precision.

Jonke frequently attempts to organize his linguistic material to effect a visual representation of the printed text's meaning. The concrete elements in this work support the attempt to remain value-free in description by dismantling conventional language and abrogating metaphorical meaning. Like Jonke's aperspective narrative technique, they require the reader to participate actively in the work in a way to which he is not accustomed and in which he may not be comfortable, for the text must be discerned as an object whose configuration and transmission of meaning are interdependent.

Confronting the problem of learning about reality and portraying reality through language, Jonke has explored a number of alternative methods, but there is tentativeness in all of them. In testing the capacity of language to define and distort what exists, he has caused language to reveal its fascinating and frightening powers of subjugation.

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#### THOMAS MANN AND PAUL BOURGET'S *COSMOPOLIS*

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KLAUS SCHRÖTER, one of Thomas Mann's biographers, claims that Paul Bourget's influence on Mann was greatly significant until

1896. This paper will summarize my lengthier completion of Schröter's biographical documentation through proof that Mann's formation of his own conception of dilettantism, decadence, and cosmopolitanism was inseparably related to his readings of Paul Bourget's work. Bourget's ideas, as expressed in the *Essais de psychologie contemporaine*, suggested the abstract definition of the concepts to Mann, while *Cosmopolis* fictionalized Bourget's ideas where their suggestive impact exceeded their intellectual appeal.

Bourget defined the decadent, the dilettante, and the cosmopolitan as early as 1883, and he did not change his position toward them. The three are closely related with pejorative connotations: Bourget calls them "les maladies morales de la France actuelle." In his essay on Baudelaire, Bourget defines decadence in society as the incapacity of the individual who seeks only his own satisfaction to contribute to the well-being of the world. He concludes: "Le grand argument contre les décadences, c'est qu'elles n'ont pas de lendemain et que toujours une barbarie les écrase."

Bourget defines dilettantism in his Renan essay: "C'est beaucoup moins une doctrine qu'une disposition de l'esprit, très intelligent à la fois et très voluptueuse, qui nous incline tour à tour vers les formes diverses de la vie et nous conduit à nous prêter à toutes ces formes sans nous donner à aucune." Bourget's decadent concept leads to the dilettante concept and finally to his definition of the cosmopolitan of the *fin de siècle* era. Bourget saw cosmopolitanism as an aimless hedonism that indiscriminately sampled all of civilization's pleasures.

The germ of *Cosmopolis* had been in Bourget's mind since 1883; he reworked it repeatedly until its publication in Paris in 1892 as an analysis of cosmopolitanism via the setting of a passionate drama. It was translated into German in 1894. Bourget's method can be seen in the central figure of *Cosmopolis*, the French writer, Dorsenne, representative of cosmopolitanism, intoxicated with the delights of rationalization and totally absorbed in the human comedy. Dorsenne diagnoses his own problem: "C'est la maladie d'un siècle trop cultivé et elle n'a pas de guérison . . ." *Cosmopolis* is in sum not a drama but a tableau of the *moeurs* of the portion of *fin de siècle* society Bourget chose to present.

Mann's writings of the period show his indebtedness to Bourget's thought, especially the short stories "Wille zum Glück," "Der kleine Herr Friedemann," and "Bajazzo," all completed before 1897.

The sensitive, educated, individualistic characters of Mann's early fiction show the typical traits of Bourget's figures in *Cosmopolis*; they are talented, but their potential does not enrich their community. Mann does not treat cosmopolitanism as a separate topic, but Bourget's definition applies to Mann's dilettantes; the heroes of his short stories "Gefallen," "Wille zum Glück," and "Bajazzo" all are estranged from their home environments, seeking escape in sensual, emotional, and aesthetic pleasures; Friedemann's psychological estrangement comes through his physical crippling, even though he remains in his native city. This escapism and the pursuit of pleasure are integral elements of Bourget's concept, "la maladie de la France actuelle," and the race for gratification infallibly carries the seeds of doom by basic natural forces, which Bourget designated as *barbarie*.

