

REVIEWS

Patterns of English pronunciation. By J. Donald Bowen. Pp. 276. Rowley: Newbury House Publishers, 1975.

Reviewed by Karol Janicki, Adam Mickiewicz University, Poznań.

This book can be reviewed from two different perspectives: 1. the general customer, i.e., any English teacher/student in any country; and 2. the Polish teacher/student, with the peculiarities of the Polish language having their impact on the overall learning-teaching process. We abandon the first alternative since our analysis would in any event be fragmentary and hardly useful for immediate purposes. Therefore, we intend to offer a review with reference to the second alternative through which is hoped to encourage students of English to consult Bowen's book, as well as to rectify and enlarge certain aspects of the pronunciation exercises developed within works very much like Bowen's. Since Bowen's objective in presenting the book is not to satisfy just the Polish reader, but a relatively vast number of students and teachers of various national backgrounds, much of the criticism offered here should not be taken as a direct attack on the author. What is meant is mainly to draw the Polish student's attention to what he can or cannot find in the book.

Bowen's work includes nine chapters:

1. Elements of Intonation
2. The English Vowel System
3. The English Consonants
4. English Stress and Intonation
5. English Vowel Patterns
6. English Consonant Patterns
7. Constructs of English Intonation
8. Constructs of English Vowels and Consonants
9. Functional Synthesis

The index appended proves very useful, particularly for the reader who uses the handbook occasionally.

Right in the preface, the reader finds out that the book is intended for the kind of audience which is not familiar or especially interested in linguistics. This kind of approach is common, and characteristic of most foreign language handbooks now in use. Within the approach at least one major aspect of teaching pronunciation has been treated by Bowen in an oversimplified way though, namely transcription. While a non-Polish reader might be comfortable with the system followed by Bowen, the average Polish student seems to become confused or misdirected upon encountering transcriptions like *sing* for *sing*, or *iydhar* for *either*. This is even more so if the student has no previous experience with the more traditional systems like those of Kenyon, Jones or Gimson. Other examples illustrating Bowen's transcription include: *shrp* for *ship*, *this* for *this*, etc. Irrespective of how one feels about transcriptions like *thng* for *thing*, it is obvious that a list of key

words introducing all the phonetic symbols used would be very welcome. Such a list would serve as a convenient reference particularly for the student who is well acquainted with other systems, and makes use of Bowen's book only occasionally.

Throughout the manual, the major principle followed is that of the minimal pair contrast, most often rendered not by contrasting mere words but phrases and sentences, which provide the proper contextualizing framework.

The variety of American English selected as the model variety is that of "...General American normalized in the direction of all practical simplicity". The term *General American* has been objected to by many linguists on linguistic and social grounds. Bowen still chooses to stick to it although this designation is becoming extremely unpopular. Whatever Bowen conceives General American to be, he assumes it to include such differentiations as pin/pen, collar/caller, cot/caught, but *not* merry/marry/Mary.

In the first chapter, some basic notions pertaining to intonation and stress are accounted for. Various stress levels and contrastive stress in English are exemplified. Exercises illustrating the use of primary and secondary stress in words like *estimate*, *graduate*, *moderate* are especially valuable.

In Chapter 2, the English Vowel System, in addition to some theoretical information and teaching guidelines, Bowen provides a considerable number of exercises contrasting monophthongs (e.g., i and ε, ε and æ, etc.), monophthongs and diphthongs (e.g., a and ay, æ and ay), and diphthongs (e.g., aw and oy, oy and ow). The exercises take on the following form:

dm/dɛn	I heard a roar over the din/dɛn /noise/cage/
kat/kayt	She pulled down the cot/kite /bed/flying toy/
baw/boy	The bough/boy fell out of the tree /limb/child/

This form of exercise intended both for sound imitation, and is pursued throughout large portions of the handbook. The extent that they can be modified as the individual teacher desires, the idea of the exercise being maintained.

Exercises contrasting the nasal sounds open up the third chapter, on English consonants. The Polish learner will be happy to find in it exercises on aspirated vs. unaspirated p, t, k, voiceless vs. voiced intervocalic t, initial θ vs. initial θ, etc. On the other hand, he will become disillusioned not to find exercises on η vs. k, η vs. g, in the final position. Also, although minimal pairs with f vs. v, b vs. d, k vs. g, and ts vs. dz in the final position are provided, the number of examples is definitely too small.

Chapter four concerns English stress and intonation patterns. It offers exercises on compounds like *green house* — *greenhouse*, *head doctor* — *he'ad doctor*, in isolated word or phrase contrasts as well as in contextualized wholes. Many of the exercises in that chapter are found to be of paramount importance to the Polish student. Let us exemplify some:

I. Contrastive Stress

- a. sm^owking ru^wm smoking room a room on fire
(that is smoking)
 - b. sm^owking ru^wm smoking room a room where one may smoke
(for smoking)
- Is he really a grand father/grandfather?
one generation/two generations

II. Contrastive Stress — correction

A dead cat?	No,	a red cat
The wood chair?	No,	the good chair

III. Contrastive Stress — correction with early downshift

- Why didn't you go to the store this morning?

I did go to the store this morning

- Why didn't you go straight to your bedroom?

I did go straight to my bedroom

Other exercises pertain to stress patterns on the teens and the tens, contrastive stress in selective questions, the various stress levels, etc. When a student has no access to a teacher, what he will find especially helpful are the translations of ambiguous phrases, matched with the corresponding stress structure, e.g.,

- wi^hping boy whipping boy a boy who is whipping
- wi^hpingbo^y whipping boy a boy punished for another
(scapegoat)

All in all, the Polish student will find this chapter very attractive. It seems that the experienced teacher would recommend to his students all of the exercises included in this chapter.

The fifth chapter — English Vowel Patterns — includes a large number of exercises that the Polish student should find particularly beneficial and rewarding. The exercises in question illustrate contrasts like /ə/ vs. /e/, as in *pus* vs. *opus*, /ə/ vs. /ɛr/ as in *bue* vs. *bird*, /i/ vs. /i:/, as in *tea* vs. *party*, etc. In addition, a great many exercises develop skills like: the proper articulation of postvocalic r, the handling of juncture, differentiation in both the productive and receptive aspects between emphatic formal, formal, and informal styles, etc.

In many places Bowen indicates the existence of more than one standard variant of pronunciation: It is good for the student to have this fact pointed out. As Bowen himself rightly stresses "students undertaking to learn a language for purposes of live, face-to-face communication must be prepared to adapt their expectations, especially as listeners, to ranges of variance within patterns. Otherwise they may be perplexed or even lost" (p. 107). It would be excellent if the existent variation could be reflected in the handbook in a larger framework and a more systematic way. Such an endeavor, however, would, no doubt, require from the author a reconstruction of large portions of the manual. It was not the author's goal to do so.

Although the Polish student will find helpful most of the exercises included in this chapter, he would be still happier to locate other exercises which would facilitate reception and production of sounds commonly difficult for him to discriminate. For instance, the Polish student would welcome an exercise or two on the difference between /ə/ as in *bus* and /a/ as in *rod*.

Chapter 6 — English Consonant Patterns — is also satisfying to the Polish learner in many respects. In the variety of exercises offered the following seem most useful:

1. illustrating postconsonantal dental fricatives in final position, as in *width*, *twelfth*,
2. illustrating four-member consonant clusters like ks-th-s (*sixths*), ng[k]-th-s (*lengths*), etc.,
3. comparing aspirated vs. unaspirated stops,
4. illustrating the palatal assimilation patterns, e.g., /d/+/y/ → /j/, as in *prosiyd prosiyjər* proceed procedure If you proceed you are lost

Toward the end of the chapter Bowen devotes much attention and space to contractions and weak-forms. Within the contractions section forms like *going to* (*gonna*), *want to* (*wonna*) are exemplified. The weak-forms section provides extensive practice on forms like *saw them* /sə: əm/, *him* /ɪm/, *I'll see him now*. Beyond any doubt, the student's realization of the existence of and exposure to such forms is harmless; we object here to some teacher's opinion who think otherwise. All the same, the handling of those phenomena in the classroom has to be carried out with special knowledge and care. Bowen's exercises on contractions and weak forms are good but difficult and perhaps a bit confusing to the student who is not offered any guidance from the teacher.

Many of the exercises that one finds in chapter 7 — Constructs of English Intonation — enable him to acquire a fairly good command of the intricacies of English intonation. Here are some examples of the exercises that the reviewer considers extremely useful:

- | | |
|--|---------------|
| 1. Would you like pie or ice cream? | Yes, please. |
| 2. Would you like pie, or ice cream? | I'd like pie. |
| | |
| 1. You're coming tomorrow, aren't you? | |
| 2. You're coming tomorrow, aren't you? | |
| 1. He looked up the street. | |
| 2. He looked up the word. | |

Likewise, many of the exercises in Chapter 8, Constructs of English Vowels and Consonants, are appealing. They bring out contrasts like *able-ability*, *sane-sanity*, *meter-metrical*, *wild-wilderness*, *duke-duchess*, *assume-assumption*, *pronounce-pronunciation*, *solve-resolve*, *serve-preserve*, *sign-signature*, and many others.

