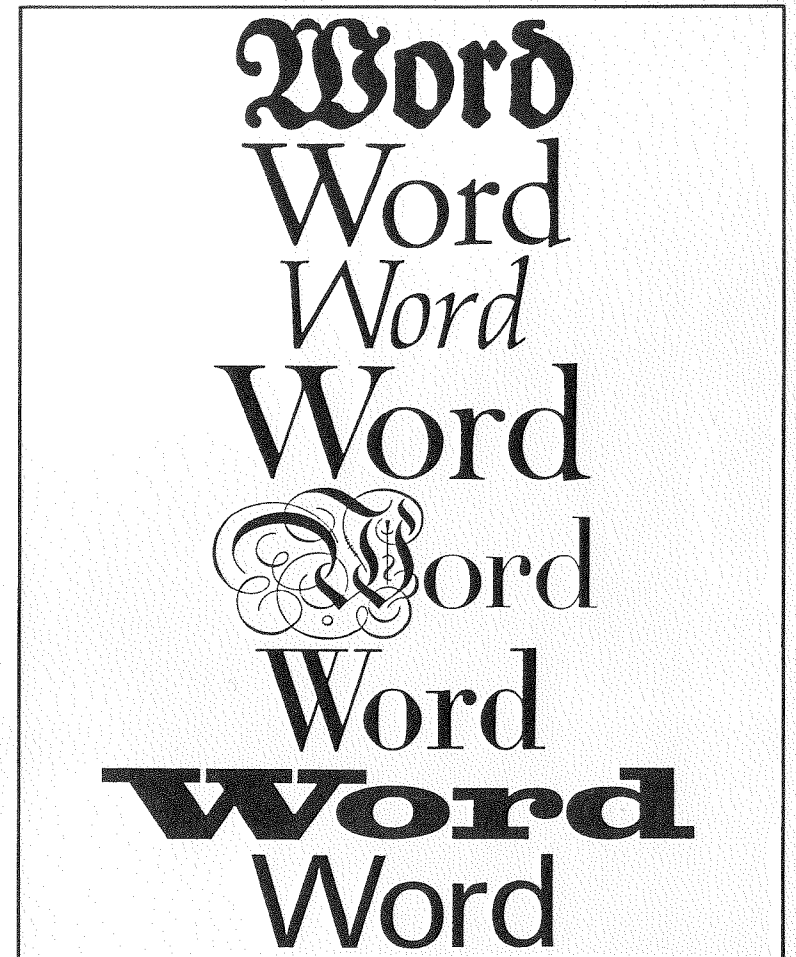


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*PROCEEDINGS OF  
THE LINGUISTIC CIRCLE  
OF MANITOBA AND NORTH DAKOTA*

VOLUME 16-17

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## FOREWORD

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THE *Proceedings of the Linguistic Circle* last appeared just over two years ago. The present journal, a double volume, includes the abstracts of the papers presented during the nineteenth and twentieth annual conferences of The Linguistic Circle of Manitoba and North Dakota held in Winnipeg, October 29-30, 1976, and in Grand Forks, October 28-29, 1977. It is hoped, however, that in the future the *Proceedings* will again appear annually in accordance with the former practice. The twenty-first meeting of the Circle is scheduled for Winnipeg at University College of the University of Manitoba, October 27-28. The deadline for receipt of titles and abstracts (to the current President or Secretary-Treasurer) is October 1, 1978.

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AFTER HIM ALMOST ALL SONGS ARE POSSIBLE:  
ARTISTIC EVOLUTION CONVEYED BY THE  
LANGUAGE OF NATURALISM  
IN  
JAMES JOYCE,  
*A PORTRAIT OF THE ARTIST AS A YOUNG MAN*,  
AND  
RAINER MARIA RILKE,  
*DIE AUFZEICHNUNGEN DES MALTE LAURIDS BRIGGE*

Mitzi M. Brunsdale  
Mayville State College

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THE work of few modern writers can equal the mature achievements of the Irish novelist James Joyce and the German poet Rainer Maria Rilke. It is interesting to observe that Joyce and Rilke began their artistic careers under similar biographical circumstances; that each was affected by the *idées dans l'air* of the *fin de siècle* and the germinal works of Ibsen, Hauptmann, Flaubert, and Baudelaire; and that each wrote an early lyrical novel in the tradition of the *Künstlerroman*, Joyce's *Portrait of the Artist as a Young Man* and Rilke's *Aufzeichnungen des Malte Laurids Brigge*. The question basic to this paper is a striking similarity of conception in the two novels, an apparently contradictory combination of highly naturalistic language with profound poetic insight into the development of the artist. This combination is discussed through the themes shared by the two novels — death, love, religion, and isolation as a requisite for artistic creation — as these are presented through the characters Stephen Dedalus and Malte Brigge. A brief description of the background and structure of each novel, with observation of the role of music as a signal in each of the stages of development of the artistic consciousness, is also given.

It is the conclusion of this study that it is vital, when viewing *Malte* and the *Portrait* as parallel early stages in the artistic developments of Rilke and Joyce, to keep in mind the combination of insight into the

artistic condition that each author made with forceful naturalistic language. This seemingly contradictory combination actually led each author to explore and present the paradox of the artistic vocation: the artist must be essentially isolated from the fellow men whom he must understand more deeply than any other man can; and he must be able, too, to use his art to bridge the gap between individuals — a gap that makes his art itself possible. The major works of both Joyce and Rilke were to come later: *Ulysses* and *Finnegan's Wake*, the *Duino Elegies* and the *Sonnets to Orpheus*. But each artist had to work through his own development and his theory of art in an early novel that cost him dearly in time and effort. Rilke's comment speaks for both himself and his Irish fellow artist:

Much will go on taking shape in me now, I think; for these journals are something like an underpinning, everything reaches farther up, has more space around it, as soon as one can rely on this new higher ground. Now everything can really begin for fair. Poor Malte starts so deep in misery, and, in a strict sense, reaches to eternal bliss; he is a heart that strikes a whole octave; after him almost all songs are possible. . . .<sup>1</sup>

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### RELATIVE CLAUSES IN TETON DAKOTA

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University of Manitoba

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IN the past few years a lively debate has developed among some Siouanists concerning the structure of the Dakota relative clause. This debate has proved to be both stimulating and productive, so that a number of facts about Dakota relative clauses now appear to be well established. However, several basic issues in regard to these structures are as yet poorly or incompletely resolved, and conflicting analyses have been offered by different authors. While some of this debate may stem from genuine differences between the various Dakota dialects or

<sup>1</sup>Rainer Maria Rilke, *Letters*, 2 vols., trans. M. D. Herter Norton (New York: W. W. Norton, 1945), I, 61.

from idiolectal variation due to differential English interference, one fundamental analytical problem, that of whether the relative clause precedes or follows its head noun, still awaits conclusive resolution. Of the four analyses which have so far appeared, two opt for structures in which the relative clause precedes its head noun, and two opt for the reverse. Each of these analyses encounters certain difficulties in the formulation of the Dakota EXTRAPOSITION-FROM-NP transformation, which, like the English rule of the same name, extraposes a relative clause to the end of its matrix sentence. This paper presents a fifth analysis of the Dakota relative clause, one which strongly supports the pre-nominal position of such clauses and which permits EXTRAPOSITION-FROM-NP to be stated in a fairly natural fashion.

Dakota is a language in which the surface order of constituents is SOV, i.e., Subject-Object-Verb. One of the better-known, putative linguistic universals is the strong tendency for verb-final languages to exhibit pre-nominal positioning of relative clauses; while verb-final languages with post-nominal relative clauses are not unknown, they seemingly constitute a distinct minority. *A priori*, then, to propose that a verb-final language has post-nominal relative clauses would seem to place a burden of proof on the investigator making the proposal. Two types of evidence are offered here to show that the Dakota relative clause is pre-nominal in position. First, it is shown that the undeleted noun of the coreferential noun pair is followed by an expansion of the determiner node that is distinct from the expansion following nouns that are not associated with relative clauses, thus revealing that the undeleted noun is in the embedded sentence and that the deleted noun is the head. Second, application of the rule of ADVERB PREPOSING, an upward bounded transformation, also reveals that the undeleted noun is within the embedded sentence. Given these facts, we are forced to conclude that the relative clause is pre-nominal, since post-nominal positioning would result in a deletion process that operated both "backward" and "upstairs", a situation totally without precedent.

Difficulties with the formulation of the EXTRAPOSITION-FROM-NP rule have largely stemmed from a misidentification of the particles which follow the verb in the embedded sentence with those that appear as expansions of the determiner node. Again it is shown that these particles comprise a limited subset of those acting as determiners, suggesting that they are, in fact, complementizers. If these determiner-like

particles which follow subordinate clauses are all treated as complementizers, then rules such as EXTRAPOSITION and EXTRAPOSITION-FROM-NP become relatively straight-forward. Like such rules in other languages, each moves only the highest S node dominated by NP with all of its constituents. As is also the case for other languages, we must assume that the complementizer is Chomsky-adjoined to the subordinate clause.

Two unanswered questions seem appropriate. Why does Dakota mark the coreferential noun of the embedded sentence in a relative construction as indefinite, even when an appropriate semantic reading indicates that the noun must be definite? And on a more general level, why do languages like Dakota and Navajo exhibit "forward" deletion of coreferential nouns while other SOV languages exhibit "backward" deletion? This latter question is especially interesting when it is realized, as noted by Platero, that "forward" deletion creates a type of ambiguity that "backward" deletion avoids. Such ambiguity is clearly exhibited in Dakota, where some relative clause constructions do not allow recoverability of the deleted head noun out of context.

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THE CEREMONIAL PROSE OF AMERICAN PRESIDENTS  
SELECTED FROM INAUGURAL ADDRESSES  
SPACED HALF-GENERATIONS APART

*Bonniejean Christensen*  
*University of North Dakota*

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INAUGURAL addresses of United States presidents illustrate prose styles of ceremonial oratory over a two hundred year period, styles which can, for our purposes, be classified roughly as ancient and modern.