Reflecting Bourget's ideas, the heroes of "Der kleine Herr Friedemann" and "Bajazzo" are both destroyed by the same means they used to achieve happiness; Friedemann rejects love and thus tries to avoid pain in developing his faculty for empathy:

Und dass zur Genussfähigkeit Bildung gehört, ja, dass Bildung immer nur gleich Genussfähigkeit ist, — auch das verstand er: und er bildete sich . . . Auch hatte er sich durch viele Lektüre mit der Zeit einen literarischen Geschmack angeeignet, den er wohl in der Stadt mit niemandem teilte . . . Er besass ein ungemein starkes dramatisches Empfinden, und bei einer wuchtigen Bühnenwirkung, der Katastrophe eines Trauerspiels, konnte sein ganzer kleiner Körper ins Zittern geraten . . .<sup>1</sup>

Friedemann turns himself into an epicure, just as Bourget's figures become aesthetic hedonists; all are morally and emotionally impotent. When Friedemann's shell is breached he cannot resist and dissolves in self-disgust. Despite all his capacity for delicate enjoyment, Friedemann cannot contribute to his world: he is only its parasite.

Bajazzo's flaw is boredom and lack of confidence; his words recall Bourget's decadent:

Übrigens hatte ich ja wohl mit der 'Gesellschaft' gebrochen und auf sie verzichtet, als ich mir die Freiheit nahm, ohne ihr in

<sup>1</sup> Thomas Mann, *Thomas Mann Werke*, 12 vols., (Frankfurt am Main and Hamburg: 1967), I, 60-61.

irgendeiner Weise zu dienen, und, meine eigenen Wege zu gehen . . .<sup>2</sup>

Finally, Mann's "Enttäuschung," a microsketch dynamically blending life and literary impressions, is able to radiate the most essential of all the qualities of Bourget's characters: the tearing pain of hopeless disappointment.

At this point Bourget became a moralist; he drew a line dictated by his principles, his faith, and his critical rationality. Here Mann met Bourget's thought and these elements grew into lifelong themes. Bourget, the moralist and social critic, had brought out the essence of the *Zeitgeist* and Mann had absorbed it both as thinker and artist in defining and developing his *Leitthema*. When we hear Mann's dilettante cry out, "Warum habe ich einen Horizont? Ich habe vom Leben das Unendliche erwartet!"<sup>3</sup> we must acknowledge the role of Paul Bourget in Mann's search for the path that would lead him to create his *Doktor Faustus*.

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ANMUT UND WÜRDE IN THOMAS MANN,  
"DER TOD IN VENEDIG"

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"DER Tod in Venedig"<sup>1</sup> revolves around two central figures, Tadzio and Aschenbach. These characters can be viewed as embodying grace and dignity as Schiller defines them in his essay "Über Anmut und Würde."<sup>2</sup>

<sup>2</sup> *Ibid.*, p. 92.

<sup>3</sup> *Ibid.*, p. 50.

<sup>1</sup> Thomas Mann, "Der Tod in Venedig," in *Die Erzählungen. Florenza. Gesang vom Kindchen. Gedichte.*, Stockholmer Gesamtausgabe der Werke von Thomas Mann (Oldenburg: S. Fischer Verlag, 1966), pp. 444-525.

<sup>2</sup> Friedrich Schiller, "Über Anmut und Würde," *Sämtliche Werke*, ed. Gerhard Fricke and Herbert G. Göpfert, 3rd ed. (Munich: Carl Hanser Verlag, 1962), V. 433-88.

Further citations are in the text, e.g., (444) for Thomas Mann and (S433) for Schiller.