The last chapter — Functional Synthesis — includes a great variety of exercises geared rather toward the development of listening comprehension than discrimination and production — the *foei* of all the preceding sections. Here the exercises are made up of pairs of sentences usually differing in one or two features, e.g.,

1. I don't enjoy a trip that long.
2. I don't enjoy a trip that's long.
1. Is that a drugstore on the corner?
2. Is that drugstore on the corner?

1. He's disgusted with her.
2. He's discussed it with her.

It is the student's task to interpret the meaning of such pairs of sentences when said out loud. In the reviewer's opinion all of the exercises in this chapter are profitable, and should be strongly recommended to the Polish learner.

Bowen's book is a fresh and valuable contribution to the long list of handbooks on teaching pronunciation. The few exercises that the Polish student will fail to find in the manual by no means diminish the value of the entirety. One may expect that the non-Polish learner will appreciate the majority of exercises, as well. The nature of almost all the exercises clearly indicates that the book under review will no doubt prove its usefulness provided, however, it is used as a supplementary source to which the teacher can refer, selecting the exercises of interest to his students at a given time. It seems that the book can be made use of by the student himself. However, the benefit will be multiplied when help and detailed guidance is received from the teacher who not only knows the language very well but is an instructor of great experience.

An introduction to English transformational syntax. By Rodney Huddleston. Pp. 273. London: Longman, 1976.

Reviewed by Jadwiga Nawrocka-Fisiak, Adam Mickiewicz University, Poznań.

It is not an easy task nowadays to write an original introductory textbook on English syntax within the transformational-generative framework. Firstly, because a good many books of this type have appeared in the past fifteen years. Secondly, because in the present state of the TG theory there are too many, often contradictory, proposals making it difficult to present a homogeneous treatment of various aspects of grammar.

It seems, however, that Huddleston has managed to solve this situation successfully and his book is one of the better introductions ever written.

Although the title of the book indicates that it is an introduction to English transformational syntax, the present reviewer is under the impression that theoretical concepts of the TG are of major interest; English syntax only illustrates those issues. Though not actually a criticism, the addition of a few exercises at the end of each chapter would be very useful and desirable in a book of this type.

The work under review consists of sixteen chapters. In chapter one the author discusses the aim and scope of the TG grammar and outlines the evolution of the TG theory which will be the subject of the subsequent chapters. Thus, chapters 2 to 5 ('Syntax in relation to semantics and phonology', 'Phrase structure grammars', 'Transformational grammars' and 'A fragment of a transformational grammar') are based on *Syntactic structures*; chapters 6 to 13 ('Syntactic structure and meaning', 'Recursion', 'Aspects of the grammar of complementation', 'Syntactic structure and illocutionary force', 'Syntactic features and the lexicon', 'Phonology and morphology', 'The interpretation and ordering of rules', and 'Universal grammar') follow *Aspects* and the works elaborating and expanding it; chapters 14 and 15 ('A reconsideration of auxiliary verbs', and 'Grammatical functions') are devoted to generative semantics. The topics selected here are the 'new' analysis of auxiliaries in which auxiliaries are treated as intransitive verbs taking subject complementation, transformational versus semantic solutions to ellipsis, abstract causative verbs, case grammar, and the approach treating S, NP, and V as the only primitives. The last chapter discusses the differences between the *Extended Standard Theory* and *Generative Semantics*.

Each chapter is followed by notes which sometimes contain some additional explanations but basically recommend further readings on the topics dealt with in the chapter. An extensive bibliography and index close the book.

Huddleston's work differs from other introductory books of this type in many respects. First, it covers a vast number of problems. Second, the reader does not have to discover things for himself. The author's preoccupation with the understanding of the goals and workings of the theory by the reader is such that there is no room for guesses and possible failures to comprehend the issues in question. The recommended choice of one theory over another is always well supported. The discussion of the development of the formal apparatus to grammar beginning with a context-free PSG, through context-sensitive PSG, transformational grammar, to the introduction of the semantic component, feature analysis, etc. or the argumentation presented to justify many transformational analyses may serve as examples.

The non-technical, relatively easy explanations of some basic theoretical concepts such as well-formedness, distribution, referential index, sentence, utterance, meaning, rule schema, illocutionary force, and linguistically significant generalization to name a few, is another advantage of the book.

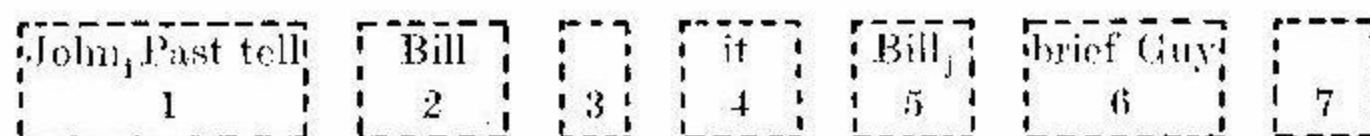
Huddleston's own contributions include the introduction of the category *verbal group* (VGp) as different from the *verb* (V) and from the *verb phrase* (VP) in the *Aspects* part. This category is dominated by VP and it is a cover term for Aux and V. Apart from VGp Huddleston introduces such categories as *noun stems* (NS), *verb stems* (VS) and *modal stems* (MS) and uses them side by side with N, V and Aux.

Another contribution of his to the formal apparatus of TG is the notion of *clause-mates* defined as follows: "Two elements are clause-mates within a given PM if and only if there is no S node dominating one of them which does not also dominate the other" (p. 118).

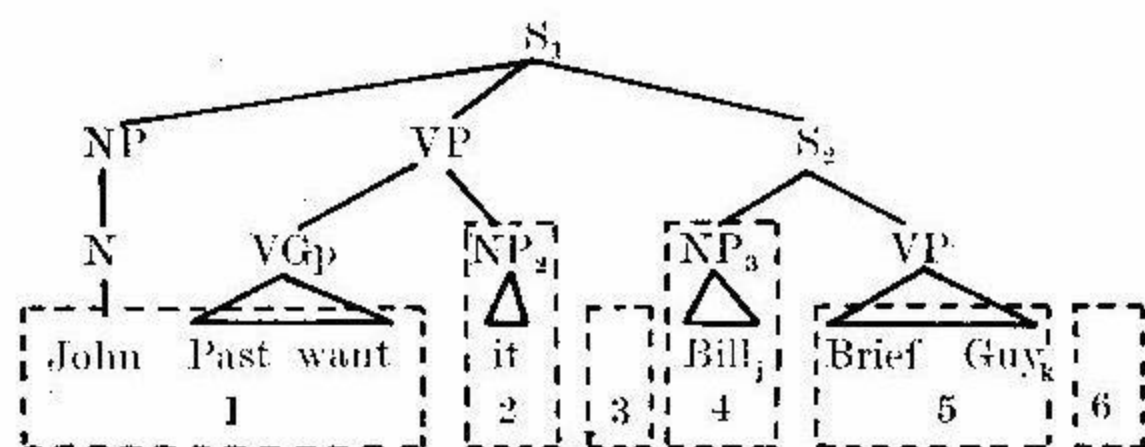
The criticism that can be raised against Huddleston's work is not serious and limited to a few points.

First of all, the reader may be puzzled by the empty node 3 postulated for the following sentences in the discussion of Equi-NP-deletion and Subject Raising transformations (p. 121):

John told Bill to brief Guy



John wanted Bill to brief Guy



The existence of the node has not been properly justified. The explanations provided by the author are inadequate.

Secondly, even in an introductory work certain issues deserve a more detailed treatment if they are central to a discussed problem or a set of problems, as is the case with presuppositions, entailment, etc. in the analysis of generative semantics. It is a pity that Huddleston did not give them the kind of attention they deserve.

Finally, we would like to point out that the book is not free from misprints which fortunately are not numerous, eg. the reference 114 on p. 114 should read 91 and 7.2 on p. 180 should read 7.3.

The few shortcomings pointed out above by no means lower the value of Huddleston's work which we consider, as has already been mentioned, the best introduction to TG available to date.

Phonology: theory and analysis. By Larry M. Hyman. Pp. 267. New York: Holt, Rinehart and Winston. 1975.

Reviewed by Grzegorz Dogil, Adam Mickiewicz University, Poznań.

In the foreword to this book Victoria Fromkin wrote: "No description of the contents of this book can suggest the exciting discoveries about the nature of the sound systems that await the reader". I can find no word of exaggeration in this statement.

It has not been two decades since phonology received new and fresh impetus from the original opportunities that generative grammars have created. Since the appearance of Halle's *The sound pattern of Russian*, numerous generative descriptions of individual languages have been published. However, the discipline lacked a concise reference book which would constitute an introduction and also evaluate generative phonology by comparing it to other theories. This demand was answered neither by R. Harms (1968) nor by S. Schane (1973). In purpose, these two books were quite similar to Koutsoudas (1966), i.e. they showed the procedures and paraphernalia which would enable the student to carry out the generative analyses of various sound systems. Hyman's book contains far greater substance, in relation to purpose, than the aforementioned books. It is divided into six chapters.

Chapter I. *What is phonology?*

In this chapter Hyman discusses the differences between the physical and grammatical properties of speech sounds and the implications for linguistic analysis that this distinction brings about. Having clearly presented the concept of the speech continuum, he points out the difficulties of providing an objective definition of speech sound. From those discussions follow Hyman's considerations that speech sound is an intuitively felt, though not definable, prime of the theory of both phonetics and phonology. Thus, from the very outset, the reader is made aware of the fact that the psychological, mentalistic approach has been assumed by the author.

