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"MIXT AND MANGELED": LINGUISTIC/STYLISTIC VARIETY AND THE CASE OF THOMAS NASHE'S LATIN

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"MIXT AND MANGELED":

LINGUISTIC/STYLISTIC VARIETY

AND THE CASE OF THOMAS NASHE'S LATIN

by

PATRICIA COSTA

A dissertation submitted to the Graduate Faculty in Comparative Literature in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1980

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Abstract

"MIXT AND MANGELED": LINGUISTIC/STYLISTIC VARIETY AND THE CASE OF THOMAS NASHE'S LATIN

by

Patricia Costa

Adviser: Professor Allen Mandelbaum

This dissertation proposes a new reading of the foreign language insertions which appear in Renaissance vernacular prose. It treats the mostly Latin insertions from a sociolinguistic perspective: not as isolated rhetorical tags, but as meaningful tokens of particular situational styles or registers which were available to the Renaissance writer and reader as members of a specific speech community. This situational perspective is particularly valid for Latin inasmuch as the Renaissance is a bilingual age. By recuperating for the twentieth century reader the lost or fuzzy linguistic, stylistic, and cultural significance of this "bilingual" register, the dissertation confirms the bilingualism by demonstrating the possibility of meaningful interaction between Latin and the vernacular.

To this end, the work mobilizes register, a method of linguisti stylistic description which defines style as a correlation of the three situational dimensions of field, mode, and tenor. Passing the formal (lexical and grammatical) features of each insertion through these dimensional grids regenerates the socio-cultural

vitality of the style.

The information so recuperated contributes to our knowledge of the internal variety of Renaissance Latin. Distinguishing between the different kinds of Latin appearing in vernacular texts, it corrects impressionistic notions of that style. In the chosen test case, Nashe's Pierce Penilesse His Svpplication to the Divell, it refutes clichéd conceptions of Latin insertions as eminently written and formal while substantiating their predominantly literary origins. With such information, we develop a keener, if always approximate, sense of the Renaissance reader's bilingual competence.

This information serves literary analysis in two ways.

Mixed language texts provide excellent material for directly gauging the impact of foreign languages on the development of the literary vernacular. Register advances such analysis by generating the stylistic particulars for the foreign component. But its dimensions can also be applied in description of the vernacular and, moreover, applied in ways particularly relevant to the latter's development. The dimension of mode, for example, necessarily deals with the oralism so prevalent in Tudor prose.

The information so recuperated also uncovers motives, generally considered lacking or exclusively pedantic, for inclusion of the insertion. Register interprets the shift from English to Latin as a stylistic strategy, the implied meaning of which is available to co-sharers of the socio-cultural context. The act of code-switching palpably demonstrates that language is behavior and style, whatever its situational type, a mode of behavior, meaning, and creativity.

Register is a pragmatic concept of style, that is, it assumes

meaningfulness in communication even though such meaningfulness may not be immediately apparent. Register emphasizes a socio-cultural, as distinct from logical, contextual theory of language. While critical attention generally focuses on the latter, the dissertation develops at length the socio-cultural component of context as the one necessary for grasping the semiotic plenitude of the linguistically and stylistically variegated Renaissance text. A socio-cultural contextual view of language, while highly complex, is the only theory that adequately accounts for the materiality of style. It also asks us to look to the broader patterns of culture, to the various contexts in which language and language behavior are learned, to account for deviations from the norm, be it empirical or prescriptive (as with literary style). While some variation inevitably remains idiosyncratic, much--including bilingual insertions--can be meaningfully integrated into discourse.

Register and the theory of language behind it render "mixt and mangeled" texts such as Nashe's more intelligible and hold considerable potential as an approach to mixed style in general.

Acknowledgements

An exercise in interdisciplinary studies--in linguistics, sociolinguistics, and semiotics, as well as literary history and poetics--this work evolved slowly. Applications of the concepts and techniques of these first three fields to the study of Renaissance language and literature are understandably still few in number, and this one could never have materialized without the enthusiasm, support, and stimulation provided, in abundance, by my adviser and readers, and the many others with whom I consulted.

To Professor Allen Mandelbaum I owe my interest in lexis and in Renaissance lexical exuberance. From his exuberance and generosity of mind and spirit I have learned much.

I am grateful to Professor Floyd Moreland, with whom I consulted continuously for the minutiae of the stylistic description of the Latin insertions, for his clarity and precision, and for his gracious suspension of disbelief about the chosen methodology.

Special thanks are due Professor Fred Nichols, who willingly and thoroughly assumed unanticipated responsibilities.

I am especially indebted to Professor Ezio Raimondi, who read the dissertation in its various stages. Through his many invaluable recommendations, communicated in letters and conversations in New York and Bologna, the work acquired shape.

To my husband, Antonio, I am grateful above all.

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Introduction :

The Problematics of Variety and the Reception of Renaissance Linguistic/Stylistic Motley

A LETTER OF SYR J. CHEEKES

TO HIS LOVING FRIND MAYSTER

THOMAS HOBY

For your opinion of my gud will unto you as you wriit, you can not be deceived: for submitting your doinges to mi judgement, I thanke you: for taking this pain of your translation, you worthilie deserv great thankes of all sortes. I have taken sum pain at your request cheflie in your preface, not in the reading of it for that was pleasaunt unto me boath for the roundnes of your saienges and welspeakinges of the saam, but in changing certein wordes which might verie well be let aloan, but that I am verie curious in mi freendes matters, not to determijn, but to debaat what is best. Whearin, I seek not the besines haplie by truth, but bi mijn own phansie, and shew of goodnes.

I am of this opinion that our own tung shold be written cleane and pure, unmixt and unmangeled with borrowing of other tunges, wherin if we take not heed by tijm, ever borrowing and never payeng, she shall be fain to keep her house as bankrupt. For then doth our tung naturallie and praisablie utter her meaning, when she bouroweth no counterfeitness of other tunges to attire her self withall, but useth plainlie her own, with such shift, as nature, craft, experiens and folowing of other excellent doth lead her unto, and if she want at ani tijm (as being unperfight she must) yet let her borow with suche bashfulnes, that it mai appeer, that if either the mould of our own tung could serve us to fascion a woord of our own, or if the old denisoned wordes could content and ease this neede, we wold not boldly venture of unknowen wordes. This I say not for reproof of you, who have scarslie and necessarily used whear occasion serveth a strange word so, as it seemeth to grow out of the matter and not to be sought for: but for mijn own defens, who might be counted overstraight a deemer of thinges, if I gave not thys accompt to you, mi freend and wijs, of mi marring this your handiwork. But I am called awai, I prai you pardon mi shortnes, the rest of mi saienges should be but praise and exhortacion in this your doinges, which at moar leisor I shold do better. From my house in Woodstreete the 16 of July, 1557.

Yours assured

JOAN CHEEK

The Problematics of Variety and the Reception of Renaissance Linguistic/Stylistic Motley

In his celebrated letter to Thomas Hoby, Sir John Cheke sets forth a conservative and puristic theory of language.[1] He writes in reaction to the amazingly accelerated rate of lexical expansion of that period and to its unhappy effects on English language and style. Hence what the Cambridge don calmly proposes as opinion is actually a statement of his ideal. Sixteenth century linguistic reality is quite its opposite: neither clean nor pure, but rather -- and markedly so -- mixed and mangled. The various estimates prove this expansion to be a veritable explosion: thirty-nine out of one hundred words, or a conservative grand total of ten thousand words, enter the vocabulary during the years 1500-1600, and during the period 1450-1600 the vocabulary is said to have doubled.[2] Not all of the neologisms survive, of course; but their very presence, en masse, causes severe dislocations in the lexical economy. Some of them derive from native stock, but the majority are, as the Elizabethans aptly dubbed them, "overseas" words. Some of these cross into English directly, while others are naturalized in one of a variety of ways. Dutch, German, French, Spanish, Portuguese, Arabic, Greek, and Latin, an estimated total of fifty languages, from the new world as well as the old, contribute; but Latin, followed by French, contributes most of all.[3]