Schiller's general definition of grace is: "Anmut liegt . . . in der Freiheit der willkürlichen Bewegungen" (S477). *Willkürlich* has its normal meaning here; Schiller is speaking of movements which ordinarily we do not willfully control: "Es gibt eine Anmut der Stimme, aber keine Anmut des Atemholens" (S436). Schiller further states that the manner in which a given voluntary movement is carried out is determined by "die Natur in [einem]" or one's "Art zu empfinden" (S449). Thus, the *Art zu empfinden* must allow a voluntary motion to be carried out with freedom if there is to be grace. Such freedom will be present only under the influence of the "moralischen Ursache im Gemüt" (S453) or, more broadly, "sittliche Fertigkeit" (S459), for "das freie Prinzipium im Menschen" (S445), man's freedom, proceeds from these. Hence, *sittliche Fertigkeit* must manifest itself in a voluntary movement if the movement is to exhibit freedom and, with it, grace. Seen negatively, "Bewegungen, welche keine andere Quelle als die Sinnlichkeit haben, gehören bei aller Willkürlichkeit doch nur der Natur, an, die für sich allein sich nie bis zur Anmut erhebt" (S436). Deeming grace a type of beauty, Schiller distinguishes it from immutable, architectural beauty and specifies that it is *bewegliche Schönheit . . . , die an ihrem Subjekte zufällig entstehen und ebenso aufhören kann* (S434).

Thomas Mann describes Tadzio's voluntary movements and positions in at least a score of passages; I shall cite only one: "Er lief herbei, lief nass vielleicht aus der Flut, er warf die Locken, und indem er die Hand reichte, auf einem Beine ruhend, den anderen Fuss auf die Zehenspitzen gestellt, hatte er eine reizende Drehung und Wendung des Körpers . . ." (489). In addition to being voluntary, Tadzio's motions exhibit the necessary freedom; Aschenbach soon knows "jede Linie und Pose dieses so gehobenen, so frei sich darstellenden Körpers" (489). Tadzio's "sittliche Fertigkeit" manifests itself in the harmony between his inner spirit and his external world. The harmony, of course, restricts itself to actions appropriate for a boy of fourteen years and to his life on the Venetian beach, "dies lieblich nichtige, müssig unstete Leben, das Spiel war und Ruhe" (489). Tadzio's contorted face when he glimpses the Russian family (476) shows that his grace is indeed "bewegliche Schönheit" which can quickly cease. As a final indication of Tadzio's grace, the words *Anmut*, *Liebreiz*, and *Grazie* themselves occur frequently in conjunction with him (473, 474, 506).

Schiller's concept of dignity is rooted in his view of the dual nature of man as a sensual-spiritual being. When man's spirituality resists an advance of sensuality, Schiller calls it "Beherrschung der Triebe durch die moralische Kraft" or "Geistesfreiheit" (S475). Dignity is then the physical expression of this "Geistesfreiheit," its "Ausdruck in der Erscheinung" (S475). Although particularly evident during physical pain, dignity can be present during all experiences in which sensuality is in danger of gaining the upper hand over spirituality, be they pleasurable or painful: "Der angenehme Affekt erfordert sie [Würde] nicht weniger als der peinliche . . ." (S477).

Aschenbach fulfills the first part of Schiller's definition of dignity; for his aversion to sensual pleasure, far from being a natural characteristic, is the result "von jung auf geübte Selbstzucht" (448), of years of disassociation and repression. The characteristic image of his life is the clenched fist, its mottos "Trotzdem" and "Durchhalten" (451, 452). In addition this repression of his natural drives is a result of his "moralische Kraft." The "epische Massen" of Aschenbach's life of *Friedrich der Grosse* testify to his extraordinary success in overcoming inclinations such as the one "sich mit einem fröhlichen Ungefähr und mit einer halben Vollkommenheit zu begnügen" (449). These "epische Massen," along with his other literary accomplishments, are called the "Sieg seiner Moralität" (452). In another passage Thomas Mann affirms the appropriateness of the clenched fist image: "Das traf zu; und das Tapfer-Sittliche daran war, dass seine Natur von nichts weniger als robuster Verfassung und zur ständigen Anspannung nur berufen, nicht eigentlich geboren war" (451). As with Tadzio and grace, the word *Würde* often describes Aschenbach and his undertakings (454, 455).

