

## *Studies of particular languages*

---

### ENGLISH

- 72-95 Andersson, Thomas.** 'As crazy as two waltzing mice': about American similes. *Moderna Språk* (Saltsjö-Duvnäs), **65**, 3 (1971), 223-6.

The article is based on similes or 'intensifiers' collected from some fifty works of American fiction, television plays and contemporary articles. The similes are usually brief, pungent and humorous and they are a feature of most registers of American speech. Forty per cent of the similes contain animals and certain recognized qualities are assigned to them. The similes have deep roots in the language and life of the American people and tend to be more imaginative and colourful than British similes.

**420 ALD 973**

- 72-96 Bolinger, Dwight.** Semantic overloading: a restudy of the verb 'remind'. *Language* (Baltimore, Md), **47**, 3 (1971), 522-47.

A line must be drawn between meanings which are the reference of a word and other meanings which are inferred from its use in particular contexts. In 1970 Postal brought together evidence supporting the association of 'remind' with 'resemblance'. The author supports the approach by generative semantics but expresses doubts about the examples. The verb is examined under the meanings 'make think', 'strike like', 'resemble' and subsidiary shades of meaning. At a given moment in time there are features that belong to a word and also features that are loosely attached to it but are not, or not yet, part of it. The distinction is not one of *langue-parole* or competence-performance. To the extent that the phenomenon can be captured it needs to be described, but in terms that take account of its peripheral nature. The bond between form and meaning is the one that changes

fastest; to understand a meaning now, it is necessary to know what it was yesterday.

420 ADF

**72–97 Dušková, Libuše.** On some functional and stylistic aspects of the passive voice in present-day English. *Philologica Pragensia* (Prague), 14, 3 (1971), 117–43.

The English passive is examined from the formal, functional and stylistic aspects in the hope of bringing to light some of the neglected features and thus contribute to a more complete view of its character in English. The study is based on a corpus of 5,000 finite verb forms drawn equally from British and American, from scientific and literary sources. Examples show what types of sentences are considered to be passive even though, in some cases, their subjects could not act as objects of the corresponding actives. The material collected is subdivided into types, with a note as to whether the majority of examples are found in scientific or literary texts. The types are distinguished with respect to the explicit, implicit or non-existent agent.

An enquiry into the function of the passive has to take into account the active voice, as in describing most acts there is a choice between the two forms. The normal, unmarked mode of expression appears to be the active. [The differences in use are considered in the light of the material collected.] As the use of ‘one’ in English is less natural and common than the use of *on* or *man* in French and German, the passive voice is generally used to express an indefinite human agent. Sentence perspective is also a major factor in determining the choice of voice. The most important idea is brought to the beginning of the sentence. Occasionally, in a passive construction, there is an intrusive effect resulting from the introduction of a subject, particularly in relative clauses.

From the stylistic point of view, impersonal presentation was found to be characteristic of scientific writing and the passive voice effectively provides this impersonal effect. In conversation, occasions for reference to an indefinite human agent are rarer and the other constructions using *one*, *you* and *they* are more common.

420 AKN

## STUDIES OF PARTICULAR LANGUAGES

- 72-98 Gutknecht, Christoph and Klaus-Uwe Panther.** The role of contrastive grammars in foreign language learning (structural differences between English and German). *Incorporated Linguist* (London), **10**, 4 (1971), 105-11.

Many experienced linguists have pointed out that effective language teaching is based mainly on the selection of contrastive patterns. [The purpose of this article is to provide teachers of English to Germans with an aid to their lessons in English grammar, without offering any particular methods of instruction in the classroom. A collection is given of basic English patterns fundamentally different in structure from their German counterparts.] The collection is based on the analysis of 3,000 examination papers on English grammar written by pupils of three German schools. Morphological, syntactic and semantic differences are given as well as those of usage. **420 AKT 943**

- 72-99 Harris, David P.** The intonation of English 'yes-no' questions: two studies compared and synthesized. *TESOL Quarterly* (Washington, DC), **5**, 2 (1971), 123-7.

Material for analysis was taped from Washington television programmes and compared with another such analysis conducted by Fries in 1964. The studies produced very different results, possibly because of the dissimilarities in the programmes from which material was taped. Assuming that the samples taken provided reasonably close approximations to live, natural conversation, a tentative explanation would be that when native speakers of English are asked a succession of 'yes-no' questions to elicit specific information a falling intonation predominates, whereas if the questions occur only intermittently, rising intonation is preferred. **420 AJP**

- 72-100 Jørgonson, Eric.** 'Aren't I...?' *Moderna Språk* (Saltsjö-Duvnäs), **65**, 3 (1971), 226-34.

The ungrammatical form 'aren't I' is to be found very widely in present-day English in place of the correct form 'am I not'. Various

commentaries on the form by Balls, Zandvoort, Eckersley, Partridge and Fowler are quoted, and extracts given from standard British and American dictionaries, together with extensive quotations from British literature. The form 'a'n't I' as a contraction of 'am not I' is more logical and grammatical but rarely seen. **420 AK**

**72-101 Kaluža, Henryk.** Two functions of English articles. *Workpapers, teaching English as a second language*. (University of California, Los Angeles), 5 (1971), 69-74.