The distinction between phonetics and phonology is best exemplified upon examination of Sapir's (1925: 16-18) statement: "two languages can have the same inventory of phonetic segments but have very different phonologies", in a variety of clear cut examples. In the same chapter notions like redundancy and distinctiveness are introduced. Hyman also sketches the distinction between levels of sound representation, introducing such concepts as phoneme and allophone for the first time. Sequential and segmental phonological constraints are exemplified, and the concept of phonological rules introduced. At the end of this chapter Hyman presents the kinds of evidence that provide a

linguist with the means to confirm his analyses. Among these, he briefly discusses: phonological inventories, language acquisition, language change, linguistic intuitions, foreign accents and speech errors.

Chapter II. *Distinctive feature theory.*

From the point of view of clarity, this is the least satisfying chapter of the book. In limited space, Hyman attempts to explain everything that linguists have had to say about those "building blocks" of phonological theory. He starts with Trubetzkoy's theory of distinctive oppositions, then discusses Jakobson's classification of universal phonetic contrasts and contrasts it with Chomsky and Halle's features. In order to evaluate this contrast, the distinction between acoustically vs. articulatorily based features has to be adequately presented. This distinction is far too superficially explained, and thus the whole discussion which follows is somewhat vague. The same is unfortunately true of the author's discussion of binary vs. non-binary features, which, unlike most of the theoretical distinctions that he presents, is not exemplified by clear cut properties of sound systems. In discussing the features of Chomsky and Halle, the author spends far too much energy on the consideration of various implications of individual feature specifications, and appears slightly reluctant to discuss a very important characteristic of Chomsky and Halle's system, namely that the features are designed to describe the phonetic content of segments derived by phonological rules, *as well as underlying segments* (emphasis is mine). This unique property of Chomsky and Halle's system is not properly evaluated in this chapter, and is not dealt with sufficiently anywhere else in the book. This is the only important area in which Hyman's work should be supplemented.

Chapter III. *Phonological analysis.*

In this chapter the author presents a very concise overview of phonemic theories. Terms like: complementary distribution, free variation, neutralisation, archiphoneme, phonemic overlapping, etc., are clearly explained and exemplified by the data drawn from many languages. The contributions of major phonemic schools are critically evaluated. Discussions of these and also of some individual linguists like Sapir, Pike, Baudouin de Courtenay, are very clear to follow because Hyman discusses them under three very well chosen captions: *The phoneme as a phonetic reality*; *The phoneme as a phonological reality*; and *The phoneme as a psychological reality*. Through the discussion of grammatical prerequisites to phonology, and the concept of morphophonemics, he alludes to that area which will constitute the rest of the book: i.e. generative phonology. After a very short exposition of the type of analysis that generative phonology provides, Hyman moves on to the necessary type of thinking that it requires by discussing the notion of phonological abstractness. This is the exact reverse of the assumptions of previous textbooks on generative phonology. There, enthusiasm on the part of the student was wasted. The student was first confronted with the particular analyses before understanding or grasping a clear concept of the basic thought processes. Hyman reverses the situation by beginning with the theoretical problems and the reasons that such problems should be approached. I find it the only proper solution.

The organization of this chapter is extremely good, because it enables the layman as well as the working phonologist to see the continuity and the disjunction between past and present in phonological theory.

Chapter IV. *Phonological simplicity.*

In this chapter Hyman answers the "how" of generative phonology. He attempts to define such notions as: linguistically significant generalization, morpheme structure conditions, the simplicity metric, etc. He points out the weaker aspects of these concepts. He also exemplifies the use of all abbreviatory conventions and various types of rule ordering by applying them to a very carefully selected data. However, it is not only an exposition. The author tries to evaluate the theoretical status of these concepts by examining the consequences that the incorporation of any of these brings for the general theory of phonology. In this way, he questions the significance of some of these theoretical claims. In this same chapter he presents clearly, though without much discussion, some recent proposals for the modification of generative phonology such as global rules and derivational constraints.

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Chapter V. *Phonological naturalness.*

In the early years of generative phonology most working linguists had been preoccupied with the simplest and the most economical descriptions of various sound systems. However, there has been a growing dissatisfaction with the simplicity criterion as an evaluation measure in phonological theory. Many phonologists have found that their descriptions yield much better results when they address themselves to the question of naturalness of phonological properties. Chapter V is an account of the attempts to build in this naturalness criterion into the theory of phonology. The notion of markedness (both as presented by Prague School and as interpreted by Chomsky and Halle 1968) is discussed in detail and some recent proposals for natural phonological descriptions are sketched (Vennemann, Hooper, etc.). Although Hyman does not decide between simplicity vs. naturalness as an evaluation measure in phonological theory, his sympathy towards the latter is obvious: "While all of the discussion of Chapter IV highlighted the attempts of linguists to reveal the simple and general properties of languages, it is important that a theory of language also reveal complex and nongeneral properties when they exist" (p. 184).

This is undisputable, but is it debatable whether the theory of Natural Generative Phonology can deal any better with simple and general properties than Standard Generative Phonology deals with complex and nongeneral ones. This is not evident from the examples that Hyman provides.

Those five chapters present an overview of segmental phonology.

Chapter VI: *Suprasegmental phonology* is the largest and also the richest in the book. It is another special feature of Hyman's work, which distinguishes it from other textbooks on phonology where suprasegmental phenomena have always been treated very superficially.

Hyman starts his discussion with presenting the thesis: "the same phonological data might be analysed segmentally or supra-segmentally, depending on one's particular theory of phonology". (p. 187). The contributions of British (Firthian) School of linguistics in this area are briefly mentioned. Then follows a balanced discussion of the necessity of syllables in phonology. Hyman, quoting Vennemann, points out the clear cases where incorporating syllable boundaries in the environment of phonological rules makes the analyses much more plausible and natural. However, he is aware of the fact that the framework incorporating syllable boundaries would have to provide criteria of stating where those boundaries occur. This has not been done and it is obvious that those criteria

be quite complex. In addition, it cannot presently be established whether syllable is a unit of competence or performance (it is never phonemic) and thus whether it fits into the theory of generative phonology if only for methodological reasons. Then Hyman discusses the status of grammatical prerequisites to phonology, providing a highly critical discussion of the concept of boundaries in phonology, and the concept of transformational cycle. The following parts of this chapter contain a detailed discussion of such suprasegmentals as Stress, Tone, Vowel Harmony and Nasalization.

The book contains various appendixes and indexes such as: distinctive feature matrices, IPA charts, language index containing 70 languages from Akan to Zulu from which Hyman exemplifies his discussions.

There is no closing word in this book. The author correctly assumed that the novice, the advanced student and the working phonologist, having once read it will frequently come back to it and draw conclusions for themselves. The book is highly commendable both for use in introductory courses and advanced seminars. Any reader of it will certainly profit from referring to this set of up-to-date problems in phonology.

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Handbook of Middle English grammar: phonology. By Richard Jordan. Translated and revised by Eugene Joseph Crook. Pp. XXXIV + 331. The Hague - Paris: Mouton, 1974.

Reviewed by Jerzy Welna, University of Warsaw.

The first edition of *Handbuch der mittelenenglischen Grammatik* by Richard Jordan appeared in 1925. Almost fifty years later those interested in the history of English obtain the English version of this standard grammar whose translator, or rather co-author is E. J. Crook from Florida State University. That he is not merely a translator can be concluded from the way the German scholar's name is written on the cover: *Richard Jordan's Handbook of Middle English grammar*. This makes the reader recall the revision of Sievers's Anglo-Saxon grammar made by Bruppner. Both works cannot, however, be treated in the same way since Sievers's grammar was completely rewritten by Bruppner, while the English version of Jordan's *Handbook* is first of all a translation in which the original text has been left intact.

The value of Jordan's grammar for the students of historical phonology of English has been immense. The first edition of 1925 was after nine years followed by another (revised by H. Ch. Matthes), and in the post-war period in 1968 by the third German edition with the additions made by K. Dietz, published by the same editor, i.e. Carl Winter in Heidelberg. Although the title of the book suggests that it is a comprehensive

grammar of Middle English, the *Handbook* is merely a detailed presentation of Middle English phonology. Jordan did not finish his work and he died in the same year in which the first part of his grammar saw the light.

It is interesting to note that during the last fifty years there appeared no other Middle English grammar similar in its scope to that of the *Handbook* by Jordan. The only comparable work is undoubtedly Rolf Berndt's *Einführung* (1960) but it was confined mainly to the analysis of the language (more precisely: phonology) of Chaucer's *Canterbury tales*.

In the preface to the English version (VII, also 1-2) Crook mentions the works of various writers who published their own accounts of Middle English and his list includes Wardale (1937), Roseborough (1938), Mossé (1952, English version), Fisiak (1964, although the revised version of 1968 is missing from the list). To these we may also add Weinstock's *Elementarbuch* (1968), which does not appear in the extensive bibliography containing about one thousand items (258-297, forty pages long!) and the recent grammar by Charles Jones (1972) written in terms of generative description.

