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CONTENTS

Language

Literature

LANGUAGE

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RECENT DEVELOPMENTS IN PHONETICS AND PHONOLOGY*

It is a well known fact that speech requires at least two people, the speaker and the listener and consequently has three stages available for investigation: *production, transmission,* and *reception*. These stages when referred to a speech sound are called *articulatory, acoustic,* and *auditory.* Due to a spontaneous growth of interest in the study of speech in the last twenty years or so there exists now a vast amount of information concerning each of the three aspects. Linguists are, however, aware of the fact that phonetic theory is far from being complete and that a lot is left to be done. Most recent publications seem to provide new facts in this area of research. I mean here mainly three papers which have been published lately as a series of articles in the book *New Horizons in Linguistics* edited by John Lyons, i.e. ,,The Production of Speech" by John Laver, ,,Speech Reception and Perception" by D. B. Fry, and ,,Phonology" by E. C. Fudge.

I. Those who are engaged in teaching phonetics to university students know that the majority of handbooks on phonetics when dealing with the speech mechanism either do not mention the activity of the brain altogether or at the best content themselves with stating that the brain's role consists in the formulating and interpreting of a message. The work of Laver is revealing in this respect. Laver divides the study of speech into two areas: the study of the *dynamics of articulation,* and the study

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* Based on the articles by John Laver, D. B. Fry and E. C. Fudge published in *New Horizons in Linguistics,* ed. John Lyons (Penguin Book).

of the *neurolinguistic control systems*[1]. Although the dynamic approach to articulation was first made by Hermann Paul (1886) and since then the dynamic concept of speech production has been generally accepted, speech sounds continue to be described in terms of their place and manner of articulation, i.e. from a 'postural' point of view. This static description of the vocal organs is, according to Laver, limiting for three reasons: "it detracts attention from the time-varying, parametric aspects of articulation, it overemphasizes the individual independence of a small number of vocal organs, and it tends to perpetuate the attitude towards an alphabetic segmentation of the speech continuum". The interest in the time-varying parameters of articulation was initiated by the sound spectrograph, instrument which has made possible a relatively rapid and visual presentation of the spectrum thus providing information about the acoustics of the speech production, and hence the underlying parameters of articulation. The acoustic approach to speech sounds dominated in phonetics in the 1950s and early 1960s and produced a great number of publications (e.g. Fant 1960). Despite the indisputable achievements of acoustic phonetics, in the last few years the interest in this area has considerably diminished giving way to the study of articulatory aspects (Lehiste 1967). Similarly as in the case of acoustic phonetics, several instrumental procedures are being applied to the study of articulatory dynamics, the most fruitful being *electromyography*, *electrokymography*, and *electropalatography (electromyography* is the registration of the minute electrical voltages produced by muscles as they contract; *electrokymograph* is an instrument which records the continuous changes in oral and nasal airflow during speech; *electropalatograph* is an instrument which supplies information about where in the mouth contact is made between tongue and palate). All those techniques record the temporal and serial behaviour of the vocal organs. Moreover, attempts are being made to construct a physiological speech synthesizer, a most promising technique of discovering the significant articulatory cues[2].

In a parametric approach to phonetics the knowledge of the neural systems controlling the complex movements of the vocal organs during speech production assumes a major importance. The investigations of the functional aspects of the neural systems used in speech production

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[1] This division into the peripheral neural systems included in the muscles and the more central ones that control the activities of these muscules is quite deliberate for, as Laver explains, so far phonetics has largely been preoccupied with the articulatory description.

[2] Similarly as acoustic speech synthesizer is the most fruitful technique of discovering the significant acoustic cues.

should, as Laver suggests, be the domain of neurolinguistics. This new branch of language study has already made some important achievements. The most important is the attempt to infer the functional properties of the brain and the neural control systems by using data from direct observation of speech[3]. In generating any speech utterance there seem to be involved five chief functions of the brain: *ideation, storage, program planning, articulation,* and *monitoring*[4]. So far we know relatively little about these functions. The least explored part of the speech process is *ideation*. This function consists in the formulating of a concept.

The present stage of research for the *storage* of linguistic information allows Laver to conclude that the various neural units in speech production do not necessarily have one-to-one correlation in the linguistic elements[5]. The problem of its localization, however, is still a matter of controversy. Some findings (notably those supplied by speech pathologies) favour local storage in precisely defined areas of the brain, while others (e.g. those which come from holography) provide clear evidence for non-local storage.

The third function, i.e. *program planning* consists mainly in the selection of information from the memory store. This operation of the brain is little known yet and it requires intensive experimentation. A clue to this are the slips of the tongue which suggest that the planning function, in retrieving items from the memory store, activates more items than it finally selects for inclusion in the neurolinguistic program to be articulated.

It is clear from the above that there is no strict correspondence between the neural organization of a speech program and its realization (i.e. articulation), in other words the neural elements do not necessarily correlate with the phonological units. It seems more likely that neural elements corresponding to much longer stretches of speech are assembled in advance to be articulated as a single continuous program. Most linguists agree that in English the linguistic unit which corresponds to

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[3] This is because a straightforward investigation of the healthy brain is extremely difficult. Lever points out that the most material for evidence has been provided so far by normal speech including three conditions, i.e. error-free, continuous speech, speech containing errors such as slips of the tongue, and their corrections, and finally speech containing discontinuities such as hesitation signals.

[4] Compare this with the three events in the speech process mentioned by A. C. Gimson, i.e. *psychological, physiological* and *physical.*

[5] This is also stressed by Fry who takes the view that words and morphemes are not necessarily stored in the brain in the form in which they occur in speech (Fry 1970: 50).

that preassembled stretch is a tone-group. However, researches have not yet ultimately decided about the smallest neural unit. Some postulate that the minimal invariant neural unit is the phoneme, others posit the syllable as the candidate for this post. This lack of agreement can, according to Laver, be accounted for by the fact that we do not yet really know enough about the neuromuscular physiology of the vocal organs, and about the detailed mechanisms of the brain's auditory tactile and kinesthetic sensory feedback system.

The fifth function of the brain is *monitoring*. This function serves to detect errors in the neurolinguistic program and is an automatic process.

II. Similarly as giving out speech is a twofold process in which the speaker formulates a concept and by means of the nervous system transmits this concept to the vocal organs, so the incoding of a spoken message requires two activities on the part of the listener, i. e. the reception of the acoustic information and its interpretation at the brain level. These problems are presented in a new way by D. B. Fry in the article "Speech Reception and Perception", and may be summarized as follows. The reception of speech consists in the listener's recognition of sounds which he hears. This, in turn, depends on the perception of audible features and the underlying acoustic cues. The most important of these cues are:

(1) The distribution of acoustic energy over the sound spectrum. Each sound has a characteristic pattern (structure) consisting of a number of bands of energy (peaks) known as the sound's formants. The number of the peaks and their frequencies provide an important cue to correct identification of vowel sounds. Concerning the English vowels Fry points out that the frequency and intensity relations of the first two peaks (with some contributions from overall intensity and duration of parts of the utterance) are sufficient for their recognition[6]. They are all included in the frequency range 0 - 4,000 cps. (e. g. the English vowel [i:] has bands of energy at about 280 and 2,500 cps).

(2) The variation of total sound intensity, as distinct from its distribution with respect to frequency. Intensity is related to the size or amplitude of vibration at the production end and results in loudness at the receiving end. Some sounds appear by their nature to be louder or more sonorous than others, e.g. vowel sounds are more powerful than consonants. In the class of vowels Eng. [a:] is louder than [i:] and in the class of consonants [s] and [ʃ] are more powerful (are of higher intensity) than [Θ] and [f].

[6] Others, however, mention three peaks as indispensable components of some vowels, e.g. [i] and [y]. (See B. Malmberg 1966).

(3) The dimension of periodicity. The listener easily distinguishes between periodic and aperiodic sounds, i. e. those whose principal base is the glottal tone and those which have noise as their only component. For instance, in the case of English plosives and fricatives the listener detects without difficulty the exact moment at which periodicity begins.

(4) The time dimension. This cue is often referred to as duration or length. The time required for the recognition of a sound will depend upon the nature of the sound, vowels and consonants differing considerably in this respect. Also the distinction between continuous and interrupted sounds is due to this factor.

The value of all these acoustic features has been recognized for a long time. They have already been incorporated in modern textbooks of phonetics (e. g. Gimson 1964: ch. 3). Nevertheless, recent investigations seem to suggest that acoustic processing carried out in speech communication cannot be discovered by simply making acoustic measurements of the sound's components because first and foremost any cue used in speech will depend upon relative and not absolute values and hence we have to examine the relations of acoustic values and relations of these relations. Moreover, we are not yet certain which acoustic signals a listener employs when he classifies an incoming sound. The best way of demonstrating this is undoubtedly speech synthesis, a technique enabling to generate artificial speech sounds[7].

Apart from the above there is a tendency for the listener to differentiate a sound according to the class or group to which it belongs rather than according to a particular category it represents (e. g., in English, a noise component in the sound places it in a group including fricatives, affricates and voicelles plosives). This strengthens the view that perception of speech is influenced by the phonological system of the listener. Fry concludes by saying that people who have different native languages learn different phonological systems and develop different patterns of sensitivity to acoustic features of one kind or another.

Acoustic processing refers not only to segmental elements called phonemes but also to phenomena of intonation and rhythm. Our impression of tone depends directly upon the frequency of vocal cord vibration which is different in different individuals. Again the principal cues for rhythm are the rate and the intensity of the sound sequence and their relations.

When interpreting an incoming speech the listener makes use not

[7] The same results can be obtained by a physiological model producing artificial speech (see p. 3).

only of the phonological system but also of the linguistic information (language system) which is stored in his brain. This information includes among others restrictions the linguistic units are subject to. According to the multi-level decoding theory (which is gaining advantage over other approaches) the listener in reconstructing a message works on all linguistic levels at the same time (phonological, morphological, etc.). This means that, as the message is coming in, the listener at once segments it into smaller units. The validity of this theory is confirmed by the correction of errors which goes on in speech at any point of the message.

III. The third chapter in Lyons's book, written by E. C. Fudge, deals with *phonology*. Fudge starts his article with presenting four main views of the phoneme. These views are:

(1) The mentalistic or psychological view, which regards the phoneme as an ideal sound (Jan Baudouin de Courtenay, partly also Edward Sapir).

(2) The physical view which regards the phoneme as a family of sounds related in character and complementarily distributed (Daniel Jones).

(3) The functional view which regards the phoneme as a complex of distinctive features (Leonard Bloomfield, the Prague School).

(4) The abstract view which regards the phoneme as a linguistic element devoid of its physical properties (Louis Hjelmslev and the glossematicians).

None of these four approaches has succeeded, according to Fudge, in handling all three types of variants included in the pronunciation of a language, i. e. variation tolerated from one repetition of an utterance to another (free variants), variation of pronunciation of a sound according to the position in which it occurs (positional variants), variation of pronunciation from speaker to speaker (different dialects or idiolects).

An attempt to overcome these difficulties and provide a full and consistent phonological theory is generative phonology as proposed by some linguists. It makes use of the abstract approach to the phoneme but it has modified this view considerably.

In establishing and classifying the phonemes of a language the glossematicians have used two grammatical criteria: (1) involvement in morphological alternations (e. g. [ł] and [l] in *feel* and *feeling* or [I] and [aI] in *divinity* and *divine*, (2) distributional similarity in syllables and words. On the basis of this criterion the English consonants have been divided into three groups depending on whether [w], [l], and [r] can occur after them initially (e. g. group (1) includes [p], [b], and [f] followed by [l] and [r] but not [w]: *play, bright, fly*).

Generative phonology, unlike the glossematic approach, assumes that

phonemic elements must be defined in phonetic terms. In this respect generative phonology is related to the physical view but it differs from the latter in that it starts scientific investigation by stating syntactic structure first and then passing on to phonology whereas the physical approach makes use of syntactic facts only after phonological structure has been established. Having this in mind Fudge calls generative phonology 'grammatically oriented'[8].

Some generative approaches have adopted the distinctive feature system as developed by Jakobson. Most recent publications notably by Chomsky and Halle (1968) reveal, however, that this system has been changed. The set of distinctive features is used now both at the phonetic and phonemic level[9] and what is more important, the phonetic representation by means of distinctive features does not necessarily correspond to actual pronunciation, its aim being to enable a root or an affix of the language to be represented in all its occurrences by phonetic differences depending on context[10].

The generative phonology is, in contrast to the previous four approaches, capable, as Fudge explains, of handling type 3 variations satisfactorily, namely variations from speaker to speaker, phoneticaly different dialects of the same language would be explained by different sets of rules, which might only differ in their order of application, using the same phonological representation (Vasiliu 1966; King 1968).

Despite obvious advantages, generative phonology has, however, its drawbacks. One that has been criticized by most linguists (and is also stressed by Fudge) is not making any distinction between rules that apply only in certain morphologically defined contexts (e. g. rule 1.

$$\begin{Bmatrix} k \\ t \end{Bmatrix} \rightarrow s$$
$$d \rightarrow z$$

before affixes beginning with *i*) and those which are of general application (e. g. rule 7— $\begin{Bmatrix} o \\ a \end{Bmatrix} \rightarrow \vartheta$ when unstressed, *observe arrive*).

When discussing the relation of generative phonology to other phonological theories from which it has adopted some of its ideas Fudge mentions the *prosodic analysis* as proposed by J. R. Firth and his followers. In contrast to the traditional division of phonological elements into segmental (phonemes) and suprasegmental or prosodic (stress, intonation, and duration), Firth differentiates within the phonological hierarchy *phonematic units* (features which are invariant, i. e. occurring in all

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[8] This refers to most recent generative treatments. In older generative approaches the order of the procedures was inverse.

[9] The two levels are linked by a set of rules which operate in a fixed order.

[10] This principle was adopted earlier by Firth, and the glossematicians.

contexts) and *prosodies* (features referring to longer stretches than single segment, e.g. backness or frontness of Turkish vowels).

Another characteristic of Firth's analysis is setting up different systems of distinctive sound features depending on the place which a particular sound takes in syllable or word structure. This necessity of forming a number of sets of distinctive elements results from the fact that features of a sound which are distinctive in one position may not be distinctive in another (cf. e. g. Eng. [m] and [n] in *meat* vs. *neat* and in *limp, lint, link*, the pre-final element in the last three words being symbolized according to this analysis as /N/). In English, for instance, the central place in the syllable is taken exclusively by vowels, the initial and final are occupied by consonants, the post-initial places have /w/, /l,/ /r/, /m/, /n/, and the pre-final positions have only three consonants /l/, /r/, and /N/.

This short account of the present state of knowledge concerning both phonetic and phonological problems allows us to draw a number of conclusions.

1. Articulatory phonetics should provide information about articulation with special emphasis on the dynamics of movements of the vocal organs, and the functions of the neurolinguistic control systems.

2. Descriptive articulatory theory is, however, far from being capable to specify a system of articulatory features corresponding to the underlying parameters of articulation (as distinct from traditional definitions in terms of place and manner of articulation characteristic of the old-fashioned postural view, which in many cases may prove right and adequate). This is because we still lack a thorough knowledge of the detailed physiology of the vocal organs, specially of the tongue.

3. There are a number of instrumental analytic techniques (*electromyography, electrokymography, electropalatography*) which are now being applied to the study of articulatory phonetics and which record the temporal and serial behaviour of the vocal organs. Experiments made with the help of these instruments strengthen the attitude that "the physiological system for speech is not a set of independent vocal organs, but a single, complex system in which the continuous interacting activities of the various linked components are intricately coordinated in time". Researchers believe that a technique which would enable them to test the validity of a hypothesis about the articulatory dynamics of an utterance by providing a synthetic simulation where linguistic intelligibility could be judged by listeners is a physiological speech synthesizer (a working model of the vocal organs). Features established in this way would be auditory rather than articulatory.

4. Our knowledge of the neurolinguistic system is even more scanty, which can be accounted for by the fact that a direct investigation of the healthy brain is extremely difficult. Hence the only way to get information about the brain's organization of speech production is using data from direct observation of speech. This has allowed phoneticians to distinguish five functions of the brain: *ideation, storage, program planning, articulation*, and *monitoring*. All these functions are very complex and require intensive and extensive studies, although some conclusions have already been reached about the neural correlates of some phonological units, e. g. correlation between a stretch of speech which is assembled in advance and then allowed to be articulated as a single continuous program on the one hand and a tone-group on the other. The smallest neural unit is, however, still a matter of controversy. The reason for this is the fact that we do not yet really know enough about the detailed mechanisms of the brain's auditory, tactile and kinesthetic sensory feedback system.

Experiments aimed at discovering the acoustic processing of speech are more advanced than those made in search for articulatory parameters. Some conclusions prompted by experiments with synthetic speech include the following cues which operate in the perception of English sounds: the distribution of acoustic energy over the sound spectrum, the variation of total intensity, as distinct from its distribution with respect to frequency, the dimension of periodicity, and the time dimension.