According to Schiller beauty is a "Bürgerin zweier Welten" (S442) and addresses itself both to man's sensual and spiritual natures. In particular, beauty counteracts an excessive influence of one or the other spheres and restores man to harmony. Tadzio's beauty clearly has a relaxing effect on the intellectually overwrought Aschenbach. However, it does not lead to the sensual-spiritual harmony which Schiller views as ideal but to the unchecked ascendancy of sensuality and to death. Schiller, speaking of various imbalances between man's two aspects, points out that sensuality restrained too long can suddenly revenge itself: ". . . der Naturtrieb rächt seine lange Vernachlässigung nicht selten durch eine desto unumschränkttere Herrschaft" (S484).

Two passages, both needing further comment, support that this is what happens to Aschenbach: "Rächte sich also nun die geknechtete Empfindung . . ." (449), and: "Aber als ob in der Abschiedsstunde das dienende Gefühl des Geringeren sich in grausame Rohheit verkehre und für eine lange Sklaverei Rache zu nehmen trachte . . ." (523).

Thus, Schiller's thoughts on the nature and interdependence of *Anmut* and *Würde* correspond in essential respects to the characterization of and relationship between Tadzio and Aschenbach in Thomas Mann's story.

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### HOW MANY IS YOU?

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MANY languages have a grammatical and semantic difference between German *du/Sie*. The loss of *thou* in Late Modern English sometimes results in ambiguity, and the gap is filled on occasion, in speech, with "youse," "y'all," or even "you, singular" and "you, plural."

The purpose of this paper is to examine very briefly the rise and fall of *thou/you*. Only three forms of the second personal pronoun remain in ModE, compared with eleven in OE. There are now no dual number forms (a rare construction which began to disappear in LOE). The biblical forms *thou*, *thee*, *thine* (from OE *þū*, *þē*, *þīn*) have fallen into disuse except, sometimes, for poetry, prayer, and the speech of Quakers. The OE nominative plural *ge* developed into *ye*, for which was substituted the dative and accusative plural *you* (from OE *eow*) beginning early in the fourteenth century. In earliest English the difference between *thou* and *ye* was one of number, but gradually a new distinction arose, prevalent by the thirteenth century, which can be traced to official Latin of the later Roman Empire, thence into all Romanic and Germanic languages. Its use in England was probably affected by the court circles of France.

The singular pronoun was used for familiar address (intimate friends, family members) and for contact with social inferiors. The plural was a

polite form, indicating respect to superiors. In Shakespeare's time, and as late as the eighteenth century, both *thou* and *you* were used, though by no means consistently. *Thou* could be used to show concern as well as intimacy, and the *OED* lists it as a sixteenth-century verb, meaning "to insult" ("I thou thee, thou traitor"). In the first private letter extant in English (1399), Lady Pelham uses *ye*, *you* throughout when writing to her husband, where we should expect *thou*. The Quakers, even though they have retained the old singular forms, have done precisely what occurred in the standard language when the accusative *you* replaced the nominative *ye*, with *thou* replacing *thee*, as in "Thee will have to get thee a book."

In prayer and earlier poetry, language tends to be conservative and traditional. *You* and *your* were formerly not used in addressing God, perhaps in the beginning because it did not seem proper to use a courtly custom for this purpose. Yet now that *you* has replaced the other forms, to some it seems too familiar when addressing the Deity.

There is a wealth of material for the study of these pronoun contrasts in Shakespeare's plays, but an earlier writer (Chaucer) and a later one (Dryden) may help to document the rise and fall of the forms. Chaucer's *Troilus and Criseyde* merits careful study in this regard, with a wide range of usage, expected and surprising. When the author involves gods and goddesses, he uses the singular form for the most part, although an address to Venus contains both singular and plural. When Troilus addresses the gods and such personifications as Love and Charity, he uses only singular forms. Plural forms appear in conversation between Pandarus and Criseyde, except that when Pandarus is more emotional he uses the singular.

An aspect of this poem that must be considered, but that I shall not elaborate, is the conventions of courtly love. Surely Chaucer would have allowed the lovers to use the familiar pronouns of address, especially in their passionate encounters in Books III and IV, unless he had been aware of a convention that demanded a different approach. There seems to be no other explanation, for familiar address is invariably connected with the language of passion in the love poetry of other periods and countries.