Crook's translation of the *Handbuch* goes far beyond usual renderings of texts from one language into another. Although he leaves unchanged everything of Jordan's authorship (including paragraph and remark numberings), many interpolated additions at the end of particular sections and even in the middle of the original statements provide extremely valuable comments to the assertions of the German scholar. The portions of the new material are consistently enclosed in square brackets so that the reader may readily identify them. The comments are of various kind. Sometimes they are brief remarks, but not infrequently they are summaries of numerous, mostly recent, works on particular aspects of Middle English phonology, to mention only the articles by Eliason (46), Jasson (62), Bliss (63-64), etc.

The translation does not preserve the uneconomical and old-fashioned German system of references to the sources. All the titles cited directly in the body of the book are now referred to by the date of the publication, and full data are made accessible to the reader in the bibliography, thus following the rules observed by the journal *Language*.

Preparing the English version of the *Handbook* Crook took into account all more important publications on Middle English which had appeared, as he writes, till 1970. The final date should be rather 1969 since only one work, an unpublished paper by J. Marchand, dated 1970, is listed in the bibliography.

The bibliography is preceded by a list of unclassified sources (254-255) and followed by an appendix containing another list, that of works and manuscripts cited in the text (298-308), and word index arranged like that in the original German edition (309-331).

An extremely important innovation introduced into the new edition is the use of slashes for the pronunciations and special symbols enclosing graphemes, which to a large degree facilitates the reading of the book.

The grammar begins with Translator's Preface (V-XIX) which contains mainly Crook's evaluation of pre-structural and structural phonological theories with references to works by Sweet, Baudouin de Courtenay, Kruszewski, de Saussure, and the discussion of the probable influence of those scholars on Jordan's work. According to Crook, "Jordan's methodology ... places him squarely in the structural approach to linguistics" (VII). The translator also pays due attention to the latest achievements in the field of generative grammar and its application to historical phonology trying to reach "some accommodation between the statements in ... *Handbook of Middle English grammar* and the theories of modern generative grammar" (VIII).

Much attention has been paid by Crook to the problem of Middle English dialects.

In his additions and revisions Crook evaluates the results of dialectal studies, especially those by Moore, Meech and Whitehall, and J. P. Oakden, both completed ten years after Jordan's death, as well as the post-war contributions to the study of dialects including a series of works by Angus McIntosh. Consequently, the new edition is supplied with twenty one maps showing the distribution of characteristic dialectal phonological traits, ten of them being from Oakden and nine from Moore et al.

Remarkably enlarged is the list of dialectal writings constituting the source of research for Middle English studies (Örtliche Gliederung des Mittlenglischen, §§ 2–6 in the original and the present editions). Apart from the extension of the list of manuscripts belonging to particular speech areas, Crook provides the description of additional manuscripts not mentioned in the German edition, e. g. those from Dorsetshire, Berksire, Derbyshire, Cambridgeshire, etc.

A number of new bibliographic entries on the borrowings will help the reader to supplement the materials collected by Jordan (§§ 7–13). To these an important monograph by Käsmann (1961) should be added.

The only paragraphs written entirely by Crook are those at the end of the chapter on the 15th century consonants (§ 301 [k, g], § 302 [r]).

Jordan's grammar was reviewed many times after the appearance of the first and the second edition. The most notable reviewers of the 1925 version were Ekwall, Monner, Malone, Luick, Klæber and Wild, while the revised edition of 1934 was evaluated by Brandl, Eckhardt, Mossé, Onions, Wrenn and others. Therefore, only a few remarks concerning some doubtful points in the original part of the work not referred to in Crook's comments are made in the present review.

On page 44 Jordan assumes that /e:ɔ/ was shortened in OE *fēoll* 'foll' p.t. before the final geminate. Short /e/ in ME *fell* should rather be derived from OE *fēollon* pl. with long /l:/ preserved between two vowels, or maybe due to other factors (cf. Berndt 1960: 22). Similarly, the treatment of ME *mist* 'mist' on a par with ME *grist* 'corn to be ground', *fyst* 'fist', *dust* 'dust' (45) is not correct, since only the latter three derive their short values of the vowel through the shortening of the original long vowel in Old English, cf. OE *grist* (*Oxford dictionary of English etymology* ed. by C. T. Onions supplies an incorrect OE form *grist* with short /i/), *fȳst*, *dūst*. Consequently, ME *mist* cannot belong to the group of words in which the long vowel was shortened before the consonant cluster /st/.

Another statement of Jordan which requires revising is that concerning the development of French vowels in the position before the cluster made of an obstruent plus liquid. On page 200 the reader finds the following description of the quantity before the above cluster:

Open syllables were current also in cases where two consonants (already according to the Classical Latin manner) were attracted to the following syllable; as with an obstruent+liquid: *tāble* 'table', *fēble* 'feeble', *bīble* 'bible', *noble* /nɔ:blə/ 'noble' [sic], *disciple* 'disciple', *tītle* 'title', *tīgre* 'tiger', *cīdre* 'cider', *poudre* /pu:drə/ 'powder', *povre* /po:vra/ 'poor'.

In conflict with the above is the statement found on page 208 according to which vowels which stand before such clusters are said to be in closed syllables:

In closed syllables vacillation is shown ... : *trublen* (*turblen*) 'to trouble', *duble* 'double' (*dobble* Ay.), *cuple* 'couple' beside ... *trouben* /tru:blən/ (Ay.), *double* /du:blə/, *couple* /ku:plə/.

The correct interpretation of the quantity before such clusters can be only one and namely that given in the first statement where open syllable is postulated before /bl/,

etc. It is unacceptable to assume openness or closeness of the syllable according to the resulting quality of vowels standing in this position. In all the words quoted above it is only the long value which can be accepted as having developed before such consonant sequences. The short vowel in ModE (and also in ME) *double*, *couple*, *trouble* may be due either to a later shortening (so Wright and Wright 1928: 99), or may be the result of the stress placement in the original verbal form with the root syllable unstressed in Old French (Berndt 1960:84).

The transcriptions supplied by Crook to clarify Jordan's phonological statements are put within slashes which should not be interpreted as marking the phonemes. That the slashes used in the book do not enclose phonemes is evidenced by the transcriptions like *englisc* /enɣliʃ/ (43) where [ŋ] is still an allophone of /n/ before /g/ as late as ME, or *righteous* /riçtjus/ (141) with [ç] never having phonemic status, etc. If we assume, however, non-phonemic character of the above, other transcribed forms may appear puzzling. Thus, on page 111 *lesen* 'to lose' is rendered as /le:sən/, while *sethen* 'to seethe' is /se:ðən/. That /ð/ in the latter does not stand for the voiceless fricative is confirmed by the transcription of *thre* /θro:/ on the same page. Other inconsistent pairs of this kind may also be found on page 139: ME *bōsum* /bo:sum/, *oþum* /o:ðum/, as well as on other pages. Such transcriptions stand in sharp contrast with what is stated in paragraphs 203–209, where the traditional interpretation (i.o. VθV = [ð], VsV = [z]) is assumed. If the above transcriptions are not printing mistakes, some additional explanation should have been supplied by Crook.

In spite of the above shortcomings the additions and revisions of Professor Crook must be estimated as considerable improvement of Jordan's historical phonology. One should also stress that the translator was successful in preserving the original style of Jordan, which he achieved by introducing slightly archaizing sentence structure.

After the translation of Middle English grammars by Mossé and Brunner, and the recent English version of Ekwall's *Historische neuenglische Laut- und Formenlehre* (1975) we obtain another standard reference work on the history of English translated into that language. The next grammar whose English version would be welcome is of course *Historische Grammatik* by Luick. Professor Crook has proved that he would be the most competent reviser of Luick's brilliant and still extremely useful historical phonology.

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Psycholingwistyka. Przegląd problemów badawczych (Psycholinguistics: a survey of research problems). By Ida Kurecz. Pp. 288. Warszawa: Państwowe Wydawnictwo Naukowe, 1976.

Reviewed by Waldemar Tłokiński, Adam Mickiewicz University, Poznań.

It is satisfying to note the appearance on the Polish publishing scene of a book which by its own designation brings us closer to a series of works devoted to the problems of psycholinguistics. The need for the appearance of this type of publication in Poland for a wide audience had been dictated by research considerations (the lack of such a synthetic treatment to date) as well as by practical ones (diagnosis and reeducation of people with defective verbal communicativity, problems of optimizing linguistic competence). The goal Ida Kurecz has set for herself is to present to the Polish reader the output in a new field of psychological research (for thus she views psycholinguistics) that has been developing intensively in the past two decades. Seen in these terms, her goal has been achieved absolutely. For the book is addressed above all to psychologists interested in speech: it has appeared in a series called "Library of Modern Psychology". A popular exposition of a number of linguistic theories is being offered basically to them, so that they may more easily understand the controversy over methodology in this still-new field of knowledge. And it is not intended as a reproach to the authoress, who constantly reports on the current state of research, if we raise a question about the partnership between psychology and linguistics, since this answer in the end fundamentally defines the character and goal of the discipline itself. For if we accept that the aim of psycholinguistic research is to test the psychological reality of some type of linguistic model — as the authoress's thesis holds — then the knowledge obtained in this way is threatened by an artificiality resulting from the purely abstract reality of the linguistic model. For it is composed on the one hand of dynamic psychological elements already subject to research examination as elements of such relations as, for example, language: thought, language: emotion, language: memory, language: personality, and so on; on the other hand, there exists a kind of model of language, and thus something statistical, set up by linguists. Is it from such a matrimony as this that we may expect the birth of psycholinguistics and a portrait of the subject of its observation? In a research discipline understood in this way, where the linguist-partner limits himself to keeping a vigil over the linguistic model and in addition singles out the intrinsic novelty of psychological research, nothing very revelational can be achieved. Who needs this model? Not the language-user, because most often he is not aware of its existence: metalinguistic knowledge may be helpful only in the optimization of coding and decoding. On the other hand, for the psycholinguistic researcher a simple knowledge of the *langue* type of model definitely is not enough. For he has to describe the principles and characteristics of the coding and decoding functions of speech, and not of language, as is shown by the fact that we ourselves understand much more than we manage to express.