6. Most recent investigations suggest, however, that acoustic processing cannot be discovered by simply making measurements because first any cue used is speech will depend upon relative and not absolute values, hence we have to examine the relations of acoustic values and relations of these relations (acoustic cues operate as a set of relations). Second we are not yet certain which cues a listener employs when he classifies an incoming soud (plurality of acoustic cues). A phonetician is left to demonstrate this by using an acoustic synthesizer.

There is one more discovery of recent years about operation of acoustic cues, namely in the identifying of an incoming sound the listener uses acoustic cues which assign the sound to a class or group rather than to a particular category. This proves that our perception of speech is influenced by the phonological system of the language we speak.

7. The acoustic processing (being only a part of the whole decoding process) is combined with the linguistic processing which works on a number of cues of its own. We must admit that there is a lot we do not understand about this process. One of the things we do know is that a spoken message is subject to some constraints (phonological, morphological, etc.) and knowledge of these constraints is used by the listener all the time he is decoding speech.

8. Phonological theory constitutes a more difficult part of linguistic theory as it requires a good knowledge of phonetic and grammatical problems. This refers especially to generative phonology which makes use both of syntactic facts (when stating syntactic structures) and of phonetic distinctive features (used for the phonetic as well as phonological representations of a sentence). Generative approach to phonology is not a completely new theory; on the contrary, it has adopted some of its principles from other phonological theories, e. g. from the abstract view as proposed by the glossematicians and Firth's prosodic analysis it has taken morphological criteria whereas from the functional view as developed by Jakobson it has adopted the distinctive feature system. Not without influence is also the theory of Sapir who takes the position between the mentalistic and abstract views.

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EWA CHWALIBÓG

VOICE ASSIMILATION IN CONSONANT CLUSTERS: A POLISH-ENGLISCH CONTRASTIVE STUDY

I. INTRODUCTION

1.1. Assimilation has been generally understood as the process in which one phoneme is replaced by another under certain statable conditions, the result of such change being a similarity between the two immediately adjacent phonemes (Jones 1962: 216).

This definition does not seem quite adequate because it only implies either historical or contextual assimilation both of which are changes in the sense that in special environments different pronunciations of some words have evolved, and it also excludes similarities of allophonic kind within a word. Besides, this definition refers to the effect of the change rather than to the very process. Therefore it seems more suitable to speak about tendencies towards assimilation between sound segments in the sense of fusion in articulatory continuum, i. e. "features of sound segment A may be found in the following segment B and vice versa" (Gimson 1965: 266), either within a morpheme or at morpheme (or word) boundaries.

1.2. Some assimilations are compulsory as the only standard pronunciation and some are diaphonic i.e. individual or local variations in pronunciation. The speaker, however, always tends towards the economy of effort in his utterance of a sequence of sounds and uses quite a number of assimilated forms, since the result of assimilation is the reduced number or extent of the movements and adjustments which the speech producing organs have to perform in the transition from one sound to the next (Abercrombie 1967: 135). It has also been noticed that most

assimilations are likely to be made in rapid familiar style rather than in slower styles (Jones 1967: 197).

1.3. From the point of view of articulatory phonetics, assimilation can be described as articulatory adjustments or adaptive changes, and grouped into types according to the state or action of the speech organs involved (e. g. assimilation involving the state of glottis i. e. voice assimilation, assimilation in place or manner of articulation).

1.4. Of all assimilative changes such as occur both in Polish and English, consonantal assimilation in voice is a very common type. The degree of mutual influence of the two immediately adjacent consonants may vary to a considerable extent depending on the nature of consonants involved and on whether they form a cluster within a morpheme or a cluster divided by the morpheme boundary. In the latter case the morpheme boundary is likely to resist assimilation, provided that the speaker is aware of its presence. Thus voicing or devoicing of consonants may be either complete, as in *dogs* [gz] or partial, as in *they've come* [y̥k]. Assimilation in voice is complete if there is only one state of glottis in the transition from one sound to the next, where there were two states before. In the case of partial assimilation in voice there still remains a succession of two different states after the assimilation, though these states have been accommodated to each other to the extent that their succession involves less effort than before. For example when a voiced and voiceless segment are brought next to each other a partial assimilation may be made by which the former becomes whispered (the vocal cords are closely approximated but do not vibrate) or by which it remains voiced for part of its duration but becomes voiceless or whispered for the rest (Abercrombie 1967: 137). A comparable replacement of a fully voiced segment by a partly voiced one is found in English in utterance final position before a pause. The assimilating factor in this case is silence and the result of the assimilation is the relaxed state of the vocal cords, which is similar to their state for a voiceless segment. It is particulary noticeable when the word ends in a consonant cluster as in *fields, sands, sings, graves* (Abercrombie 1967: 138).

II. CONSONANT CLUSTERS WITHIN A WORD

2.1. The main rule that governs the clustering of consonants within a word in Polish is that the membres of a cluster cannot differ in voice. Therefore there are no consonant clusters of different voiceness except voiceless consonants clustering with resonants r,l,m,n,i̯,u̯ and a dialectal alternation of f/v following voiceless consonants as in [kf̍at] ~ [kv́at] *kwiat* 'flower', [poxfalić] ~ [poxvalić] *pochwalić* 'to praise'. Clusters of

voiceless +/v/ type exist as peripheral pronunciation, especially that of Wielkopolska and the very east of Poland, which preserves the archaic structure of the clusters, i.e. before the progressive devoicing of [v, v́] took place (Stieber 1966: 75, 107).

2.2. The tendency towards sameness of voice in consonant clusters in Polish is so strong that even resonants have their, at least partially, voiceless variants in the vicinity of voiceless consonants. They are partially devoiced when initial before a voiceless consonant and medially between two voiceless consonants except [i̯] since it does not occur in such positions. e.g. [r̥teńć] *rtęć* 'quicksilver' [skr̥favić] *skrwawić* 'to bleed', [pl̥fać] *plwać* 'to spit', [pu̥ćovy] *plciowy* 'sexual', [žekuš̥y] *to rzekłszy* 'with these words', but they are voiced when preceded by a voiceless consonant followed by a vowel, e.g. [tlen] *tlen* 'oxygen', [strona] *strona* 'side', [pu̯ot] *plot* 'fence'. Partially devoiced variants of /r,l,m,n,i̯,u̯/ are also found in postvocalic clusters followed by silence, since in this position devoicing of lenis consonants is obligatory in Polish, e.g. [p̍ierš̥] *pierś* 'chest', [v́atr̥] *wiatr* 'wind', [al̥t] *alt* 'alto', [filtr̥] *filtr* 'filter', [myśl̥] *myśl* 'thought', [pasm̥] *pasm* gen. plur. of *pasmo* 'strip', [hymn̥] *hymn* 'hymn', [p̍ieśń̥] *pieśń* 'song', [mauš̥] *małż* 'mollusc', [pasu̥] *pasł* 'he pastured'. In all these cases it is a resonant which assimilates to a breathed, but there are varieties of Polish i.e. Kraków and Poznań pronunciation, where a voiceless consonant easily assimilates to the following resonant though the number of clusters affected is limited to žm/<šm, żm/<śm, ʒm/<cm, ʒ́m/<ćm divided by the morpheme boundary, e.g. [p̍ižmy] *piszmy* 'let's write', [ńeźmy] *nieśmy* 'let's carry', [ie̯ʒmy] *jedzmy* 'let's eat', [ie̯ʒ́my] *jedźmy* 'let's go'. Thus the sameness of voice in principally fortis + resonant clusters signalizes the word or morpheme boundary in Kraków pronunciation (= K.P.), while Warsaw pronunciation (= W.P.) marks it by difference of voice. cf. [v́eć/my] *(po)wiedźmy* 'let's lead' and [v́eʒ́my] *wiedźmy* 'witches'.

2.3. Reduction of fortis-lenis opposition also occurs in compounds whose first component ends with a fortis when pronounced separately and is followed by the initial lenis of the second component, e.g. [kondrvyvad] *kontrwywiad* 'counter-espionage', [fše̯ʒv́eʒa] *wszechwiedza* 'omniscience', [iagby] *jakby* 'as if', [tagže] *także* 'also'. But again there is a difference between Warsaw and Kraków pronunciation if the second component begins with a resonant because the former generally resists voice assimilation in such clusters, e.g. [fšexlament] in W.P. [fše̯xlament] in K.P. *wszechlament* 'all-lamentation'.

2.4. There is the same rule for consonant clusters within a word in English as in Polish. Paired consonants, i.e. those in which voiceness

or its lack is phonologically distinctive, cannot cluster if they differ in voice quality (Hill 1958: 77), so that there are no clusters of double voiceness except those, whose second component is a resonant, clusters occuring in compound words, and in very few loanwords. Resonants become partially devoiced when preceded by a voiceless consonant, e.g. [m̥] in *smoke, topmost, happen* [hæpm̥], [n̥] in *snug, chutney, cotton*, [l̥] in *play, clean*, and less devoiced after a weakly stressed fortis plosive, e.g. *simplest, ghastly, sprinkler* (Gimson 1965: 190, 191, 196).

The completely devoiced fricative [r̥] may be heard following accented [p,t,k,] e.g. *price try, cream, oppress, attract, across*. A partially devoiced variant of [r] occurs when it follows an unstressed fortis plosive initial in the same syllable, and in rapid speech at the syllable boundary, e.g. *upright, apron, paltry, nitrate*, in syllable initial sequences /spr-, str-, skr-/, e.g. *spring, string, scream*, and also after other accented fortis consonants e.g. *fry, thrive, shrink* (Gimson 1965: 202). Allophones of /j/ and /w/ when following fortis consonants are voiceless and fricative as in *cue, quick*. /j/ following accented /p,t,k,h/ becomes the fortis fricative [ç], e.g. *pew, tune, queue*, following /sp, st, sk/, fortis fricatives or unaccented /p,t,k/ it becomes [j̊], e.g. *spurious, stew, askew, enthusiasm, pursue, refuse, opulent, spatula, oculist* (Gimson 1965: 207, 209). When /w/ follows accented /t,k/ the devoicing is complete and /w/ becomes the bilabial fortis fricative [ʍ] or [ʍ], e.g. *twig, queen*; following /sk/, an accented fortis fricative or unaccented /p,t,k/ /w/ becomes slightly devoiced, e.g. *sqare, thwart, swim, upward, equal*. The complete devoicing of /l,r,w,j/ preceded by accented plosives is marked by aspiration of the latter, e.g. *play, tray, quick, cue* (Gismon 1965: 211, 212, 146). When sequences of fortis + lenis and lenis + fortis consonants are found in compounds they are unlikely to undergo assimilation, e.g. *boot jack, life giving, base-ball, bird cage, dog-cart, bed-chamber*, because of the morpheme boundary. On the other hand there are words in which a fortis-lenis (or lenis-fortis) cluster alternates with that of single voiceness, i.e. lenis-lenis, as a diaphonic variety, e.g. [dis'greis] ~ [diz'greis], [dis'dein ~ [diz'dein], [ab'so:b] ~ [əb'zo:b] etc. The morpheme boundary is hardly felt in these words for although the first syllable of each word is a prefix, its second component cannot exist without the first for the sake of meaning, hence there is a strong tendency towards assimilation which the morpheme boundary usually resists. The tendency towards sameness of voice in consonant clusters within a morpheme can also be illustrated by the alternation of a fortis-fortis or fortis-lenis cluster in the loanword *svelte* 'lightly built, lissom, supple' (Hill 1958: 77).

2.5. Apart from assimilation in clusters, slight devoicing of an ini-

tial plosive or fricative preceded by silence is encountered e.g. [də̥unt' du'ðæt], [ɣeri, gud] especially when the phoneme in question is strongly stressed, and also in final position before silence, e.g. *what can you give* [v̥], *can you breathe* [ð̥] (Gimson 1965: 265).

III. CONSONANT CLUSTERS AT WORD BOUNDARIES

3.1. The same that rule governs the clustering of consonants within a word in Polish, i.e. the rule which does not allow consonants in which voiceness or its lack is phonemicly distinctive to cluster with consonants of different voiceness, also works at word boundaries but it affects word final and the following word initial consonants to a different extent depending on the two main varieties of Polish i.e. Warsaw pronunciation and that of Kraków and Poznań. When there is a sequence of a word final phonologically voiceless consonant plus a resonant initial in the following word W.P. is likely to retain the fortis-lenis structure of the cluster, e.g. [kfat leśny] *kwiat leśny* 'forest flower' [tak mauo] *tak mało* 'so little', [ras na rok] *raz na rok* 'once a year', [koš iabu̯ek] *kosz jabłek* 'basket of apples', while the same sequence of consonants is realized as [kfad leśny, tag mauo, raz na rok, kož jabu̯ek] in K.P. in which the word final fortis consonant assimilates to the initial resonant (Stieber 1966: 125, 136). Thus according to W.P. difference of voice in a fortis + resonant cluster does not signalize the word boundary, while it is marked by sameness of voice in K.P. The same sequence of consonants i.e. final fortis + initial resonant, is realized identically in the two varieties if the final member of the cluster in an isolated word form is the final element of a monosyllabic preposition, e.g. [pod lasem] *pod lasem* 'on the border of a forest', (pšez ḿasto] *przez miasto* 'through a town', [nad možem] *nad morzem* 'at the seaside', [od ńego] *od niego* 'from him', [od roku] *od roku* 'for a year' (Stieber 1966: 126).

3.2. Reduction of fortis-lenis opposition is the same for the whole of Poland in the case of a word final fortis consonant plus an initial lenis plosive, affricate or fricative. Thus [i̯ednag byu̯o] *jednak było* 'but it was', [i̯ag davńei̯] *jak dawniej* 'as before' [dužyɣ džef] *dużych drzew* 'of big trees', [takiɣ žečy] *takich rzeczy* 'of such things', [i̯ag zafše] *jak zawsze* 'as always', [gu̯oz v́elki] *głos wielki* 'great voice' are proper for both pronunciations. Devoicing of word final consonants other than /r,l,m,n,ń,u/ followed by silence is always obligatory in Polish. The high frequency of reduction of fortis-lenis opposition between consonants in Polish, both in final position of an isolated word form and in speech context, results from the relatively small number of minimal pairs in

which voiceness as opposed to its lack is phonologically distinctive.

3.3. English consonant clusters resulting from juxtaposing words in speech context show some tendency towards sameness of voice but to a lesser extent than Polish. First of all there is no general rule which would make the reduction of fortis-lenis opposition obligatory in certain environments as it is in Polish. If there are changes of that kind they are mostly reserved for very rapid speech and, though permissible in R.P., they should be treated as diaphonic variations.

3.4. The number of English consonants which are likely to assimilate in voice is limited to fricatives and affricates. A world final lenis + a word initial fortis may, with some speakers, be realized as the corresponding fortis fricative, e. g. breathe slowly [bi:Θ'sləuli], with thanks [wiΘ'Θəeŋks], these socks [ði:s'soks] we chose six [wi: 't∫əus'siks] we've found it [wi:f'faund it], but [wiΘəeŋks], [ði:'soks], [wi:'t∫ə u'siks], [wi: 'faundit] in more rapid speech, the complete assimilation in voice being accompanied by the syllable blending. It is notable that in most cases of the fricatives which lose their lenis character it is the corresponding fortis fricative that causes assimilation. Newertheless voiced fricatives and affricates may assimilate to other voiceless consonants as in of course [əf'ko:z] (but rather [əv'ko:z] because of the unstressed position of /v/), Goodge Street ['gut∫ 'stri:t], bridge score ['brit∫ 'sko:]. Weak forms of is, has may be realized as /s/ or /z/ depending on the final consonant of the preceding word, cf. the cat is/has = /s/, the dog is/has = /z/. It is unusual in R. P. for word final (b, d, g) to be influenced in the same way by the following consonants though voiceless forms my be heard in such contexts in northern speech, e. g. good time ['gu 'taim] big case ['bi 'keis] (Gimson 1965: 270). It should also be noted that word or morpheme final fortis consonants rarely show tendencies to assimilate to their lenis counterparts, e. g. black dress, half done, they both do (Gimson 1965: 270). It is rather a lenis consonant that assimilates to the preceding fortis, but the change is never phonemic.

3.5. Word final fortis consonants may to some extent influence the following word initial lenis consonant so that the latter becomes partially devoiced retaining it lenis nature, e. g. [nais b̥oi], [ðei 'bəuΘ d̥u], [ai 'ka:nt 'g̥əu] (Gimson 1965: 156). There might also be a reverse situation, i. e. a word final lenis becomes partially devoiced when followed by a word initial fortis, however, this kind of devoicing is restricted to fricatives and affricates only, e. g. ['dʒo:d̥ʒ̊ kən], [ðeiɣ̊ 'kʌm], [əɣ̊'ko:z], [hi:z̥ 'si:nit], [wið̥səm] (Gimson 1965: 267). [ð̥] in the latter example and [dʒ̊] in George can are more likely to became fortis [Θ] and [t∫] because they are strongly stressed. In they' ve come and of course [ɣ̊] is likely to retain its lenis nature because of the unstressed position. Partial de-

voicing of consonants which do not have their corresponding voiceless counterparts is restricted to sequences of words forming a close-knit entity, a phrasal word or a rhythmic group, e. g. at last [ɔtla:st], at rest [ə'trest], at once [ə'twʌns], thank you [Θæŋkju] (Gimson 1965: 267).