Perhaps one should stay with the *Canterbury Tales* for colloquial language that is closer to real speech. For example, in the "Second Nun's Tale," Celia addresses Almachius, the prefect, formally; but after

he has condemned her to death, she defies him with contemptuous *thee's* and *thou's*. In the "Nun's Priest's Tale," Chauncleer and Pertelote with one exception use the formal mode of address with each other. This is effective humour as the animals converse, and Chauncleer's single lapse into the familiar form is proof that Chaucer was well aware of the artistic possibilities this distinction provided.

There will always be a number of unanswered questions regarding the appearance and disappearance of *thou* versus *you* in the history of English. Ample evidence shows that toward the end of the seventeenth century the contrast was still maintained. On the other hand, the distinctions that one finds in Chaucer had already begun to lapse in Shakespeare's day. How close in grammar and rhetoric are speech and writing for a given period? How "colloquial" is Chaucer's written language? (Highly so, we think, in some of the *Canterbury Tales*.) How colloquial is the language of Shakespeare's plays? (Somewhat, especially in certain comedies, but probably less so than in Chaucer.)

What of the distinctions that John Dryden (1631-1700) makes in his plays? His translations of Homer and Virgil complicate the problem, for we would have to examine the forms of his originals: he is writing highly stylized verse, that is, non-colloquial, and there are addresses to gods as well as to mortals. Probably his prose plays, then, are better for our purposes. Does Dryden make this pronoun distinction, in which he is by no means consistent, as a conscious archaism (a rhetorical device for a change in formal/informal tone) or for an extra syllable in verse, for example: "thou lovest" — he could of course use "thou lov'st" to eliminate the extra syllable) or for no particular reason except that *thou/thee/ty, thine* were still commonly used?

Dryden does not use the singular pronoun forms in his personal correspondence regardless of the person addressed. There are at least three possible explanations. *You* has now virtually replaced *thou* in everyday use. Although *thou* is still used in speech, *you* is preferred in writing. Preferring the newer and more common *you*, Dryden is trying to hasten the disappearance of *thou* forms by avoiding them.

Would that we had some tapes of Late Middle English and Early Modern English speech. Novels, of course, can be helpful for later periods, but the further back one goes in English literature the fewer are the works of prose fiction. Letters should be a reliable source but what are we to think when personal letters contrast with imaginative

literature in usage? Perhaps we can find some grammatical and social analogies through the study of languages that still preserve this pronoun distinction.

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## IDEAS BY MARIVAUD ON A NATURAL STYLE

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MARIVAUD (1688-1763) is a French author who is known today mainly for his plays, but he also wrote a great variety of novels, theoretical texts, and collections of articles which, in form at least, resemble the *Spectator* of Addison and Steele.

During his lifetime and often since, Marivaux has been criticized and misunderstood for his use of the French language. He was considered to be too subtle and to be one who filled too many pages trying to make delicate distinctions; hence, his style was thought of as unnatural, artificial, pedantic, too complicated, full of false *esprit*. All this criticism was contained in the term *marivaudage* with its many derogatory connotations. Often he did not deserve such negative treatment, and to illustrate this a presentation of some of Marivaux's attitudes towards language and style as reflected in his novels and theoretical works may be helpful.

Marivaux did not like pre-established plans but recommended the art of inspiration and intuition. He did not want to be forced to write exactly according to current literary modes or trends. In the same vein the narrators in his novels often pretend to tell their stories without thinking of a critical public. In the third *feuille* of *Le Cabinet du philosophe* (1734) Marivaux admits, however, that an author somehow always keeps his prospective readers in mind.<sup>1</sup> This attitude, which stresses literary non-conformism although it does not ignore the other people altogether, also explains Marivaux's interpretation of the word

<sup>1</sup>Marivaux, *Journaux et oeuvres diverses*, ed. Frédéric Deloffre and Michel Gilot (Paris: Garnier, 1969), p. 351.