Ida Kurecz's *Psycholinguistics* consists of eight parts. Part I is "Psycholinguistics: its sources and essence" (7—53), including 1) Psycholinguistics as a new field of psychological research; 2) Philosophical sources of psycholinguistics; 3) The development of language research on the basis of psychology; 4) The essence of psycholinguistic research approaches as compared to traditional psychological research on language.

As Ida Kurecz sees it, the substance of this matter lies in a rigorous differentiation between the terms language and speech, the introduction of the notion of competence and linguistic achievement, an emphasis on linguistic universals, and the expression of perceptions and production of speech in the scheme of processes of transforming information. Again the significance is stressed of the requirement of the reception of some kind of knowledge about the language, of some model of its functioning, in order to be able to isolate psychological mechanisms conditioning the use of the language by the individual. A familiarity with the contents of this exposition does not give one the sense that psychologists have clearly realized the fact that we must link those psychological mechanisms not with language but with speech, as otherwise we can lose sight of individualization in verbal communication. In this connection mention ought to be made of the existence of an important theoretical work by the Polish linguist L. Zabrocki, an interesting attempt to construct a cybernetic model of linguistic communication, a basis for the interpretation of the processes of the coding and decoding of verbal information.

Part II is "Theoretical trends developed on the basis of psycholinguistics", including: 1) The trend inspired by the theory of information; 2) Chomsky's theory of transformational-generative grammar; 3) Psycholinguistic research on the development of language in children; 4) Other theoretical models of language employed in psycholinguistic research; 5) Sociolinguistics.

In this part one may wonder at the omission of such a flourishing trend, recently, as neurolinguistics, which came into existence as a result of the amalgamation of neuropsychology and applied linguistics. Neurolinguistic data after all provide many important experimental and clinical arguments for the controversies reported in this part of the work. Another omission in this presentation is the Polish contribution regarding normal and pathological speech in the well-known works by linguists including L. Kaczmarek, P. Smoczyński, M. Zarębina, H. Mierzejewska, and J. Kan.

Part III, "The structure and function of language" (96—117), includes these subsections: 1) Functions of language; 2) Levels of language structure; 3) The statistical structure of language; 4) The linguistic structure of language; 5) The sociolinguistic structure of language.

The content of this part fills the role of a popular exposition of the given subjects for non-linguists, although the information regarding the statistical structure of language, and particularly the Polish frequency lexicon, will also interest linguists.

Part IV ("The psychological reality of the structure of language: the phonetic system", 118—139) includes: 1) Units of the phonetic system: phonology and phonetics; 2) Research on the perception of phonemes; 3) Research on speech distortion; 4) Research on phonetic symbolism; and 5) Final considerations.

In this part the psychological factor — acoustic and phonemic memory — makes its appearance, and a special subsection is dedicated to it in connection with research on the perception of phonemes. Polish experiments up to this time in the field of phonetic symbolism, which confirm the universality of the tendency to symbolization, are also presented. It is admittedly difficult to agree with the authoress that research on phonetic symbolism possesses a specifically psychological character. Such a position is characteristic, however, of the current state of psycholinguistic research. Apart from the observations described, these experiments have also been put to use in research on nominalization (for example, by A. G. Baiduraszwili) and are leading to the penetration of the so-called linguistic subconscious or, more concretely speaking, to the intuitional mechanisms of linguistic experience and its significance for coding.

Part V is "The psychological reality of the language structure: the syntactical system" (140—167), including: 1) Research on grammatical transformations; 2) Re-

search on surface and deep structure; 3) The influence of grammatical form on the process of understanding a sentence; and 4) Final considerations.

In this part, as in the preceding one, there is an emphasis on the assertion that it is unequivocally impossible to derive psychological models of linguistic functions from linguistic models. It is not easy to understand why psycholinguists persist in describing this sort of abstract relation while losing sight of the individual. Both models ought to be passed through the filter of individual human experience (and, above all, of linguistic experience), and only then will it be possible to look for mutual ties between psychological factors and concrete verbal reactions. Experiments in this field to this time, keeping within the orbits of the recondite "deep" and the abstract "surface", simultaneously serve to justify common sense as to difficulty, discouraging the reader by a lack of clear aim and usefulness.

Part VI, "The psychological reality of language structure: the semantic system" (168–203), contains: 1) Denotational meaning; 2) Connotative or emotive meaning; 3) Psychological research on meaning: semantic generalization; 4) The structure of associations; 5) Semantic theories: the problem of semantic categories; and 6) Final considerations.

The author rightly terms the research presented in this part the most difficult and controversial. For it is to uncover the mechanisms of the "Black Box": how names really arise, what kind of linguistic experience that represents and on what level of the subconscious it is realized, what finally decides, in the process of coding, about the choice of one of the symbolic functions. Current experimental research is still far from resolving these problems basic to language.

Part VII is "The structure of language and the processes of the transformation of information by the individual" (204–226), and includes: 1) The problem of the universality of linguistic competence; 2) Knowledge of language and knowledge of the world; 3) Processes of the transformation of information and the system of language knowledge; and 4) Semantic memory.

In the introduction to this part the authoress advances the crucial thesis, underestimated by traditional psychology, that the individual possesses language knowledge that is separate from his knowledge of the world, however closely interrelated with it. This thesis is discussed in connection with the controversy over what is innate and what acquired. It seems that a convincing course has been indicated by D. O. Hebb, W. E. Lambert, and G. R. Tucker (*Language, thought, and experience*, 1971). The term "linguistic knowledge" is to replace "linguistic competence", loaded as the latter is with nativism, even though the claim that "this knowledge consists of the whole system of linguistic processes intermingled in the course of the process of the transformation of information" strikes the modern psycholinguist as embarrassing in its shallowness. For that knowledge is the basic and significant area of psycholinguistic research; it is what determines the coding and decoding of speech, and it merits both experimental research and solid description. Perhaps one ought then to attempt to reverse the direction of observation and to research, instead of the psychological reality of the syntactic system, for example, the syntactical reality of memory or emotion.

Part VIII, "Language and world view" (227–234), ends the work, which was intended to demonstrate that "the use of language by the individual is conditioned by the functioning in the human mind of a separate system of information transformation and the generating of behavior governed by language rules and subordinated to conformity with language structure" (234).

The difficulty of putting forth these matters is doubtless repaid in view of the great social need for psycholinguistic experiments. The Polish reader has obtained a long-await-

ed and necessary compendium of problems and research. The controversial points raised in this review have not referred to the contents of the work under discussion, but rather were connected with the current state of psycholinguistic knowledge. There is, however, a question which may be put to the author: Why does this work give the impression of a historically closed entirety? Perhaps because it lacks any remarks on the prognoses of the discipline, about necessary modifications of experiments with regard to their aims and significance, and finally about the need for directions in which Polish psycholinguistics ought to head and about a clearer indication of its place against the background of world research.

Pronunciation contrasts in English. By Don L. F. Nilsen and Alleen Pace Nilsen. Pp. xix + 88. New York: Regents Publishing Company, 1973.

Reviewed by Stanisław Puppel, Adam Mickiewicz University, Poznań.

The book under review is one of many textbooks used in teaching the pronunciation of English — and more specifically, in teaching the pronunciation of Standard American English segmentals. It is divided roughly into six sections: introduction, vowel and diphthong contrasts, consonant contrasts, multiple contrasts, and a glossary of linguistic terms.

The introduction contains the most rudimentary information about the organization of the book, about the type of transcription used in it, and about the vowel and consonant contrasts presented in subsequent sections. The transcription symbols used to represent the English sounds are phonemic whose use from the practical point of view seems more justifiable than a possible use of a more detailed — and thus more complex — phonetic transcription.

The section presenting vowel and diphthong contrasts is organized in the following way: first, the two contrasted vowel segments are characterized in terms of their distinctive features. If they differ from each other by some features the appropriate slots of a diagram containing them are shaded. Next, cross-sections through the supra-glottal cavities (the so-called *profile diagrams*) are presented for each of the two sounds in order to graphically indicate the relative positions of the speech organs during their production. The use of these profile diagrams in each unit is of particular help to the instructor in teaching the segmental contrasts. The most important part in the units, however, is filled by lists of minimal pairs contrasting sounds in monosyllabic and polysyllabic words. Next, the lexical contrasts are put into simple sentences thus providing the instructor with contexts. Additionally, each unit contains a list of languages whose native speakers are likely to encounter difficulties while learning a given contrasted pair of segmentals.