IV. CONCLUSIONS

4.1. The principle of single voiceness, though it refers to both languages, is established more firmly in Polish, since there is still a considerable number of words retainig the fortis-lenis or lenis-fortis structure of consonant clusters in English. It is also the same principle that has changed the phonemic pattern of English loanwords in Polish. When Polish adopts English words which originally have lenis-fortis or fortis-lenis clusters, they are normally replaced by those of single voiceness, e. g.

P. bobslej [bopslej]   cf. E. bob-sleigh ['bobslei]
globtroter [gloptroter]   globetrotter ['gloubtrotə]
futbol [fudbol]   football ['futbol]

4.2. It is worth noticing that as far as compounds are concerned the morpheme boundary is felt more strongly in English than in Polish, hence Polish compounds follow the same principle of single voiceness that governs the clustering of consonants in single words, while English copounds exhibit a tendency towards double voiceness such as occurs at word boundaries.

4.3. It has been observed that the principles of consonantal assimilation in voice at word boundaries in Polish and English differ in two main points:

a. the direction of assimilation
   — regressive in Polish
   — both regressive and progressive in English
b. the nature of the consonant affected
   — change of fortis to lenis in Polish
   —   „   „   lenis to fortis in English

4.4. The third difference between contextual assimilation in voice in the two languages is the different extent of assimilatory pressure. Voicing of final consonants in Polish is obligatory in certain environments depending on the two dialectal varieties. Total or partial devoicing of final lenis consonants in English depends on the style of speech; it is more likely to occur in rapid colloquial speech and is largely diaphonic. Partial devoicing of word initial lenis consonantns such as occurs in English is not encountered in Polish. This phenomenon may be explained by the usual association of the fortis feature with the strong

stress in English. Although, for the sake of phonological distinction, the lenis-fortis opposition can never be reduced in certain contexts, even partial devoicing emphasizes the potential nature of this association. Neither the relation between the stress and the distribution of fortis--lenis features nor the devoicing of word initial consonants are observed in Polish.

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MICHAŁ POST

SOME TYPES OF ENGLISH AND POLISH COMPARATIVE CONSTRUCTIONS — A CONTRASTIVE ANALYSIS

1. METHODOLOGICAL REMARKS

1.1. It will be convenient to begin by establishing what is understood by a comparative construction (CC) in the following analysis. At this preliminary stage of the discussion, it will be assumed, after Huddlestone (1971: 263), that comparison involves two or more "terms" with some comparative items, the latter including expressions like *more, less, as* etc. Thus the sentence (1) *John is more clever than Peter* contains the requisites of a CC.

1.2. On the basis of the above definition the following general scheme for the constructions in question is proposed:

$$
\begin{array}{c}
S^0 \\
\diagup \quad \diagdown \\
X \text{———— COMPARISON ————} Y
\end{array}
$$
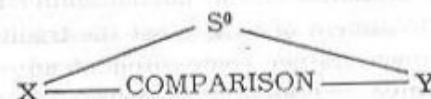
S^0 is the uppermost symbol and is not dominated by any element. X and Y are immediate constituents of S^0, and the line between them indicates an existing relation COMPARISON.

From S^0 two surface structure sentences may be generated, thus X and Y can be equally represented as S^1 and S^2 respectively.

1.3. The above scheme will constitute a filter type device in the analysis, and it is expected that any sentence which possesses the relation COMPARISON may fall within this analysis.

2. FORMAL MARKERS OF COMPARISON

2.1 Grammars provide a very extensive list of formal markers of comparison in the sufrace structure:

English	Polish
(I) more/-er...than	więcej...niż, aniżeli
	bardziej...niż, aniżeli
(II) less/-er...than	mniej...niż, niżeli, aniżeli
(III) as...as	tak...jak
(IV) the...the	im...tym
(V) as...as if/though	tak...jakby, jak gdyby
(VI) so...as	nie tyle...co
	tak...że, jak
(VII) so...that	tak...że, by, iżby, żeby, ażeby
(VIII) such...that	z takim, z taką...że, by, żeby, ażeby, iżby
(IX) too...to	zbyt, za...aby
(X) enough...to	dostatecznie...by, aby, wystarczająco
(XI) like	podobnie do, jak
(XII) most...of	najbardziej... z
(XIII) least...of	najmniej... z

2.2. The names assigned to them range from particle (Jespersen 1966: 230) and comparative element (Quirk et al 1972: 765) to comparative morpheme (Smith 1961: 349) and split conjunction (Hathaway 1967: 147) in works of transformational orientation.

3. CCs IN TRADITIONAL GRAMMAR

3.1. In traditional grammar we do not encounter a separate, exhaustive and conclusive treatment of CCs. What the traditional grammarians were concerned with was rather comparison of adjectives. Namely (a) formation of comparative and superlative degrees. In general, two principal types of inflections employed in comparing adjectives were distinguished: terminal type and analytic type (Curme 1963: 220 - 221) (b) establishing the possible relations between the compared propositions. Jespersen (1968: 246) provided the following system of relations:

(I) more... than superiority
(II) as... as — equality
(III) less... than — inferiority

3.2. CCs have been accounted for by traditional grammar in terms of various subclasses of Adverbial Clause.

3.3. Jespersen's clauses as tertiaries fall into various semantic categories, among them those of comparison and parallelism (1966: 370 - 372).

3.4. Curme provides a more elaborated system of adverbial clauses, including the constructions in question. Thus his Clause of Manner contains several subclasses, Clause of Comparison included in that number (Curme 1963: 180). Adverbial Clause of Degree is subdivided into Clause of Proportionate Agreement, Restriction and Extent (Curme 1963: 183 - 186), which meet the conditions imposed by the definition of CC.

3.5. To the author's knowledge, a separate and extensive constituent-structure account of CC has only been provided by Quirk et al (1972: 765 - 777). The reasons for which the distinction between Comparative Clause and other Clauses has been drawn were the following

(a) CC are difficult to fit into any of the major functional categories (Nominal, Adverbial, Relative, Complementary, Comment);

(b) have appeerence of adverbial or adjectival modifiers; and

(c) also have some features in common with adverbial clauses.

On the basis of allowing (I) and not allowing (II) ellipsis, Quirk et al. (1972: 776) divided Comparative Clause into two groups:

(I) more...than	(II) so...as
less...than	so...that
as...as	such...that
	too...to
	enough...to

4. CCs IN TRANSFORMATIONAL GRAMMAR

4.1. The commonly held view, in transformational theory, is that CCs originate from deep structures containing at least two adjective sentences of the type N is A (Chomsky 1965: 178; Lees 1961: 176)[1], the constituent sentence being a modifier of degree, extent, manner on adjective. Only Lees has tried to formulate explicit rules for the formation of CCs. Others have investigated the formation of CCs in connection with an attempt made either (a) to account for the formation of attributive adjective (Smith: 349) or (b) to state the conditions under which the inflected adjective shifts to prenominal position (Doherty 1967).

4.2. As the framework within which this analysis will be developed

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[1] At the time of seeing this paper for print I am no longer convinced of the validity of the twin-sentence analysis. Semantically, the fact that *John is more clever than Bill* neither entails that *Bill is clever* nor that *John is clever*. What the sentence in question means in fact is that *John's cleverness exceeds Bill's cleverness*. For arguments against the twin- sentence analysis see Bellert (1972: 18), Vennemann (1973: 8-9).

is transformational (Chomsky 1965), we shall not go into details concerning CCs now, so as to avoid repeating them in the course of the discussion.

5. ANALYSIS PROPER

5.1. It seems plausible to assume that English CC's and their Polish equivalents have identical deep structure and an attempt will also be made to demonstrate that they can be referred to as congruent, i.e. equivalent and formally similar. Equivalent here refers to the deep structure of the compared constructions, while congruent to their surface structure (Krzeszowski 1971: 38).

Deep structure is understood as a level of grammatical analysis where

(a) basic grammatical relations between fundamental grammatical categories are defined,

(b) selectional restrictions and co-occurrence relations are stated,

(c) appropriate grammatical categories receive lexical representation,

(d) inputs to transformational rules are provided, cf. Krzeszowski (1971: 38).

5.2. If we now examine the surface structure of the following pair of CCs

(2) Mary is more talkative than Peter,

(3) Maria jest bardziej rozmowna niż Piotr,

we can provide the following (surface) representation:

(4) NP_1 — copula — Adj — comp.conj. — NP_2,

(5) NP_1 — copula — Adj — comp.conj. — NP_2.

The CCs, (2) and (3), seem to consist of the same number of equivalent formatives arranged in the same order, thus we may refer to them as congruent and the relation holding between them as that of congruence.

5.3. If we could also demonstrate the same selectional restrictions and the co-occurrence relations for the CCs, it would be possible to infer that such constructions are essentially the same at the level of deep structure, where in accordance with condition (b) these restrictions are stated.

I. In English CC and the Polish equivalent CC the adjective represented by Adj_1 must be characterized by the feature [+ Comparative] for the sentence to be grammatical:

(6) Mary is more talkative than Peter,

(7) Maria jest bardziej rozmowna niż Piotr,

while

(8) *Mary is talkative than Peter,

(9) *Maria jest rozmowna niż Piotr,

(10) *Mary is most talkative than Peter,

(11) *Maria jest najrozmowniejsza niż Piotr,

are unacceptable.

II. The specification for Aux_1 (matrix sentence) may freely contain the feature [Negative]. Aux_2 (embedded sentence) does not allow the feature [Negative] at all:

(12) Mary is not more talkative than Peter,

(13) Maria nie jest bardziej rozmowna niż Piotr,

are perfectly grammatical while

(14) *Mary is more talkative than Peter is not,

(15) *Maria jest bardziej rozmowna niż Piotr nie jest

are not.

III. The same holds true for verbs containing the feature [Negative] e.g. deny.

(16) *I know him better than they denied she does,

(17) *Znam go lepiej niż oni zaprzeczyli, że ona zna.

IV. Adjectives are subject to deletion under the condition of identity:

(18) Mary is more talkative than Peter is (talkative),

(19) Maria jest bardziej rozmowna niż Piotr jest (rozmowny).

V. Also Nouns are subject to deletion under the condition of identity:

(20) John is more amazed than (John is) shocked,

(21) Jan jest bardziej zdziwiony niż (Jan jest) zaszokowany.

VI. (IV) and (V) imply that neither adjectives nor noun deletion are applied in case of non-identity of respective formatives:

(22) The lake is deeper than the river is wide,

(23) Jezioro jest głębsze niż rzeka jest szeroka.

5.4. The fact that English CCs and their Polish equivalents are subject to parallel set of selectional and co-occurrence restrictions permits us to infer that such constructions are the same at the level of deep structure.

5.5. If we characterize CCs in terms of relations holding between the corresponding adjectives and the corresponding nouns contained in the matrix and the embedded sentences, we shall observe that the following types may be distinguished:

A. $N_1 \neq N_2$	$A_1 = A_2$
B. $N_1 = N_2$	$A_1 \neq A_2$
C. $N_1 \neq N_2$	$A_1 \neq A_2$
D. $N_1 = N_2$	$A_1 = A_2$ (Doherty: 904)

In the present paper they will be referred to as type A, type B, type C and type D, respectively.

5.5.1. Type A

Now the derivation of the following pair of CCs will be shown:

(24) John is more clever than Bill,

(25) Jan jest bardziej zdolny niż Bill.

As it has been demonstrated above, there are good reasons to believe that English CCs and their Polish equivalents have identical deep structure, i.e. they are derived through the identical base rules. Thus the following system of rules (Chomsky 1965: 106-107) generates the underlying Phrase-markers, from which (24) and (25) may be derived:

(I) S → NP ⌒ Predicate Phrase

(II) NP → (Det)N(S')

(III) Predicate Phrase → Aux ⌒ VP (Place) (Time)

$$(IV)\ VP \to \begin{cases} V & \begin{cases} \text{Copula} \frown \text{Predicate} \\ \text{(NP) (Prep-Ph) (Manner)} \\ S \\ \text{Predicate} \end{cases} \end{cases}$$

$$(V)\ \text{Predicate} \to \begin{cases} \text{(Comp) Adjective} \\ \text{(like) Predicate-Nominal} \end{cases}$$

(VI) Comp ⟶ (More than) (less than)

The underlying Phrase-marker for (24) is

(Phrase-marker tree for (24): S → NP [N: John] + Predicate Phrase → Aux [Pres.] + VP → Copula + Predicate → Compar [more / than] + S [NP [N: Bill] + Predicate Phrase → Aux [Pres.] + VP → Copula + Predicate → Adj: clever] + Adj: clever)

The underlying Phrase-marker for (25) is

(Phrase-marker tree for (25): S → NP [N: Jan] + Predicate Phrase → Aux [Pres.] + VP → Copula + Predicate → Compar [bardziej / niż] + S [NP [N: Bill] + Predicate Phrase → Aux [Pres.] + VP → Copula + Predicate → Adj: zdolny] + Adj: zdolny)
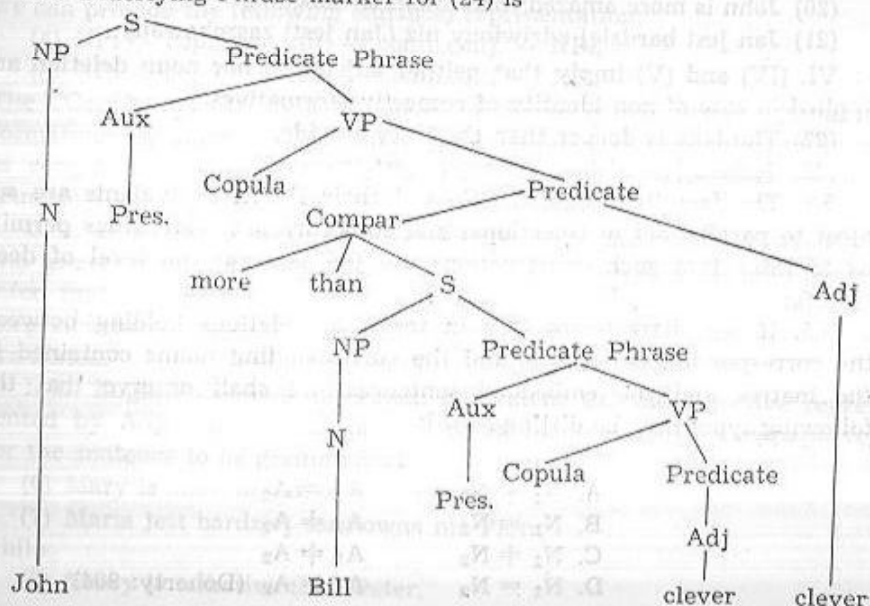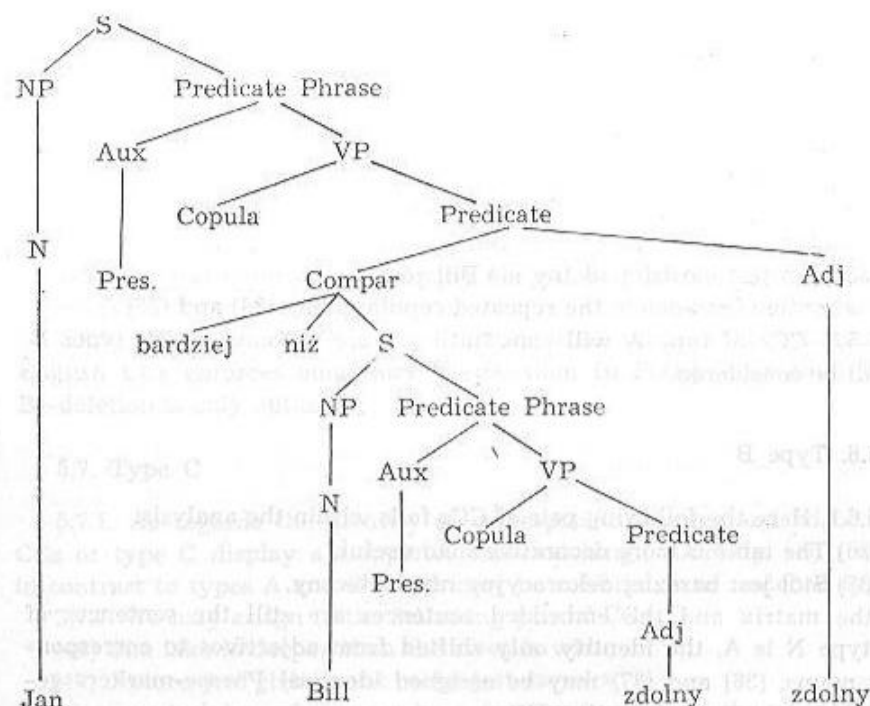
5.5.2. It follows from the above that the basic string for (24) and (25) may be considered congruent, in the sense of Marton (1968: 58)

(26) # John — 3rd Pers. + Pres. + be — more — than [# Bill — 3rd Pers. + Pres. + be — clever #] — clever #

(27) # Jan — 3rd Pers. + Pres. + być — bardziej — niż — [# Bill — 3rd Pers. + Pres. + być — zdolny #] — zdolny #

5.5.3. Let us demonstrate now how the appropriate transformational rules operate on the respective basic strings (Chomsky 1965: 178-179). The T rules first apply to the most deeply embedded Phrase marker, then to the whole configuration so as to account for the following terminal strings:

(28) John is more than [# Bill is clever #] clever,

(29) Jan jest bardziej niż [# Bill jest zdolny #] zdolny.