Like one who briefly shuts his eyes in the hope that an unpleasant apparition will disappear, Checke affixes a small "un-" to abolish the unpleasant reality of Tudor English. Ironically, he himself creates a neologism with "unmangeled." Not surprisingly, since the English experience of borrowing goes back to the language's very beginnings, the roots of his expression are foreign: "mixt" comes from Latin via the French, "mangeled" from Anglo-Norman. Not surprisingly either, these roots acquire new meanings at approximately the same time as Cheke is writing. "Mixt" passes from the French legal loan to its more general meaning, still valid today, in 1530: "consisting of different or unlike elements or parts; combining diverse natures or qualities; not of one kind."[4] In 1557, moreover, in the exact year of Cheke's epistle, yet another meaning appears: "mingling or blending together; formed by the mingling of different substances, individuals, etc." In this sense, "mixt" is associated with "mingle-mangle," an Elizabethan expression even more current than Cheke's own celebrated compound. "Mangeled," on the other hand, conveys a strong sense of the horror such mixture produces. It means "to hack, cut, lacerate; to reduce by repeated blows to an unrecognizable condition." Originally used only in reference to persons, in 1530 the verb is extended to material objects and, as early as 1533, to language itself: "to render (words) almost unrecognizable by mispronunciation; to spoil by gross blundering or falsification (a quotation, the text of an author) " (OED.3). In the late sixteenth century, the word frequently means "to mutilate, to deprive of essential parts" (OED, 3). With these

two words --with their origin, evolution, and native English prefix-- Cheke not only sums up but illustrates the heterogeneous state of his language, in both its spoken and written forms. Only the repetition of the native, negating "un-" and the balance of the compounded expression suggest the ideal state of language the humanist envisages.

The age is rich in expressions grounded in the notion of confused mixture and random combination: "farrago," "gallimaufrie," "hotch-potch," "jumble," "medley," "mingle-mangle," "miscellanie," "motley," "satura." Only "motley" and "medley" are current before the sixteenth century, although the latter acquires its pejorative sense of heterogeneous mixture only in the seventeenth. The rest are neologisms. "Farrago" and "satura" are direct foreign loans; "miscellanie" and "gallimaufrie" are assimilations from Latin and French; "jumble" and "hotch-potch" spring from native sources; and "mingle-mangle" is a compound of native root and earlier loan which syllabic reduplication brands as thoroughly popular, colloquial English.

Several of these expressions are of culinary origin. "Satura" refers to a dish of different kinds of fruit and other foods. "Gallimaufrie," "hotch-potch," and "miscellanea" all refer to hash, while "mingle-mangle" and "Farrago" denote the mess fed, respectively, to swine and cattle. "Medley" and "motley" both refer to a cloth woven of many colours; "motley," of course, is the fool's dress as well. Purists generally select different metaphors to bewail the corruption of the natural language. Cheke warns that excessive linguistic borrowing will lead to bankruptcy,

that (in a neat twist on the concept of "mother tongue") it transforms the bashful maiden into a painted wanton. The first series of metaphors, however, allows no space to corruption. Hash, however unappealing, nourishes; cloth, however dyed, protects.

In this century, culture is as mixed and mangled as language. More than twenty years after Sir John Cheke, John Lyly attributes the all too apparent confusion of literary forms and style to the general disorder:

> Time hath confounded our mindes, our mindes the matter; but all commeth to this passe, that what heretofore hath been serued in seueral dishes for a feaste, is now minced in a charger for a Gallimaufrey. If wee present a mingle-mangle, our fault is to be excused, because the whole worlde is become an Hodge-podge. [5]

Economic, social, political, religious, ethical, literary, philosophical --each sphere of Elizabethan culture experiences some reversals and the numerous revaluations, contradictions, and inconsistencies introduced by the new age with its new modes of thought and action. The confrontation erupts not only between the foreign and the native, as Cheke's letter suggests, but also and just as profoundly between the old and the new. Robert Weimann captures this tension well:

> Older conceptions of honor were confronted by the new pride of possession, hatred of usury by the fervor for gold, the idea of service by the idea of profit, deeply rooted community consciousness by passionate individualism. Feudal family pride mingled with the bourgeois sense of family, pomp with thrift, frivolity with chastity, pessimism with optimism. [6]

As indicated by the title of the chapter section from which this citation is drawn, "Towards the Culture of a Nation," this period is one of prolonged cultural transition. The Tudor

monarchy had established a political and social order capable of absorbing the many new and heterogeneous elements and changes, but this synthesis was an uneasy one for the simple reason that it depended on a single, strong ruling figure to hold it together. This fragility appears most clearly in the anxiety over Elizabeth's succession. Although the monarch's vigourous and successful government had silenced the concern for continuity first voiced upon her accession in 1558, by the final decade of the century the need for an established successor was felt with greater and ever mounting urgency. Elizabeth's refusal to name one thus aggravated the general sense of insecurity already invading most spheres of the national socio-political and intellectual life. Elizabethans lived not in a world of ordered cultural tradition, but rather, as the popular metaphor of the period indicated, in the disorder of a "world turned upside down." [7]

The literature of the period amply represents the tensions of transition and embodies them in the changes wrought upon its own forms and rules. The new culture's challenge did not so much defeat the old as end its supremacy; yet the exact shape of the emerging relationship between the former adversaries was still uncertain in the final quarter of the sixteenth century.

The vernacular's capacity for expressing intellectual thought had been sufficiently demonstrated by that time, a development which unhinged the latter's traditional relationship with Latin. Up until and through the first half of the century, Latin had been the language of serious "high" culture and the vernacular, that of popular, residually medieval culture. The situation kept

changing so rapidly, however, that by the end of the seventeenth century, Latin continued as the vehicle of serious modern thought only in the field of science, while the vernacular performed the other functions of high culture. But in between, just before and after the turn of the century, the sense of linguistic reversal was not so sharp. As Morris Croll observes, this was "...the period when the literary claims and pretensions of Latin and the modern languages were almost evenly balanced, when it was easiest to pass from one to the other without a change of subject matter or style." [8]

In literature, the period was experimenting with a miscellany of unfamiliar forms and genres introduced in the recently discovered works of classical and modern continental writers. Some of these transferred integrally into the native literary culture; others did not. The sonnet did, but the transfer of dactylic hexameter could gain acceptance only among the most fervent of English humanists. [9] Classical theories were called upon to support and sometimes revalue indigenous forms, but the theories were interpreted variously and at times erroneously, the Elizabethans' false etymological definition of satire being a case in point. Some native forms such as alliteration continued strong and uncontaminated well into the century; others were bastardized, none more so than drama. From its race of genres (tragedy, comedy, history, pastoral) had sprung a litter of "mongrells," of which tragicomedy is perhaps the most enduring and representative.[10] Elizabethan theatre itself was a medley of forms, mingling "many of the popular, humanist and some of the

courtly elements, together with their theatrical equivalents such as rhetoric, allegory, singing, dancing, clowning, dumb-shows, disguisings, and corresponding modes of speech, presentation and acting." [11]

Thus the late sixteenth century is best described as a period in search of norms, or rather, of the validation of the various norms being proposed to accommodate the abundance of new realities in culture, language, and literature. Unlike the political sphere, English literature boasts no monarch, no central authority binding diverse and disputatious subjects in temporary unity. Certain humanists, in England as earlier on the continent, beginning with Petrarch, thought they had found this governor, in questions of effective style at least, in Cicero. But rather than merely be ruled, many followers preferred to enslave themselves to authority. They submitted not to Cicero, however, who wrote with stylistic flexibility according to the needs of the communicative situation, but to a certain restricted, academic notion of Ciceronian style. By imitating exactly and exclusively a certain segment of Cicero's language, these followers could avoid stylistic inconsistency and its philosophical as well as literary implications as well. Ciceronian purity, in other words, offered relief from the manifold anxieties induced by the apparent normlessness of a transitional period. Ciceronianism's promise of salvation from cultural as well as linguistic and stylistic chaos has been summed up by Max Patrick as follows:

> In the minds of its proponents and practitioners, this orthodox style and the rhetoric behind it were identified with law, order, propriety, decency, and, like themselves,

> with what today is called "the establishment." To depart from this style--for example, to lecture on Tacitus urging that imitation of his prose might be more rewarding and more relevant to the realities of the period after 1575--was to threaten the social order, to undermine all virtue, and to corrupt the young, or so it seemed to the supporters of Ciceronianism.[12]

The connection made here between language, style, and culture is crucial. Cheke makes the same point essentially, although his metaphors of the painted harlot and natural English maiden make the moral implications of the connection between linguistic-stylistic purity and social order more explicit than usual.