The consonant section is organized in the same way as the vowel section. However, one must point out that the distinctive feature diagrams of at least some consonants are not complete in that they do not contain features which are required to properly specify the English consonants. Thus, some of the diagrams require revisions. For example, it is not sufficient to characterize the English [p] sound as a voiceless sound. It must be also specified as a consonant which is aspirated in the initial position. The lack of this feature (i.e. aspiration) both in the consonant section and in the glossary is an obvious weakness. Also, it is not explicitly stated that all English voiced consonants retain partial voicing in the final position. In other words, no clear indications are made as to the positional variants which are used in English. Such information would certainly be very useful both for the instructor and the learner.

The fourth section contains multiple contrasts of vowels, diphthongs, and consonants. They are, as a form of recapitulation of the material previously presented, a very useful part of the textbook. However, one flaw that can be noticed in this section is the misleading inclusion of [iy] and [ey] within the group of diphthongs. In the Introduction (p. viii) they are grouped with other vowels. Thus, the authors' inconsistent inclusion of [iy] and [ey] both within vowels and diphthongs certainly does not add to the clarity of the presentation.

The fifth section is a glossary of all linguistic terms used throughout the book. All terms are arranged alphabetically and are explained in as simple a way as possible. And that is probably why some of the definitions are either erroneous or incomplete. For example, the term *continuant* (p. 83) as "a consonant which can be pronounced continuously" should not be used completely interchangeably with the term *fricative*. According to the authors the two terms do interchange completely. Their most serious mistake, however, is the treatment of [m], [n], and [ŋ] as continuants. The term *fricative*, in turn, is not explained at all. Another term which is incompletely explained is *diphthongization* which — according to the authors — is (p. 83) "the changing of the speech organs during the production of a vowel sound". In diphthongization no changing of the organs of speech over takes place. Rather, there are two movements of the speech organs occurring successively in diphthongized sounds. Moreover, it is questionable to call a *low vowel* such a vowel (p. 84) "which is pronounced with the highest part of the tongue in a low position". In fact, it is the whole body of the tongue that is usually referred to in making such vocalic distinctions (cf. Chomsky and Halle 1968: 307 ff). The same objection refers to the authors' definition of *mid vowel* (p. 84). Another notion which is only partially defined in the glossary is that of *stress position* which, in the authors' opinion, is (p. 85) "that position which contains a stressed word". Obviously, the authors mean the so-called *contrastive* stress — operative on the sentence level, whereas, *stress position* may also mean that particular syllable in the word which carries the main stress. As can be seen from the above short comments, the glossary is not the most reliable part of the book and its obvious shortcomings should be signalled to the instructor. Finally, a general complaint is about the lack of numbers on subsequent units.

By and large, in spite of these and other shortcomings mentioned above, the book under review is a well organized, systematically arranged, and compact textbook that is recommended for practical phonetic instruction within the area of English segmentals.

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William Shakespeare: a documentary life. By Samuel Schoenbaum. Pp. xviii + 273. New York: Oxford University Press in association with Scholar Press, 1975.

Reviewed by R. B. Reed, State University College, Fredonia, New York.

A documentary life has been eagerly awaited and now it is here. General readers have long had to content themselves with either popularized fantasy (as in Rowse and Burgess) or with the introductions in various Collected Works for a glimpse into the life of Shakespeare. The plight of the scholar has been even harder: the primary documents in the case are scattered hither and thither on both sides of the Atlantic and, until

now, probably no one person has seen and read them all. Those who are interested can find all the documents (and there are more than has generally been supposed) set out in a handsome folio edition. Schoenbaum has done for the life what the Dover edition, which shows all textual problems and emendations, has done for the plays.

This is a book for learned browsing: it has spacious margins, fine, cream-buff paper, large and beautiful reproductions and is a joy to which one will return. To Professor Schoenbaum's credit, the reproductions are printed in black and white on matte paper: he has relentlessly eschewed the temptations to glossiness and color which mark this as the era of plastic posh. One is even delighted to note a misprint or two in the text: it is as if, after grappling with Renaissance indifference to orthography, the editors had slipped unconsciously into the age they are documenting.

The *Documentary life* is not merely handsome and tasteful: it is also interesting. In the author's preface, Schoenbaum reports that this is a book which have "no interesting theories at all". The theories of others, however, those of serious dilettante inquirers like Dowdall, of gossips like Aubrey, and of gossiping geniuses like Samuel Johnson are all here. Schoenbaum has collected and arranged what is essentially a four-hundred-year-old obsession and has done it beautifully. Thus, when we are introduced to the Birthplace (always capitalized — Schoenbaum's only, necessary, concession to bardolatry) we learn not only about Shakespeare's home but much about the history and customs of his town, its major and minor inhabitants, and of the legends which grew up around the place as the fame of Stratford's first son spread. So, too, with the families involved in his nurture: not only are Shakespeares, Ardens, Hathaways, and Cloptons mentioned; Quineys, Heierofts, and Whatelays come in as well. The London of Elizabeth and James is here: its architecture and social history; its great houses, stews, shuns and, of course, its theatres. The city to which Shakespeare came down already had newly prosperous and somewhat respectable "housekeepers" — actors who had purchased shares in their companies — but plays were still written by generally learned but raffish hacks and they are represented also: Greene's bitterness, the despair of Marlowe and Poole stand out. William Shakespeare, like Ben Jonson and Thomas Heywood, stepped into a tradition which had been begun but which they would form. At the end we return to Stratford, to New Place, to respectability and death and to the immortality that is represented in part by the relentlessness of the myth-makers.

The anecdotes and some of the documents in the life are surrounded with controversy and it is here that Schoenbaum is most apt, most careful in his task: everything is compiled and the compiler is neutral: sifting evidence, presenting hear-say, often faithfully replicating several versions of the same story. If the nature of the scholarly beast is to explain the obvious to the point of tedium, this is a trap into which Schoenbaum seldom falls. And when he does so — as when he explains the infelicity of a comparison of Meres' with infelicities of his own which are almost as ungainly — he extricates himself by his very thoroughness, in this case offering us C. S. Lewis' wit on Meres' "Patterned equivalences". Still, as Schoenbaum but seldom nods, and is interesting if irritating when he does, one must be grateful to him, to his taste and his tact as a man and to his skill and patience as a scholar.

One comes away from this estimable collection knowing much about Shakespeare and much about his England and one is delighted by both. And one comes away wondering a little about ourselves. What is behind the strange impulse to flesh genius out with a quotidian existence? Do we love the greatness we so embellish or is it our secret wish to share in and thus to dissipate it? At any rate, the mania that has continued unabated these four centuries is recorded here: setting it beside the actuality which it has sometimes distorted does not rob the actual of importance, nor, strangely enough, does the embellishment lose its rather dotty charm.

Nature's work of art: the human body as image of the world. By Leonard Barkan. Pp. x+291. London and New Haven: Yale University Press, 1975.

Reviewed by R. B. Reed, State University College, Fredonia, New York.

Esthetic pleasure still may be said to derive from art's ability to create an illusion of completeness; of a world whose diverse individual proportions and perspectives allow us to grasp a patterned structure, even when the objects, characters, or events within that structure bear seemingly little direct relationship to the larger world which we think of as the real. Immersed in the contemplation of art we experience wholeness in the sense of Goethe's remark that "what is inside is also outside". Leonard Barkan has written the history of a formal scheme for the creation and expression of the perception of this wholeness and diversity in the English literature of the Renaissance. The Latin rhetorical topic *Discordia concors* describes the intricate relationship between perceived unity and diversity which was expressed in the metaphoric analogy between unity and diversity within the human body on the one hand and the cosmos on the other.

Nature's work of art is officially the history of a metaphor, but it encompasses also the history of an idea. For centuries in Western thought, the gap between the self-consciousness of man and his consciousness of the universe was filled and transcended by the observation that the cosmos is a unified system with multiple parts whose functions are often apparently contradictory, just as man himself is a complete entity containing inherent multiplicity and contradiction. "What is outside" was perceived, through the influence of this idea, to be also "what is inside", or more exactly, what is great was perceived to be that which is small. In the Renaissance, body as cosmos, cosmos as body, became a commonplace for the neo-Platonic expression of the existence of the One in the many, and the many in the One, for the expression of observed tension between unity and multiplicity within all systems, man-made and natural, and for the dialectical relationship which can be observed to exist among them, as well as for the more concrete metaphors of body as house, physiognomy as heavenly body and for myriad variations. *Discordia concors*, transformed into the body/cosmos image, included a vast system for the expression of analogy between the great and the small, as well as for the expression of observable disharmonies in what was conceived to be an essentially unified and universal harmonic.