The ancient style is that traditional of the written prose of the eighteenth century and surviving until the mid-nineteenth century, a style marked by long sentences, forty to seventy words the average for the various presidents; by long terminal-units, forty to sixty words the average, indicating little compounding of sentences; and by heavy

texture, half of the words in the base clauses, half in the free (or sentence) modifiers — a texture similar to what is found in contemporary expository prose, though with some differences in the placement of free modifiers. The sentences are seldom "complex" in a way that is significant but tend to be loose or cumulative. Free modifiers vary by position and function: initial ones tend to be prepositional phrases used adverbially; medials tend to the greatest variety of constructions and functions; finals tend to be noun phrases and absolutes used as appositives.

Though the inaugural addresses in the ancient style were delivered orally to a small group, their syntactic structures suggest they were composed for meditative reading in the solitude of a gentleman's library.

Lincoln's style marks the shift to what can be called modern ceremonial oratory, though his first inaugural address is forensic in its structure and import.

The modern style has shorter sentences and more compounding, hence shorter base clauses, fifteen to twenty words the average, and shorter terminal-units. Between eighty and ninety percent of the words are in the base clauses for most of the speakers (McKinley and Kennedy the exceptions with a high percentage of final free modifiers; Nixon the exception with a high percentage of initial ones) with reliance on initial adverbial construction (but fewer and shorter than in the ancient style), only a few medial modifiers (Wilson the exception), and some final appositive constructions, especially nominal and adjectival. And the use of coordinate conjunctions to open sentences is of interest — a practice not found in the ancient style.

(Nixon's style is an interesting sport: sixty-six percent of the words are in the base clauses, thirty-four percent in the free modifiers. But almost all the free modifiers are initial ones, introductory prepositional phrases that are usually adverbs of time. The base clauses have few medial or final free modifiers attached to them, producing a style marked by abstract assertions unqualified by the usual methods of development — illustration, detail, identification, restatement, comparison-contrast, etc.).

In the modern style the syntactic structures suggest the inaugural addresses were composed for oral delivery — for reception by the ear rather than the eye: the base clauses are short, so that subject and

predicate can be kept track of; the initial modifiers are fewer and shorter, not obscuring the base clauses; the medial free modifiers (extremely significant in modern expository prose written for the eye) tend to be few, leaving the base clauses uninterrupted; the final free modifiers are appositive constructions, going back over at a lower level of generality material already introduced abstractly in the base clauses. Consequently, the prose can be comprehended in a single hearing.

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### SEMANTIC COMPETENCE\*

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IN the area of syntax, linguistic competence is concerned with the class of sentences a native speaker finds grammatically acceptable, linguistic performance with the sentences we find a speaker actually producing. In the area of semantics the problem is to decide what ability it is which shows that a person knows the meanings of the sentences of his language. The ability I wish to put forward is simply the ability, when presented with a situation and a sentence, to tell whether the sentence in that situation is true or false. Because many situations are never presented to the speaker, we need to use the idea of a possible situation or a possible world. A speaker may well know whether a sentence would be true or false in this or that possible situation even though he has never actually been in the situation. This is the idea behind what is called 'possible-worlds semantics'. A different approach to truth conditional semantics is pursued by the philosopher Donald Davidson.

Jerrold Katz has put forward a semantical theory based on the view that the data of semantics are judgments of synonymy, redundancy, contradictoriness, entailment, ambiguity, semantic anomaly, antonymy, and superordination. It is not difficult to show how knowledge of a sentence's truth conditions enables such judgments to be made. And it

\*The full paper, with the same title, will appear in *Meaning and Translation*, ed. M. Guentner-Reutter and F. Guentner (London: Duckworth).

is possible to show that the theoretical entities on which Katz's semantical theory is founded are capable of analysis within the frameworks of possible-worlds semantics.

Semantic competence, on the truth-conditional view, involves no consideration of the theory of speech acts. Speech-act theory is seen as a part of semantic performance. Many theorists seem to have supposed that the question of whether a statement is true or false only makes sense when one is trying to impart or receive information. On the truth-conditional view of semantic competence, by contrast, the knowledge that a speaker/hearer has of the conditions under which a sentence would be true is independent of the use he chooses to make of this knowledge.

As an example consider John Searle's analysis of the speech act of promising. On a truth conditional view of semantic competence the sentence, "I promise to pay you five dollars," is true of Smith when addressing Jones at time 't' if and only if Smith promises at 't' to pay Jones five dollars. Searle's analysis tells us that when this sentence is uttered in felicitous circumstances the speech of uttering it constitutes the very making of the promise. As a speech act it is not the assertion of a truth but the making of a promise. Nevertheless the truth conditional semanticist insists that that sentence can only be known by a hearer to be making that promise if he knows the conditions under which the sentence is true.

Is it possible to link the truth-conditional view of semantic competence with some defining characteristic of language? One very tentative suggestion is this: If language is inherently connected with the ability to represent situations which are not actually present, then it involves the notion of a way the world might be but is not. So a formal theory of what is going on leads naturally to the postulation of these 'ways the world might be.' On this view possible worlds are at the heart of semantics, and it is not surprising that semantic competence is truth-conditional in character. However the argument of this paper has been merely that human beings do have the ability to recognize the truth conditions of sentences and that this ability has enough of the required formal properties to underlie a theory of semantic competence.



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NEW WINE IN OLD BOTTLES: THE CONFLICT OF  
STYLE IN OLD ENGLISH RELIGIOUS POETRY

Lester Faigley  
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AN Old English religious poet faced considerable obstacles when he narrated stories, specifically Latin hagiographies, into native verse. He had to overcome wide differences in genre, language, and cultural assumptions, but even more important, his medium was in some crucial respects incompatible with his subject. The origins of Old English poetry are presumably in Germanic songs and epics, and its vocabulary and rhetorical techniques are suited to these forms. Each poet who narrated Christian works was confronted with the difficulty of representing the values of a religion stressing passivity and transcendence of this world with a specialized poetic vocabulary centred on warfare and material culture. The poet was trapped in a dilemma: either he muted the heroic language and techniques, often resulting in flat, tepid verse, or he indulged in the epic language and techniques, endangering the sense and purpose of his original.

This problem was rarely resolved (to our satisfaction at least). When Old English poets converted Latin compositions into English, they altered scene, characterization, and action as well as language to fit the conventions of Germanic narrative verse. No poet did this to a greater extent than the author of *Andreas*, a poem which represents the pitfall of unmodified use of the epic style for religious verse. The *Andreas* poet freely incorporated the traditional poetic language and motifs, whether or not they suited the context. He conspicuously represented St. Andrew and St. Matthew as Germanic chieftains and their followers as thanes and warriors throughout the poem — even the same terms are applied to God and his angels. Such language and techniques in *Andreas* hardly enhance the spirit of the Beatitudes or the model of saintly life, though they do enliven the work to no small degree.

Other religious poems present a similar lack of harmony between epic conventions and religious substance. For example, *Guthlac A*, a rendering of another popular saint's life, also uses much heroic lan-

guage. Unlike *Andreas*, the central action in the life of Guthlac is psychic, not physical, and the force of the temptation scene is lost because we never suspect that the devils may be within the saint's mind. What is missing is the idea of sin as an abstraction, a subtly the heroic language does not allow. The only religious poems which demonstrate an awareness of both the advantages and limitations of epic diction are the four signed poems of Cynewulf, where the use of such language is restricted to appropriate situations.

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OUT OF THE MOUTHS OF JEWS: A RHETORICAL  
ANALYSIS OF JEWISH DIALOGUE IN MODERN FICTION

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LISTENING to a character speak is the most objective way a reader can assess that character. Just as there is no typical American, Black, or Arab, there is no archetypal Jew. The manner and degree of a character's concern with his Jewishness and what it represents metaphorically for the author vary greatly. Although the author is still the creator when his characters speak, the reader sees them through direct action rather than through the eyes of a narrator or other character.

An analysis of the dialogue of Jews in many modern novels by Jewish authors reveals the use of similar linguistic patterns which are deviations from standard English whether in vocabulary, emphasis on particular subject matters (such as food, health — and I include safety and the wearing of mittens by the child if the mother is cold — other people's affairs, money, marriage and religion), or in rhetorical devices (such as inverted syntax, accretion, hyperbole, ellipsis and idiomatic rendering of a literal translation of Yiddish into English).

In *Portnoy's Complaint*, by Philip Roth, Sophie emphasizes, "I'm not talking *dreck*, either. I'm talking Chicken of the Sea, Alex." Hyperbole, accompanied by an injunction to a deity, occurs when she takes Alex' sarcastic remark about death seriously:

"If I'm dead they'll smell the body in seventy-two hours, I assure you!"

"Don't talk like that! God forbid!"

The best examples of distorted syntax and ellipsis are the opening conversations between Ida and Morris Bober in *The Assistant*.

"Give him for twenty-nine dollars five rooms so he could spit in your face."

"A cold-water flat," he reminded her.

"You put in gas radiators."

"Who says he spits? This I didn't say."

"You said something to him not nice?"

Saul Bellow in *Herzog* transcribes many of the Yiddish lines directly into English.

"Tante Taube — Moses Herzog. Moshe."

"Ah — Moshe . . . Moshe . . . Come in. I'll make a light."

The use of the intimate form of his first name establishes their close relationship, and the other-worldliness flavour is carried out by the use of the verb "make" with light.

The degree to which an author relies on these devices and the nature of the ones he uses most often are good indications of the tone and intent of the novelist. Frequent use, as in Roth's work, stereotypes his people, and his books are satiric. Subtler indications, as in the work of Saul Bellow, make his characters more universal, their Jewishness only a richer dimension of their nature. The effect of transcribing from Yiddish directly into English is that of parable; the reader becomes word conscious as the characters utter unfamiliar phrases. A study shows that, while the characters are all Jews, the dialogue can successfully transmit to the reader a wide range of differences in milieu, social station, and personality.