As can be expected, the works of certain writers reflect the state of national cultural disorder more than others. Writers otherwise as diverse as Sidney, Nashe, Spenser, Raleigh, Marlowe, and Harvey can be grouped on the basis of a common tendency to contradictoriness or inconsistency of tone and opinion.[13] Neither literary convention nor rhetorical tradition nor the particularly precarious economic and social position of the Elizabethan writer suffice to explain this characteristic unpredictability. Whatever explanation could be made would originate in the larger context of culture, where the shaping of language and style, and with them the perception of reality, develops.

The question then arises as to why these particular writers are the ones to reflect the contradictions of cultural transition since they were writing in the comparatively more settled final quarter of the century. The 1590's, for example, have been tagged the "Golden Age" of theatre culture; in 1592, Thomas Nashe notes that "barbarisme has been purged in language."[14] We would expect inconsistency of mood and style far more readily from someone like

Cheke, who was writing in what R.F. Jones in The Triumph of the English Language has termed the "uneloquent" mid-century.[15] But Cheke, as a humanist, could maintain the traditional functional uses for Latin and the vernacular. As a Ciceronian he kept his Latin works free from contemporary turns of speech; in his translation of St. Matthew, he pursued native English vigorously—manically even, in C.S. Lewis' opinion.[16] His letter to Hoby, by contrast, illustrates unity of tone and style; clearly, but not emotionally, it sets forth his very real anxiety over the apparent corruption of his mother tongue.

The fact that Cheke was a serious scholar fully dedicated to the task of restoring the past (most notably, and successfully, the pronunciation of ancient Greek) no doubt helped him maintain this strict sense of linguistic and stylistic boundaries. He did not attempt to mix classical past with native present, but rather to make the former available to the latter and to address both on their own terms. To the later group of writers, to whose whom R.R. Bolgar would characterize as "dilettantes," for the simple reason that they used rather than produced the fruits of scholarship, fell the task of welding past and present, classical and native.[17] Educated in the classics but writing in the vernacular, such writers could hardly avoid either the conscious or subconscious practice of cultural contamination.

To say that the works of these and many lesser known writers who practiced in the same vein reflect the confusion of the time may be accurate; from a cultural-historical perspective it may be interesting; nevertheless, this realization contributes little

to the aesthetic evaluation of such works. Only some of these writers, and only in some of their works, succeeded in organizing their exceptionally heterogeneous material into effective artistic form. Shakespeare, of course, provides outstanding examples of such fusion; the history of Shakespeare criticism, however, confirms over and over again that form, stylistic mixture, and language itself pose critical conundrums in even the greatest of Elizabethan writers.[18]

Variety--seemingly unending and uncontrolled, present on the levels of culture, form, language, and style--pervades Elizabethan literature. It fascinates, and challenges, and contributes significantly to the exuberance which so impresses both casual reader and informed critic. Variety, in general, is problematical. It delights by providing relief from the patterns, at whatever level they operate, that order existence; but, when excessive or apparently undirected, variety begins to menace that fundamental order and produce anxiety rather than delight. Much of this anxiety can be explained with reference to language, for the very basic reason that perception of reality and patterns of culture are also inextricably tied to language and attitudes towards language. Some of the causes for such anxiety are implicit in reactions such as Cheke's to sixteenth century linguistic changes.

Neologisms, particularly when they enter a language in massive doses, may provoke anxiety because their meaning is imprecise or totally obscure. More pragmatically, their inclusion can interfere with communication. The frequent practice of counterbalancing neologisms with well-established synonyms or glosses relieves

the pressure of disruption, although it weights the communication down with a redundancy that will be judged negatively in subsequent stages of the language's development when the neologism has been integrated into the vocabulary and its disruptive force dissipated. Bacon could rail against the immediately preceding generation for valuing words above matter, but for that age the notion of copia was, quite apart from its aesthetic justification, a practical linguistic necessity much of the time.[19] Dictionaries could provide little assistance. Indeed, the first dictionary of "hard words" appeared only in 1604; until then, dictionaries had dealt with foreign words alone, sometimes supplying extended definitions, but more often synonyms, in the vernacular.[20] Thus, to a certain degree at least, early dictionaries merely perpetuate the imprecisions of language. With its recommendations for repetition, amplification, and variation, the doctrine of copia offered surer relief against the Elizabethan writer's fear that the accelerated rate of linguistic flux would render his work incomprehensible, that today's new word would be obsolete tomorrow. A glossary of obsolete words in Chaucer, it should be noted, was included already in Speght's edition of 1602.[21]

Neologisms often behave like imaginary words: free of the many threads that attach words to reality, with the reality that words normally suggest frequently unknown, they provoke a sense of unreality. The intensity and effect of verbally created unreality may vary significantly, as studies of neologisms and imaginary nonce words, such as Leo Spitzer's work on Pulci and Rabelais, demonstrate. The psycholinguistic validity of their argument

holds not only for literary but non-literary uses of language as well. What begins in comic pleasure may well end in fear and alienation. In limited doses, the strangeness of neologisms--be they direct foreign loans, coinages from native stock, or varied combinations of both--induces the realization that something is slightly askew in the normal train of reality. In larger doses, however, temporary comic disruption may give way to continuous deformation, so that the reality of words remains partially familiar at best. The unknown, sometimes incantatory and ever chaotic, risks overwhelming the familiar, taking with it man's very sense of identity. Word reality, as Spitzer phrases it, then consumes world reality.[22]

Too much variety, as Richard Lanham argues in reference to the philosophical implications of style, ultimately threatens Western man's belief in an essential, knowable, serious reality.[23] Imitation of this reality is the equally serious task which the doctrine of mimesis has set for literature. Ancient stylistic theory, particularly the tripartite division of style based on the importance of subject matter, categorizes reality in a way that, although arbitrary in itself, has won authority as a virtual universal. These categories order extraliterary reality; they allow man to know it, and consequently to write of it, better. The weakness of the criterion--its neglect of the fact that the importance attached to different subjects varies with time and place--is easily perceptible. Ancient theory does not so much deny this relativity as fail to accentuate it. Such relativity is most obvious in the medieval Virgil's wheel, which took the

three ancient levels of style and then codified them in emblems particular to medieval society; contemporary discussions of style, however, do not mention it.

The authority of the ancients and their theory has resulted in the almost automatic casting of a neat, three-tiered net over the multiplicity of reality as it is represented in literature. But this net has long had holes: the classical theory of style, like the restricted categorization of reality which it posits, cannot account for many literary texts, a good number of them products of the Renaissance. Ariosto, Rabelais, Folengo, Shakespeare, Cervantes: these are some of the giants in the sixteenth century tale of mixed form, style, and language, but many lesser known writers of the era live the same adventure.

Literary criticism has itself been too imbued in the neoclassical theory of decorum to approach such works as anything but anomalies, exceptions which prove the rule; however, the situation has been changing slowly, thanks largely to influential revaluations of literary form, such as Northrop Frye's, and revisions of rhetoric, such as Kenneth Burke's.[24] The refreshed perception of rhetoric in general has resulted in better understanding of its tradition, position, and impact on Renaissance literature, and has induced new understanding of the period's problematic form, style, and language. Most important in this regard is the realization of just how profoundly rhetoric imbues the written word with the motives of speech--or oratory and, by extension, drama. The revision of rhetoric, in fact, has encouraged literary criticism to join various branches of linguistics, psychology, anthropology,

and sociology in regarding language use as a form of behavior.