5.5.4. The comparative transformation which applies next can be formulated as an erasure operation that uses Adj of the matrix sentence to delete Adj of the embedded sentence. Thus it applies to strings of this form:

(30) $\underbrace{\text{NP}}_{1} - \underbrace{\text{is}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{NP is}}_{4} - \underbrace{\text{Adjective} \ \#}_{5} - \underbrace{\text{Adjective}}_{6}$

(31) $\underbrace{\text{NP}}_{1} - \underbrace{\text{jest}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{NP jest}}_{4} - \underbrace{\text{Adjective} \ \#}_{5} - \underbrace{\text{Adjective}}_{6}$

(where ... — ... is *more than, bardziej niż*)
deleting 5 and $\#$.

Finally it permutes 4 and 6. This gives

(32) John is more clever than Bill is,

(33) Jan jest bardziej zdolny niż Bill jest.

A final option is to delete the repeated copula giving (24) and (25)

5.5.5. CCs of type A will constitute a "core" around which types B, C will be considered.

5.6. Type B

5.6.1. Here the following pair of CCs falls within the analysis:

(36) The table is more decorative than useful,

(37) Stół jest bardziej dekoracyjny niż użyteczny.

As the matrix and the embedded sentences are still the sentences of the type N is A, the identity only shifted from adjectives to corresponding nouns, (36) and (37) may be assigned identical Phrase-markers generated by the base rules (I) - (VI).

5.6.2. Again, if the basic strings for (36) and (37) are represented respectively, we shall observe the formal correspondence holding between them:

(38) $\#$ the $+$ table $+ O_2$ — 3rd Pers. $+$ Pres. $+$ be — more than — [$\#$ the $+$ table $+ O_2$ — 3rd Pers. $+$ Pres. $+$ be — useful $\#$] — decorative $\#$

(39) $\#$ stół $+$ sing. — 3rd Pers $+$ Pres. $+$ być — bardziej — niż — — [$\#$ stół $+$ sing. — 3rd Pers. $+$ Pres. $+$ być — użyteczny $\#$] dekoracyjny $\#$

thus the two strings may be regarded as congruent.

5.6.3. As in the case of type A, transformational rules first apply to the lowest Phrase-marker, then to the whole configuration, providing the following terminal string:

(40) The table is more than [$\#$ the table is useful $\#$] decorative,

(41) Stół jest bardziej niż [$\#$ stół jest użyteczny$\#$] dekoracyjny.

5.6.4. The Comparative transformation, which applies to the strings of the form:

(42) $\underbrace{\text{NP}}_{1} - \underbrace{\text{is}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{NP} - \text{is} - \text{Adj} \ \#}_{4} - \underbrace{\text{Adj}}_{5},$

(43) $\underbrace{\text{NP}}_{1} - \underbrace{\text{jest}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{NP} - \text{jest} - \text{Adj} \ \#}_{4} - \underbrace{\text{Adj}}_{5}$

can be formulated as a permutation of 5 and 4. An erasure operation that uses the noun of the matrix sentence to delete the corresponding noun in the embedded sentence is applied next. This yields

(44) The table is more decorative than is useful

which is ungrammatical, though

(45) Stół jest bardziej dekoracyjny niż jest użyteczny

seems perfectly acceptable.

5.6.5. We may conclude from above that identical N-deletion in English CCs enforces obligatory Be-deletion. In Polish equivalent CCs, Be-deletion is only optional.

5.7. Type C

5.7.1. As regards the identity of corresponding nouns and adjectives CCs of type C display a complete "mis-matching" (Doherty 1967: 904), in contrast to types A and B which may be referred to as matched types.

5.7.2. We may assign to the following pair of CCs

(46) The lake is deeper than the river is wide,

(47) Jezioro jest głębsze niż rzeka jest szeroka,

identical underlying phrase-markers (common core) as the only difference from types A and B lies in the lexical insertion rules, which meet the conditions of $N_1 \neq N_2$ and $A_1 \neq A_2$.

5.7.3. A comparison of the basic strings for (46) and (47) shows a formal correspondence holding between them:

(48) $\#$ the $+$ lake $+ O_2$ — 3rd Pers. $+$ Pres. $+$ be — more — than — [$\#$ the $+$ river $+ O_2$ — 3rd Pers. $+$ Pres. $+$ be — wide $\#$] — deep $\#$

(49) $\#$ jezioro $+$ Sing — 3rd Pers. $+$ Pres. $+$ być — bardziej — niż — [$\#$ rzeka $+$ Sing — 3 rd Pers. $+$ Pres. $+$ być — szeroka $\#$] — głębokie $\#$

thus they may be conceived of as congruent.

5.7.4. The comparative transformation which applies to the strings of the form:

(50) $\underbrace{\text{the lake}}_{1} - \underbrace{\text{is}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{the river is wide} \ \#}_{4} - \underbrace{\text{deep}}_{5}$

(51) $\underbrace{\text{jezioro}}_{1} - \underbrace{\text{jest}}_{2} - \underbrace{\ldots}_{3} - \ldots \ \# \underbrace{\text{rzeka jest szeroka} \ \#}_{4} - \underbrace{\text{głębokie}}_{5}$

is restricted to permutation only. Technically, it places 4 to the right of 5, which gives (46) and (47).

5.8. Type D

5.8.1. Complex constructions which involve relativizing subject noun, object noun, or predicate noun will be subsumed under type D:

(52) John met a doctor who is richer than the one that Tom knows is

(53) Jan spotkał doktora który jest bogatszy niż ten którego Tom zna

The above presupposes the following strings for (52)

(54) John met a doctor,
(55) The doctor is rich,
(56) The doctor is rich,
(57) Tom knows the doctor,

and for (53) respectively:

(58) Jan spotkał doktora,
(59) Doktor jest bogaty,
(60) Doktor jest bogaty,
(61) Tom zna doktora.

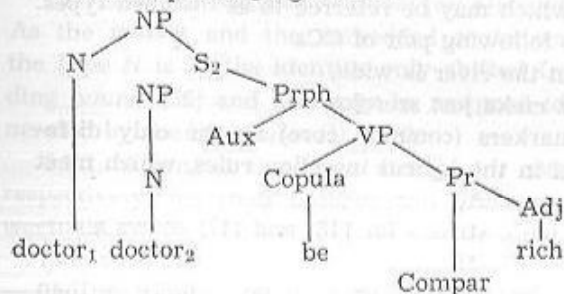5.8.2. CCs type D are built around the common core see (CCs type A) i.e. the top noun₁ fig 1 and 2
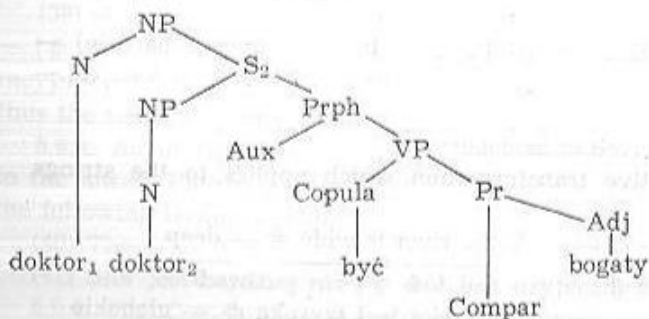
Fig. 1

Fig. 2

and the bottom noun₃ fig. 3 and 4 of the core are relativized to the additional component sentence:
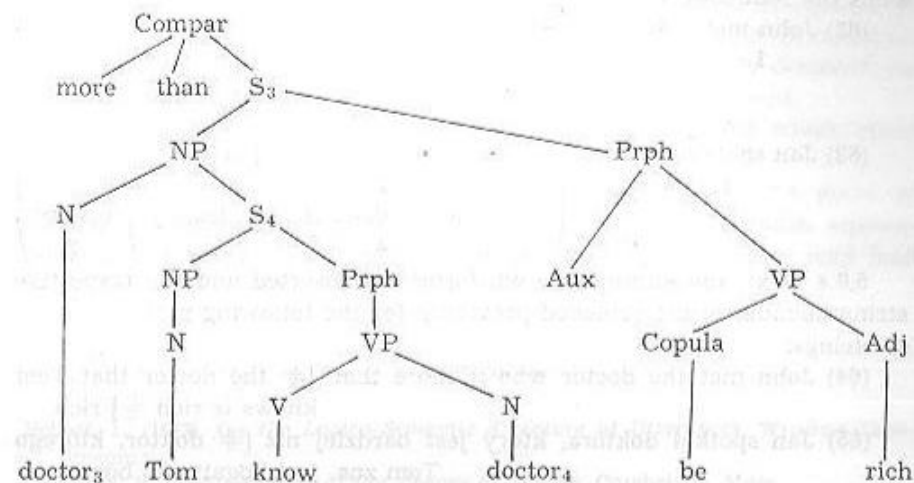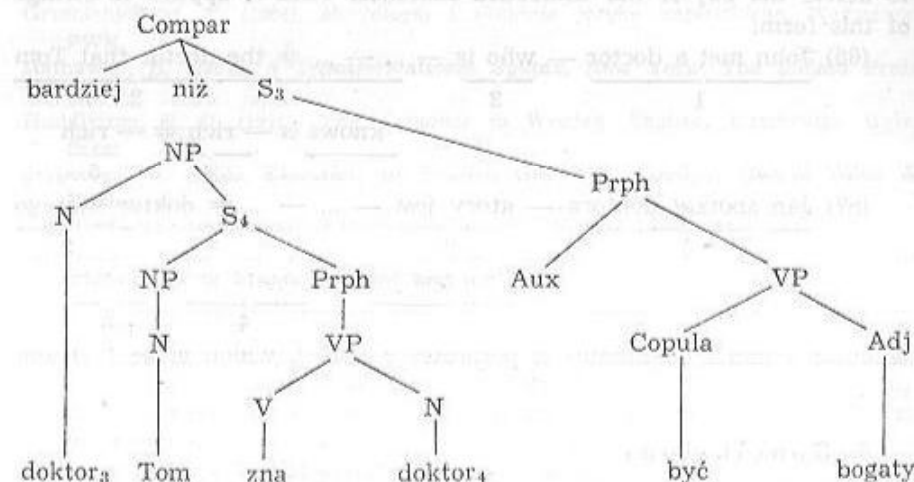
Fig. 3

Fig. 4

5.8.3. The transformational rules apply first to the lowest S, then to the next higher S and so on, as will be demonstrated below. Relativization occurs first. As S_2 and S_4 comment on NPs of S_1 and S_3

respectively, the first step is to insert the constituent strings immedia-
tely to the right of the matched NP of the matrix.
Thus the following pair results:

(62) John met a doctor / the doctor is more than / the doctor
   1   2   3
                (Tom knows the doctor) is rich \ rich
                         4   3   2

(63) Jan spotkał doktora / doktor jest bardziej niż (doktor
   1   2   3
                (Tom zna doktora) jest bogaty | bogaty
                         4   3   2

5.8.4 Next, the appropriate wh-forms are inserted and the respective
string boundaries are removed providing for the following pair
of strings:

(64) John met the doctor who is more than [# the doctor that Tom
                                    knows is rich #] rich

(65) Jan spotkał doktora, który jest bardziej niż [# doktor, którego
                              Tom zna, jest bogaty #] bogaty

5.8.5 The comparative transformation which is applied next can be
formulated as an erasure operation that uses adj of the matrix sentence
to delete the adj of the embedded sentence. Thus it applies to strings
of this form:

(66) John met a doctor — who is — ... — ... # the doctor that Tom
     ‾‾‾‾‾‾‾‾‾‾‾‾‾‾   ‾‾‾‾‾‾   ‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾
          1   2   3

              knows is — rich # — rich
              ‾‾‾‾‾‾‾‾   ‾‾‾‾   ‾‾‾‾
                 4   5

(67) Jan spotkał doktora — który jest — ... — ... # doktor którego
     ‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾   ‾‾‾‾‾‾‾‾‾‾   ‾‾‾‾‾‾‾‾‾‾‾‾‾‾‾
       • 1   2   3

           Tom zna jest — bogaty # — bogaty
           ‾‾‾‾‾‾‾‾‾‾‾   ‾‾‾‾‾‾   ‾‾‾‾‾‾
                           4   • 5

deleting 4 and # . Finally it permutes 5 and 3, which gives (52) and
(53).

6. Conclusions

6.1. From the analysis, the following conclusions seem to be emer-
ging:

(a) English CCs an their Polish equivalents can be effectively ac-
counted for by a grammar which consists of a core of rules common to
the two languages and, appended to that core, rules peculiar to each
language respectively,

(b) operations involved in the comparative transformation are order-
ed and applied in a parallel fashion, both in English and in Polish,

(c) though the analysis has been limited to comparison of equivalent
constructions across the two languages, it seems justified to consider
the corresponding T — rules similar (Marton 1968: 60) To demonstrate
their identity would require a separate and extensive treatment.

(d) CCs of type A may be considered as a core around which other
and more complex types of CCs can be develped.

6.2 In the present paper an attempt has been made to point to
certain phenomena common for English CCs and their Polish equiva-
lents, which, when tested on a sufficient number of examples may lead
to well motivated conclusions.

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LITERATURE

MARIA GOTTWALD

SUMMER'S LAST WILL AND TESTAMENT
AND THE TRADITION OF MORALITY PLAYS

Thomas Nashes only surviving dramatic work, *Summer's Last Will and Testament*, seems to defy the accepted framework of classification[1]. It is described by the author as a "shewe"[2] while the title-page of the 1600 edition calls it "a plesant comedy"[3]; actually, its heterogeneous nature invites different ways of approach. Thus C. L. Barber has included Nashe's work in the tradition of holiday-plays celebrating harvest time (1951: 58-86) while M. C. Bradbrook stresses its pageant-like character and, at the same time, discerns in it, particularly in virtue of the figure of Will Summers who acts as a prologue, a commentator and critic, "the first germs of the new critical comedy" (1963: 83) which was to appear at the turn of the sixteenth and the seventeenth centuries. G. R. Hibbard, the author of the most comprehensive study on Nashe, takes both standpoints into account when he emphasizes the interplay of the old folk elements and the new brilliance of court and town "as seen in the intellectual content or social relevance" of the drama, particularly reflected in the parts of the Summer and Will Summers respectively. (1962: 91). The coexistence of the incongruous elements is further referred to the author's ambivalent attitudes — "an affection

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[1] Stanley Wells, the editor of selected works of Thomas Nashe, observes that *Summer's Last Will and Testament* "lies well outside the mainstream of Elizabethan drama." Introduction, 1.

[2] "Nay, its no play neyther, but a shewe." Induction, 75. All reference to the text of the play is from R. B. McKerrow's edition of Nashe's works, vol. III, the numbers indicating the lines.

[3] For distinction made at Cambridge between a show and a play see Hibbard 1962: 85.

for the past and an impulse to laugh at it." (Hibbard 1962: 101) The topical character of *Summer's Last Will and Testament*, especially its political allusions (notably those referring to the burning question of succession after Elizabeth) received the fullest treatment by the editor of the fundamental edition of Nashe's works. (McKerrow 1966: vol. IV).

While examining the problem of Nashe's reliance on "the old traditional ways of the countryside" (Hibbard 1962: 91), a question naturally arises as to his possible indebtedness to morality plays. Hibbard does include that possibility when discussing the unique position in the play of Will Summers who "has much of the old Vice about him and speaks directly to the audience and players alike. ...He is indecorum incarnate." (1962: 102) This together with an earlier remark about Bacchus as "the spirit of learned Folly incarnate" (97) practically sums up the point. It would seem, however, that the impact of the older popular drama is more extensive and that it reaches beyond sporadic instances of likeness.