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## TURKISH ICHTHYONYMS AND FISHING TERMS OF GREEK ORIGIN\*

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THE vernacular names of fishes and other aquatic creatures and fishing terms, as far as these were Greek loans to Turkish and Turkish borrowings from Greek, are of some interest. The two peoples, Greeks and the invading Ottoman Turks in Asia Minor (and later in the Balkan peninsula), came into contact in the 13th and 14 centuries. Since the Greeks, living in their historical habitat of the Aegean since Mycenaean times, were involved in fishing in a traditional way and, as a result, were skilled and experienced in nautical life and in both fishing and conserving fish products, such as fish-eggs (botargo), garos, and, on the south coast of the Black Sea, black caviar, they naturally became the teachers of the newcomers, who knew only inland waters, rivers, and lakes but were coming into contact with the sea for the first time. The ensuing symbiosis of the two peoples established give-and-take in language borrowings, but in matters of the sea, fishing, and fish industry the overwhelming borrowing was on the part of the Turks; two hundred years later the Turks were apprentices also of the Italians. H. and R. Kahane and A. Tietze wrote *The Lingua Franca in the Levant* (Urbana: University of Illinois, 1958) in which Italian and Greek nautical terminology in Turkish was studied in great detail. The material pertinent to names of fishes and other aquatic animals was left out of consideration.

I have undertaken to fill this gap by providing a book (forthcoming) in equal detail in this sector. As a preview to its publication it may be mentioned that Greek fishnames loaned to Turkish as noted by earlier researchers amounted to approximately fifty or sixty, but I have raised their number to 178 (fourteen of them being loan-translations) and

\*This material was presented in part before the Athenian Academy of Sciences and Arts on May 20, 1976, and published in its *Proceedings* of 1976, 583-599; a more detailed summary is to appear in the forthcoming *Bollettino dell'Atlante Linguistico Mediterraneo* 1978 (offprint 1-27).

have increased the very few Greek fishing (and sponge fishing) terms now to 72, making a total of c.250 Greek names in Turkish. I anticipate that with the systematic collection of more material from Turkish that the general number will be raised to between 300 and 350 terms.

However, this is not a game of numbers. The book to appear in 1979 will include a complete treatment of each Greek term and Turkish equivalent in parallel columns and include in addition: 1) detailed introduction to the problem at hand, 2) annotated bibliography, 3) analysis of each Greek term paired with its Turkish counterpart, 4) conclusions, 5) indices verborum (scientific names, Greek names, Turkish names). I hope it will fill a gap in this area of linguistics and promote further research by others.

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### THE BOOK OF THEL AND RATIONAL FALLACY

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IN the letter of July 6, 1803, to his friend and patron Thomas Butts, William Blake defines "the Most Sublime Poetry" as "Allegory addressed to the Intellectual Powers." Presuming that Blake would aspire to write "the Most Sublime Poetry," and assuming that he would address such poetic efforts to the intellectual faculties of his audience, we can wonder if there was not, then, some scrap of rational form followed in the lines, or if there should have been.

Critics do not usually mention "Blake" and "logic" in the same sentence. Instead, their custom is to seek a translation for Blake's symbolism or to explain the psychologies of his characters, even though Blake had claimed, also in the letter to Thomas Butts, that he intended to hide such things "from the Corporeal Understanding." In part, then, though there is much that is valuable and excellent in Blakean criticism, there is also much that is contradictory and hypothetical.

With *The Book of Thel* we can illustrate some of the problems of previous Blakean criticism as well as some of the possibilities in investigating Blake's poetry in the light of rational form. I have used remarks

from Nancy Bogen, Harold Bloom, David Wagenknecht, Robert Gleckner, and Northrop Frye to demonstrate some of the contradictions which arise when interpretations are sought for Blake's poetry. Thel is in herself, of course, a mystery which it is tempting to try to solve. The critics do it by interpretation, inference, and imagination, but I believe that Thel's character and dialogue reveal that the errors she commits are not so much imaginative as they are intellectual. Specifically, Thel tells untruths, commits logical fallacies, ignores responses to her questions, and makes the wrong deductions. She is a thoughtful, gentle, passive girl who errs by discussing her problems with the wrong audience rather than acting assertively and making the wrong associations.

To the river, Thel compares herself to illusory substances (shadows, dreams, reflections, sounds), a metaphysical and rhetorical error. To the water lily, Thel in a non sequitur asserts a kinship with the cloud. The lily then charges Thel to ask the cloud certain questions — why it glitters, why it scatters its beauty through the air — but Thel ignores that advice and asks the cloud questions of her own choosing, one of which commits the logical fallacy of the complex question. When she complains to the cloud that no one else hears her voice, she is telling a blatant untruth, for two eager listeners have indeed heard her, and she will be heard by two more before the poem ends. What she does do is misinterpret the cloud, erroneously asserting that when she fades away she will have no more "delights" (an irony, since she has never really enjoyed any). Confronted with the worm which cannot speak but only weeps, Thel totally inappropriately invents euphemisms for it. Confronted with the clod of clay, Thel once again cannot make the right connections. In taking the clod's message at a fretfully literal level, she "therefore" (in fallacies of *post hoc* and inadequate cause) weeps.

When her final searching ends in a choice she must make — to enter or not to enter the clod's "house" — the decision she makes is the wrong one, for the vision she gains couches hostility and violence in sensuality, death in sexuality, and horror and fear over-all. But her responding shriek and flight are her only honest and consistent actions in the poem. In them she overcomes the timidity that has estranged her from her sisters, the gentleness that was her melancholy, her reluctance to act, and her illogical musings, which were the sources of her grief.

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HENRY AT THE LISTS: SOME "ACTS AND MONUMENTS"  
IN NASHE, *THE VNFORTVNATE TRAVELLER*

John H. Gidmark  
University of North Dakota

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IN the "Induction to the dapper Mounsier Pages of the Court," which immediately precedes the narrative proper in Nashe, *The Vnfortunate Traveller*, Jack Wilton defers to his chronicle as an "Acts and Monuments," inviting all to "play with false dice" on its cover. Notwithstanding those who dismiss it as sacreligious jokery, this allusion to John Foxe's serious book about religious martyrs might best be read as deliberately forecasting the presence of certain parallel substance in the *Traveller*. In fact we should *expect* some list of religious martyrs in the chronicle of one who claims, in the very first sentence of his narrative, that "the onely true subiect of Chronicles" is Henry the Eighth, Henry having martyred so many. Indeed, given Nashe's love for puns and word play, perhaps Wilton's invitation to play with "false dice" in a corner on the cover of his "Acts and Monuments" is itself begging us to find "dies false" in a corner beneath its surface.

Just such a corner is the set piece of Surrey's tournament in Italy over Geraldine, about midway through the book, where Wilton describes, with a strangely inflated attention to detail, the consistently absurd bits and pieces of armour decking his Surrey and thirteen separate pathetic Italian foes, the latter frequently sporting mottoes apparently incongruous and all too self-pitying. These thirteen Italians, eventually undone by the fictional Henry Howard, may easily represent, via a fascinating type of surrealist metaphorical imagery, thirteen specific victims of Henry VIII's movement to lay claim to the Church in England. Seen in this way, the tournament over that almost mythical Geraldine becomes a kind of *roman à clef* of Henry's reformation, containing, as promised by Nashe in his dedication, not only "varietie of mirth" but "some reasonable conueyance of historie" as well.

Among the foremost "losers" in Henry's English reformation were the following: Sir Thomas More; Bishop John Fisher; Thomas Fitzgerald, tenth Earl of Kildare; Thomas Cromwell; and Lord Leonard

Grey, all of whom were executed by Henry in essentially that order between 1535 and 1541; and we should add to these Cardinal Wolsey and Thomas Howard, third Duke of Norfolk, both of whom might just as well have been executed. Furthermore, given the integral relationship between Henry's desire for a male heir and his desire for religious supremacy, we might add to the list Henry's first five wives (the sixth, Catherine Parr, having outlived the king's cruelty) and perhaps even his sickly son Edward, whose fatal infirmity has often been attributed to his father's lechery. An eye to a kind of metaphorical surrealism identifies the eight men named above, even in that same essentially chronological order, as the eight pathetic knights who immediately follow Surrey into the lists; and a similar reading technique allows images of Henry's first five wives, in the order of their marriages to him, to emerge from Wilton's subsequent description of the shields only of five other knights at the lists.

This interpretation is supported as well by at least two substantial items of external evidence. First, the only apparent source of Nashe's fictional account of a Surrey-Geraldine relationship, a single love sonnet by the historical Earl of Surrey, is easily interpretable as an allegorical tribute to Roman Church history. Secondly, the fact that Nashe composed the *Traveller* almost simultaneously with *Christs Teares Over Iervsalem*, his seriously religious and moralistic work, strongly supports the probability that religious matters were indeed bearing on the writer's mind while he was at work on the fictional piece.

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ITALIAN IMPERATIVES

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ITALIAN, like many other European languages, has both familiar and polite forms of address. The imperative in these forms differs not only in the morphology of the verb but in the relative order of the verb and its pronominal object, as illustrated in the following table for the verb phrase, excuse me:

	Positive	Negative
Familiar	sg. scusa mi pl. scusate mi	non scusar mi non scusate mi
Polite	sg. mi scusi pl. mi scusino	non mi scusi non mi scusino

These patterns can be fully explained if one adopts the performative hypothesis that the deep structure representation of imperatives contains a performative sentence, "I order you . . .", whose complement is the only part actually uttered.

The morphology and the syntax of the polite imperative are identical with that of the subjunctive. The syntax of the familiar imperative is identical with that of the infinitive, the only verb form which precedes rather than follows prenominal objects. Moreover, in the negative singular the familiar imperative, *non scusar mi*, is actually morphologically identical with the infinitive as well.