[The author describes, with many examples, the non-generic and generic functions of *the* and *a*.] Context facilitates the distinction. Generic *the* and *a* show preference for the simple tenses as distinct from the continuous and perfect tenses. Locative adverbials are incompatible with generic *the* and *a*. Syntactic position is also relevant. The difference between generic *the* and generic *a* is not clear-cut. The zero article focuses attention on quality independent of any number; quantifiers are added when the quantity is of interest. **420 AKN**

**72-102 Sørensen, K.** On the stressing of *be*, *been*, and *as*. *English Studies* (Amsterdam), 52, 4 (1971), 305-9.

No single unifying principle underlies all stressed forms of *be* or *been*. Sometimes the stressed word carries a heavy semantic load. Sometimes there is emphasis of a contrast. Strong stress on *be* may also be anaphoric, as with prepositions.

Both *be* and *as* may be signs of equation. *As* may be stressed to emphasize an identity. [Examples are given.] **420 AJP**

FRENCH

- 72-103 de Kock, Josse.** A propos de deux descriptions de la forme pronominale du verbe en français. [Two descriptions of the pronominal form of the verb in French.] *Orbis* (Louvain) **20**, 1 (1971), 19-25.

Studies by Kayne and Claris on transformational grammar and the French language accept traditional logico-grammatical categories including the terms 'reflexive' and 'reciprocal' – in this particular study, the use of the reflexive pronoun with the verb. The links between the proclitic *me, te, se* and the pronominal enclitics *moi-même, lui-même* are examined, and also the differences between 'inherent' reflexive verbs such as *s'évanouir*, a reciprocal verb like *s'aimer* and a reflexive like *se laver*. This solves at a lexical level problems which cannot be solved at higher levels. There is no systematic comparison with English but the French pronominal feature is interpreted more or less explicitly in terms of English, and French grammar is quite different from English on this point. It would appear that research on a universal basis may obscure points of difference between languages. This underlines the fact that great care must be exercised in comparing one language with another.

440 AK

- 72-104 Faucher, Eugène.** La place de l'adverbe français. [The position of the French adverb.] *Vox Romanica* (Berne), **30**, 1 (1971), 84-8.

The article examines previous studies on the reasons for the positioning of the French adverb and considers the theories propounded in connexion with positioning before and after associated verbs and adjectives, and the shades of meaning produced in the less usual positions. Specific examples are chosen and variations in use and meaning illustrated.

440 AKN

**72–105 Imbs, Paul.** Principe d'une réforme de l'orthographe. [Guidelines for a spelling reform.] *Français Moderne* (Paris), **39**, 4 (1971), 307–35.

Since the sixteenth century there have been sporadic attempts at spelling reform in France. Apart from one law passed in 1901 all these attempts have failed. There is plenty of evidence of failure in teaching spelling, and although some countries have managed to reform their spelling, the same failure is noticeable in English, which has many anomalies similar to those of the French language. The functions of spelling are better understood now than they used to be: the transmission of written utterances without ambiguity, and the double reference both to words and structures and also to pronunciation.

French spelling developed along phonetic lines. Where new sounds entered the language the spelling adapted to some extent to reflect them. Some disruption to this development was caused, as printing developed, by the conservative influence of print as opposed to speech. A first articulation divided the language into lexical elements – prefixes, suffixes, etc. A second articulation divided language into sounds or phonemes. [Effects of change in certain letters and monemes in various positions in the word are studied, and changes in compound words and the effect of reference to meaning in disrupting phonetico-graphic parallelism.] Usage is full of historical accidents, variant spellings for homonyms, archaic spelling to distinguish homonyms, and variant spellings for the same sound to preserve the relationship of a word with others of the same series. The spelling of endings is also related to meaning, particularly with verbs.

In addition to projects for spelling reform it is the reform of teaching which is important. It would be useful if radical reforms could be introduced and spelling standardized according to general rules which need to be discovered and formalized.

**440 ASM**

- 72-106 Malandain, Jean-Louis.** La conjugaison en français fondamental. [The conjugation in basic French.] *Français dans le Monde* (Paris), 83 (1971), 6-12.

A résumé of the memorandum produced for BELC (Bureau pour l'enseignement de la langue et de la civilisation françaises à l'étranger) in 1967/8, this gives only the results of the investigations into conjugation in basic French, which may be of interest to those concerned with selecting material for beginners. The frequency of appearance of the auxiliaries, of regular and of irregular verbs is given and then a more detailed study of the frequency of the tenses, based on 177 frequently used verbs, 54 irregular and 123 regular. The present tense, the past participle, the infinitive and the imperfect account for 90.68 per cent of spoken usage. The phonic variants which these four categories present are also counted and charted for the first conjugation. This is obviously not valid for the irregular verbs, which produce a much greater variety of phonic forms. A count is then given for the very-frequently used and often-used irregular verbs. It is more important to know which irregular *forms* are frequently used by French speakers than to know which are the most important irregular verbs. The use of such counts should guard the tiro from the panoply of French conjugations and enable him to have in his head a practical micro-system which he can readily use.