The idea and its chain of analogy and metaphor contained in Renaissance poetry both the celebration and the fear of man. For his study of its history, Barkan takes us back to the Greeks. Empedocles expressed observable systemic contradiction as the temporal dialectic arising from the existence of two opposing cosmic principles: love and strife. Reduced by analogy to human existence, this becomes "a time to love and a time to hate". Plato uses a system of analogy between the great and the small, though not as dialectic: for him blood is, in Barkan's phrase, "a purée of the universe". The *Timaeus* employs a microcosmic analogy for human emotion and motion in the universe, the *Republic* carries this into the sphere of the body politic as an idea of human order which can be brought to reflect the cosmic order. In Classical, Medieval and Renaissance times not the idea only, but its metaphoric attachments often were conceived as expressions of literal truth; the human head as a reflection not only of the dome of heaven, but of the sphere as "perfect" shape, of which the heavens are also an illustration, is an example of this. *Discordia concors* as cosmos/microcosm extended into natural science through notions of analogy derived from the geocosm; into mathematics as the consideration of form on various scales (including, of course, the musical one); it included not only symmetry and pattern, but also the dissolution of old patterns and the creation of new ones and thus was dynamic as well as static. It invaded astronomy via Chaldean astrology and

religion through the pronouncements of St. Paul ("we are all members of the body of Christ", I *Cor.*), and the speculations of Clement of Alexandria and Philo Judeus. In the Middle Ages it was epitomized by Grosseteste's saying, "*homo sit minor mundus*" but its widest use, in architecture, in medicine, in politics and poetics came with the neo-Platonists of the Renaissance. Barkan's chapter on the human body as analogized in the human edifice is a *tour de force*, stretching from Vitruvius to Lomazzo. Those excursions into the history of ideas are expressed succinctly but never simplistically and they enlarge Barkan's book. It is a valuable reference for the student of literature but is also of interest to the historian of ideas, especially as he interests himself in the transformation of a philosophical idea of truth into image and the use of that same image to illustrate new ideas of truth, and as the construction of an historical perspective, itself a function of imaginative selection, fascinates him.

Barkan's publishers have, in this instance, not served him well. The cover blurb cites *Nature's work of art* as being primarily a reading of Sydney's sonnet sequence *Astrophil and Stella* and of Spenser's epic, *The faerie queene*. This is not merely intimidating, it is misleading. Besides recording the history of the codification of the idea of cosmic/microscopic correspondence into literary metaphor, Barkan includes readings of other, perhaps more popular, authors. There is a rare evaluation of Ben Jonson's *The fall of Sejanus* and one of Shakespeare's *Coriolanus*. Marlowe, Donne, and Thomas Browne are also included. And these men often turn the inherent comfort of the micro/macro-cosmic figure, its promise that man may know the great through contemplation of the small, to a recognition of its weakness as a viable philosophical truth: diversity and the cosmos/body analogy turns to a converse emphasis. Diversity is part of a whole, but of one that is indecipherable. Marlowe endows his description of the hero in *Tamburlaine* with macrocosmic correspondences, but real unity with cosmos eludes him and his hero. Donne's religion unifies his cosmos but not enough for him to ignore the tension between the One and the many. Browne reads more of fragmentation than of unification in the lines of his own hand. Barkan's point here is that, while the poets recognized which way the world of new philosophy and science was leading them, they expressed their perception of that direction through the use of an ancient figure which thus gained a new and negative emphasis. The impulse towards anatomics and atomizing, while often relying on the cosmic/body, one/many, great/small image, destroys both the unity, and the certainty of the analogy. Donne illustrates Copernicus' destruction of the Ptolemaic order to reflect his own bodily unsteadiness when he says: "...I am an argument for the new Philosophy that the earth moves round..." (Meditation XXI).

Barkan himself reverses historical order to reinstate his primary emphasis: the readings of Sydney and Spenser come after we have glimpsed the 17th century fragmentation of the world view underlying the cosmos/body metaphor. And brilliant readings they are: Spenser, especially, is shown as a master who, by using an intricate succession of set pieces illustrating the one — then its multiples — returning again to the one, establishes a dialectic which by the patterned movement of prosody enables philosophic transcendence to occur. One may not concur in the view that Spenser's use of this structure for this idea signals his ultimate optimism — the final transcendence of time and therefore of change, will arrive, we recall, only with the apocalyptic "Lord of Sabaoth" at the close of the Mutabilitie Cantos — but Barkan's grasp of the interplay between figure and idea as they unite to create the overall movement in *The faerie queene* is dazzling. Nevertheless, in a poem which implicitly unites the cosmological, the social, and the ethical for application to the personal and collective body, and where the cosmos, the society and both the personal and the general ideal interpenetrate, reflect and analogize one another, the cosmos/microcosmic body figure will predominate when it is available.

Thus Barkan's major strength, his recognition of the movement created by the interplay of thought and image, becomes, in some ways, his major weakness: one may indeed say, his only weakness. Where body is everything — or almost everything — it would have been a great help to be told where *Discordia concors*, the establishment, fragmented illustration, and re-unification of the virtues embodying the soul of the magniloquent man, does not dominate *The faerie queene*. Barkan, probably correctly, relies upon the reader's ability to draw lines and create distinctions so minute, that one wishes he had given the more fanciful among us a negative basis for exercising judgment.

There are few other disappointments to record in *Nature's work of art*. One is puzzled by the omission of a bibliography; also by the author's apparent unawareness of the existence of *Paradoxia epidemica*, a brilliant book by his friend, the late Rosalie Colie. This is a sad omission because it has forced Barkan, especially in his discussion of Donne, Marlowe and Browne, to over-use the word "tension" when what is really being discussed is closer to paradox. And Renaissance paradox had much to do, as Colie has shown with the articulation of the destruction of Renaissance orthodoxies, the history and use of one of which Barkan has so satisfyingly recorded.

Studies of the Renaissance will learn much both about the history of thought and the history of literature from *Nature's work of art*. More importantly, they will have to consider the interpretation of ideas as expressed first in the language of philosophy, then in that of poetry and the transformations in meaning which govern our apprehension of the human situation. Here that fragile thing, a poetic metaphor, is shown to have been created by a truth which it outlasted and whose successor it came to define.

Theatre language. A study of Arden, Osborne, Pinter and Wesker. By John Russell Brown. Pp. 255. London: Penguin, 1972.

Reviewed by Marta Wiszniewska-Figiel, University of Silesia, Katowice.

There have been two reasons for writing this book, as the author maintains. First and foremost being the fact that the theatre is a perennial art, most engaging for those who have started working upon it. Besides the fascination with the theatre, operating in changing and dangerous conditions, there has been a fascination with such dramatists as Osborne, Pinter, Wesker and Arden. The dramatists included are those who have spent over ten years working for the theatre. That precludes the study of Beckett and young playwrights of the sixties.

The title *Theatre language* means "the use of theatre" with special attention being paid to what theatre can do nowadays and what it has already done. Whenever necessary, the author will be considering the problems of staging and theatrical conditions.

Out of the four playwrights, whose names appear on the front page, Pinter gains most space, for his dramas have been discussed in three chapters. Other dramatists get one chapter each. Thus, the study consists of six chapters followed by a brief concluding section.

The Pinter section opens with the chapter entitled "Harold Pinter. Words and silence. *The birthday party* and other plays". J. R. Brown explores Pinter's use of words and the significance his method carries. Consulting Pinter's infrequent interviews, he points to his awareness of the language inadequacy and its application to social consciousness. The main sphere in which Pinter operates is the area which the words do not define, that is the imprecision of speech. Pinter is also fascinated with words as they affect comprehension. They can bridge or bar the communication between people. Pinter also explores words for their dramatic potential. The most striking are the two kinds

of silence, as J. R. Brown names it. He speaks about the silence when not a word is spoken and another one, when an avalanche of words is produced (19). Words are used to bring about delayed climaxes and clarifications. Pinter's characters are capable of saying what they mean but they can also say things they never said before and what appears irrevocable and can never be taken back.

Pinter is always fully in command of the language. Brown exemplifies this with two analyses of the opening scenes of *The birthday party* and *The collection*, in which the interplay of words and silences is most significant. Varying quality of repetitions have been pointed to in the course of the analyses.

As it comes out in the course of the discussion, the lack of confidence in the language is a reverse process designed by the author. The audience is brought to doubt what the characters have been saying not by the author's inefficiency but various devices he uses to undermine our confidence in the words uttered on the stage.

Another aspect of Pinter's technique concerns the interplay of speech and movement. J. R. Brown calls them "audible movements" versus "visible movements". He analyzes *The caretaker* and *The homecoming* in order to single out deeper relations between characters and the objects around them. Yet the conclusion achieved there seems slightly vague. The analysis is conducted with intuition and expert touch and reveals unthought of layers of meaning and points of significance (60 — 70).

In turn, J. R. Brown comes to examine physical attitudes in the plays. He feels justified to go back to Artaud, as the advocate of physical theatre. However, the use of physical assault accompanies a limited number of plays only. Pinter never goes for a large scale assault and tends to reduce physical exercise (the plays stages after *The homecoming*).

In the last chapter devoted to Pinter, the author endeavours to clarify yet another mistaken view on his theatre. J. R. Brown challenges the common view that the plays carry no argument about life. He offers the term "faceless" for the world of Pinter's play. By this he means that characters inhabit their own (thus imaginary) world and depend chiefly on their sensibilities and not on the observations of physical or social nature. The characters are purely theatrical creations then. This agrees with the next assumption that fantasy is an equally powerful motivation for Pinter as rational thought or objective reality. Such tendency is present in all his plays, such as *The room*, *The birthday party*, *The dumb waiter* and *The dwarfs*, to mention just a few obvious cases. In *The lover* fantasy achieves another dimension, for the husband and wife actually act out their private fancies. *Landscape* and *Silence* are mainly concerned with such fantasies. *The homecoming* consists chiefly of the interplay between reality and fantasy.