The absence of this *r* infinitival suffix in the positive form of the familiar imperative, *scusa mi*, is accounted for by a rule of complementizer deletion. The superficial disparity between positive and negative forms is then treated as a consequence of the failure of complementizer deletion in the negative:

scusa r mi → (complementizer deletion) → scusa mi  
non scusa + r mi → remains → non scusa + r mi

The morphological and syntactic identity of polite imperatives is accounted for by another rule of complementizer deletion, this one eliminating *che* 'that':

che (Lei) mi scusi → (complementizer deletion) → mi scusi  
che (Lei) non mi scusi → ( " " " ) → non mi scusi

Evidence for such an abstract structure in Italian, where no complementizer ever appears, comes from the closely related Ladin dialects of Switzerland, where the complementizer in polite imperatives remains:

Ch'El am s-chüsa 'Excuse me (sg.).'  
Ch'Els am s-chüsan 'Excuse me (pl.).'

Complementizers like the infinitive and *che*, however, do not show up on "highest" sentences but only on sentences that are complements of

other sentences. Generally, the infinitive appears when the subject of the complement clause is identical with a noun phrase in the higher sentence, the subjunctive when it is not:

Ordino, che mi si portino questi libri. (subjunctive)

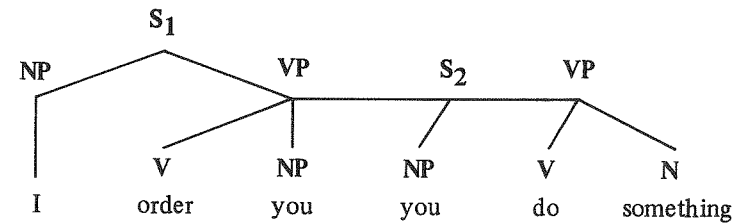
'I command that these books be brought to me.'

Ti ordino di portar mi questi libri. (infinitive)

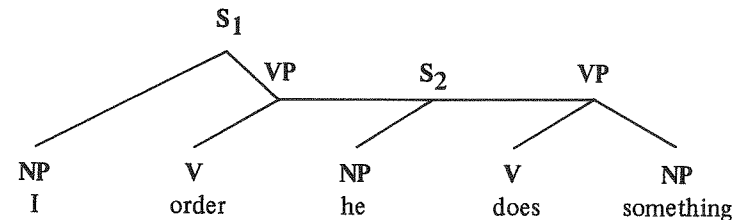
'I command you to bring me these books.'

Now, the morphological difference between familiar and polite pronouns of address in Italian is that familiar pronouns are second person, whereas polite pronouns are third person. Italian, like German, achieves the goal of getting a polite distance from the addressee by the devastatingly simple device of treating him as absent.

Given the performative model of a sentence in the imperative:



The rule of polite usage which converts second person pronouns to third persons has the effect of removing the addressee from the performative sentence and results in the structure:



To such a structure the rule of *che* complementizer placement applies, and the lower clause appears in the subjunctive. Where no rule of polite usage changes the person of the addressee, equi-noun phrase deletion eliminates the lower noun phrase *you*, and the lower clause appears in the infinitive.

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THE DIACHRONIC DIMENSION  
IN SECOND LANGUAGE LEARNING

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AT the 1974 meeting of the Linguistic Circle of Manitoba and North Dakota, Professor Hildebrandt commented on the de Saussurean dichotomy between synchronic and diachronic linguistics. Drawing on examples from the German language, he argued for the incorporation of diachronic aspects in synchronic studies. When one adopts this position and adapts its principles to the teaching of French Linguistics, it becomes obvious that many branches of linguistics are enriched by consideration of the diachronic dimension.

In morphology various contemporary forms (e.g., adverbs) are best explained by referring to the historical development. Homonymic doublets (e.g., *conter/compter*) may be clarified and more easily differentiated, as may semantic doublets (e.g., *raide/rigide*). Historical explanations are a particularly valuable aid to the student of French as a second language, facilitating the memorization of idiomatic expressions (e.g., *revenons à nos moutons*) or the differentiation of French and English "false friends." The teaching of phonetics, the synchronic aspect of which appears primordial, is particularly enhanced by the diachronic dimension. The answers to many apparent irregularities, including the thorny problem of elision with /h/ are to be found by referring to the diachronic dimension.

One or two examples must suffice for the purposes of this brief abstract. Through the study of morphology, the student learns to differentiate both in orthography and pronunciation nouns and adjectives such as *certain* [sɛrtɛ̃] / *certaine* [sɛrtɛn] or *châtain* [ʃatɛ̃] / *châtaine* [ʃatɛn] from those of the paradigm *-in* [ɛ̃] / *-ine* [in] (e.g., *orphelin* [ɔʁfəlɛ̃] / or *orpheline* [ɔʁfəlɛ̃] or *divin* [divɛ̃] / *divine* [divin]). It is confusing for that student to discover that one noun does not fit into the recognizable pattern: the familiar word for 'a good friend' is spelled *copain* and pronounced [kɔpɛ̃] in the masculine, *copine* [kɔpin] in the feminine. The exception is readily explained by reference to the word's

original meaning. In the slang of the Roman Empire, which so colourfully enriched the developing French language, a *copain* was someone with whom one was so friendly that one would even share one's ration of bread: *cum pane*. Adopted by the general populace of Gaul, with no clear understanding of its exact meaning, it was wrongly attributed to the *-in* [ɛ̃] / *-ine* [in] paradigm. Though the masculine spelling was later re-established in accordance with the meaning, the feminine form has remained unchanged.

One of the major difficulties facing the student of a second language is mastery of those idiomatic expressions which come trippingly off the tongue of the native speaker. The difficulty is compounded by the fact that there is no equivalent point of reference in the student's own language, which has developed in an entirely different historical, political, social . . . and hence linguistic context. Why do the French say *je suis cloué à ma chambre* (literally 'I'm nailed in my room') or even more cruelly, though vulgarly, *je vais lui clouer le bec* ('I'm going to nail his big mouth shut')? The answers are furnished by the historical linguist John Orr in *Three Studies on Homonymics* (Edinburgh: University Press, 1962). Many forms of the verb *clouer* ('to nail') were similar phonetically to those of the verb *clôre* ('to close'), and both verbs were used in similar contexts. Orr cites a number of mediaeval texts which show that the two verbs, being in the same semantic orbit, became confused . . . to such an extent that the verb *fermer* (originally 'to make firm' or 'fortify') gradually replaced *clôre*. *Clôre* remains in certain expressions such as *huis clos* and nouns such as *clôture* and would perhaps have remained in *je suis cloué à ma chambre* and *je vais lui clouer le bec* had not everyone been well aware that in these two expressions *clôre* meant not 'to nail' but merely 'to shut'.

Recent synchronic studies (e.g., *Cahier de Linguistique IV*, (1974) Université du Québec) of certain tendencies in French-Canadian pronunciation include consideration of historical developments. Perhaps linguists are recognizing the limitations of a purely synchronic approach. Experience in the practical teaching of French language in general has shown further compelling reasons for a synthesis of the static and dynamic studies of French . . . not the least of which is the development of an educated and knowledgeable student.

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 ROBERT FROST: THE NEED TO BE VERSED
 

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AFTER a brief look at some current secondary material on Frost, I develop a three part thesis: 1) to read Frost well one has to be at least as good a naturalist as he was; 2) one has to be versed not only in "country things," but in verse — especially form and metre itself; and 3) that the experience of a Frost poem, often the primary structural element in it, comes from the poet's concept that man learns from nature through a process of interpenetration that flows, like a magnetic field, between man and nature.

From the late 1940s to the present, a good deal of the commentary on Frost has been riddled with errors regarding natural fact: Untermeyer refers to the oven-bird as a thrush, the chewink as "a kind of finch," — readings that distort the meaning of the poems in which these birds appear; Hyatt Howe Waggoner bases the centre of his thesis that Frost is indebted to Emerson on the latter's poem "The Titmouse," though the bird Emerson has seen is actually a chickadee; and Frank Lentricchia badly misreads Frost's "Pasture" because he is unacquainted with rural life. The list might be extended considerably; the point is that the critic's function is to help the reader with Frost's poetry, not hinder him. Regretably, so much recent criticism has not matched Frost's keen sense of the natural fact.

Similarly, too many of his critics have accepted Frost's statement that there are only two metres in English, "strict iambic and loose iambic," thus missing the great care that the poet gave his metrics. For one example the line, "How the cold creeps as the fire dies at length," from "Storm Fear," contains the heart of the poem: a pyrrhic, a spondee, a pyrrhic, a spondee, and an iamb. Since the basic structure of the poem is iambic, the spondees on "cold creeps" and "fire dies" tend to leap at the reader, strongly suggesting the interpenetration of nature (cold) with the world of man (fire) and re-enforcing the title "Storm" (nature) "Fear" (man).

The interpenetration of man and nature can be seen in a majority of Frost's poems: "Design," "Spring Pools," "For Once, Then, Something,"

"Reluctance," "Death of the Hired Man," "Birches," "Mending Wall," "Home Burial," and "After Apple-Picking," to name a few. Perhaps one further example of this quality of interpenetration as a structural base for Frost's work might be delineated in his poem, "An Encounter," in which the speaker is "half boring through, half climbing through/A swamp of cedar." In process he becomes choked with the cedar oil, with the scurf of plants, and rests against what proves to be a telephone pole. An exchange follows in which the speaker queries the pole about what it is carrying in its "strands of yellow wire"; he then explains to the pole that he is "half looking for the Orchid Calypso." Having left the world of man (the road) to penetrate with nature, he encounters the man-made pole and suggests that he (the speaker) is searching for one of nature's secrets (Calypso in Greek means 'hidden').

Finally, in "The Aim Was Song," Frost has his speaker instructing the wind in singing by taking the wind in his mouth and blowing it out "by measure . . . /By measure. It was word and note . . . — the wind could see."