Rhetoric, therefore, appears as much more than a codification of the rules for effective speaking and the techniques of persuasion. It is an enduring yet flexible model of cultural behavior. For Richard Lanham, it also represents an alternative approach to reality, one which locates its center in language, not the self.[25] Echoing but revising the ancient quarrel between the sophists and philosophers, Lanham observes that language may function as a source of pleasure rather than as an instrument to truth. The rhetorical approach may result in literature in the deliberate cultivation of formlessness and style mixture and excessive or opaque style. It may cultivate qualities which the serious perspective considers vices out of sheer delight at the multiformedness of language and also for the sake of opposition-- to confound those who would moralize as to the "true" nature of literature, styles, and languages. This approach recognizes no norm beyond that of effectiveness in communication.

By somewhat overstating the philosophical implications of his case, Lanham, ironically, risks transforming oppositional and unmasking rhetoric into a serious mode of reality.[26] More important, by explaining variety in terms almost exclusively philosophical, he largely neglects culture as a force that organizes the heterogeneous. Variety is certainly no equivalent of disorder. To accept it as such, even admitting the motive of opposition, is to flatter the premises of serious reality. What appears heterogeneous may only reflect our unfamiliarity with certain patterns of culture.

Lanham comes close to this realization when, in his definition of homo rhetoricus as actor, he identifies language with behavior:

> Rhetorical man is an actor; his reality public, dramatic. His sense of identity, his self, depends on the reassurance of daily histrionic reenactment. He is thus centered in time and concrete local event. The lowest common denominator of his life is a social situation. And his motivations must be characteristically ludic, agonistic. He thinks first of winning, of mastering the rules the current game enforces. He assumes a natural agility in changing orientations. He hits the street already street-wise. From birth, almost, he has dwelt not in a single value-structure but in several. He is thus committed to no single construction of the world; much rather, to prevailing in the game at hand. [27]

This description of rhetorical man captures the spirited modus vivendi-scribendi of the Renaissance writer who so delights his readers with problematic texts. In the hands of this writer/actor, form also turns dramatic: spontaneous, discontinuous, ever in process, its results unknown until the writing actually concludes. Such posturing through form and style asserts itself as a means of simultaneously engaging and revelling in the multiplicity of reality.

A truly complete poetics, Lanham further argues, requires critical acknowledgment of the rhetorical mode. With regard to style, he suggests that, in addition to the vertical axis of classical decorum, works also be classified horizontally, on a spectrum with self-regarding rhetorical opacity and total philosophical clarity as its end points.[28] For many works in the rhetorical mode, the horizontal provides the only practical measure of style, since the vertical intersects well into the ranges of clarity. Clarity, of course, is one of the stylistic

virtues in classical theory. The moralistic connotation of this type of evaluation results almost automatically from the use of such parameters as "high" and "low." The "dark"/"light" opposition of the horizontal does not totally escape this cultural-moral reflex action either, although for many critics it may indeed appear to do so. What the horizontal measure does is to encourage a more open set of norms, ones based largely on the rhetorical principle of communicative effectiveness. Acceptance of the horizontal axis encourages the critical reader to evaluate each work in terms of its global effectiveness instead of partially, on the basis of a particular normative cultural model.

The same vertical/horizontal axis can be used to illustrate the normative relations among languages in the Middle Ages.[29] The vernaculars take unordered position, equal in their earthliness, along the horizontal; above them all, and relating equally to all in its vertical superiority, is Latin. In a similar way, in Dante's celebrated characterization of Latin and the vernacular respectively as lingua regulata and lingua corruptibilis, we find the opposition to variety and imposition of a norm transferred from the level of style to that of language.[30] Fixed in its grammatical forms and uncorruptible, Latin is superior to the unruled, corruptible vernacular. For Dante and for the sixteenth century humanists who revived the contrast in their discussions on how to develop the literary vernacular, Latin is not only a ruled but the ruling language. It is lingua formativa. Richness of form in thought and expression makes it, much more than a mere model, an ideal of language and culture. For Renaissance

humanists, as for the ancients, the two cannot be disassociated. In partial anticipation of Benjamin Whorf's hypothesis on the interdependence of language, thought, and culture several centuries later, the humanists knew that in learning a language one was molding human thought and behavior in a particular shape. By language, the humanists, of course, meant Latin.[31] Transmission of these formative patterns was assured, quite apart from the very structure of the language, by the institutionalization of Latin learning in the trivium. The achievements of Roman civilization--its rhetoric and litterae and also, especially in the early stages of humanism, its political and civil life--confirmed the primacy of Latin and thereby reinforced its idealization. Latin, furthermore, participated in the universalism not only of Rome but also of the Roman Church, in both its temporal and spiritual domains. It reigned alone for centuries as the language of Western intellectual thought. With the increasing distinction between religious and secular modes of thought, with the rise of nationalism, the universalism attached to Roman and religious Latin became that of universal reason. The structures of the language were identified with those of the mind itself. By demonstrating the conformity of the vernaculars to Latin, seventeenth century grammars sought not only to ennoble the particular through its participation in the universal but also to prove the reality of linguistic idealism.[32] This symbolic universalism helps explain why long after the formulation of modern thought had passed in other fields to the vernacular, Latin remained the language of science, the preeminent domain of rational inquiry.

In their restoration of Latin, the humanists thus developed an idealistic philosophy of language. In latinitas, they also discovered a linguistic ideology suitable to their increasingly changing and divisive times. Latinitas offered the comforting vision of linguistic and cultural plenitude, the promise of participating in continuity, and the authoritative forms needed to shape the corruptible language and culture of the volgare for such participation.

As the above implies, the humanist idea of language began with the restitution of Latin, but it was strongly influenced by the virtually simultaneous discovery of the mother tongue. This discovery was, in Karl Otto Apel's opinion, the necessary result of inevitable tension between two cultural-linguistic Gestalten, between "...una cultura derivata etnicamente e linguisticamente polimorfa e la lingua universale latina dell'antichitá romana e della chiesa cattolica, una lingua esistente già bell'e pronta, sia nel contenuto sia nella forma, e assunta come un 'Vorgut autoritativo'."[33] This tension, which first erupted in the heretical religious uprisings of the thirteenth and fourteenth centuries, nurtured the value of the vernacular as a symbol of auto-affirmation.[34] Defense of the mother tongue on philosophical grounds began long before sixteenth century humanism. Dante, again, made the seminal pronouncement with his elogious contrast between the natural vulgar tongue and artificial Latin: "Harum quoque duarum (locutio vulgaris, locutio grammatica) nobilior est vulgaris: tum quia prima fuit humano generi usitata; tum quia totus orbis ipsa perfruitur licet in diversas prolationes et

vocabula sit divisa; tum quia naturalis est nobis, cum illa potius artificialis existat."[35]

The obvious contradiction between praise of the vulgar in De volg re eloquentia and its condemnation in the Convivio is not resolved until the sixteenth century with the rise in Italy, with Bembo, of umanesimo volgare and its position that the natural language not only could but must become, like its model Latin, a ruled or grammatical language.[36] The transfer of linguistic idealism from Latin to the vernacular found ideological support in the soaring spirit of European nationalism. Cultivated, the vernacular would express the national genius. Renaissance humanists were not the first to make this identification between national essence and the mother tongue, as Apel observes. The Romans had long preceded them. By the expression patrius sermo, ancient Romans identified the living language both as patrimony and as the instrument by which the patrimony of civilization would be preserved and handed on.[37] In their case, as in that of vernacular humanism, comparison with a prestige foreign culture served as catalyst for the virtually concomitant development of a national and historical consciousness. In the latter, the concept of translatio imperii--et studii et linguae--found justification.