In the first place, Nashe's play discloses a characteristic preoccupation with certain themes and motifs which are typical of the morality tradition. Much prominence is given to the theme of the inevitability of death. Imminent death becomes almost palpable right at the beginning when the aged and infirm Summer, leaning on Autumn's and Winter's shoulders, appears on the stage, confesses that he has "layne languishing a bed / Looking eche houre to yeeld his life and throne". (130-131) The Summer's predicament is, however, viewed as a particular case of the general law: "Thus must the happiest man haue his black day: / *Omnibus una manet nox, et calcanda semel via lethi*," (128-129) and again, when the Summer reminds Solstitium that "Death wayteth at the dore for thee and me; / Let vs goe measure out our beds in clay." (416-417)

Another recurrent theme is the transient nature of all earthly things. The Summer's opening words: "What pleasure always lasts? No ioy endures," (123) reverberate even more powerfully in the first song which emphasizes the passing character of all things however valuable they might be to man:

> All good things vanish lesse then in a day,
> Peace, plenty, pleasure, sodainely decay.   (107-108)

The idea will be reinforced in the much-quoted song at the close of the play:

> Adieu, farewell earths blisse,
> This world vncertaine is,
> Fond are lifes lustfull ioyes,
> Death proues them all but toyes;
> None from his darts can flye.   (1574-1578)

The play also employs the motif of judgment. The Summer's calling his officers to count does not merely bring to mind the relevant parable from the Gospel but also evokes the analogous situation from *Everyman* where God is calling the protagonist to "give a general reckoning", Death, God's messenger, having a direct counterpart in Vertumnus.

Inseparable from judgment are the notions of punishment and reward, and the Summer accordingly metes out justice to those summoned to his court. The Summer's warning that "nought but good deedes hence shall we beare away" (418) together with the reminder that „Heauen is our heritage, / Earth but a players stage, / Mount we vnto the sky" (1611-1613), recall the familiar attitudes voiced in morality plays.

In the second place, the motif of judgment amounting to a device virtually provides Nashe with a dramatic framework since the bulk of the play — except for the final 150 lines, including the Summer's mock last will which does not exceed 50 lines (1822-1871) — is devoted to the Summer's giving a hearing to, and exercising his sovereign authority over, his subjects as they successively appear, each attended by his own train, following Vertumnus' summonses.

Thirdly, even a cursory inspection of the Summer's attendants and the way they are being disposed of, affords further insight into dramatic structure. Broadly speaking, they fall into two distinct groups; the first, by far outnumbering the other, comprises (in the order of appearance) Ver, Sol, Orion, Bacchus, Christmas and Backwinter; the other is limited to Solstitium and Harvest. The allocation of the characters to either group chiefly results from the treatment they are being submitted to, in accordance with their conduct and bearing. For the Summer requires of them "industrie, or meritorius toyle" (458) and expects from each "some seruice or some profit" (460). Accordingly, all the members of the former group are severely exhorted, rebuked, and, with a single exception, they are punished whereas the deeds of Solstitium and Harvest are met with full approval. The pattern is, therefore, essentially antithetic and brings back to the mind the structure of morality plays[4].

The resemblance is hardly superficial for, in the fourth place, on a closer examination, we cannot fail to recognize in the Summer's officers some vestigial features of the earlier dramatic tradition. Although, strictly speaking, they cannot simply by regarded as Virtues and Vice (to call them so would grossly oversimplify and vitiate the meaning of the play), yet their allegoric nature undoubtedly allies them to well-known figures of morality plays. Nashe makes it plain both by means of direct reference and through dramatic characterization.

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[4] Cf. Janicka 1972: Chaps. I and II; Kirsch 1972: Chap. I.

Thus gay Ver can easily be identified when the Summer calls him "vanitie it selfe" (322) and "monstruous vnthrift" (236). Ver's own words show him as a typical prodigal:

> What I had, I haue spent
> on good fellowes: in these sports you haue scene,
> which are proper to the Spring, and others of the like
> sort... haue I bestowde all my flowry treasure, and
> flowre of my youth.　(226-228, 230-231)

Ver is as subborn as Vice when, admonished by the Summer, he refuses to mend his ways: "I thanke heauens on my knees, that haue made me an vnthrift" (320-321), and resort to sophistry to vindicate his persistence in vice: "This world is transitory; it was made of nothing, and it must to nothing: wherefore, if wee will doe the will of our high Creatour (whose will it is, that it passe to nothing), wee must helpe to consume it to nothing". (256-259) To complete the pattern of the staple treatment of Vice, Ver is duly reproved, his "penance" being "woe and want". (331)

A similar procedure is adopted towards Sol, Orion, Bacchus, Christmas and Backwinter. Sol, described as "pride" (449) and "arrogance" (471), speaks in character when he is saying to his Lord:

> I do you honour for aduancing me.
> Why, t'is a credit for your excellence,
> To haue so great a subiect as I am,　(464-466)

and then proceeds to brag he is equal to his sovereign ("as mightie as yourselfe", 470). The Summer upbraids him for his lack of moderation[5]: "Thou know'st too much to keepe the meane" (541), and having found Sol has been responsible for the drought, declares the culprit will be punished with an eclipse. Characteristically enough, Sol though warned by the Summer that "his doome hath no reuerse" (379), instantly retorts that his punishment will in due time be mitigated by the Spring.

Orion is blamed for outstepping his prerogative by hunting on earth ("heauens circumference /Is not ynough for him to hunt and range", 644-645) and for his failure to pay the Summer his due tribute in game. Orion's defiant attitude is apparent both in his wilful disobedience ("What tribute should I pay you out of nought?/ Hunters doe hunt for pleasure, not for gaine", 746-747), his self-opinionated interpretation of the Summer's verdict — Orion is hardly dismayed by his banishment, indeed, he declares he is quite content to enjoy some rest (770-775) — and his ostentatious departure: Orion and his train "goe out, blowing

[5] Autumn is also complaining that Sol is "lasciuious and intemperate." (487)

their hornes, and hallowing, as they came in." (Stage directions after 775)

Bacchus stands for drunkenness and is expressly referred to as such: "this swynish damn'd-borne drunkennes" (1074; also in 1088). His penalty for "abusing so earths fruits", (1075) as decreed by the Summer, is to live imprisoned "in cellars and vawtes" (1076), "bee poore and beggerly in his old age" (1085), and be denied any comfort or relief even by his own relatives. For "shame, sicknes, misery, followe excesse." (1089) Harsh sentence shakes Bacchus out of his jovial self-complacency: he retaliates by cursing the Summer, yet after this short-lived outburst his farewell and exit are quite serene.

Finally, Winter's two sons, Christmas and Backwinter are brought before the Summer, found guilty, and dealt with according to their respective offences. Cheerless, miserly Christmas instead of being "the god of hospitality" (1634) presently

> ...keepes no open house, as he should doe,
> Delightes in no game of fellowship,
> lues no good deeds, and hateth talke." (1512-1514)

He bluntly declares that hospitality is incompatible with good husbandry; "liberalitas liberalitate perit" (1635-1697), he concludes. The avowed puritannical austerity (Christmas preaches that "Gluttony is a sinne", 1639, he spurns song and merriment) is but a thin cloak to cover niggardliness[6] (though the Summer calls it "avarice", 1724). As Christmas' offence is relatively harmless, he is simply dismissed after the Summer has urged him to "mend his manners". (1731)

Backwinter, on the other hand, is charged with serious crimes which his demeanor entirely confirms. An ambitious, cynical tyrant, he his ready to destroy his own father Winter to get hold of the crown. (1798-1801) Of all the Summer's attendants, Backwinter most deserves to be called pure Vice: he is an impersonation of sheer malice and ill-will.

> Would I could barke the sunne out of the sky;
> Turne Moone and starres to frozen meteors,
> And make the Ocean a dry land of Yee;
> . . . .

[6] Christmas intimates that he has "dambd vp all his chimnies" (1710), "is afraid to keepe past one or two seruants, least [...] they should rob him: and those he keepes, [...] he does not pamper vp too lusty; he keepes them vnder with red Herring and poore Iohn all the yeare long." (1706-1710) "I will not deny", he boasts, "but once in a dozen yeare, when there is a great rot of sheepe, and I know not what to do with them, I keepe open house for beggers, in some of my out-yardes; marry, they must bring bread with them, I am no Baker." (1712-1716)

I hate the ayre, the fire, the Spring, the yeare
And what so e'e brings mankinde any good' (1761-1763, 1768-1769)

Utterly corrupt and past reforming, Backwinter is banished from the Summer's lands to be perpetually confined in a dark cell.

Lord Summer's unprincipled attendants are but poorly matched by the deserving ones. The aged Solstitium[7] personifies moderation (488), his guiding principle being: "*Inter utrumque. tene, medio tutissimus ibis*" (881), which, he explains, refers to a middle course in life:

I neuer lou'd ambitiously to clyme,

. . . .
I loue to dwell betwixt hilles and dales;
Neyther to be so great to be enuide,
Nor yet so poore the world should pitie me.   (369, 378-380)

Solstitium is carrying in his hands an appropriate symbol of his disposition: "a payre of ballances" (Stage directions after 360); the white and the black hour-glasses placed on the pans, serve to weigh days and nights. (383-387) The Summer alludes to the symbolic meaning of the scales in equilibrium when he recommends moderation to rulers and "great men":

How to weigh all estates indifferently,
The Spirituality and Temporality alike:
Neyther to be too prodigall of smyles,
Nor too seuere in frowning without cause,   (392-395)

and praises a stoical acceptance of good and bad fortune alike (396-401).

Hardworking yet frolicsome Harvest, the Summer's faithful bailiff, is the embodiment of good husbandry. The charge brought against him that he is an engrosser (830-840) is shown groundless (874-889). An excellent farmer, he has enriched his lord with plentiful crops (890-911) and his good care of the livestock (870-873). The Summer is not slow in acknowledging his merits:

Haruest, when all is done, thou art the man,
Thou doest me the best seruice of them all:
Rest from thy labours till the yeere renues,
And let the husbandmen sing of thy praise.   (920-923)

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[7] It is puzzling that Solstitium rather than Aequinoctium was chosen to represent moderation. Solstitium's explanation of the function of the hour-glasses on the scales he is carrying is somewhat confusing, and the Summer's subsequent interpretations of the "ballance waygbing the white glasse / And blacke with *equal poyse*" (389-390. Italics mine. M. G.) can refer only to equinox, no to solstice. Autumnal equinox seems more appropriate, too, as a companion for the waning Summer. Curiously enough, the editors of Nashe's works offer no comment on this point.

It was the object of this brief survey of the Summer's various attendants to show, in greater detail, their affinities with Virtues and Vices of the morality play tradition. Not merely are the Summer's officers referred to directly as virtues of vices they are meant to represent, but both their behaviour and the standard treatment they receive evidently point to their dramatic pedigree.

Needless to say, this does not imply that Harvest is simply the Virtue of good husbandry and Solstitium that of moderation whereas Ver, Sol, Orion, Bacchus, Christmas and Backwinter are Vices representing unthrift, pride, self-will, drunkenness, stinginess (avarice) and malice, respectively. Each of them is more than that. It cannot be stressed enough that they are mythological figures observing their decorum and also functioning as allegorical representations, without ceasing for a moment to be lively, if somewhat distorted, portraits of Nashe's contemporaries. Thus Ver is both Spring itself and Unthrift and, at the same time a reckless, gay young gallant trying to reason extravagance into a virtue; Orion — the star-hunter, represents Self-will and also a conceited nobleman, taking pride in his aristocratic sport, scorninig his inferiors yet knowing his place while addressing his betters, etc.

It goes without saying, too, that the features that *Summer's Last Will and Testament* shares with morality plays would hardly validate its inclusion in the genre. No such claim is being made here. On the contrary, the absence of the central issue of standard morality plays — that of salvation in the context of the struggle of good and evil forces for human soul — as well as the tone of the play — a curious mixture of resignation and melancholy, irony and sarcasm, mock-seriousness and fawning — would definitely place Nashe's play outside morality proper.

Still, if the complex nature of the play is to be fully realized, Nashe's reliance on morality tradition cannot be ignored. He seems conscienciously to have drawn upon its resources when he was using some essential structural elements of morality plays as a canvas which he fitted to the decorum of a festive pageant, interlaced with classical learning, embroidered with topical materials, and made even more resplendent with his dazzling wit.

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BARBARA OLIWA

PROLEGOMENA AD *ULYSSES*: SOME GENERAL INTRODUCTORY REMARKS CONCERNING INTERPRETATION*

People who think about Joyce divide themselves roughly into three classes. Some regard him as a writer of improper literature, some — as an original and skilful technician, and some — as a prophet prophesying nihilism. The present author would like not to be included into any of these categories.

Most of the critics of *Ulysses* have been mainly concerned with discovering the elements contributing to and justifying the label of "a technical miracle" ascribed to this novel. Some of them have been satisfied with discussing the technical innovations and experiments employed by Joyce but they were invented by him for a definite purpose and not *only* for their own sake. They serve as a means of rendering the total vision of *Ulysses*. If the critics ever tried to reach some conclusions on the level of total interpretation and meaning, they usually dealt with some scattered points and did not give this novel the consideration its content deserves. As probably all the problems of various techniques have already been discussed in detail thus preparing a proper background, *Ulysses* tempts the reader to try to reveal the artistic vision it conveys. Alienated from Joyce as a work of art exposed to the opinions of other people, *Ulysses* is liable to various interpretations, often contradictory to one another. But Joyce's novel is inevitably an open work of art: the "openness" of a work of art as it is stated by Umberto Eco

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* The present work is intended as the first of a series of papers entitled: "The Idea of the Recurrence and Its Role in James Joyce's Vision of Man in *Ulysses*".

(1973: 9) is understood as its fundamental condition of admitting multivocal meanings of that work. As such, *Ulysses* allows various approaches and interpretations of its total meaning and enables the reader to abstract some definite though, consequently, in each case different conclusions. But it also means that interpreting it in one way by no means exhausts all the possible interpretations of it.

The vision communicated in *Ulysses*[1] as it is understood here evolves from the particular (Dublin, Thursday, June 16, 1904) to the universal (cosmic overview) and returns to the most personal and individual — to man as such (Bloom, Molly, Stephen) to return again to the most general (Bloom-Molly-Stephen). The foundation of *Ulysses* is Joyce's personal artistic experience which reveals his fascination with the problem of man and man's life. His artistic reality has been created to enable Joyce the man to set himself free from the "real" reality and finally it becomes his catharsis: he strives to defend his conviction that man as such is a being in its own right, he revolts against the impending withering away of the fundamental belief in the vitality of man manifesting himself in the world around him. He confirms in the hopeful belief that the notion of manhood will never change its essential qualities as the basic elements of human nature are bound to remain unalterable notwithstanding the unfavourable turns of human history or human life. Joyce's vision seems to have been developed to oppose all the pessimistic prophecies concerning the future of mankind which began to emerge during and after the First War. Joyce's vision reveals itself step by step from leading us first to History (*Telemachus* and *Nestor* episodes; the titles of the episodes quoted after Gilbert 1963: 93-345) — the cool observer and chronicler of life unable to reflect that life in its flesh-blood-and-soul totality, then descends to life itself depicting it on the biological (*Calypso* episode) and sociological (Dublin and its townfolk) planes to reach finally what is the elementary component of that life: man himself. After having placed man in society and Cosmos, Joyce, opposing the historical indifference and generalization, plunges into the analysis of the most personal: human psyche to find there the gist of manhood (*Circe* episode). But simultaneously, the maximum individualization of man seen in all his human aspects leads to the maximum generalization — to the creation of the myth of man, his life and history which, as the further consequence, already in *Ulysses* reaches the most general myth of the whole of mankind. This is a vicious circle: the wheel

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[1] The following generalized synopsis of Joyce's vision will be discussed in detail in the next papers with special attention directed to its concluding parts.

turns round: the revolt against the generalizing vision of man in history depriving him of his uniqueness comes to the acceptance of the mythic dimension because it helps to discover the most important human principle which is the source of the development of man, mankind and human history, and which enables humankind as such to survive. The revelation of this most important human principle — the gist of manhood is the aim of the intended interpretation and though it may sound very sophisticated (as Joyce's novel does to most of its readers) I shall try to prove that in the over-all significance it appears to be — first of all — very humane and positive because touching the core of our entity. The conclusions to which Joyce comes finally enable him to see man and reality experiencing one of the periods of transition and change and not the final collapse of the world. This is not the apocalyptic prophecy.

The whole Joycean vision of man and mankind at the same time seems to be worth paying closer attention to for owing to it Joyce appears a successor (in the field of modern literature) of such great synthetizers as Aristotle or Hegel. In modern literature it is nearly a rule for poetic imagination to be strongly influenced by philosophy of which Joyce's novel is almost an ideal and model illustration. The following consideration is aimed at presenting the most general interpretation of *Ulysses* as a novel representative of this trend of literature supported by underlying philosophical notions. In Joyce's case art is a conveyor of highly intellectual philosophical notions[2] through which the author's standpoint concerning the vital problems of man and his world is expressed. But it is not a mixture of art *and* philosophy. It results from the mutual penetration of both up to the moment when they become inseparable. Such art is Joyce's means of cognition, of waking awareness, of ordering the apparent chaos in the surrounding world[3]. Here the author himself becomes god of creation for whom everything serves as material and there are no limits to his work of analysis and synthesis. As a creative demiurge he descends into the world and makes an attempt to approach and penetrate reality and recreate it in the way he understands it[4]. Joyce creates the illusion of social and human organisms, pushes

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[2] Some of them relating to the intended interpretation will be discussed in the next papers.