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 THE 'PHONAD' —  
AND OTHER NEW LINGUISTIC ENTITIES
 

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(a) EVERY native speaker of a language, for example the German language, can state at once that there is in that language, e.g., an [s]-sound or, to phrase it differently, that the German language "has" an [s]-sound. If one is not concerned with phonologico-functional criteria but emphasizes the phonetic aspect of a sound-inventory, that [s] can be called a phone: there is a phone [s] in German. For this meaning of phone, I have introduced in *Strukturelemente*<sup>1</sup> the German term *Phonit*, which could be translated into English as 'phonite.'

<sup>1</sup>Here and below: Bruno F. O. Hildebrandt, *Strukturelemente der deutschen Gegenwartshochsprache: Phone und Phonaden*, Janua Linguarum 231 (The Hague/Paris: Mouton, 1976).

(b) On the other hand speakers of a language can be observed during their speech acts, and an attentive listener could observe, for example, that an [s] he heard uttered by speaker X sounded "flat," while an [s] he heard from speaker Y sounded "sharp." These two observed [s]-sounds can also be called phones, according to common terminology, although obviously we are dealing here with entities entirely different from those referred to in (a): the [s]-sounds of the speakers X and Y in our example are not phonites but realizations of a phonite, namely of the phonite  $\langle s \rangle$ . For phone in this sense, I have introduced the German term *Phonat*, with the possible English equivalent 'phonate.'

(c) The fact that, e.g., German [s] or [f] are phonemes and [ç] and [x] are not, the latter two just being allophones in complementary distribution, is of no consequence for identifying all four of them as phonites in German; their functions or non-functions within the language are not relevant in that context: phonites are not the same as phonemes. The consequence of this fact is that the realizations of a phonite, the phonates, are also not the same as allophones, since allophones are realizations of a phoneme, and not all phonites are phonemes.

(d) In order to define the phonites contained in an inclusive inventory of a language it is necessary to describe their phonates. I have established in *Strukturelemente* the following methodological procedure and principle: phonates are described by articulatory data which belong to nine specific *Bestimmungskategorien* ('descriptive categories'); this is done step by step, proceeding from one category to the next. New categories are added only until each phonite of the language is explicitly defined as an individual unit. More importantly, as soon as one phonite of the language is to be defined within one category, all other phonites must also be defined or considered in the same category. I call this the *Prinzip der phonetischen Bestimmungsäquivalenz* ('principle of the determinative phonetic equivalence'); it causes the indispensable inclusion of structurally relevant but phonemically redundant features.

(e) The inventory of the phonites of a language can be inclusive in the sense that phonites occurring only in foreign or loan words are included. It was necessary to distinguish between foreign and German phonites in my investigation of Contemporary Standard German (*Strukturelemente*) in order to concentrate on the structural system of

the latter. I identified 36 non-foreign German phonites in Standard German and called them *Phonaden* (suggested English equivalent: 'phonads'). The definition of the entity phonad is based on the criterion of *monolinguale Kohärenz* ('monolingual coherence').

(f) By applying my *Prinzip der phonetischen Bestimmungsäquivalenz*, new distinctive definitions have been found for 'vowel' and for 'consonant,' at least for phonads in Contemporary Standard German; the same could be achieved for other languages, dialects, or sociolects by following the procedures and principles established in *Strukturelemente*. The internal structures of either 'vowel' or 'consonant' are contained in the definitions of individual phonads in a language.

(g) If structural differences between languages are under consideration, it seems appropriate to make use of the internal structures of 'vowel' and 'consonant' as defined for individual languages. This is one of the reasons why I have introduced and defined, for Standard German, the *Phonade als solche* ('phonad-as-such'). The internal structure of the phonad-as-such contains both the characteristic features of 'consonant' and the characteristic features of 'vowel.' It is obvious that none of the individual phonads could contain all the structural features of the phonad-as-such, since no individual phonad can be a consonant and a vowel at the same time. But it is the very criterion of identity of the phonad-as-such that its internal structure combines in itself the internal structures of 'vowel' and 'consonant.'

(h) The phonad-as-such is an imaginary entity with a definable internal structure which relates to reality inasmuch as the internal structures of the individual phonads in a language reflect the internal structure of the phonad-as-such and vice versa.

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## BOSWELL IN SEARCH OF A WIFE

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DURING the summer of 1763 James Boswell left London to spend a year in Holland, and during the visit he met a quite unusual lady whose



name was Belle van Zuylen (she was to become more famous as Madame de Charrière). She belonged to one of the most prestigious Dutch aristocratic families but did not feel at ease at all in this milieu. Boswell was immediately shocked by Belle's lack of conventionality, but he was not indifferent to her many talents and charm. When he left Utrecht in June 1764, a correspondence between these two people was started which would be continued over a period of four years. As Frederick Pottle states in his edition *Boswell in Holland*, this exchange of letters "may safely be called one of the oddest series of love letters ever written."

In my paper I have presented a few excerpts of these letters which culminate in a marriage proposal by Boswell and which show how the extremely different personalities of Belle and Boswell made a marriage impossible (it never did take place). Moreover, the excerpts illustrate two totally different philosophies of life and explain how difficult life often was for a non-conformist, especially a female one, in the eighteenth century. Boswell represented tradition, and he wanted submission and obedience from his wife. Belle van Zuylen, on the other hand, was too independent and intelligent to allow for any real compromise, and this explains to a large extent why she was essentially unhappy during her entire life.

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MAURICE BARRÈS:  
HIS PROBLEM AND HIS PATRIOTISM

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THE works of Maurice Barrès are currently disappearing from print, and it is therefore relevant to ask whether his work has any interest for today's readers.

Three points regarding this topic are important: first, today there is an unusually wide range of influence credited to Barrès, especially in the cases of Montherlant, Malraux, Drieu la Rochelle, Mauriac, Camus, Cocteau, Aragon, Gide, and still more modern French writers. Second,

despite this widespread influence, there is also and unusually strong negative sentiment against Barrès found particularly among contemporary critics. And third, his strong patriotic feeling, his nationalism, and racism were developed over a period of years and were totally unpolitical in motivation. This study will concentrate upon an examination of the third aspect of Barrès and his work.

Barrès lived from 1862 to 1923, and, as happened in the case of many of his contemporaries, he became the victim of the *fin de siècle* intellectual, spiritual, and social mutation, which left him with an anguished sense of isolation. His novel *Les Déracinés* is filled with biographical associations and attempts to analyze this problem with logical and sociological explanations. The crux of this paper is that it was while Barrès was writing *Les Déracinés* that he either consciously or subconsciously began to reach for a new stabilization of his *Weltanschauung* and that some statements he made regarding the problematical symptoms in France are actually reflections of his own personal conflict. *Les Déracinés* makes the French educational system responsible for its brainwashing methods, which estranged the students from their traditional home environment (Lorraine) and caused all of them to work toward Paris, where they comprise an intellectual proletariat and lapse into misery and mediocrity. Barrès sees the flower of French youth annihilated in the grinding mill of Paris, and he wonders whether France can survive if her youth perishes so wastefully.

In *Les Déracinés* Barrès expresses his topic through his observation of the life of seven students, from their *lycée* in Nancy, their home environment in Lorraine, and their wasted life in Paris. Many critics feel *Les Déracinés* is his finest work, and it significantly marks the intellectual turning point of his personal development and the intellectual and psychological motivations which triggered his impulse for formation of his patriotic, nationalistic, and racist concept of the world. It must be emphasized that the patriotism and nationalism of Barrès were not partisan and that his racism was not related to genetic biology but to a special concept of his which he had formulated on the common cultural ancestry of the local populace.

*Les Déracinés* is a painstakingly organized and witty discussion, which presents plot and stereotyped characters which lend highlights and unity to the composition. It is a brilliant exposé of an intellectually and emotionally relevant cultural phenomenon, rather than a conven-

tional novel. The sensitive emotional material is conveyed by the imagery of the lyric passages and the style, which expresses the author's personal feelings to a high degree.

It is actually Barrès who is the "unrooted" one. His novel provides sociological explanations but no cure for the ailment, and he himself is attempting here to rebuild a concept which would resuscitate his lost roots (*racines*).

At this point Barrès begins his search for his lost security, self-identification, and self-assurance. He will find these qualities in the French soil which hides the ancestral graves; the nation's homeland, from which an individually treasured cultural heritage springs, and its preservation are the vitally important issues. This belief is valid for the entire community and therefore cannot be of a political or partisan nature. It represents strictly a mythical concept of existential importance and of poetic nature.

In his later life Maurice Barrès repeatedly stood up in public to defend his ideas, especially during the First World War. The political hacks, for whom his presence was uncomfortable, took little interest in his theoretical and poetic concepts, while his antic cosmopolitan stand also made enemies for him.

The analytical style, the wit, and the capacity to present and discuss theories in the form of a novel were all developed to a high degree in his work, and they influenced the expressions in literature either consciously or subconsciously which the above listed modern French writers adopted. The nostalgia of Barrès and the fantasies with which he confronted his fears and frustrations as well as his imaginative escape to his mythical nationalism were responded to in a positive manner by many.

Therefore, the study and the examination of the work of Maurice Barrès not only illuminate the significance of his ideas but undoubtedly lead to the heart of the ideas and yearnings of the intricate period of the turn of the century.

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THE VISUAL ARTS IN THE POETRY AND POETICS  
OF JOHN WEBSTER

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THE works of Shakespeare's younger contemporary, John Webster, and the still extant historical records concerning him reveal that he had a broad interest and even a professional involvement in the visual arts. This aspect of his career and personality and its effect on his poetry have not previously been noted or explored by students of Webster.

Webster's first published work was an "introduction" to an important volume of English engravings. His last known work is the script and monument design for a great pageant put on by the Merchant Taylor's company. Throughout his *oeuvre* Webster makes frequent reference to specific artists (e.g., Hobbein, Michaelangelo, Uccello), works of art, art forms, and methods. His figurative language often reflects a technical knowledge of such matters as perspective construction, the handling of light and shadow in painting, the mixing of pigments, and the problems of posing a subject for a portrait. Various passages in his work point to close reading of various technical treatises on the visual arts which were available in early seventeenth century London.