*naturel*. For him it means, of course, that one follows one's own inclinations without trying purposefully to imitate anybody. The word implies quite the contrary of "common," "average," or "generally accepted." In a rather long passage in the seventh *feuille* of *Le Spectateur français* (1721-1724) Marivaux explains his ideas on the term *naturel* very well<sup>2</sup>, and one finds an even more detailed discussion in "Sur la clarté du discours."<sup>3</sup> Frequently Marivaux insists that style is only of secondary or rather of no importance whatsoever to him, since words have only the function of mediators, of transmitters. Therefore, primary attention should be given to the idea which is expressed through words. An author usually has no trouble in rendering his ideas clearly in his native language unless his thought is wrong or unclear or unless he tries to express concepts for which his language, which is an imperfect tool, does not provide adequate means. A good illustration of these assumptions is to be found in the various portraits inserted in *La Vie de Marianne* (1731-1742), especially in the one of Madame de Miran.<sup>4</sup> Here we see how deeply Marivaux was convinced that human feelings and impressions are so subtle that language will often not be able to express them adequately.

This situation creates, however, a dilemma since the author is also obliged to be clear and understandable, failing which he risks not being read at all. Here, Marivaux seems to hesitate a little. He begins by stating (in the text on clarity) that as long as there are readers who have difficulty in grasping the ideas of an author, the latter is to be blamed, but then he gives an enumeration of readers who are at fault: there are those who are too scrupulous and who are always looking for obscure passages, those who are jealous of the author's success, and those who think that they show their intelligence by saying continually that a text is obscure and needs clarification. To various degrees those people act in bad faith and they lack flexibility and open-mindedness. A fourth group is formed by those – and this brings us back to Marivaux's main concern – who do not understand because the author expresses his ideas in his natural, personal, subtle, non-customary manner.

<sup>2</sup> *Ibid.*, p. 145.

<sup>3</sup> *Ibid.*, pp. 52-56.

<sup>4</sup> Marivaux, *La Vie de Marianne*, ed. Frédéric Deloffre (Paris: Garnier, 1963), p. 166.

With respect to the relationship between the concept and the word, Marivaux refers to the distance from which one looks at an art object (such as a painting): if an author wants to say too much, he becomes less clear; therefore, he must also stay at a certain distance and leave something to the creativity of the reader. Instead of saying "everything," Marivaux tries to express his ideas from several points of view, thus suggesting more than telling "facts."

This is by no means a complete rendering of Marivaux's ideas on style and language. I have tried, however, to present here some of the most significant ones, the understanding of which may make us more aware of the injustice done to Marivaux by so many earlier critics.

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## THE NAMES OF GOD IN MEDIAEVAL FRENCH EPIC POETRY

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IN the mediaeval French songs of *geste* the great heroes have a habit of invoking the name and the attributes of God whenever they are in trouble. We should not take their invocations as an echo of their deep sense of piety and their sensitive faith; in fact, they are little more than formulas traditional to this epic genre. However, if we examine the frequency of the particular names and attributes that poets chose to use, we may gain some clues that will illustrate how people of the twelfth and thirteenth centuries thought of God and the roles He played in their religious life.

In Jewish tradition a *name* expresses the nature of its bearer; calling on his *name* makes the person present. The *name* of Yahweh (God) was, and often still is, used as the equivalent of Yahweh Himself. The Temple was built to honour "the name of the Lord"; it was "the house of His name." In the Psalms, God and His *name* are synonymous and equally powerful terms: "For thy name's sake, O Lord, pardon my iniquity" (25, 11). The Christian's prayer began: "Hallowed by thy name"; he invoked not only Jesus, but the *name* of Jesus: "I have

manifested thy name" (John, 17, 6). "Nomen tuum, Deus noster, semper est mirabile" (Drèves, XIII, 21).

The New Testament and the Christian liturgies, following Jewish examples, add embellishments to the *name*. The God-Jesus, who in the Old Testament was: almighty, creator, judge, just, glorious, and many other things, is retained in Christian liturgies and hymns: *Deus . . . omnipotens, verax, solus genitor, rex gloriose nimium, redemptor mundi*, and a host of others. When Dionysius the Areopagite wrote his formal analysis of the "Divine Names," he showed how serious the practice was.