John Osborne is the next playwright taken into account. J. R. Brown examines his plays against Osborne's own words that he would love to create something enormous, "something for a circus" (118). Here the author mentions that *The world of Paul Stickey* designed as a musical made a flop in the West End. Yet on the whole he seems to agree with Osborne's circus image of his plays, which looks like a misunderstanding when applied to the traditionally constructed *Look back in anger*. One finds it a strangely unconvincing argument that "the attic room is a circus ring, alive with tripartite combat" (123). The same applies to the so-called Osborne's "firmly muscled dialogue" (125), while it is mainly the result of four letter words used by Osborne and gradually let into the performance when the censorship was beginning to slacken.

A valuable guide line to approach Osborne is the mention that his protagonists play make-believe by their very nature, for they are actors, a solicitor, a homosexual spy, a photographer and a preacher. Here Osborne's awareness of the guise and pose shows. Another important comment concerns the overall message of his plays. They are said to

present a story of defeat from which "some personal affirmation develops". Towards the end of the review J. R. Brown observes that a few plays are accompanied by accounts of actual death as absolute defeat. It seems regrettable that the tragic vein in Osborne has been left untouched.

Arnold Wesker and his early training in the London School of Film Technique are juxtaposed with Osborne. Wesker's training shows best in *The kitchen*, the novelty of it lying in the reproduction of human activity to the full. The changes in tempo and rhythm come from the same source. Particularly Weskerian is the argumentative quality of the plays. Later on the stress moves from affirmation towards confrontation of characters. This has been helped by basing the plays on activity, dropped later in *Their very own and golden city* and *The four seasons*. Most recently, however, Wesker came back to explore his earlier technique in *The friends* (1970).

With John Arden we enter a different world. His characters make bold outries, they are clearly labelled and explicit, which makes them vastly different from both Pinter's and Osborne's. Arden does not strive to evade or cover up the artificiality of the genre. He believes that this artificiality should make the theatre popular with various audiences. This assumption makes him bold enough to call for poetic drama revival, the use of ballad, obvious symbolism. The world is complex enough for a dramatist to take up the task of elucidating it. Yet, in the best tradition of poetic dramatists he refuses to make judgements for his audience. Arden is a dramatist of disturbing questions which he believes his audience is bound to ask.

He is versatile in the use of irony, contrast, pungency, parody, farce and artificiality.

In the last chapter J. R. Brown tries to cast the conclusions reached so far against the maker of modern theatre, Samuel Beckett. Since has been omitted so far, the last minute discussion of his *Waiting for Godot* seems rather pointless.

Another objection springs from the fact that the goal of the study, specified as "the use of theatre", remains vague throughout. No uniform approach can be singled out from the essays included. The book looks very much like a collection of brilliant analytical studies which view modern drama from various angles and not a carefully designed approach to the language of contemporary dramas.

The fiction of Samuel Beckett: form and effect. By H. Porter Abbott. Pp. 167. Berkeley and Los Angeles: University of California Press, 1973.

Reviewed by Wojciech Kalaga, University of Silesia, Katowice.

Within the context of recent Beckett criticism which reads him either as an allegorist or as a brilliant formalist, Abbott's work is outstanding for its scholarly competence. Its critical importance consists chiefly in the stress on Beckett as a craftsman disengaged from his character, "seeking not to undertake, but to present their quest" (1).

The approach adopted by the author of the study involves a response to what he calls "imitative form". The phrase "imitative" or "expressive form" comes, disburdened of pejorative connotations, from Yvor Winters' *In defense of form* (Denver: Allan Swallow, 1947). Winters defined it as the attempt to "imitate the subject in the form" (6) of a work of art, which can be understood either as a concept of the genesis of art being the expression of the state of mind of the author, or as a concept of imitation. Of these two concepts Abbott chooses the latter, best defined in Winters' own statement: "the form of expression is determined by the subject matter" (7). The subject matter, or the content, in Beckett's work is "the immediate experience of a variety of mysteries" (7). Speaking of imitation Abbott refers not to mimetic reflection or representation of life, but to "a ge-

neration in the reader of experiences that are at the same time the subject of the work" (7). The reader is thus forced into a relationship with the work which is imitative of the protagonist's relationship with the world. The conscious application of this kind of creative method occurs chiefly with the works of writers concerned with the absurd, the irrational or the mysterious. It seems worthy at this point to consider the case that Martin Esslin made against Sartre and Camus that they expressed their "absurdist" views in "non-absurdist" convention.

Abbott's critical concern is to understand Beckett's work "not only through what it says but through how it says it" (7). He views particular novels as instances of experiment with the imitative potential of certain formal elements of fiction — as a series of attacks on elements which in various cases are: the archetypal patterning, the narrator, the report, the two-part form, story-telling, the tale of espionage and the text itself. It is thus in this basic conventional sense that the term "form" should be understood within the framework of Abbott's analyses.

The analyses cover all major works of fiction Beckett wrote between 1932 and 1961, the period of imitative form falling between the years 1950 — 1959. Though the order is chronological it is not chronology that guides Abbott in his critical task. He traces the development and rejection of imitative form and tries to delineate 3 major stages in Beckett's approach to form in fiction.

The early stage is the attack on "beginning-middle-end-mindedness" in *A case in a thousand* — a little-known short story — and in *More pricks than kicks*: the attack on conventions of situation, scenic description, authorial attitude and characterization. These two works, unlike *Murphy*, can be considered as an introductory step: "a part of a necessary demolition work" (21), and a look forward towards the exhaustive use of incompetence in Beckett's later works.

Murphy, on the other hand, "Beckett's first and only novel" (36), is a retreat from the experiment. One can find in this book instances of the disdain for the craft of fiction evidenced in *More pricks*, and an attack on the idiom of conventional metaphor, yet on the whole it demonstrates "a very solid sense of closure" (48): characterization, point of view, mood and plot. Abbott concludes accordingly that Beckett's "two major works of the thirties show clearly that Beckett was of two minds about his craft... after tearing down the house of fiction in 1934, he put it back up again in 1938" (55).

Watt is a departure from the restored edifice: a change both in form and in subject. In subject it moves from *Murphy's* disharmony to mystery. Through form it forces upon the reader an experience of mysteries of intention, causation, origin and significance, imitative of *Watt's* experience in his fictional world. This experience is amplified by mock allegory: the archetypal patterns suggestive of meaning collide with events denying it. The reader goes through the ordeal of inability to understand, as *Watt* goes through his. The difference, Abbott observes, is that the reader has a sense of humour.

Mercier et Camier exhibits no significant development of imitative form. The trilogy, on the other hand, apart from the repetition of methods applied earlier (e.g., archetypal patterning), offers to us new techniques and new experiences. In *Molly* it is the anxiety of the narrators who are struggling to organize their material, created by perpetual ambiguity. It is also the mystery of relation in the book of its two parts, apparently disconnected, yet at the same time paradoxically exhibiting numerous parallels reinforced by cross-references. "As *Molly* dealt with his subject, so Beckett deals with his — in a way that directly attacks notions of organic wholeness in art. We experience not the fusion of opposites, but the disconnection of similitudes" (102).

Molloy and *Malone dies* signify an important phase in Beckett's experiment with narrative technique. In *Molloy* a vision of endless cycles is effected by means of a specific

identification and intertwining of reports and stories. The kernel technique in *Malone dies* is the constant alternating of stories with the present state of narrator's self and surroundings: "...for reporting the self is a doomed and potentially infinite literary experiment, just as telling stories is a continual return to the self" (123).

In *The unnamable* and *Texts for nothing* Beckett destroys the formal implications of time and space, and reduces his work to "sheer words and syntax" (131). By depriving the work of two major adjuncts of fiction: temporal and spacial, he attempts to imitate in form the experience of search the speaker goes through, and to impose this search upon the reader.

Beckett's last effort in the mimesis of disorder is, according to Abbott, a short piece entitled *L'image* — a series of images coming in disconnected flashes. *How it is* represents "a radical formal departure" (145). In this work, as well as in *Imagination dead imagine* and *Le dépeupleur* the writer goes beyond imitative form. Without sacrificing mimetic integrity he reassets law and order. This is put in a nutshell by Beckett himself: "form ...of such a type that it admits the chaos and does not say that the chaos is really something else. The form and the chaos remain separate. The latter is not reduced to the former" (152).

Though Abbott himself acknowledges the fact that his work is a specimen of what might be called "affective criticism", yet it is so only insofar as it examines form in terms of its effect on the reader. Abbott, it must be emphasized, carefully avoids pseudo-psychological speculations and any identification of the reader with the protagonist: throughout his work the separation of the two worlds is very distinct. The author achieves his ends, clearly defined in the introduction and presented at the beginning of this review, by an assiduous and convincing discussion of relevant features exhibited in each work, though the subject and the notion of imitative form allow the reasonableness of conflicting opinion. His analyses, scholarly and to the point, make a unified effect and follow logical sequences. The crucial statements are explicit and supported by adequate quotations both from original texts and from the most important critical works with which Abbott is well acquainted.

It is, however, difficult to work up any enthusiasm for Abbott's occasional guesses referring to what Beckett could have possibly intended by application of this or that technique. These are rare cases when the critique loses its scholarly quality. Another fault that one may charge the work with is the ambiguity of the notion of form in the last chapter: Abbott seems to have departed from the definition he put forward in the introduction. Otherwise the study is lucid and views Beckett's work, despite the obvious complexity of the material, as an organic sequence: a process of "formal corruption" (126) that the author of *Endgame* fought throughout his career.