In addition art objects are central to his plots and intrigues. Sculptures are used to create the final spirit-breaking torment of the *Duchess of Malfi*; a poisoned painting is used to kill Isobella in *The White Devil* and paintings figure decisively in the action of *The Devil's Law Case*.

The *ut pictura poesis topos* is remarkably frequent in Webster's work and often focuses on the task of creating a linguistic equivalent of a visual art object, e.g., the entire long poem, *A Monumental Column*. Further, his obsessive concern for dramatizing the appearance/reality *topos* (in his tragedies, comedy, poetry, and prose) over and over again depends on images contrasting art and life, e.g., "for those false beams of his supposed honour, / as void of true heat, as are all painted fires."

Finally, Webster's *oeuvre* reveals a lively interest in the personality of the artist, the affective nature of art, and the nature of the creative act. In general it can be concluded that Webster's own sensibility,

poetry, and world view were decisively conditioned by his deep interest in the arts and his dependence on them as a source of psychological reference, poetic imagery, and aesthetic rationale.

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THE SYNESTHETIC EXPERIENCE: CONSIDERATION  
OF AN EARLY PASSAGE OF COLETTE

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THE term "synesthesia" is defined by the *Random House Dictionary* as follows: "the sensation produced in one modality when a stimulus is applied to another modality, as when the hearing of a certain sound induces the visualization of a certain colour." Strictly speaking, the term belongs to the domains of physiology and psychology, where it is used to indicate a particular type, perhaps rare, of bi-sensual experience. It is also used in literature, however, where it refers to the technique of evoking in the mind of the reader the mental picture of a type of sense impression different from the one actually described. In other words it denotes a type of image, whose usual purpose is to provoke a richer and more poetic idea of what would normally be considered a uni-sensual experience.

In the case of Colette, there is some evidence that the use of such images represents an effort to translate into words a true synesthetic experience. One finds unusual examples of them in her earliest books in passages in which she had little reason to indulge in poetic evocation. In her second novel, published in 1901, the heroine complains that the bright electric lights and the reflection of crystal in a dining room where everything is white makes such a noise that she can scarcely endure it. Innumerable other examples of this sort can be found in Colette's writing, involving not just colour but all types of sensation.

One of the most interesting and most complex passages occurs in the essay "La Dame qui Chante," an essay first published in 1908 and in which Colette describes the sense impressions produced by the sound of a voice. Two things in the essay immediately strike the reader. First,

brief passages on the singer's physical appearance are interspersed among those describing the voice, but, for the most part, the former are written in straightforward non-metaphorical language: the effect of synesthesia applies only to the sensations produced by the voice. Secondly, one would normally expect the experience in question to be principally auditory. But, in fact, the voice's most striking quality is its tangibility, and the terms used to describe it are borrowed chiefly from the vocabularies of touch and sight, with the former predominating. The sound is heard in such a way as to evoke a whole spectrum of traits ordinarily perceived by these two senses: texture, form, solidity and fragility, weight, colour, warmth and coolness, traits which in ordinary terms belong only to material phenomena. Movement and direction, which are likewise perceived by both sight and touch, apply to tangible and intangible phenomena alike. Four of the five senses are evoked by Colette, in a long series of extremely complicated and interlocking images. It is especially significant that there is not a single comparison between the sound of the voice and other sounds. It is as if the voice were not perceived by the ears at all but principally by the sense of touch, secondly by the sense of taste.

Examination of this and other passages suggests that Colette's fondness for bi- and multi-sensation images signals not so much a learned technique or an acquired attitude as a fundamental and what Colette considered to be a legitimate manner of perceiving the world. It is certain that she considered the senses to be closely related, so much so that in 1932 she wrote in *Le Pur et l'Impur*:

Les sens? Pourquoi pas le sens? Ce serait pudique, et suffisant. *Le sens*: cinq autres sous-sens s'aventurent loin de lui, qui les rappelle d'une secousse, — ainsi des rubans légers et urticants, mi-herbes, mi-bras délégués par une créature sous-marine. . . .<sup>1</sup>

This analogy presents the senses as branches of a single plant, arms of a single creature. And so, to interpret the tangibility of an intangible phenomenon — which is an impossible feat, according to a strictly rational point of view — Colette uses not a vocabulary of sounds but the vocabulary she finds the most suitable to describe the totality of the impression received. One might say that for Colette there is really

<sup>1</sup>Colette, *Oeuvres complètes IX* (Paris: Flammarion, 1949), 24. (Colette's emphases.)

only one kind of sense-perception, one in which any of the five senses, or, as she puts it, any one of the five sub-senses is capable of interpreting an experience. In any case Colette's intention in this and other passages must certainly go beyond the level of literary ornamentation, for what she seems to be attempting to express is a unity inherent in the original experience and in the act of perception. In this way the technique of metaphor and image become for her merely tools used to suggest that unity which has not yet been fully recognized by the inadequate premises of human speech.

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### A WELL-KNOWN METHOD OF VIRGIL'S WITH MISUNDERSTOOD INSTANCES

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CONVINCED of the superiority of expectation over surprise, Virgil, throughout the *Aeneid*, so disposes his material as to cause us to expect things to happen as foreshadowed rather than to startle or surprise us by sudden, unexpected events. This method, used also by other great dramatists, in Virgil is very much varied and so is often misunderstood.

With the first seven lines he announces the theme of the poem. That is the easiest foreshadowing to grasp. Also not too difficult to understand is how Virgil uses the divine machinery to achieve the same goal, at least in such cases as when he has Jupiter tell Venus that Aeneas will settle in Italy and there he will establish the beginning of Rome (1, 254-296). Apollo's words (through the Sibyl) in 6, 83-97, foretell clearly that Aeneas will reach Latium, that there will be another Helen, and horrible wars must be fought, etc. Also the beginning of these wars is foreshadowed by the "divine" deeds of Allecto (who is so ordered by Juno), i.e., driving Amata into furious deeds (7, 373ff.), convincing Turnus to fight against the Trojans (7, 406ff.), leading the white stag of Silvia to tempt the hunting Ascanius (7, 476ff.).

Describing in a word or phrase heroes or matters when first introduced is part of the Virgilian method of foreshadowing. So, Camilla's

swiftness and charm, announced in book 7, is fully revealed when we read also book 11 (passim). Menzentiis is called *contemptor divom* when first introduced (7, 648). He becomes convincingly such a 'despiser of the gods' only after all that is said of Mezentius in books 7, 9, and especially in 10, 743ff., is brought together. Ilioneus is said to be *maximus* in the first book (1, 521). Though commentators take *maximus* to mean 'oldest,' later passages show that he was the greatest diplomat (7, 212ff.) and the strongest Trojan leader (9, 569f.) in the absence of Aeneas. Moreover, his destroying Lucetius with the *ingenti fragmine montis* is not an action the "oldest" Trojan could do, though the reader of the first book only may take *maximus* to mean just 'oldest.' The hugeness of a pyre is announced with *caelo educere* in 6, 178. Then in the next four lines we can almost see that pyre piled up to the sky as we read that the largest logs from the four largest kinds of trees that could be found in Italy are fetched. The horse of Troy is handled this very same way. When first mentioned, it is *instar montis* (2, 15). The same phrase *caelo educere* occurs in 2, 186. Then, through a skilful usage of synecdoche, this magnitude of the horse of Troy is rendered more concrete when we read, in following passages, that it took fir (2, 15), maple (2, 112), oak (2, 186), and pine (2, 258), i.e., the hardest and tallest kind of trees that could be found in Italy, to build a structure 'as big as a mountain' and 'built up to the sky.' Understandably, this kind of method of foreshadowing by Virgil is easily overlooked or misunderstood.<sup>1</sup>

Virgil's *labor limae* even in foreshadowing is best seen in the fourth book of the *Aeneid*. There the sad end of the love of Dido is announced with the famous simile of the doe and the shepherd at about the beginning of the sad story (4, 69ff.). Here we must remember that in Virgil the simile is at the same time a simile of situation and a symbol of destiny.<sup>2</sup> So, by this simile, Virgil first tells us that Dido, wounded by the love of Aeneas, suffers as a doe would suffer when wounded sharply by the arrow of a hunter. This is the situation. The doe, however, is stuck with a *lethalis arundo*, i.e., by a deadly arrow, and *lethalis* is the

<sup>1</sup>C. Pharr in Virgil's *Aeneid Books I-VI* (Heath and Company, 1964) 101 states: "in 1. 16 the horse is of fir, in 1. 112 of maple, in 1. 186 of oak, here of pine; but there is no accounting for poetic caprice."

<sup>2</sup>V. Pöschl, *The Art of Virgil* (Ann Arbor: U. of Michigan, 1962) 80f.

word that makes this simile a symbol of destiny as well because it points to Dido's death. This symbol of destiny makes us expect or foreshadows what is coming: the thing that Virgil really meant by it. Moreover, this book is divided in three large episodes (4, 1; 296; 504), each beginning with the words, *At regina*, which may be signal words followed in all cases by a "telling word." The word *gravis* is the one that announces the content of the first episode. In fact this first episode is all about the 'heavy' care or anxiety or love of Dido; *dolus* ('trick') is the key word of the second episode which deals with Aeneas' tricks; and *pyra* is the telling word of the last episode for the pyre on which Dido does away with herself. Virgil's intentional effort to show the three "telling" words is better revealed when the three lines that begin the three episodes are read metrically. In fact the three foreshadowing words fall at the caesuras, and thus they are followed by the pauses which make them distinct:

At regina graví / . . .

At regina dolós / . . .

At regina pyrâ / . . .

Virgil's foreshadowing is, in great part, the structure of his poem. If we understand this method of structuring, we expect events to happen or symbols to unfold more concretely. The unfolding of his symbols and the happening of events as expected reveal the poet's wondrous conception.