The *trouvères*, authors of the songs of *geste*, adopted both these biblical and liturgical expressions of piety, but their use of them reduced them to mere useful formulas. They extended their range enormously by making them more picturesque and more specific. In my collation of 44 songs, I found 101 cases where the *name* is invoked by itself, but thousands of others where it is accompanied by a variety of colourful additions that make the traditional phrase more specific. The biblical "Deus genitor," becomes the epic "God who created: the dew, the winds, fish," and even gladioli. What interests me is the possibility that by comparing the frequency rates of the pictures shown by these formulas, we may be able to discover how the mediaeval Christian envisaged his God.

This approach has an obvious weakness for the formulas became so conventional that copyists changed them at will, guided only by assonance and available space. Very often, also, the image chosen is not appropriate to the situation, as when a Christian knight, struck by the beauty of a Saracen girl, invokes as his witness: "God who saved Jonah from the belly of the whale!" Yet, when we compare them with the most popular themes appearing in church sculpture of the time, we notice a very similar order of preference, the same notions of the divine roles.

In the songs I studied, the *name* of God is invoked, without amplification, 101 times: "Si Deu plest et ses nons" – "Deu en jura et son saintisme non." The young Aiol carried on his right shoulder a protective document bearing the *names* of Jesus: "Li non de Jesu Crist i sont tout vrai" (Aiol, 455). Later copyists do not change this formula because it was so sacred in their eyes.

Not so with the vast quantities and varieties of other decorative

formulas that describe the attributes of God, his power, glory, and colour. They were drawn from a common stock of standardized and interchangeable locutions and were changed at will by those who sang the poems and who copied them for other singers: The picturesque "Mais par chel Dieu ki fist chiel et rousée" becomes by another hand "Mais par celi ki fist mer Galilee" (Anseis de Cartage, 1288). We even find the piety entirely removed as when "Par celui Dieu qui maint en Paradis" becomes "Par Dieu, prevos, la duchoisse li dist" (Hervis de Metz, 551). Exactly identical formulas are put on the lips of Moslem chiefs: "Mahomet croi, ki fait corre la nue – Ki la rousée fait naistre et l'erbe drue" (Anseis de Cartage, 2107).

If we count the frequency with which the formulas appear in the songs, we find that the particular values chosen and the biblical incidents alluded to correspond very closely to those illustrated in twelfth- and thirteenth-century church sculpture and carving. Our modern preference for God as the loving Saviour, for instance, rarely or never appears in either. Instead we find Him celebrated as the creator, the crucified Lord, the majestic, the fearful judge. We also find that, in practice, the mediaeval Christian used God, Jesus, Holy Ghost as just variant names for the same deity.

I have listed the frequencies showing the order of preference for the choice of divine names and attributes used in the poems. I think they may very well reflect the order of the qualities that mediaeval people admired most in their God. The original paper gave copious examples of each designation.

God-Jesus is, in this order: the Creator (373 times), the Crucified (361), the Judge (313), a majesty (162+), omnipotent (184), son of Mary (166), who never lies (131), the King of Paradise (116), the bearer of the Holy Name (101), glorious (of glory) (92), the Holy Spirit (82), the Redeemer (62), the giver of all things (62), a member of the Trinity (46), the Saviour (42), the Holy Father (14). The word *père* is, however, used with almost every one of the preceding as a standard addition. Other formulas directly evoke picturesque incidents in the life of Jesus on earth (74) and incidents in which Jesus intervened personally (31).

It is fairly obvious that in the songs the *name* of God and the invoking of his attributes retain the power they had acquired from Judaic tradition. God is here rarely mentioned without some accompanying phrase. Modern readers should not interpret them as solemn

proofs of the religious fervour or the poetic imagination of mediaeval audiences. In the hands of poets the phrases became just formulas, useful for practical reasons of metrics, for decoration, or to extend the length of poems, much more than as pious invocations. Nevertheless, a study of those aspects and functions of God that the poets preferred to cite can be helpful in discovering the manner in which unlearned people envisaged their God in the twelfth and thirteenth centuries in Europe.