[3] For a reader such art becomes a stimulus releasing the whole chain of his emotional and intellectual revelations while participating in the artist's exteriorization of the most human search for cognizance and testing his ability to understand this world.

[4] The view that the artist participates in the divine creation has been a commonplace of poetic theory from Plato's time up to the present.

breath into them and governs them consciously giving us as a result a direct impression of life. The seeming chaos of the immense panorama of life around him needed to be put within definite bounds and he triumphantly succeeds in imposing his own extremely strict order on it. (The numerous techniques and experiments are the means of organizing it). Joyce must have found a strict order because he wished to express everything, to penetrate into all sides of life, all possible tracts and paths and all sides of man himself. He created an all-embracing encyclopaedia; the impression of *truth* results from this highly detailed approach. He gives a creative picture of our world and man but this is only the starting point. As Joyce breaks the divine conditions of time and space (by his specific means of presentation) and makes use of all possible times, the final meaning of the presented world escapes its immediate concreteness and evolves into the cosmic and most general universal dimension. In this way *Ulysses* becomes on one hand an approval of history because all human history is embedded in it, and on the other — negation of it — because it conquers the ideal direction of historic time marching stubbornly to its definite goal.

Ulysses, as it is understood here[5], expresses the human need to understand man to the foundation, to probe his very depth, to gain a true knowledge of man as such. It succeeds in giving a conception of man on a high level of integration. Among creative artists, Joyce seems to have developed this quest after searching for Human Truth[6] to a very high degree, and because of this he becomes one of the rare representatives in modern literature to reflect a new outlook upon a relation of a work of art to human existence. *Ulysses* is a manifestation of an attempt of a modern mind which tries to know the processes of culture and civilisation but puts the main stress on *man* existing in it. This is the attempt to synthetize and generalize. It is significant that such an attempt is necessary for a human being not to get lost in the reality, and it finds its reflection not only in philosophy and literature but in all arts as well. In the past it could be done more easily because encyclopaedic knowledge was possible but in the twentieth century the situation has changed. There is no outstanding synthetic theory in philosophy, art or literature and usually it is agreed that such a complete and all-embracing theory/vision is virtually impossible now as it was always impossible in transitory periods. The last period of tran-

sition began just before the First World War with the emergence of cubism in painting, new experiments in music (Schönberg, Strawiński) and the avant-garde in literature with Joyce among others. From that time on there has been only a broad stream of imitation and exploitation of those ideas which became so popular and worked out that they are virtually "classics" now, and some of them have even reached a dead-end. (That Joyce — for certain reasons — may be placed among them will be pointed out in the course of the next papers.) This relative stagnation in all spheres of human artistic activity and urgent quest for new syntheses are the main symptoms of the period of transition of which the twentieth century becomes more and more aware. (Kałużyński 1972; Spengler 1961)

It seems that nowadays only an artist *can try* to give an integrated picture of man and his world and he certainly can do this in his own special way. Joyce offers us a kind of such an artistic synthesis, especially as philosophy or rather its *artistic variation* is its foundation. *Ulysses* as a work of art becomes more significant of this period of transition than a scientific work because a work of scientific research would rather be a commentary on life while this work of art remains an integral part of that life. Moreover, in an approach to Joyce as the twentieth century climax of the epistemological conception in literature, *Ulysses* becomes a literary formation existing in its own universe, transcending to a system which contains life and reality in an arrangement of its own internal relationships. From this point of view, a critic can no longer think of *Ulysses* as the peak of mere literary artistic virtuosity. It becomes a world in itself springing out of its philosophical and literary root. (The detailed discussion of this will be attempted in the next papers).

There are frequent points in the progress of the knowledge of man in philosophy and in literature where the latter is utterly dependent on philosophy even if this may not be distinctly stated and may be unconscious in the artist, yet he sees according to some gradually developing and enlarging vision which exists first as philosophical idea and only later is unfolded into art. Literature has always had great significance in the history of the philosophy of man — the works of Erasmus, Montaigne, Cervantes, Shakespeare, Malraux, Sartre, Camus, Joyce, I. Murdoch, Borges are a few examples only. The picture of the philosophy of man would have been poor without its expression in literature. In *Ulysses* we have an example of a creative absorption and artistic re-creation of philosophical ideas. I will be mainly concerned with the philosophical system (or rather some of its aspects) of Vico (Giambattista Vico, 1668—1744, Neopolitan philosopher. His main work, *La Scienza*

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[5] "I want the reader to understand me through what I suggest rather than through what I present directly." (Budgen 1934)

[6] This assumption is based on Hegel's famous thesis that art does not deal with any enjoyable or useful pleasures but with the developing and enlarging of TRUTH which manifests itself in universal history. (Hegel 1967; III, 683).

Nuova, was published in 1744) which Joyce carries out freely and treats in his own way. Obviously, Ulysses is not a mere literary transcription of Viconian theories. Joyce was neither a philosopher nor a disciple of Vico, any more than he was of Thomistic, Bergsonian, Platonic, Freudian, Aristotelian or any other system. He took from a system he met with what appeared most attractive and helpful to his own vision and to him as a man, writer and poet. He had found hints in Vico's system and proceeded then by intuition, including these suggestions into the frame of his own artistic vision. Joyce's belief was as much based on imagination as Vico's was on science: in a letter to Hiss Harriet Weaver the question: "Do you believe in Scienza Nuova?" is answered by him as follows: "I do not believe in any science... but my imagination grows when I read Vico as it doesn't when I read Freud or Jung". (Gilbert 1962: 241) It is said that Joyce was passionately interested in Vico[7].

The fact that Joyce found certain features of Vico's system as helpful and attractive as he did is the evidence of the artist's sensitivity for his own epoch, for the man of that epoch, for man as such, and of his own personal intellectual and emotional inclinations. The most attractive but not the only thing in Vico that roused Joyce's imagination was the corso idea. The idea of the eternal recurrence is as old as man's thought. The cyclical theory of history, the return of every single event, of an individual and his life again and again, repeatedly and rhythmically after certain periods is accepted by various philosophies and religions largely for emotional reasons as it offers an escape from complete relativism and seems to promise a kind of immortality. Human consciousness wants to assure itself that the actualization of the possible, man's coming and then ceasing to be, is not the complete exhaustion of the whole space- and time-area man has between entrance into life and exit into death[8]. In Joyce the idea becomes the symbol of a contemporary man's life in a period of transition; Joyce looks also beyond

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[7] Cuzzi, who was studying Vico in school, discovered that Joyce was also passionately interested in this Neapolitan philosopher. Joyce also knew Croce's Estetica, with its chapter on Vico. (Ellmann 1966).

[8] The idea exists in old pre-European Oriental gnosis and philosophy (Upanishads), in the ancient Greek philosophy (Herakleitos, Pythagoras, Alkmaion, the Eleatics: Ksenophanes; Empedocles, Plato, the Stoics). Later it was proclaimed by Kant, Spenser, Nietzsche (who was also influenced by Vico). Many more philosophers and outstanding scientists and artists (W. B. Yeats) were the upholders of the theory of Eternal Recurrence. The idea became attractive again after the disenchantment with the Christian idea of linear progress (St. Augustine) (Aleksandrow 1965; Frye 1967; Fuller 1967; Krokiewicz 1971; Krzemień-Ojak 1971; Legowicz 1967).

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the mere external symptoms of it and it seems that what he reveals bears some definite affinity to some of Vico's ideas. (This will be the subject of the next papers.) It helps Joyce to give form to his synthetic vision as he is constantly attracted to the ultimate problems of existence itself and as he aims at creating the cosmic overview comprising all spheres of human nature and man's life and history because only in such a context can man be what he i s. The frame of the Pattern of Eternal Recurrence helps Joyce to try to solve the central problem of knowing the nature of man as it seems to offer him convenient means to probe both human essence and existence. And though Vico's view of the cycles of history and life is not presented as a final truth, it is a broad background on which personal, social and cosmic elements form one consistent whole (in this way Ulysses finds it place between the personal A Portrait of the Artist and cosmic Finnegans Wake), and based on the implied theory of cycles it unveils the human truth to a very high degree. Joyce successfully manages to reveal the complete truth, he avoids the separation, for the problem is both idealized by a metaphysical veil to mark man's essence (TRUE MAN), and seen empirically to analyse the forms of human existence as well (REAL MAN). Only when a search for TRUE-and-REAL MAN is undertaken, may the truth be revealed, provided that man is seen as an active being which expresses his nature by creating both himself and his reality. Ulysses, supported by philosophical ideas, tries to define man's place and situation in Cosmos and Human World, and it concludes (Circe episode) by stating that REAL MAN faithfully expresses TRUE MAN. Ulysses becomes an expression of conscious and unconscious human needs, conflicts, tendencies, attemps to define man's own being and sense of life. Joyce turned to the cyclical vision of humankind to find some analogies between the absurdity of the present and the reasonableness and sensibleness of the past. He used historical and mythological parallels to find some more imaginative ways of rendering human essence and existence. The vision of circular movement of human history was to be his expression of the indomitableness of the human spirit — of the essential qualities of manhood. It was his means of seeing the alienation and despair and paralysis of the modern epoch as only transitory and temporary, and characteristic of the period of change and transition. The chosen place (Dublin) and chosen people become symbols representative of the modern human condition but through the microcosmic isolation of their existence and essence Joyce illuminates the macrocosmic over-all significance of eternal human condition. The apparent meaninglessness of the modern world is overcome and the instantly actual world (1904) confronted with the vast plane of eternal move-

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ment acquires sense and becomes one of the constantly possible variations of human condition as such.

Ulysses in usually regarded as an extraordinary phenomenon in literature. Though a common belief, usually laboriously proved and convincing, this extraordinariness or as many of the critics claim — oddity, abstruseness, incomprehensibility, seems to be less true. Obviously, Ulysses is a rare phenomenon in world literature but when viewed from the point of view presented here it becomes less odd and not so very labyrinthine. This point of view, to the best of my knowledge, has not been given exhaustive consideration, though fragmentary attempts were made by A. Burgess (1965), R. Kain (1965), W. Y. Tindall (1970) and there are numerous hints in other critical works but only to one aspect of Joyce's indebtedness to Vico, namely his cyclical theory. The influence, though remaining within the bounds of this idea is much wider and much more complex. The detailed discussion of it will be the subject of the next papers.

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INDIVIDUAL'S HOWL IN THE WASTE LAND:
T. S. ELIOT'S AND ALLEN GINSBERG'S VIEW OF THE INDIVIDUAL

The aim of the present paper is to show the 20th century man in his environment as seen by T. S. Eliot in The Waste Land and Allen Ginsberg in Howl. The two poems were written in two different post-war periods and they are approached from the standpoint that they express the atmosphere of the respective periods.

Both The Waste Land and Howl are united by the theme of the dehumanized modern world. Nevertheless, one should be aware of a fundamental difference between these two poems. The former has two levels of meaning: particular and universal while the latter has only the particular meaning. The setting of The Waste Land is not strictly defined; although it is modern London, other ancient towns are also mentioned and thus the poet achieves universality of meaning through referring the setting not only to the present but to the past as well: "Falling towers / Jerusalem, Athens Alexandria / Vienna, London" (373-375). The poet emphasizes the particular, that is, the modern meaning of the poem by some topographical details of London such as London Bridge, King William Street, Saint Mary Woolnoth, the Strand, Queen Victoria Street and others. Fragments of a pub dialogue "when Lil's husband got demobbed" (139) and "He's been in the army for four years" (148) similarly indicate that post-war London is the immediate setting of he poem. Time, as well as space, in The Waste Land operates in the present but with frequent references to the past. Howl has only one level of time meaning, the present, for the poem deals intentionally with the present world. Many topographical details (Brooklyn Bridge, Bronx, Atlantic City Hall, Rockland, Denver) place the poem

in the present and in a particular country: the United States. If one
is to compare *The Waste Land* and *Howl* as poems expressing the views
on the modern man, one must do it on the level of their particular
meaning. It is therefore necessary to keep in mind that *The Waste
Land* was written in 1922 and *Howl* in 1956.

There were more than thirty years between the publications of
both poems and therefore the problems of T. S. Eliot's contemporaries
were not the problems of young Americans after World War II. Nev-
ertheless, the poets mention some similar problems. They both empha-
size that technological civilization is one of the most destructive forces
in the modern. world. *The Waste Land* shows this civilization in its
early stage and *Howl* in its later glorious development. T. S. Eliot is
only afraid of the future damages caused by this civilization, while
Ginsberg is witnessing them.

On the whole, *The Waste Land* does not deal with industrialization
and technology. However, there is a rule in the poem: when the poet
presents modern London, he describes it as the typical landscape of the
technological age. London is a big metropolis where the Thames is pol-
luted by oil and tar, the products of modern civilization: "The river
sweats / Oil and tar" (256-257). The river bears papers, bottles, boxes
and cigarette ends. It is a "dull canal" (189) with grey, gloomy build-
ings, as a gashouse for instance, on both its banks. The Thames sug-
gests ugliness and monotony of the City. The "products" of the machine
age "Trams and dusty trees" (292) accompany people in the streets
where they can hear "the sound of horns and motors" (198). By mention-
ing these products the poet suggests that modern London is a store-
house of artificial things, created and invented by man. Artificiality of
the urban setting is shown by the people who use "strange synthetic
perfumes", pills and artificial teeth. Similarly, oil polluting the city,
simultaneously suggests artificiality. It makes all machines move and
work and therefore may be compared to blood.

It is significant that there is no nature in the artificial urban land-
scape except dusty trees, the polluted river, the brown fog and winter.
Only some elements of nature have survived but they all have defects.
By this the poet shows the decay of the natural environment of man.
It is worth mentioning that the London scenes take place during one
winter day. At the beginning the poet presents London in the morning
at "a winter dawn" (61), then during "a winter noon" (208) and at the
end he describes a winter evening in the pub scene (part II) and in the
passage about a typist (part III). The season has a special meaning in
the poem, for winter is usually associated with death and decay. Show-

ing modern London in winter the poet points out that the industrial
urban civilization destroys life.

Urbanization and its negative aspects are more strongly expressed
by Ginsberg in *Howl*. The poem consists of four parts each of them
being an accusation of modern civilization. Although in the first part
the poet concentrates on the Beats and their way of life, he shows them
in their American setting. The second part of the poem deals only with
American civilization and the stage achieved by the United States. Mo-
loch is a symbol of this highly developed civilization which "has wasted
millions of individual lives" (Rosenthal 1968 a: 104). The poet devotes
the second part of the poem to describe Moloch, "sphinx of cement and
aluminium" (241). In the urban setting of the poem there is no place
for nature, for it is replaced by products of technology. Moreover, it is
not needed here. Moloch itself is an artificial monster modeled on hu-
man beings, having a mind, blood, fingers, breast and ears. It functions
as all living organisms, that is, it lives its own specific life. Each part
of its body has a notion of a defect or death:

> Moloch whose mind is pure machinery! Moloch whose blood is
> running money! Moloch whose fingers are ten armies!
> Moloch whose breast is a cannibal dynamo! Moloch whose
> ear is a smoking tomb!
> Moloch whose eyes are a thousand blind windows! (252 - 256)

Describing the great megalopolis Ginsberg shows its two aspects:
a perfect automation and an overwhelming ugliness. The town is full
of high skyscrapers, factories and other buildings made of glass, alu-
minium and cement which nearly reach the sky. The fact of reaching
the sky should provide people with optimism. Unfortunately, as the
poet suggests, these creations pollute the sky and the air with smoke
and fumes. Modern man, shown in the poem, lives "under the tuber-
cular sky". The American urban landscape looks like:

> Moloch whose skyscrapers stand in the long streets like endless
> Jehovahs!
> Moloch whose factories dream and croak in the fog!
> Moloch whose smokestacks and antennae crown the cities! (256 - 259)

Streets of this town, crowded with cars producing fumes and thus
polluting the air, are illuminated by colourful neon sings feeding people
with slogans and clichés. But technology has reached not only the sky
and the surface of the earth; it has crept beneath the earth as well.
A subway symbolizes its conquest of the underground. This way auto-
mation of life has subdued the world and turned it into the monster
"whose love is endless oil and stone! Moloch whose soul is electricity"
(260-261). J. F. Scott points out that the second part of the poem ends

with a "litanic repetition that creates a sense of robot activity" (1962: 158). Moreover, the poet's hysterical cry "Moloch! Moloch! Robot apartments! invisible suburbs!" (271) expresses his protest against this sense of robot activity.

Nature does not exist in this landscape. Artificial products of civilization have replaced it and the Zoo is the only element reminiscent of its existence. Nevertheless, the Zoo, representing artificial nature that has been created by civilized humanity, involves a tragic irony. Its artificiality comes from the fact that it has imprisoned and fenced in animals. The poet comments on this aspect speaking about people "drained of brilliance in the drear light of Zoo" (36-37).