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#### TONE IN JEAN LEFÈVRE'S

#### LIVRET DES EMBLÈMES DE MAISTRE ANDRÉ ALCIAT

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ANDREA ALCIATI took the term emblem from the Greek word *emblēma* meaning 'inlaid work' such as is found in mosaics; his emblem book consisted of over a hundred three part emblems, consisting of motto, picture, and epigram. He published this book, called

*Emblematum Pater et Princeps*, in Paris in 1534 and thus initiated a literary tradition which flourished into thousands of titles representing hundreds of thousands of individual emblems during the sixteenth and seventeenth centuries. One of the first translators of Alciati's book was Jean LeFèvre, the secretary of the Cardinal de Givry; his translation appeared in Paris at Christian Weschel, Alciati's publishers, in 1536. LeFèvre, or the publisher, used the same woodcuts as those that appear in Alciati's book, but the examination of the text of the epigram revealed several interesting aspects. The *inscriptio* and *subscriptio* of every emblem, both French and Latin version, were examined to determine whether their function within the emblem was interpretational or representational; the concepts, the sources, the traditions were compared as well; the mode of thought and the purpose of the whole emblem were examined. The study revealed a striking similarity in these aspects, yet the impression one had on reading these two authors was of two quite different attitudes. The differences were the tone LeFèvre adopts, the word he chooses, the mythological allusion he omits, and the outright admonishing in which he indulges. Alciati often waxes poetic; his treatment of his subjects is much more that of a poet than a moralist, even though a large number of the emblems are didactic or moral. Part of LeFèvre's brevity is due to the fact that in his preface he states he has attempted to keep each *subscriptio* to eight lines and laments over the "fertile and exuberant" Latin language. However, more important than a desire to write in a consistent verse form is, I feel, his own tendency to moralize, admonish, and teach. To this end, I believe, he purposely omitted flowery descriptions or lofty philosophical musings: LeFèvre's version of Alciati's emblems is realistic, prosaic, plodding at times, didactic, detached, and precise. He adds nothing, except very occasionally, but he does edit a great deal. For this reason the purpose of the emblem remains true to Alciati's original one, but the tone, on reading the two versions, is quite distinct.

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MOTIVATED SIGNS IN MALLARMÉ'S  
"UN COUP DE DÉs"

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MALLARMÉ'S 1877 philological study of the English language, *Les Mots Anglais*, is based on the antithesis of the Saussurean principle of the arbitrary, unmotivated nature of the linguistic sign. Mallarmé states that there frequently exists "such a perfect bond between the meaning and form of a word that it seems to cause a single impression . . . upon the mind and the ear" (Mallarmé, *Oeuvres Complètes*, Pléiade, 1945, 920). In 1895 in notes prepared for a second philological treatise, Mallarmé postulates that there also exists a less distinct but still palpable relationship between the graphic representation of a word and its meaning (*OC*, 855).

*Les Mots Anglais* describes, for example, words beginning with the letter 'B' as having "diverse yet secretly bound meanings of production, of child-bearing, of fecundity, of amplitude, of swelling and of curvature, of boastfulness; then of mass or of boiling and something of kindness and blessing" (*OC*, 928-9). Words beginning with the letter 'M' have "the power to make, therefore, joy both male and maternal . . ." (*OC*, 960). Mallarmé's findings are based on his limited list of samples and on Sanskrit roots.

Robert Cohn has studied and catalogued the uses Mallarmé makes of the acoustical and graphic values of letters and has applied his findings to an analysis of "Un Coup de dés." In this poem Mallarmé exploits not only the motivated quality of linguistic signs but also the expressive values of typography; the type of print and the position of words on a page form a network of non-linguistic motivated signs which convey meaning.

"Un Coup de dés" established a polarity between the upper half and lower half of each page. The upper half represents the sky and light, virility, life, action and convex form. The lower half represents the ocean and darkness, femininity, death, passiveness and concave form.

Mallarmé uses this polarity to portray the cyclical nature of existence, as the progression down each page from life to death leads to a renewal of the cycle with a turn of the page. The sound and shape of individual words reinforce the pattern. On page two for example, the word *jamais*, containing two flat neutral a's and having the ambiguous meaning of 'ever' or 'never' appears in the middle of the page. The words grouped at the bottom of the same page describing a shipwreck contain ten n's, an essentially negative letter. The feminine o-sound, repeated twice in the last line, reinforces circular and feminine aspects of the words *circonstances éternelles* found in the preceding line. But on top of page three, the masculine principle reasserts itself with the appearance of the positive, generative *abîme* whose i, b, and m symbolize its creative potential.

The alternation between masculine and feminine concepts ends on the ninth page on which masculine elements are neutralized as in the word *originelles* in which two i's and the constituting element *rig* are countered by the feminine elements *o*, *gin* and *elle*. The last word of this page and of this section of the poem is *gouffre*, the feminine and negative counterpart of the *abîme* of page three. Page ten begins with the ultimate negation *rien*, but the word begins the generative sentence around which the last two pages are structured: *Rien n'aura eu lieu que le lieu excepté peut-être une constellation*.

One can achieve a reconciliation of Saussure's contention that signs are unmotivated with Mallarmé's belief that words are both graphically and acoustically suggestive by noting that Saussure is a theoretical linguist, describing language in general, and that Mallarmé is a poet who selects with care his poetic vocabulary. To Saussure's assertion that the relationship between the sound and the meaning of a word is a chance relationship, Mallarmé responds by choosing from among the tens of thousands of words at his disposal those whose sounds correspond to his conception of their meaning and thereby, with his painstaking last throw of the dice, eliminates chance.

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SOME OBSERVATIONS ON THE LOSS OF SEMIVOWELS  
IN CENTRAL ALGONQUIAN LANGUAGES

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AS most Algonquianists are aware, loss of Proto-Algonquian \*w and \*y is an outstanding characteristic of Kickapoo. That the Kickapoos were omitting some of the semivowels in their language was apparent in the *Kickapoo Tales* collected by William Jones at the beginning of this century.<sup>1</sup> This contrasts with the retention of semivowels in the other central Algonquian languages as evidenced in the publications of the first half of the century, those of Michelson on the Fox language and of Bloomfield on Cree, Menomini, and Ojibwa.

#### Kickapoo

Kickapoo speakers began to omit intervocalic and initial semivowels sometime before William Jones arrived at the beginning of this century to collect the tales cited above. Many a word in the tales appears to have these semivowels in free variation with zero.

As of the late 1960s when I listened to the Kickapoo language, the situation is about as follows. A number of morphemes contain an initial or intervocalic semivowel which is generally omitted in ordinary, casual conversation. But the omission is considered a little careless; retention of these semivowels is felt to be more elegant and correct. Elsewhere in the word a vowel cluster may show that a semivowel has been omitted, as in *nesæθi* 'I'm hungry' or in *waieai* 'it's round', but whether that semivowel was originally *w* or *y* can never be determined from Kickapoo evidence alone, for here the semivowels have been permanently dropped. They have even been forgotten in many words initially and before final vowels: *inenia* 'man' is never pronounced \**ineniwa*, nor have I ever heard *aahkamyai* 'it is clean' with initial *w*, though comparison with Mesquakie shows that these semivowels originally belonged there.

<sup>1</sup>Jones, 1915.

Jones has a few semivowels that are no longer in use. For example the *y* in *seyehe* 'already' was no longer recognized as an acceptable variant of *seehe* when I suggested it.

On the other hand there are a few places where initial and intervocalic semivowels are retained in all styles of speech. Intervocalic *w* and *y* are retained especially after initial *a*, especially before another short vowel.

The loss of semivowels triggered some additional changes in the language. Vowel clusters of great variety appeared. A long vowel was shortened before another vowel except in one restricted environment. Sequences of two identical short vowels merged with original long vowels but often still betray their disyllabic origin by the different placement of accent.

#### Mesquakie

As mentioned, while Jones's *Kickapoo Tales* showed that the Kickapoos were already dropping the semivowels under discussion at the beginning of the century, the extensive publication of texts in the Mesquakie dialect, collected by both William Jones and Truman Michelson before 1925, showed all the Proto-Algonquian semivowels in place. But when I visited the Mesquakie settlement near Tama, Iowa, in 1968, intervocalic semivowels were already missing in normal conversation.

Secondary phonetic changes closely resemble those of Kickapoo. Vowel clusters of course result, and all prior members of such clusters are shortened if originally long. Sequences of two identical short vowels have merged with long vowels before the accent. But the individual accented vowels retain their original accent, so that *á:* is phonetically [a: ʔ], *aá* is [a: ʔ] and *áa* is [a: Y].

Intervocalic *w* and *y* tend to remain undisturbed in the same environments as in Kickapoo. Mesquakie has not dropped initial semivowels, and, of course, in Kickapoo the initial semivowels have shown more resistance to loss than in most other contexts.

#### Saulteaux

The dropping of intervocalic semivowels has occurred in the Saulteaux of Manitoba. In ordinary Saulteaux conversation today, intervocalic *w* and *y* are retained no more frequently than they are in Kickapoo or Mesquakie.

Secondary phonological changes are somewhat different from Kickapoo and Mesquakie. Vowel clusters abound, but there is no shortening of long vowels and no merger of clusters with single vowels. Saukteaux intonation is such that adjacent syllables are almost always a little different in pitch, and this helps to keep the different vowels in a cluster audibly distinct.

In both Saukteaux and Cree  $\bar{a}$  and  $a$  have backed and rounded variants after  $w$ , and, in fact, in the speech of many people,  $w$  after a consonant before  $\bar{a}$  or  $a$  is manifested by no articulation other than this backing and rounding of the vowel. In Saukteaux when intervocalic  $w$  is lost,  $a$  following  $\bar{a}$  or  $a$  keeps its back, rounded pronunciation. Accordingly, a description of colloquial Saukteaux would have to operate at some level with a system of nine vowels, five long and four short.