With language as the vessel of humanitas and civitas, the notion of linguistic and stylistic purity acquires philosophical and ideological as well as aesthetic bases. Hence the importance of puritas in ancient style theory. Puritas is correctness of language; puritas, as the Rhetorica ad Herennium makes clear, is

latinitas.[38]

As a virtue of style, puritas requires use of the verbum proprium, that is, a word deriving from the language's established stock. Words outside it--whether invented, borrowed from other idioms, archaic or neologistic--violate purity, and hence qualify as "barbarian"--literally, "foreign," but specifically foreign with regard to Greece and Rome--in short, uncultured. The most generic rhetorical term for linguistic impurity is, in fact, barbarismus or barbarolexis.[39] Since Quintilian at least, rhetoricians have qualified it as a vice, its use licensed only for poets and then with admonitions against excessive use. Ancient poets inserted foreign words for stylistic effect, primarily for a touch of "local color" or for a heightening of tone. Barbarismus appears frequently in medieval poetry, as part of what Paul Zumthor calls the "aesthetics of contrast."[40] Although the term properly refers to the inclusion of foreign elements in a Latin language matrix, in medieval texts the reverse often occurs as well.

Tudor rhetorical treatises are remarkable for the degree of attention they pay to figures dealing with language mixture. In classical treatises neither barbarolexis nor the related figures of soriasmus and cacozelon are prominent. Their change in fortune in the sixteenth century provides one more indication of the Tudor rhetoricians' penchant for adapting classical discussions of the figures to contemporary linguistic and cultural reality.[41] George Puttenham's The Arte of English Poesie (1589) interprets the generic barbaralexis 'Forrein Speech' more narrowly as the faults of mispronunciation, wrenched accent, or wrong orthography.

Shakespeare uses the figure amply, for example, to characterize the speech of the Welsh, Scottish, and Irish captains in Henry V. Soriasmus, by contrast, has been expanded to include the specific notion of mixed languages in its literal meaning of "heaping up" (cumulatio in Latin). This conflation appears most tellingly in Puttenham's Englishing of the term as "mingle-mangle": soriasmus is the rhetorical definition of Cheke's nationalistic-linguistic anxiety. Puttenham classifies this figure not merely as a vice, but as an intolerable one.[42] Shakespeare's Holofernes, who incarnates this vice and both of its purported causes (ignorance and affectation), provides retroactive justification of Cheke's fear. Cacozelon, the generic term for affected speech (mala affectatio in Latin) was adapted in Tudor treatises to specifically learned affectation. It basically entails the use of inkhorn terms, exaggerated adaptions of Latin words, and thus, like soriasmus, can be included as a figure of language mixture.[43]

Whether directing its energy to Latin or to the vernacular, Renaissance humanism aspired to a solemn form of language and culture, to a normalization and learned, aesthetic stylization of the chaos inherent to empirical reality.[44] Classical humanism located the solemn form of language in Ciceronian Latin. The fact of the classical language's transmission in written forms (as opposed to the written and spoken forms of medieval Latin still available in the early Renaissance) facilitated imposition of a dogmatic purism which effectively denied the vitalistic, evolutionary impuse of language. This impulse was more difficult to suppress in the still essentially spoken vernacular, for the norm

that would fix pronunciation, spelling, vocabulary, and grammar, and move the vernacular closer to its ideal form, was still to be identified.

Just where this norm lay--within the vernacular or somewhere outside it--was a fundamental question for Renaissance vernacular humanism. The example of Italy is especially illuminating: not because Italian humanists were the first to confront and elaborate a solution to the questione della lingua--for indeed, each national language worked out a different solution--but because the issues which the Italians raised and the confusions which they perpetrated with regard to variety and norms, in language and in literary language--with the complex that, for want of better, we call the problematics of variety--continue to challenge theorists today. The problematics of variety are implicit in the classical theory of style, as discussed earlier; they reappear in modern linguistic theory and, spurred in turn by linguistics, in the influential poetics of modern formalism. Theoreticians in each field are only beginning to treat the issue systematically; heretofore variety has been assigned the role of black-caped villain in the melodrama of evolving theories. But the drama is a serious one. Because it challenges man's drive for order, the problematics of variety impinges ultimately on almost every aspect of human endeavor, on the history not only of language and literature but also of culture and consciousness. Our own interest in variety and the opposition it inevitably provokes originates in the comparatively modest desire to better understand a certain mode of Renaissance writing and its significance for literary history and poetics.

Variety lies at the base of the dilemma faced by Bembo and other classically trained proponents of the volgare. As humanists, they were attracted by the ideal of eternal form inculcated with the study of Latin; but, as vernacular humanists of the sixteenth century, with developing senses of history and nationalism, they were only too keenly aware of the fact that language varies in time and space and that literary models are also subject to the vicissitudes of time, as the rediscovery of classical authors reminded them so well. The difficulty, then, was to establish a norm which, while grounded in the real, historical language, could satisfy the aspiration for the ideal. As the doctrine of imitation encouraged classical humanists to consider classical literary texts as their norms, the vernacular humanists, under Bembo, quite understandably attempted to resolve the double dilemma of the vernacular by a similar process--i.e., by proposing the language of fourteenth century Tuscan writers as the vernacular norm. Particularly as illustrated by Petrarch and Boccaccio, this language possessed the prized formal qualities of gravity, regularity, and eloquence. These humanists, in effect, were arguing for the creation "...d'un volgare quasi latino, d'una lingua già bell'e compiuta, le cui legge sono da dedurre non dall'uso della lingua viva, bensi da una letteratura canonica ben delimitata." [45] Imitation of these writers could satisfy the need for an ideal, national, literary norm. It also led to centuries of vernacular purism.[46]

One of the major confusions in the questione della lingua is the confusion between the concepts of language and styles or modes of language--in this case, spoken, written, and literary--and the

norms operating in each variety. The classically trained Bembo equates lingua with written language: "...non si può dire che sia veramente lingua alcuna favella che non ha scrittore," observes his spokesman Giuliano de' Medici in the dialogued Prose della volgar lingua (1512).[47] Spoken language, favella, is not language for it has no written, let alone canonic form. Bembo's definitions may be faulted as exclusionary and elitist; they ignore what linguists today like to call the "common core" of language, that part which subsists in all styles and renders communication possible in spite of stylistic differentiation.

Bembo talks of language but means style. Once we substitute style for language, the important amplications of his discussion appear, namely, that different styles are regulated by different norms and that the latter depend on the communicative and social function of the style. The favella, therefore, is regulated by the empirical norm of use. But use is a local and temporal measure, varying from one town to another, from one year to the next, and hence is inadequate to the particular needs of written communication. Because it travels farther and lasts longer, the written language must be more generally comprehensible. The same holds for literary language, insofar as it is written; insofar as it is aesthetically motivated, literary language must be cultivated as well. It must seek form. Cultivation, as the Bembists knew, is a matter of programming, not of empirical reality--of working to shape reality according to a define objective or ideal vision rather than accepting it unformed.

In contrast to Bembo, some Italian vernacular humanists

identified favella with lingua and thus came quite close to anticipating one of the basic, revolutionary premises of structural linguistics. While Ferdinand de Saussure hardly identified language with speech, he did insist that language (lingua, the system, the empirical norm) could be known only through the study of speech facts. Furthermore, he repudiated written and literary language as secondary systems which have obscured perception of regularity structurally embedded in the primary system of speech.[48]

While this second group of Italian humanists opted in favour of regulating literary language by the empirical norm of living speech, it split on the issue of just where that norm lay: in the spoken language of the court or in that of sixteenth century Florence. Each held certain advantages, both with respect to the needs of literature and over Bembo's choice of a frozen form of cultivated vernacular. Court language was held to be more polite and more commonly understood, while Florentine was the living form of the prestigious dialect which had first produced national literary monuments.[49]

In this dispute, the partisans of the empirical, like their opponent Bembo, point implicitly to the fact that language is organized into various styles of use. But, again like Bembo, they confuse modes of language use with language itself, with the abstract system. Their goal is also that of programming a norm for written, literary language, and consequently, although they shift discussion to the level of living speech, the empiricists, at bottom, are as beguiled by the notion of the one, the essential, the ideal as the classical Bembists.[50] Their interest lies not in

studying the recognized multiplicity of language forms or its implications for the very concept of norm, but rather in deciding which single variety, to the exclusion of others, can be cultivated as literary norm. The authoritative models they propose, like Bembo's, are ideologically motivated: they reflect and seek to impose a certain vision of the form the literary vernacular is to take.