As we can see, the 20th century urban landscapes presented by both T. S. Eliot and Ginsberg have many features in common. In *The Waste Land* nature has almost vanished from the city. Its remains with defects symbolize illness and invalidism. The city shown in *Howl* is deprived totally of nature, for the thirty years between these two stages of urbanization have destroyed even defected remains of the natural environment. It is significant that while T. S. Eliot finds defects of the modern world in the dying nature, Ginsberg sees them not in the natural environment, since it as such does not exist in his world, but in civilization. All Moloch's parts of the body have defects and are crippled. London of *The Waste Land* and Moloch of *Howl* are in a sense parallel. These two monsters function in the same way. London is a symbol of the modern city. Moloch is more than this; it is modern American civilization. T. S. Eliot presents the process of devitalization of the modern world in its early stage and Ginsberg shows the later phase of this process. In the case of *The Waste Land*, even the title of the poem indicates the concern with devitalization coming from the sterility of the world (Leavis 1963: 77). Therefore T. S. Eliot, who is concerned with the earlier stage of civilization, finds a menace in the modern city and Ginsberg sees the destructive forces both in the modern city and civilization. Eliot's London only suffocates people, whereas Ginsberg's Moloch kills and eats them. (Originally Moloch had been a heathen god of fire to whom children had been sacrificed). Since Ginsberg presents Moloch as a murderer, he goes further than T. S. Eliot in his accusation of the modern world.

F. O. Matthiessen has connected some parts of *The Waste Land* with Dante's Limbo inhabited by the dead who on earth "had lived without a praise or blame", for T. S. Eliot shows those who in the present "are dead in life" (Matthiessen 1958: 22). W. C. Williams in his introduction to *Howl* says: "Hold back the edges of your gowns Ladies, we are going through hell" (1965: 8). Thereby he calls the world, as seen by Ginsberg,

the modern hell. The devitalized modern hell, described by the two poets, is the setting in which human beings live. It influences people and their way of life. Moreover, it determines the condition of existence for the 20th century man.

Both T. S. Eliot and Ginsberg present people who belong to the mass society, who live in the devitalized, artificial and sterile towns. Two groups of people, the insensitive and the sensitive, inhabit the world presented by them. George Williamson and Marta Sienicka have noticed that in T. S. Eliot's early poetry the insensitive individual is represented by a Sweeney—type who, as a man of body, is only a biological creature. His interests are all connected with the basic needs of human life. He looks for satisfaction of natural needs and wants as he (governed by his instincts) is aware of the pleasure of the body (Williamson 1957: 97-100; Sienicka 1970: 31, 40, 44). It seems that the term "the Sweeney—type man" may be applied not only to the early poems of T. S. Eliot but to *The Waste Land* as well, for the poet shows the group of simple minded, vulgar and down to earth people in the poem.

Their life activities are fixed and routinized: "The hot water at ten. /And if it rains, a closed car at four/ And we shall play a game of chess"... (135-137). The game of chess means automatic life in which people are meaningless and soulless objects. The crowd from London Bridge illustrates the problem of mechanization of life as well. They all hurry to their offices in the City of London "where Saint Mary Woolnoth kept the hours / with a dead sound on the final stroke of nine" (77-78). The scene between a typist and a clerk emphasizes mechanization of personal relationship between people. A woman is described in terms of a machine, a human machine: "lige a taxi throbbing waiting" (217). After her lover has gone away she "smoothes her hair with automatic hand/And puts a record on the gramophone" (255-256). Her machine — like nature is indicated by such phrases as: automatic hand, record and gramophone. In this passage automatic and routinized aspects of sex become evident.

The insensitive Sweeney—type man lives in the world in which there is no place for love. The lack of love is presented by the means of both the image of the hyacinth girl and associations with the past. The poet never mentions love in the present tense. T. S. Eliot points out that secularization of the modern world has deprived people of faith and subsequently of love. Moreover, the lack of love stems from inability to sacrifice and give. The 20th century man does not know sacrifice. He is selfish, deprived of faith and unable to love. Lust, indifference and perverted love are the only variants of love for the Sweeney—type. As he is governed by desire and animal lust, he treats love

as a substitute for love. The poet often mentions Philomel and Tereu, victims of lust, who have been raped. The clerk described as "the young man carbuncular" represents the vulgar Sweeney—type not in his animal aspects but in his routine lust. The insensitive individual, as shown by the poet, is satisfied with love on the physical level, for he does not feel the need for any spiritual relationship with his lover.

Lust either animal or mechanical is sterile. Sexual sterility is evident in the fragment of a pub conversation: "It's them pills I took, to bring it off" (159). Lil does not want to have children. Her friend asking "What are you get married for if you don't want children" (165) expresses a vulgar idea of marriage meant not as love but as reproduction. Sexual sterility is similarly suggested in the passage about Mr. Eugenides (212 - -215). The passage may be interpreted as an invitation to a homosexual party and homosexuality means sexual sterility, too (Brooks 1965: 154).

The term "the Sweeney—type" may be applied as well to some people who appear in Ginsberg's *Howl* (Nevertheless, it should be emphasized here that Ginsberg's primary concern is not with people representing this type. In the first place he presents the Beats who protest against the world ruled and inhabited by Sweeneys). Whenever he shows the insensitive Sweeny—type, he never portrays this type as the individual but as a part of mob. The insensitive mob is presented in order to illustrate the character of the Beats' protest. According to the poet, the insensitive dehumanized individual who is a part of Moloch, accepts the world surrounding him and creates this machine — like world. He believes in automatic civilization, his idol. The poet says that "they broke their backs lifting Moloch to Heaven /...lifting the city to Heaven which exists/and is everywhere about us!" (275 - 277). This suggests that modern civilization, Sweeney's faith and religion, is this "Heaven". The contemporary "believers" in Moloch, described by the poet as "machinery of skeletons" and "bodies turned to stone" (210), are not even biological bodies but dead stones and machines, symbols of both indifference and the total lack of emotions. Love does not exist in the society of these mechanized human beings who are "Lacklove and manless in Moloch" (265 - 266).

The Sweeney—type does not need love for he can buy its substitute, sex either from prostitutes, called by Ginsberg "the sirens of Los Alamos" (83), or from newspapers editors. The mercantile aspect of modern sex characterizes Sweeney's mercantile morality. The insensitive individual, deprived of human features, is changed into both a machine and an animal. Ginsberg defines a mob of such people as "the total animal soup of time" (219). The conglomeration of the dehumanized people

is the factor which causes the feeling of loneliness in the crowd: "Moloch! Solitude!... Moloch in whom I sit lonely" (264). Personal relations do not exist in the modern world, as nobody cares for people who vanish "leaving no broken hearts" (58). "The icy streets", through which people wander, symbolize indifference. Similarly, the lines about those "who jumped off the Brooklyn Bridge this actually happened/and walked away *unknown* and *forgotten*" (162 - 163 — italics mine A. N.), show the indifferent society of Sweeneys.

Both T. S. Eliot and Ginsberg presenting the dehumanized individuals of the Sweeney—type, emphasize the fact that technology, urbanization and mass media have deprived man of his humanity. These factors have influenced his way of behaviour and destroyed his personality as well. It is significant that dehumanized insensitive individuals who appear in the two poems do not differ from each other.

Automatic reactions of the Sweeney—type confirm the process of his dehumanization accompanied by boredom and routine. T. S. Eliot puts more emphasis on boredom than Ginsberg. The former also finds the animal aspects of the Sweeney—type as the reasons for dehumanization. Ginsberg is not concerned with the insensitive individual's animal needs, he is interested in the modern man-machine and his automatic life. Both T. S. Eliot and Ginsberg suggest that emotional sterility ought to be blamed for making human relations impersonal. In fact, the poets show lonely individuals in an emotional vacuum. Although the lack of emotions is emphasized more directly by T. S. Eliot, Ginsberg does the same indirectly by showing people's reactions against emotional sterility. The Sweeney—type, as presented by the poets, is unable to understand the world around him. Moreover, he does not want to understand this world, because he has adjusted to it in his own way and therefore he has no problems dealing with it. His degeneration is then complete.

The Sweeney—type's way of life suggests spiritual death, for such life may be defined as "dead life" or "the death in life" (Brooks 1965: 138). Modern man's incapacity for feeling emotions and sensations brings about the death in life. His vitality has decreased because of his passivity and inability to believe in anything. The insensitive individual in *The Waste Land* confesses: "I was neither/Living nor dead" (39 - 40) and "He who was living is now dead/We who were living are now dying" (328 - 329). It means that Sweeney's life has lost its vital power. His present condition is that of "dying". Similarly, the passage about the crowd on London Bridge shows those who are "neither living nor dead". When Cleanth Brooks points out that the crowd suffers the death of imagination he obviously means the death of the Spirit (Brooks 1964: 132).

The Sweeney—type cannot notice his own deadness. Even the questions addressed to him:

> Do
> You know Nothing? Do you see nothing? Do you remember
> Nothing?
> . . . .
> Are you alive, or not? Is there anything in your head?
>   (121 - 127)

do not wake him from his deadness. They only evoke his answer, connected with the musical hit: "But /0000 That Shakespeherian Rag" (128 - -129). Thus the insensitive individual has nothing in his head except the vulgar modern hit. He expects nothing. T. S. Eliot constructs his poem on the assumption that the Sweeney—type is satisfied with deadness around him, as he does not want any change. For him "April is the cruellest month, breeding/Lilacs out the dead land..." (1 - 2) because it is the month of renewal of life. He is afraid of this renewal, for it may change his way of life and bring difficult problems connected with life. His satisfaction with the death in life is expressed by "Winter kept us warm, covering/Earth in forgetful snow, feeding/A little life with dried tubers" (5 - 7). The poet calls this kind of existence "a little life" comparing it to vegetation which is comfortable life without problems. Furthermore, the title of the first part of the poem, "The Burial of the Dead", places the reader's attention on the problem of life understood both as deadness and vegetation. The poet constantly emphasizes that first the world surrounding man has become dead and sterile, and then the individual has adjusted to this world by rejecting his own humanity.

Similarly, Ginsberg is concerned with the state of being neither living nor dead. The crowd of Sweeneys, presented in *Howl* consists of individuals whose lives are half-lives. The poet accuses Moloch (a murderer) of causing their spiritual death, since the monster "bashed open their skulls/and ate up their imagination" (241 - 242). It is reminiscent of Eliot's crowd from London Bridge, the crowd suffering "the death of imagination". In *Howl* the death of imagination means "Mental Moloch!". Monstrous "Moloch whose name is the Mind" (263) grows bigger and bigger, eating everything that is alive. People gradually lose their human features and values and they become parts of Moloch: "Moloch who entered my soul early" (267). *Howl* presents not only the state of death but as well the process of becoming dead. Thus the poem expresses the poet's view that "life in death" is increasing progressively.

Both T. S. Eliot and Ginsberg conclude that "dead life" deprives people of contact with reality and life spent in this way is unprofitable. It may be compared to the vegetable and animal levels of existence.

German philosopher, Oswald Spengler says that "servitude and freedom are the differentia by which we distinguish vegetable and animal existence" (1961: 226 - 227). In his opinion "a herd that huddles together trembling in the presence of danger, a child that clings weeping to its mother... all these are seeking to return out of the life of freedom into the vegetal servitude from which they were emancipated into individuality and loneliness" (1961: 227). Both T. S. Eliot and Ginsberg show the individuals who have come back to the vegetal existence. The "death in life" may be then described as the retreat from the human life through the animal existence to the vegetation. The poets deal in their poems with the world of both the animal and vegetal existence. According to Spengler "the animal lives simply and does not reflect upon his life" (1961: 227). The Sweeney—type, as presented by the poets, never reflects upon his life. As a slave of the world, with which he is satisfied, he moves in the direction of the vegetal existence.

Although the world portrayed by the two poets is inhabited by the crowds of Sweeneys, sensitive human beings live there as well. The term the "Prufrock—type" may be applied to sensitive individuals. Again, George Williamson and Marta Sienicka have used the term in the analysis of T. S. Eliot's early poetry. They have pointed out that the Prufrock—type contains the notions of the high spiritual and intellectual faculties of man. The individuals belonging to this group are sensitive, intellectual, highly cultured but unable to act (Williamson 1957: 58, 97 - - 100; Sienicka 1970: 29 - 32, 70). The spiritual dimension, which they all possess, unites them in their idealistic longing for spiritual values. Their spiritual dimension may be called "the fourth dimension", since this dimension enables them to understand their existence in connection not only with the Earth, but, first of all, with the universe.

The sensitive individuals who appear in *The Waste Land* and *Howl* are then the Prufrock—type people. Since the Prufrock—type man possesses consciousness of his being, his most characteristic feature is awareness of both the world surrounding him and the universe. Oswald Spengler's ideas are again helpful for the following discussion, for the philosopher says that "the plant is something cosmic; the animal has an additional quality, it is a microcosm in relation to a macrocosm... Human waking consciousness consists of sensation and understanding and to that extent is equivalent to 'ascertainment'" (1961: 227 - 228). Therefore not only "animal" being but, first of all, "waking — consciousness" characterize the sensitive Prufrock—type people who by the consciousness of the relation between a microcosm and a macrocosm achieve in a sense "the fourth dimension". Simply, they have souls and are aware of the nature of their existence. Both T. S. Eliot and Ginsberg show that this

awareness in painful for the sensitive modern man. Its "waking" results in individual's anxiety.

Anxious and neurotic questions in *The Waste Land* express this anxiety:

> What shall I do now? What shall I do?
> I shall rush out as I am, and walk the street
> With my hair down, so. What shall we do tomorrow?
> What shall we ever do? (131 - 134)

Besides the feeling of anxiety, these questions reveal the individual for whom the awareness of his existence is more than only painful but still futile. After attaining "the fourth dimension" the individual is anxious and therefore his first wish is to wander. Anxiety leads to fear, which is the dominating mood of *The Waste Land*. The feeling of the absurd existence in the absurd world causes both fear and anxiety. Nevertheless, the sensitive individual despite his feeling of futility tries to reach the Absolute. Therefore he wanders through the streets of London, among rocks and dry sands of the waste desert. His journey is the crusade to find both humanity and the Absolute. The poet contrasts the Prufrock—type with the Sweeney — type who does not even wait for any change: "My humble people who expect/Nothing" (304 - 305).

The sensitive man in *The Waste Land* is surrounded by the society of Sweeneys. It is significant that only a small minority of sensitive individuals, represented by the lady of "A Game of Chess" and those who wander through the desert, appear in the poem. They cannot agree with the conditions of "half-life" surrounding them and by rejecting reality become alienated from it. All the persons who appear in *The Waste Land* (even the insensitive ones, although they are not aware of it) are isolated and alienated. The sensitive individual, aware of both his alienation and isolation, tries to overcome these feelings by an effort to communicate with somebody:

> Stay with me.
> 'Speak to me. Why do you never speak. Speak.
> 'What are you thinking of? What thinking? What?
> 'I never know what you are thinking... (111 - 114)

These lines illustrate an almost hysterical search for communication. Unfortunately, the wrong person is addressed because the Sweeney — type does not feel the need for personal contact. Therefore the poet comes to the conclusion that the sensitive individual exists in the vacuum where inability to communicate overwhelms his existence.

The lack of communication and the feeling of isolation bring about neurasthenia which is shown in the poem by the individual's confession:

"My nerves are bad to-night" (111). Furthermore, waiting for any change in this painful human condition leads to the neurasthenic behaviour: "What is that noise?/... What is that noise now? What is the wind doing?" (117 - 119). The poet concludes that the sensitive Prufrock-types neurosis may lead to madness, since "after the torchlight red on sweaty faces/After the frosty silence in the gardens/After the agony in stony places" (322 - 324) this individual is capable of "the shouting and the crying" (325). His "shouting and crying" may have two meanings. It may symbolize the revolt against the modern (waste) land, the revolt meant as the search for the Absolute. But it may also mean the ultimate madness. Both interpretations of this line seem to be sound, for in each case "the shouting and the crying" is the individual's howl in the waste land.

While T. S. Eliot is interested first of all in insensitive people, Ginsberg, in *Howl*, fixes his attention on the Beats, the only sensitive human beings for him in the modern world. The poem contains two dedications which have their significance. The first one (more formal and outside the poem): "Dedication to Jack Kerouac..., William Seward Burroughs..., Neal Cassady..." links these mentioned Beat writers with Ginsberg. The other dedication belongs to the poem: it is within the poem in its full title *Howl for Carl Solomon*. The double dedication identifies Carl Solomon (the most important person in the poem) with Kerouac, Cassady, Burroughs and Ginsberg and thus unites the vast Beat family. The frequently repeated lines "Carl Solomon! I'm with you" and "ah, Carl, while you are not safe I am not safe" (218) intensify the sense of both identity and unity.