#### Cree

Intervocalic semivowels seem sometimes to be dropped also in Cree. I have personally heard *wāsēnamāina* 'windows' for *wāsēnamāwina* and *tahkāw* 'it's cold' for *tahkāyāw*.

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### WORDSWORTH'S INWARD PRINCIPLE: THE FOUNDATION OF IMAGINATIVE VISION

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IN Book V of *The Excursion*, the Wanderer declares that "We see, then, as we feel" (558). The statement is not, for Wordsworth, a license for solipsistic creativity; rather, it typifies the later Wordsworth's full recognition that reality is a function of perception, and as such it raises the question of how the mind can acquire the right inward state that will enable the creative powers of imagination to perceive the significance of what is out there undistorted by egocentric impositions. "But how acquire," the Wanderer goes on to ask, "The *inward principle* that gives effect / To outward argument; the *passive* will / Meek to admit; the *active* energy, / Strong and unbounded to embrace, and firm / To keep

and cherish?" (571-576; my italics). The inward principle gives effect to outward argument, to the external world, by establishing a sensitivity to that world without obscuring or distorting the objects perceived. It is, to use *The Prelude's* own version of this principle, that "prepossession without which the soul / Receives no knowledge that can bring forth good, / No genuine insight ever comes to her" (VIII, 460-462). Unlike the earlier "wise passiveness" from which it descends, this inward principle is both active and passive: passive in that it admits the external world to the mind undistorted; active in that it prepares the imagination to perceive the significance of that world much as an artist uses his creative powers to reveal the nature of his subject.

The process by which this inward principle is acquired goes hand in hand with the development of imaginative powers as seen throughout *The Prelude* and on a smaller scale in the Wanderer's development in *The Ruined Cottage* and Book I of *The Excursion*. Starting with "those first born affinities that fit / Our new existence to existing things / And in our dawn of being constitute / The bond of union betwixt life and joy" (*Prelude* I, 582-585), each imaginative experience with nature and each element of the human environment reinforce and develop these first born affinities until they mature into what the Preface to *Lyrical Ballads* calls "habits of mind," an inward principle enabling the imagination to perceive and create at its highest level. Each lived experience, however unconscious, expands and reinforces the feelings that make it possible, and this, in turn, prepares the mind for more intense experiences. The process can be seen in miniature most clearly in the infant babe passage in Book II of *The Prelude* where Wordsworth describes how his "infant sensibility," his first born affinities, "Great birthright of our Being, was in me / Augmented and sustain'd" (285-287), that is, developed as well as reinforced.

This inward principle by its very definition is not overtly present in the goings-on of those intense imaginative interchanges between mind and nature that have drawn most of our critical attention, and it is perhaps for this reason that the inward principle as an integral part of Wordsworth's theory of imagination has gone largely unnoticed. A study of this inward principle does, however, shed important light on the roles played by both mind and nature in the ennobling interchange, and, of even greater importance, it helps to clarify the changes in those roles that occur during the poet's career. Such a study supports the



conclusion of critics such as John Jones and Alan Grob that after 1805 Wordsworth begins to place more importance on the perceiving and creative powers of the mind and less on the stimulating and developing powers of nature, hence the abandonment of his earlier belief in a "wise passiveness." At the same time, however, the presence of the inward principle in the early poetry indicates that the Wordsworth of the first years of the Great Decade was not a natural determinist. Conversely, while the importance of the mind and thus of the inward principle grows in the later poetry, we should not conclude, as Grob and Jones mistakenly do, that Wordsworth came to reject nature along with the ennobling interchange in favour of a creative imagination fully independent of its external world. On the contrary the inward principle assumes its important position in the later years in order to ensure that nature, "the Bible of the Universe" for the more orthodox poet, will be read aright.

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#### A TEXTUAL COMPARISON OF VIRGIL'S *ECLOGUE IV* AND ITS GREEK TRANSLATION

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APPENDED to the *Life of Constantine* attributed to Eusebius of Caesarea is the *Oration of Constantine to the Holy Assembly*, which contains a Greek version of Virgil's *Eclogue IV*. A detailed textual comparison of the Fourth Eclogue with its Greek form can make clear the nature of the literary and religious attitudes of the translator, who was convinced that the poem was a Messianic prophecy of the coming of Jesus. The comparison of the texts reveals some marked alterations of the text and meaning of the poem as well as a regular pattern of changing past and present tense verbs to present and future forms. These alterations show the translator's intent to correct certain points of the poem which disagreed with orthodox Christianity. The Greek version also omits several words and some whole lines from the original

poem; most of these omissions again are due to religious discord with orthodoxy, but many may indicate a poetic taste which disdains the repetitions found throughout the Fourth Eclogue.

Despite the numerous divergences from the original, the version nevertheless manifests many instances of accurate translation of the Latin text, and there are places where the very sound of some of the Latin words is reproduced in Greek. Hence the abilities of the translator are apparent in making faithful renditions of the poem.

The paper contains one appendix listing notable alterations of meaning and tense in tabular form and a second showing the poem in Latin and Greek marked by an apparatus indicating accurate translation, altered passages, and omissions from the Latin as well as insertions in the version.

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#### THE POSITION OF THE SEVERN DIALECTS IN OJIBWA \*

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THE complex dialect situation of Ojibwa is characteristic of a nomadic society composed of small hunting bands. With the exception of a recent survey of the southeastern area, i.e., the region from Lake St. Clair to Manitoulin Island, only casual attention has been paid to the interrelation of the numerous dialects which have been reported on during the last three centuries. It is customary to include a few remarks about dialect features in the introduction to a descriptive study, but in most cases this information is too general and too vague to be accorded more than the status of impressions, based mainly on tribal or even geographic considerations. The same is true of most handbooks, which typically offer a sequence of labels such as "Ojibwa-Ottawa-Algonquin". These compound appellations may well reflect the fact — plausible but not yet established — that the dialects of Ojibwa constitute a *language-*

\*The studies on which the present summary report is based have been supported by the Northern Studies Committee of the University of Manitoba.

*complex*<sup>1</sup> comparable, for example, to those of German: adjacent dialects are mutually intelligible while those at the extremes are not.

#### THE DIALECTS OF THE SEVERN DRAINAGE

The Ojibwa dialects of the Severn River basin (note that the language of Fort Severn itself is Cree) are by no means homogeneous. A major phonological isogloss, for example, is the presence or absence of preconsonantal nasals which distinguishes the dialect of Red Sucker Lake from that of the other settlements at Island Lake: *wanakošš* 'star' at Red Sucker Lake corresponds to *wanankošš* at Garden Hill, Wasagamack and St. Theresa Point. The existence of a parallel isogloss in the Algonquin dialects of Québec is only one of several suggestive similarities between the Severn dialects and Algonquin.

A thorough study of intra-Severn isogloss patterns has led Nichols to postulate four distinct dialects:<sup>2</sup>

*Deer Lake* (including the three settlements on Island Lake)

*Western Big Trout Lake* (including Red Sucker Lake)

*Eastern Big Trout Lake*

*Round Lake*

To argue that these four dialects constitute a dialectological unit, as we will, at first appears to raise more questions than it solves. For example, while the western and northern boundaries of the Ojibwa-speaking area are given by such adjacent Cree settlements as God's Lake and Fort Severn (which, to be sure, are themselves poorly known), we have practically no information concerning the eastern delimitation of the Severn region. In the south and southwest, Nichols has amply confirmed the major break separating the Severn region from the dialect spoken at Pikangikum, Lac Seul, etc.; at the same time he has also pointed out the existence of complex transition situations, as at Cat Lake.

Many of the isoglosses which serve to delimit the four Severn dialects from one another recur elsewhere. In obviate endings of ani-

<sup>1</sup>Cf. C. F. Hockett, *A Course in Modern Linguistics* (New York: Macmillan, 1958), 324.

<sup>2</sup>J. D. Nichols, "Dialect Geography and Native Literacy in Northwestern Ontario." Paper presented at annual meeting of The Linguistic Circle of Manitoba and North Dakota (1976), Winnipeg.

mate nouns, for instance, the Deer Lake dialect shows a single ending *-an* for both numbers while the dialect of Round Lake distinguishes a singular ending *-an* from a plural ending *-ah*. The distinction of number in obviate endings is also found at Lake of the Woods, throughout much of Manitoba, and also in at least some dialects of Algonquin.

Finally, the morphological evidence on which we will base our argument will not suffice to specify the *taxonomic level* of the "dialectological unit" represented by the four dialects of the Severn region. That it is not a minimal unit is evident from the isoglosses already cited and from the discrepancies which exist even within individual settlements.

The postulated unity of the Severn dialects must, therefore, be sought in a different set of isoglosses and, ideally, in a different type of dialectological argument.

#### The Major Dialects of Ojibwa

A review of the published records of Ojibwa indicates several isoglosses which appear to segregate the Severn dialects, *as a group*, from all other dialects of Ojibwa.

The primary set of isoglosses is that involving the first person plural ending of *TI* verbs and the second person plural endings of *AI* verbs.

The replacement of the *TI* ending *-nān* by the intransitive morpheme *-min* in the dialects west (and south) of Lake Superior has long been recognised as an important dialect diagnostic. But only the correlative replacement of the *AI* ending *-m* by the transitive morpheme *-nāwā* in the dialects of the Severn drainage lets us appreciate the full impact of these two isoglosses. Jointly, they not only provide a strong criterion for defining the Severn dialects (and the other two major dialects of Ojibwa, East-Central and Western), but more importantly these two replacements, when considered together, offer a crucial clue to a massive paradigmatic merger currently underway in Ojibwa. The morphological distinction of transitive and intransitive paradigms which is typical of the eastern dialects (and, presumably, of the earlier forms of all Algonquian languages) is being progressively neutralised in the Western dialects.

The unity of the Severn dialects is a much more restricted question. In combining an intransitive first person plural suffix with a transitive second person plural suffix, the Severn dialects exhibit a unique mechanism for achieving the general goal of a single, merged paradigm.