Although the same basic forces of nationalism and linguistic idealism energize each group of vernacular humanists, their visions, and the degree of dogmatism with which they advance those visions, vary. Programming inevitably entails some dogmatism, and, as might be expected, the empiricists proved much less dogmatic than the staunchly classical Bembists. Italy on the whole followed the latter. In England, by contrast, cultivation of the vernacular tended towards the more relaxed empirical process in which trial, error, and consensus temper the drive for dogmatic unity. In France, the Pléiade set for a program for the vernacular but, linguistically and stylistically, it was eclectic in nature. Political unrest and religious strife, furthermore, forestalled the devlopment of a single prestige literary form and the imposition of neoclassical dogmatism until the early seventeenth century.

The history of modern structural linguistics testifies to the continuing importance of idealism in the philosophy of language. Although emphasis has shifted from the literary program of humanism to the abstract descriptions of Cartesian rationalism, the gap between the ideal and the empirical remains unchanged. The tendency to identify the empirical with variety continues, as does the

identification of variety with complete unorder and disorder. Variety is noise in the system of language. Its unsystematicness interferes with our perception of language's essential, underlying structure without having any intrinsic relation to that structure. The task of linguistics as established by Saussure is therefore to disregard the noise of historical, dialectal, and ethnographic variety and concentrate on abstracting the system (langue) from its actual functioning (parole). Parole, the system in use, is also a form of variety, and hence unessential to descriptive linguistics. Under Leonard Bloomfied, on the other hand, empirical descriptive linguistics set about abstracting from individual language use for the purpose of establishing the individual's abstract language system, what linguistics today calls the "idiolect." Chomsky's concept of linguistic competence later achieves the transfer of the notion of systematicness from the system to the speaker: the regularity described for the sentences of a language is a form of knowledge which the speaker possesses. But Chomskyan competence posits an ideal speaker in a homogeneous community. It dismisses the noise of variation as ungrammatical--i.e., unable to be described by rules--and assigns it to the less linguistically important concept of performance.[51]

In recent years, however, as a result of both the achievements and inadequacies of the abstract structuralist model, and out of a perceived need to move language theory closer to the real world, the pendulum has swung slowly to an integrationist model of language.[52] Closer to the real world, in linguistic parlance, means accounting for variability. Generative theorists, for example,

having found some stylistic variation to be grammatical or rule-bound after all, are less willing to consign variety exclusively to performance.[53]

The implications of this blurring of the boundaries between linguistic competence and performance has led to the redefining of both terms.[54] But transformationalist-generative theory reached this point slowly, largely under pressure from dissidents and most directly from a group of transformationalists now generally referred to as generative semanticists. The latter objected to the rigid formalism of transformationalist theory and to its over-emphasis of syntax at the expense of meaning.[55] Generative semantics moved language theory closer to the real world through its concern with language content and, more specifically, with its realization of the interrelationship between the logical structures of meaning and the speech situation or social context of language use.[56] The theoretical openmindedness of the group thus encouraged thinking about the pragmatics of language, a domain which other branches of linguistics (especially psycho- and socio-linguistics) and other fields (notably, anthropology, semiotics, and certain currents of literary criticism such as those of I.A. Richards and the Prague Circle) had long been discussing, frequently in open opposition to abstract linguistic formalism.

Although these groups differ in particular objects and emphases, they agree in viewing language not as an abstract system, not (in anthropologist B. Malinowski's phrase) as a "countersign of thought," but rather as a form of social and cultural behavior, as one of the many cooperative activities in which man, as member of

a community, engages.[57] They all oppose the traditional view of language-behavior (parole) as unsystemic and unimportant to language theory except insofar as it supplies the raw material for theoretical abstractions.[58] Language behavior, they hold, is governed by various sets of norms. Some of these are peculiar to the language-system (langue) and its underlying structure. But others develop from the speech situation, and still others from the broader, all-encompassing context of culture. Neither abstract-universal, nor ideal, the latter vary with time and place and the numerous other contexts that shape non-verbal as well as verbal behavior. Hence the contextual model provides not merely an integrationist but also a dynamic theory of language.

Dell Hymes, foremost spokesman for the contextualist approach known as the ethnography of speaking, remarks that the system of cultural behavior which is speech is necessarily concerned with the organization of variety.[59] Culture is the ultimate organizing force of variety, but language and culture are virtually identical:

> A culture is assumed to have a vast overall pattern, a complicated network of familial, group, occupational, economic, political, sexual, linguistic relationships. It is further assumed that cultural patterning is reflected in, and reinforced by, systematic linguistic patterning.[60]

Thus, as Roger Fowler later adds, "(L)anguage is culture (i.e., the most potent systemic base of a culture)."[61] If culture shapes the amorphous and orders the chaos of reality, it does so largely through language: through syntax, through semantic categories. The patterning of language, as Peter Berger and Thomas Luckmann observe, objectifies personal experience. It also integrates the "here and now" with the different zones of social, spatial, and

temporal reality so as to create a meaningful whole.[62]

Speech not only occurs but is learned in specific contexts. Thus, in learning the language-system (langue), we also learn the rules that govern the behavior system (parole). To paraphrase V.N. Voloshinov, language is not a stable system of normatively identical forms, but a continuous generative process implemented in the social verbal interaction of speakers.[63] Thus, as we learn syntax, we learn patterns of contextual logic and form; we learn which rules and which forms are appropriate to which situations. Contextual rules are more flexible than those of syntax. Operating on the premise that social verbal interaction aims to be meaningful, we learn to attempt to integrate any deviation from linguistic pattern by referring to the broad context of language and culture, and the knowledge and expectations which language users share about them, for a motivation that will render the seemingly inappropriate element appropriate on an implied level. H.P. Grice terms this process of calculating meaningfulness "implicature."[64] His specific interest lies with conversational or logical implicature, by which he means abstract, and hence implicitly universal, rules. But implicature, it seems to us, is also culturally determined; it is so particularly with reference to style. Our entire paper attempts to develop this point and its implications. The very notion of implicature, it should be added, supports the contextualist contention that grammatical competence co-exists with contextual competence, and that the two are better combined and referred to jointly as communicative or cultural competence.

The most significant argument set for by contextualism is that value and intention are intrinsic to language.[65] Meaning, as the generative semanticists assert, is prior. With this the classical transformati onalists could not concur (and hence the split). The latter hold meaning to be of lesser importance in the language system, the essence of which is syntax. Indeed, in Syntactic Structures (1957), Chomsky ignores meaning totally, on the assumption that it operates independently of syntax.[66]

For contextualists, by contrast, language is embedded in culture and hence in meaning and value. Language users can avoid neither as they interact. As Voloshinov remarks,

> First and foremost, value judgements determine the author's selection of words and the reception of that selection (co-selection) by the listener. The poet, after all, selects words not from the dictionary but from the context of life, where words have been steeping in and become permeated with value judgements. Thus he selects the value judgements associated with the words, and does so, moreover, from the standpoint of the incarnated bearers of those value judgements.[67]

This system of assumed value judgments obtains in non-literary as well as literary discourse. Malinowski makes a similar point in commenting on the difficulties of translating words which are deeply grounded in a culture.[68]

Contextual theory develops various aspects of meaning. Speech act theory, for example, operates on the premise that an utterance not only says but also does something-commands, requests, questions, etc. The basic categories of speech acts are few. This second type of meaning is derived from the logical contextual implicatures of the text; it is known as illocution, in contrast to the locution, which is actually said. A third type of action also exists:

perlocution refers to effect our words have on the listener. J.L. Austin, in How to do things with Words, reminds us, too, that "...the expression 'use of language' can cover other matters even more diverse than the illocutionary and perlocutionary acts..."[69] Cohesion, yet another type of contextual meaning, refers to the structural patterning that crosses the boundaries of individual sentences and thus provides internal linkage and continuity. Cohesion is one of the qualities which transforms simple utterance into text.[70] Continuity assures the vitality of discourse: it makes the points of contact with what has preceded explicit and thus supplies the decoder with the information he needs to assign meanings to the message and interpret it.