**440 AKD**

- 72-107 Stöcklin, Jürg.** Problèmes de prépositions. [Problems with prepositions.] *Vox Romanica* (Berne), 30, 1 (1971), 89-97.

The article is devoted to a series of prepositional phrases whose meaning varies according to the preposition. Constructions compared are *à la suite de* | *par suite de*; *à l'aide de* | *avec l'aide de*; *c'est (de) ma faute* | *c'est par ma faute*; *à nouveau* | *de nouveau*; *en fait* | *de fait* | *par le fait* | *au fait*; *d'accord sur* | *d'accord pour* | *d'accord avec*.

**440 AK**

## ITALIAN

**72-108 Herczeg, Giulio.** 'Lo' neutro come sostituto di proposizioni. [The neutral pronoun 'lo' as a substitute for a sentence.] *Lingua Nostra* (Florence), **32**, 3 (1971), 78-82.

In the *Grammatica Italiana* (Battaglia and Pernicone, Torino, Chiantore, 1951, p. 253), the authors discuss the meaning of the neutral pronoun *lo*, which can, as well as performing the function of masculine pronoun, assume the role of substitute sentence when referring to the entire content of a preceding sentence. [The use of *lo* is demonstrated referring to a whole sentence, to a general idea or to the specific quality of an adjective, even where this may be feminine or plural. Other examples are given where the logical connexion between the principal and subordinate phrases is less evident.] It can form an important link in cases where, in place of a subordinate phrase, there enters either a coordinate or an independent phrase leading to further independent phrases. It can also summarize several preceding phrases with different meanings, uniting their content to stress a point. [Examples are drawn from two types of text: direct narrative of the author and direct speech of the protagonists. In the first, the characteristic features of sentences founded on coordinate and subordinate phrases are evident; in the latter, the use of *lo* is predominantly a stylistic and emphatic device.]

The question remains whether the neutral *lo* is indispensable in good prose; it is a characteristic of spoken rather than written language; its use arises most frequently from an emotional need to stress or refer back to a subject; to date, it occurs in the language of the press and popular fiction, and is used in traditional prose only to colour the speech of certain character types. Whether *lo* will be accepted as a normal feature of good prose remains to be seen.

**450 AKN**



## STUDIES OF PARTICULAR LANGUAGES

**72-109 Poggi Salani, Teresa.** Il tipo 'caffè caffè'. [Some uses of the type 'Caffè caffè'.] *Lingua Nostra* (Florence), 32, 3 (1971), 67-74.

Examples of a repeated noun, in order to emphasize its significance and its qualitative value, have already been studied by some scholars. A strong structural cohesion between the two nouns, which precludes the use of prepositions, is the most characteristic feature. In its qualitative role, it can be compared with the more usual combination of noun and adjective. It is interesting to note other cases of emphatic uses of the noun. It is often employed as a rhetorical amplification and is characteristic of vocative or exclamatory speech. It is also found in direct speech, and in cases where there are several speakers, or a large audience. The noun repeated and linked by *e* is another variant.

Although the emphatic use of the noun has become more popular in our own times, no examples have been discovered earlier than the *Poeta del Teatro* of Pananti. It is evident that the use of the superlative noun has parallels in the linking of adjectives, adverbs and pronouns, and that these stem from Latin usage; the first definite examples in more recent times have been found in works of the latter half of the seventeenth century.

450 ADF

## SPANISH

**72-110 Cartagena, Nelson.** Quedar/quedarse. Acerca de una construcción pronominal en español. [Quedar/quedarse: about a pronominal construction in Spanish.] *RLA : Revista de Lingüística Aplicada* (Concepción), 8 (1970), 71-87.

Starting from earlier work on *ir/irse* and *quedar/quedarse* by William E. Bull and criticizing it on two fundamental points, the author presents a very detailed study of the verb *quedar/quedarse*. The finer distinctions are founded upon many quotations and examples and explanatory diagrams are provided.

460 ADF

**72–111 Rivero, María-Luisa.** Mood and presuppositions in Spanish. *Foundations of Language* (Dordrecht), **7**, 3 (1971), 305–36.

In a study of those Spanish verbs which admit both indicative and subjunctive verbs in following subordinate clauses, the application of certain transformations (e.g. Equi- NP Deletion, negative incorporation, negative transportation, and subject-raising) and the phenomenon of tense restrictions reveal the complex relationship between matrix and embedded sentences.

Since certain verbs do not determine the mood of the complement verb the choice is determined by semantic factors or presuppositions independent of the verb in the matrix sentence. The problem of how to formalize and explain these presuppositions is discussed and the conclusion reached that they are explained by the underlying structure, the indicative complements and restrictives contrasting with the subjunctive complements and restrictives. Presuppositions have a definite syntactic structure affecting the application of the transformations. [Many examples are given.]

**460 AK**