The Beats, representing the Prufrock—type victims of Moloch, are described by the poet as "the best minds of my generation" (1) who are aware of the fact that the world around them dies step by step. Their reluctance to take part in the process of dehumanization results in their alienation from the terrifying world. Perhaps this alienation is not so painful as the consciousness of the reasons leading to it. Besides, sensitive human beings are isolated from those who agree with the existence in "Moloch" and therefore the Beat society is their only escape. By joining the Beats they simultaneously reject the cruel, destructive world and find the friends with whom they can communicate.

Ginsberg constantly emphasizes two aspects of the sensitive individual's personality: the Sweeney—type's apparent way of life and the Prufrock-type's awareness. The former means the mental escape in order to get rid of the painful awareness not only of the microcosm but also of the macrocosm. Life itself as viewed by this individual is absurd and aimless (This awareness reminds of the existential view that life

is surrounded by nothingness), The mental escape of the individual makes him an outsider. Since this escape takes a passive form, it is, in fact despite its rebelious features, an unconscious agreement with reality. The first part of *Howl* contains a detailed description of the mental escape, achieved by many means, such as drugs, alcohol and sex. By the escape into sex the individual tries to confirm his existence in the unreal world. Those "who copulated ecstatic and insatiate" (108) to achieve the feeling of their real existence, remind us of Mailer's catchword "revolution backward toward being" (Podhoretz 1964: 220). Sex, "eluding the last gyzm of consciousness" (112), helps them to forget about the awareness of non-being. The poet opposes sex, meant as free love, to love which may be bought and by this opposition he demonstrates that sensitive individual's free love is the reaction against mercantile love. Therefore the Beats make love "in the morning in the evenings in rosegardens and the/grass of public parks and cemeteries scattering their semen/ freely to whomever come who may" (97 - 99). Similarly, drug addiction and alcohol are their means of escape from the world. "Heartless Tokay", as the poet says, offers a temporary amnesia though later it causes a terrible hangover, while drugs bring not only the amnesia but visions as vell. The beautiful drug visions are contrasted by the poet with the horrors of modern life in order to show that narcotic intoxication (the only possibility to reach the world of beauty) keeps the Beats living:

> who loned it through the streets of Idaho seeking visionary indian angels who were visionary indian angels,
> who thought they were only mad when Baltimore gleamed in supernatural ecstasy. (64 - 67)

Although narcotic intoxication gives "nothing but a hopeful bit of hallucination" (217), it is the reason for the Beats' looking for "Visions! Omens! Hallucinations! miracles! ecstasies! /Dreams! adorations! illuminations!" (278 - 280).

The sensitive individual presented by the poet as an anxious wanderer rambling across the whole country and the nameless city to find and confirm both his humanity and existence, is not connected with any particular place. His journeys and trips start because of the increasing anxiety. During his trips he looks for the so called "kicks" which help him to find the Truth and to prove his existence as well. The first part of the poem shows the restless Beats, "who wandered around and around at midnight in the railroad yard/wondering where to go and went..." (57 - 58), in motion, during their journeys "loking for an angry fix" (3). Despite their apparent aimlessness these journeys have a concrete aim because they are quests to find personal contact with people. When-

ever the Beats feel necessity for communication with their frieds, they can drive "crosscountry seventytwo hours to find out if I had a/vision or you had a vision or he had a vision to find out/Eternity" (176 - 178). Simply, they regard communication of the human selves as the only eternal value.

The Beats aim at achieving the personal freedom, on account of the assumption that their own selves are the only values in the corrupt world. In their opinion society and its conventions limit their freedom and therefore should be abolished. This is the reason for the poet's presenting the sensitive individual who revolts against conventions by rejecting society and its morals. By restlessness, wanderings, drug addiction, homosexuality and free love, as the means of his revolt, the sensitive individual tries to attain his freedom and as well to forget about his condition in the modern world. Moreover, his revolt, as the lines "angelheaded hipsters burning for the ancient heavenly connection/to the starry dynamo in the machinery of night" (5 - 6) indicate, often results in hankering for the past (not so highly civilized) world. Nevertheless, the sensitive individual's activities leading to the mental escape do not differ in quality, though in motive, from the activities of the Sweeney—type, since they are also based on instincts and senses.

In fact, the mental escape is a passive acceptance of reality. Zen Buddhism strengthens this escape by teaching the alienated individual that beauty exists everywhere. The last part of the poem, "Footnote to *Howl*", presents the total affirmation of the world and therefore expresses Zen views. The poet says here that everything is holy, even such opposite things as soul, machine, New York, Moscow, faith, Moloch, abyss and the world. This part of the poem may be regarded as "satori" because of the poet's plea for people to be indifferent to the problems of the external world which the individual has found as corrupt and unimportant. Therefore the individual has become alienated from this world and now he is only concerned with discovering and affirming his humanity and being. Ginsberg explains this in the interview:

> Looking out of the window, through the window at the sky, suddenly it seemed that I saw into the depths of the universe, by looking simply into the ancient sky. The sky suddenly seemed very ancient... This was the moment that I was born for. This imitation. Or this vision or this consciousness, of bring alive unto myself, alive myself unto the Creator... My second thought: don't get lost mentally wandering in other spirit worlds of America or job worlds or advertising worlds or war worlds or earth worlds... But the spirit of the universe was what I was born to realize... Existence itself was God, God was in front of my eyes. It was a sudden awakening into a totally deeper real universe that I'd been existing in. (Plimpton 1969: 303—304)

Since the poet describes the awakening of the consciousness of the universe as resulting in achieving both "satori" and indifference to the external world, "Footnote to *Howl*" must be understood on the basis of this interview. The lines "Everything is holy! everybody's holy! everywhere is holy!/everyday is in eternity! Everymans's an angel!... Holy time in eternity holy eternity in time holy clocks in space/holy the fourth dimension..." (353 - 354, 375 - 377) express the poet's awareness of "the spirit of the universe" and they are the key lines to understand this part of the poem.

The total affirmation of the world, in other words Zen and indifference, may be achieved but only after realizing that the problems of the Earth are insignificant as compared to the whole universe. This awareness offers a special kind of amnesia by which the individual may live in the modern world, for then he views the problems of his earthly existence as unimportant. However, the paradox of this conclusion is ironic, since the individual, who once revolted against Moloch, this way has become a part of Moloch by both his passive agreement and indifference to the world around him.

Nevertheless, the poet shows also the sensitive individual for whom the amnesia of the types discussed above, is impossible to attain. Even if the individual tries to get rid of the consciousness of reality by all means, it returns from time to time and its each next occurence is more painful than the previous one since now it makes him aware of the fact that he, by his life, confirms Moloch. This awareness can only lead him to the feeling of the aimlessness and absurdity of his existence, frequently accompanied by the consciousness of his meaninglessness in the face of the universe. It results, as the poet shows, in the "listening to the Terror through the wall" (18). "The wall" indicates the grounds of isolation and loneliness as the individual is left alone with his terror and despair. At each interval between the states of amnesia his state of mind intensifies the sense of loneliness, frustration and hopelessness and thus he achieves the feeling of "the fourth dimension". Since it is difficult to live with the awareness of the absurd the individual may try to forget again but at last he finds amnesia impossible to attain anymore.

At that time two possible means offer the sensitive individual the complete loss of both memory and awareness: suicide and madness. Both mean death: suicide is physical death and madness suggests mental death. Describing the sensitive individual "who jumped off the Brooklyn Bridge" (162) and "fell out of the subway window" (166), Ginsberg explains the reasons for suicides as inability to live in Moloch and to confirm Moloch. In other words, the sensitive individual, unable to accept his Sweeney—type's way of life, commits suicide in order not to become

a part of Moloch's body. His violent escape from the world, seen by him as devitalized and dehumanized, is according to the poet his only possibility (except madness):

> The saw it all! the wild eyes!
> the holy yells! They bade farewell! they jumped off the
> roof! to solitude! waving! carrying flowers! Down to
> the river! into the street (286 - 289)

The line presenting the individual after his physical death as "meat for the Synagogue cast on the pavement" (50) is ambiguous, since in the first place it symbolizes the individual's self-sacrifice to Moloch (the murderous god) and secondly, it illustrates the Moloch society's indifference to his death. However, this indifference must be understood as insensibility towards the problems which have caused his death and to the dead body which is food for Moloch.

Still, the sensitive individual who cannot decide to die has one more possibility: madness. Since, in fact, madness means mental death, it offers as well the complete amnesia. J. F. Scott points out that the first part of *Howl* ends with "a series of loosely associated images that can be justified on the grounds that the symbolic movement here makes madness the ultimate result of an ever increasing rationalization of life" (1962: 158). Madness, as presented by the poet, may be interpreted as both the individual's state of mind and a symbol of his hysterical cry. In both cases it stems from inner struggles, terror and alienation, caused by the corrupt and artificial civilization, and therefore the poet accuses the United States, a symbol of this civilization, of driving sensitive people mad.

Madness, coming after anxious searchings and wanderings, is the result of the mental escape into drugs, sex, indifference and Zen. By using two different tenses, the poet indicates that mental death follows the mental escape and thus he suggests that the former belongs to the present while the latter to the past. The first part of the poem, dealing with various types of the mental escape, is written in the past tense. The use of the present tense in the third part of the poem (which presents Carl Solomon, a modern madman) may be explained by the poet's confidence that now, in the present, the individual has reached his mental death. Carl Solomon himself serves as an example, since he has become mad after rejecting the world. Nevertheless, he is not the only madman that appears in the poem. Although the emphasis is fixed on him, the poet calls all the Beats as well "the Mad Generation", as they have nearly reached the state of mind similar to that of Carl Solomon. A frequently repeated line "Carl Solomon! I'm with you in Rockland" (part III) identifies mad Carl, the most sensitive individual in the poem,

with both the poet himself and the other Beats. Furthermore, as Rockland means not only a particular mental asylum but symbolizes in addition the United States, the identification with Carl Solomon implies that they all live in the American madhouse: "Ah, Carl, while you are not safe I am not safe, and now you're/really in the total animal soup of time" (218 - 219). Carl, before his madness,

> dreamt and made incarnate gaps in Time and Space through
> images juxtaposed, and trapped the archangel of the soul
> between 2 visual images and joined the elemental verbs
> and set the noun and dash of consciousness together jumping
> with sensation of Pater Omnipotens Aeterna Deus. (223 - 227)

He was then "the madman bum and angel beat in Time, unknown, yet putting / down here what might be left to say in time come after death" (232-233). Now, since he has achieved through the complete amnesia his mental death, the "time after death" has come but there is nothing left to say. His "faculties of the skull no longer admit the worms/of the senses" (306 - 307) and his soul will never return to its body again from its pilgrimage to a cross in the void" (322-323).

Nevertheless, his present condition sets him free: "the hospital illuminates itself imaginary/walls collapse O skinny legions run outside O starry — /spangled shock of mercy the eternal war is here O victory/forget your underwear we're free" (341-344). (The eternal war means the individual's fight for personal freedom.) After winning the eternal war "the soul is innocent/and immortal it should never die ungodly in an armed/madhouse" (318 - 320). It should never die, as it died at the very moment of becoming mad. Therefore, the complete amnesia and freedom thus achieved, mean individual's mental death, for now he is a body without a mind, a living dead person.

The poet begins his poem with the line "I saw the best minds of my generation destroyed by madness" (1). By "the best minds" he means the most sensitive people, the Beats. The beginning line suggests that the poem will show the process by which the sensitive individual is destroyed. The process ends with madness which may be read as the individual's last protest and cry before his death. The poet constantly refers to the Beats who "howled on their knees in the subway and were dragged off the roof" (91) and "sang out of their windows in despair" (166). Their "ten years' animal screams" (283-284) belonging to the period from 1945 to 1955) symbolize ten years' futile search for both humanity and the feeling of their true existence. At last the sensitive individuals are aware that they can achieve only death, either physical or mental. *Howl* is more than the title of the poem, since first of all it expresses the individual's howl in the face of death, the

death — cry of the beat down individual. W. C. Williams finds the poem the expression of "a howl of defeat" (1965: 7).

Both T. S. Eliot and Ginsberg present two groups of people in the modern dehumanized and devitalized world: the sensitive and the insensitive. The insensitive represent the crowds while the sensitive belong to a minority. The vulgar and primitive Sweeney — type, as shown by the poets, is concerned with his body and senses. Since he has adjusted to the civilized world, he becomes its partly mechanical and partly animal creation deprived of human features. His incapacity for any feelings and emotions makes his life sterile, vulgar and unprofitable. On the contrary, the sensitive Prufock — type looks for spiritual and emotional values. However, he is unable to act. In *The Waste Land* the poet shows him as either thinking or questioning, and in *Howl* the sensitive individual tries to do many things at the same time as he cannot free himself from his doubts. His alienation, isolation and anxiousness come from his rejection of the vulgar world with which he cannot agree. In the case of *The Waste Land* the division into the Sweeney and Prufrock types is clear and obvious with the exception of Tiresias (who represents both the sensitive and insensitive people). Ginsberg's sensitive individual becomes the insensitive Sweeney — type man, for the acceptance of the Sweeney — type's way of life is his only chance to survive. This way he becomes a part of Moloch. If he cannot accept his change into Sweeney he is either driven mad of forced to commit suicide. The poets point out that the sensitive people (belonging to a minority) disappear from the modern world as civilization deprives them of humanity and thus kills them. The world presented in *Howl* changes into a desert, crowded with machines and animals, in which the sensitive cannot live.

Although the two poets criticize the dehumanized and devitalized worlds, they simultaneously show the way out. The individual in *The Waste Land* wanders in order to attain the message how to live. His waiting for water symbolizes his waiting for the change in his condition. His thirst means longing for values to believe in but the thunder which appears does not bring rain. It gives commands: datta, daydhvam, damyata (meaning: give, sympathize, control). After each command the poet points out that these conditions have not been fulfilled in the modern (waste) land. Considering this, M. L. Rosenthal finds that each command is contrasted with particular parts of the poem (1968b: 92). The individual thus progressively achieves the full awareness of his painful condition. Although the external world is still waste and sterile: "I sat upon the shore/Fishing with the arid plain behind me" (423-424), he finds the way out, his inner order: "Shall I at least set my lands

in order?/London Bridge is falling down falling down falling down" (425-426). Since the external world is collapsing, the individual should aim at renewing his spiritual life. This renewal may be achieved only by religion (Brooks 1965: 154). Only then the individual will be able to attain "Shantih Shantih Shantih" (433), which means "the peace that passeth all understanding" (note to l. 433), and this is T. S. Eliot's message which the poem contains. The individual, unable to communicate with other people, must communicate with God first, since religion is a communion with God. It will help him to return to humanity and also to restore the waste land.

Similarly, Ginsberg shows the individual's search for humanity, describing it as mental escape, mental death and physical death. These types of searching do not help to find humanity but they offer death. Concluding the poem with "Holy the supernatural extra brilliant intelligent kindness of the soul" (383), Ginsberg means communication and personal relationship as the way out of the individual's alienation. "The supernatural extra brilliant intelligent kindness of the soul" (communication with people) is the only means that may save the dying mankind. W. C. Williams says:

> It is the poet, Allen Ginsberg, who has gone, in his own body, through the horrifying experiences described from life in these pages. The wonder of the thing is not that he has survived but that he, from the very depths, has found a fellow whom he can love... Say what you will, he proves to us, in spite of the most debasing experiences that life can offer a man, the spirit of love survives to ennoble our lives if we have the wit and the courage and the faith — and art! to persist (1965: 7).

Moreover, the poet defines the longing for communication as a desire: "to recreate the syntax and measure of poor human prose and stand/before you speechless and intelligent and shaking with/shame, rejected yet confessing out the soul to conform to/the rhythm of thought in his naked and endless head" (228-231).

Although M. L. Rosenthal understands this program as an aesthetic one (1968a: 94), there is more in it than only poetic communication of the poet with his reader. In fact, the program gives the possibility of an understanding without words between sensitive individuals.

Both T. S. Eliot and Ginsberg find communication and understanding as the means of salvation of the mankind surrounded by the hostile highly civilized world. T. S. Eliot means communication with God, while Ginsberg means human communication.

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WAŻNIEJSZE DOSTRZEŻONE BŁĘDY

Strona	Wiersz	Jest	Powinno być
9	5 od dołu	freguency	frequency
13	14 od dołu	soud	sound
13	3 od dołu	contraints	constraints
19	6 od góry	that rule	rule that
30	6 od góry	∦	∦
39	5 od dołu	Vice	Vices
40	9 od góry	subborn	stubborn
41	18 od góry	lues	loues
42	2 od góry	e'e	e'er
42	4 od dołu	no	not
43	18 od góry	scorninig	scorning
50	10 od góry	Hiss	Miss
57	16 od dołu	lige	like
57	1 od dołu	love	lust
62	15 od góry	futulity	futility
64	20 od góry	vell	well
65	1 od góry	frieds	friends
66	22 od góry	occurence	occurrence
66	8 od dołu	ofter	offer
67	4 od góry	The	They
68	11 od góry	Aeterna	Aeterne