Another kind of contextual meaning, and for our purposes the most important, is register. Register provides the external, extra-linguistic complement to cohesion's internal linkage. Register is situational style, the conventional association between formal features and speech situations. It therefore moves linguistics the closest yet to the "real world." Register refers specifically to the recurrence of lexical and grammatical features in a given situation--to a cultural patterning that results in mutual evocation or, in the case of very closed registers, mutual predictability.

Register also refers to a formal linguistic method of describing such styles. The method classifies the formal features of a speech variety or a sample text according to at least three dimensions: (1) the field of discourse (subject matter and/or institutional types of language: politics or legal language, for example); (2) mode (the material of language use (speech and wri-

example); (2) mode (the material of language use (speech and writing, the primary modes); (3) tenor (the social status obtaining between participants in the speech act or the status accorded the particular situational style in the network of styles which the speech community has established to meet its various needs). By this classification, the constants of the style, its formal patterning emerges. One of the three dimensions may dominate in a given style. Field, for example, dominates in religious language. The markers of tenor are Predictable (generally formal), but do not suffice to identify the situation. With regard to mode, religious language evidences characteristic features in both its written and spoken forms, for it indeed appears amply in both. The level of description in this brief example is obviously quite gross and belies the considerable detail and overlapping layers of description which register can generate.

For contextualists, language is above all a social fact. The concept of register develops from the realization that the uses to which we put language influence the formal properties of language. The most immediate example is the one cited earlier--i.e., how the specific needs of written language differentiate it from the spoken form. Each speech community develops its own array or repertoire of situational styles which the individual speaker, because he learns language in context, also acquires. Competence in these styles confirms his identity as a member of the community; the broader the array, the greater the number of roles or modes of behavior he can assume.

With this we return to Lanham's description of rhetorical man,

stylistic man, as actor. But, whereas the literary critic views stylistic multiplicity as an end in itself and a playful means of unmasking the serious notion of an end, contextual linguistics takes a more generic instrumental view of style as "the accomplishment of communicative purposes through more complex means."[71] Style is strategy. Only co-sharers in a given cultural-linguistic evaluative context are competent to interpret it. Style's ability to function as strategy appears most clearly in cases of style-switching. Implicature--the process of discovering the motivation that will integrate a shift meaningfully into the utterance--is at best strategy detecting. Stylistic switching--from standard to sub-standard forms, for example, or from speech tone to a whisper--merely points in a particularly obvious way to the need for such calculations. Without the integrative background of the socio-cultural communicative context, such shiftin- necessarily appears unmotivated and meaningless.

Style, indeed, is strategy and meaning. Whether oriented towards logical structures or socio-culturally determined formal features, a contextual theory of style succeeds in explaining why one form is chosen over another in speech production--a power which a rurely grammatical theory of style lacks. Similarly, whereas linguistic stylistics aims for completeness of description, establishes cognitive meanings through formal syntactic patterns, and measures shifts as deviations from structural norms, contextual stylistics is incomplete and "impure." This is necessarily so, for contextual stylistics seeks patterns which are significant in a complex of patternings; moreover, the meanings it seeks are

largely connotative, and hence little accessible to strictly formal description.[72] It measures style not as deviation, but by its appropriateness to the relevant socio-cultural rules of verbal interaction.

With specific regard to lexis, the contextual model argues against the notion of synonyms. Synonymity is a convenience; a convenience food, one lacking in savor. But words grow in context; they have connotative as well as denotative meaning. Since synonymity operates only on the denotative level, it cuts off the roots of meaning. Denotative and connotative meaning together generate the plenitude of language. And when connatative meaning is viewed in rapport with the socio-cultural context (as opposed to the more usual subjective emotivity), the profound and vital significance of language use as social behavior, cultural accomulation, and individual creativity, of language as the locus of tension between the individual and the social, comes to the fore.

Although it addresses the problematics of variety with specific regard for language and culture, the contextual model also reorients our understanding of variety in literature. Roger Fowler summarizes:

> The simplicity and cultural responsibility of this approach to stylistics and generic study recommend it highly. The theoretical gains are still higher, however. This proposed model of linguirtic performance in society removes some of the most obsessive oppositions in modern poetics: language v. society, text v. context, internal v. external, autonomous v. dependent, linguistics v. sociology, language v. literature, ordinary language v. poetic language, static v. creative, convention v. innovation, habit v. invention, conformity v. licence, regularity v. deviation. All language is language, all language is creative, all language interpenetrates with culture.[73]

Literary semiotics, in fact, anticipated linguistics with the concept of contexts as a dynamic, variety-absorbing principle in which literature interacts with language and culture to produce a plenitude of meaning. Literary semiotics developed in the 1920's in the thinking of critics such as Mikhail Bakhtin, V.N. Voloshinov, and P.N. Medvedev, all of them opposed to the Russian Formalists' claim of literature's autonomy and to abstract linguistic formalism. They admired Saussure's pioneering recognition of language as one particular sign system in the larger system of signs, of linguistics as part of semiotics. But they regretted even more the direction which his emphasis on linguistic description as a process of abstracting from concrete speech would give to thinking on language.[74]

Gradually, the Russian Formalists also came to the realization that literature is not an autonomous activity but rather one specific series in the system of culture. These series should be viewed as parallel, i.e., as self-contained, self-ruled, and self-operating--but also in correlation with the other series or systems of the "system of systems" which is culture. In "Problems in the Study of Literature and Language," Jurij Tynjanov and Roman Jakobson state, significantly, that the structure of this correlation requires study as much as the immanent laws of each series.[75] This mechanism is still under study today, with major attention still focussing on the relationship between literary and non-literary uses of language, which rules are intrinsic to the literary use of language, where overlap occurs and what its implications are. Thus the after-effects of the flattering

notion of literature's autonomy still linger.

These the contextual theory of language helps dissipate. At least, it provides us with a clear model of linguistic variation, its modes of organization, and functions. To view literature as one of the functional styles of a socio-cultural community does literature no disservice. It anchors literature, like the individual word, in concrete cultural reality. It clarifies our sense of the rules that theorists would describe for literature. The language of literature in fact draws on all varieties of language, at least potentially. It strikes us as strange that in their concern for the materiality of literature the Formalists forgot the very basic materiality of language. This is because, similar to Bembo at a much earlier date, they confused one style of literary language for literary language in toto. If they had investigated prose as well as poetry from the beginning, they might have come to this realization much sooner, and also to the realization that literature serves not only to oppose the institutionalization of language and expose the potentialities of the linguistic system but also to make use of them. Instead of overestimating the notion of literary language as a code, instead of searching for a unified concept of literary language in opposition to "ordinary" language and thus perpetrating what one critic has called "one of the greatest sources of confusion and error in poetic aesthetics," they might have realized sooner that the principle of creativity is inherent to all styles of language and not merely the poetic.[76]

Changes in one series of the overall system of culture, more-

over, may produce ripple effects, as Tynjanov perceived in his discussion of the literary series' and the literary work's "orientation" towards extra-literary reality.[77] The interaction between literary and non-literary uses of language is particularly subject to shifts. In some periods those of literature may dominate literature. They generally stress the distinctiveness of literary activity. In such periods, artifice may be prized as the essence of style, or decorum may be tightly regulated according to distinctively literary canons which impose artificial order on the outside reality literature seeks to imitate. Adherence to the norm guarantees social acceptability, if not artistic success, in such periods. Deviation merits dismissal and uncomprehension. In other periods, the frontier with non-literary language may not be so well guarded and the indecorous decorum, the socio-culturally ordered variety and vitality of the latter may slip into the former. Metaphorically rephrased, literary language may slip out of the drawing room and into the kitchen, the street, the carnival, where variety is not only usual but also comprehensible and meaningful. In the Renaissance, the process of general cultural transition relaxed rules of language and literature both--to the point of mingle-mangle, to the point of permanent carnival.

Literary criticism, as Roger Fowler remarks, needs to be grounded in a theory of language.[78] The contextual and contextualizing model of language discussed in these pages provides a theoretical framework flexible enough to account not only for the more normatively literary works but also for the linguistically and stylistically mixed texts which normative poetics cannot integrate but only

dismiss as violations or deviations. It is the theory of language best suited for an informed understanding of the "mixt and mangeled" literature of the Renaissance. As Felix Vodicka notes about changing norms and aesthetic perception:

> As soon as the work is perceived on the basis of integration into another context (a changed linguistic state of affairs, other literary requirements, a changed social structure, a new set of spiritual and practical values), then precisely those qualities of the work can be perceived as esthetically effective which previously were not perceived as esthetically effective. So that a positive evaluation may be based on entirely opposite reasons.[79]

Eliminating the parentheses, we would correct this to read: "As soon as the mixed style work is perceived on the basis of an integrative socio-cultural context of language use..." We need, then, no longer enjoy these works but apologize for our enjoyment. We may enjoy them and increase our enjoyment by knowledge of their participation in a poetics of variety.

But context is a dynamic unit of meaning. The reception of literary texts, and particularly of literary texts from the past, is rendered so difficult by the fact that so many different dynamic equilibriums are brought into contact in the act of reading: that of the work and the reality it encodes; that of the reader; those of the socio-cultural matrices that form both; the language, literary, and aesthetic norms of both. To study the interplay of all these may, as Elizabeth Traugott observes, "...seem inordinately much to formalize, but anything less is but a two dimensional shadow of the task at hand."[80]

But the task of reconstructing norms is Herculean. It is, as Vodicka warns, doomed by its very nature to remain partial and

complicated by the multiple stratification of the evaluating social organism.

A small, well-focused part of this task is undertaken in the applied section of this dissertation. Our chosen object is the Latin appearing as scattered words, phrases, and texts in vernacular literature. Our premise: that Latin functioned as one of the many situational styles available to the Tudor writer and his public. The insertions, therefore, should be regarded not as ornamental "tags," but as instances of linguistic-stylistic switching, and hence as a strategy of meaning. To dismiss these insertions as pedantic petards, generally gratuitous ones at that, as is normally the case, is too reductive of Elizabethan linguistic and cultural plenitude. It is also totally unjustified given both the exceptional institutionalization of Latin language learning in the Tudor grammar school and the ample illustrations of linguistic relativity and creativity which the literature of the period furnishes. The sixteenth century was indeed a bilingual age--certainly in terms of written, if not always spoken, competence.[81] Many writers, particularly those working late in the century, may have culled their insertions from compendia, as is frequently charged. But this does not automatically cancel the cultural and stylistic competence which they developed in the process of learning Latin.

Our chosen author is Thomas Nashe. Nashe is the outstanding example of the Elizabethan mixed style performer. His language is exuberant, colloquial, concrete, varied, sometimes tasteless, sometimes pedantic and plagiaristic, informed by humanism but oriented by genre and economic necessity towards the "Indifferent Reader."[82]

His language and its evolution dramatizes the conflicts of "mixt" and mangeled" Elizabethan culture. His vitality is second only to Shakespeare's, but Shakespeare's prose is contained by its dramatic form and achieves a synthesis of style and vision, a centripetal force, that is lacking in Nashe. Nashe's style is centrifugal: it creates in the reader a constant sense of escaping to the extra-literary. Nashe is constant performance. Gabriel Harvey, his nemesis, likened Nashe's style to that of Tarlton, the Elizabethan clown celebrated for his extemporal wit, improvisations, and laughter. Nashe's laughter, however, is a troubled one, and the reasons emerge in his style, particularly in his use of Latin insertions. Croll points to this in his emphasis on the final years of the century as crucial to the new direction being given to prose style and in his praise of Nashe (ironically along with Harvey) for launching the first effective attacks against the intrenched literary traditions of Ciceronianism and Euphuism, for "...seeking an escape from formalism through the method of extravagance and licentious freedom of style."[83] Robert Weimann could be responding to Croll much later, arguing that Nashe's style does indeed have direction, when he writes that a particular style (Nashe's "taverne" language") "...calls attention to more than a source of language; it refers (through the iron shield of his defensive polemics) to a tradition where the ordinary word and dramatic action so met that there resulted an art form beyond the conception and definition of neoclassical poetics."[84]

No concordance of Nashe's language exists as yet, although the amazing variety of Nashe's writing makes it an important

potential source of information about the many styles, particularly non-literary as well as literary, of Elizabethan language. Because in form and reference it is so thoroughly rooted in contemporary reality, the meaning of Nashe's language is frequently difficult to ascertain. Non-literary styles, for which precious few sources exist, can be described only in a fragmentary manner, if at all.[85] This problem is not just with Nashe, of course; it is endemic to Elizabethan literature. We do not really know Elizabethan language; we have an impression of it. How frequently and easily, for example, we rely on twentieth century meanings of a word which held a quite different sense in the sixteenth. The ample need for glossaries attests to the fact that Elizabethan language is in many respects, for us, a foreign language. R.B. McKerrow makes this point indirectly while criticizing the twentieth century reader's apparent contentedness with language impressions: "We should not expect to attain a real knowledge of French by merely reading it--however much we read--without at least some attempt to write or speak the language ourselves."[86] McKerrow, then, would support our efforts here, and any efforts to end the linguistic "incompetence" of literary critics.

Our own effort to begin to recuperate stylistic order and meaning begins not with the vernacular, but with Latin. The reasons for this are several. First, the inclusion of Latin in a vernacular text raises the issue, however it may be resolved, of bilingualism. Bilingualism is a form of stylistic variety on the level of code; however, its status in linguistic theory remains extremely problematical despite the considerable work already done

on variety and thus it provides an excellent, and pertinent, basis for discussing the general issue of variety. Second, the bilingual insertion exposes the mechanism of stylistic shifting with a clarity unavailable in unilingual shifts. This fact interests linguistic stylistics as well as literary criticism. Although the latter had recognized the stylistic impact of the foreign word since Aristotle, Mikhail Bakhtin first studied the foreign word's semiotic function and its impact on the structure of the artistic text. As Jurij Lotman notes:

> Just as an alien body falling into a supersaturated solution causes the precipitation of crystals, i.e., reveals the true structure of the dissolved substance, the "alien word" by its incompatibility with the structure of the text activates that structure...Structure is intangible until it is contrasted with another structure or until it is disturbed. These two modes of activation constitute the very essence of the belletristic text. [87]

Third, on a practical level, tokens of Latin style are obviously easy to assemble for stylistic description. Also, because this language is particularly tied to written documents, and its stylistic properties amply discussed throughout the history of criticism, recuperation of its stylistic properties is facilitated. Fourth, the values attached to Latin in the Tudor repertoire of styles is similarly easy to describe. Indeed, the relation of Latin to the vernacular is central to the period's linguistic and cultural difficulties. The purely physical aspect of the literary text--Latin fragments scattered in a vernacular matrix--point to the disassembly of the old culture and language and to the forging of the new through incorporation of the old. Fifth, Latin is a transnational language in the age of rising nationalism. A comparative

study of Renaissance Latin's direct encounters with the vernaculars from the perspective of cultural contextualism and register description would contribute significantly to a general history of Latin in the Renaissance. To illustrate this, we frequently introduce Rabelais, an earlier and continental practitioner of linguistic/stylistic mixture, as a sounding board for remarks on Nashe. Sixth, too many students of Renaissance literature are inadequately prepared to deal with Latin stylistically. No less an authority than Father Ong observes that "...the knowledge of Latin is becoming less and less common even among scholars--a fact which we should by now frankly admit is warping many studies of the Renaissance."[88] Register, the method of stylistic description developed here, thus can be viewed as a pedagogical tool. Its three situational dimensions restore vitality to the formal features of the insertions. This vitality may not be exactly the same as that perceived by Renaissance "schollers" and readers, but it does suffice to make the literary texts glow with new life.

Part I of the dissertation is essentially theoretical, one long essay--divided into four chapters--moving from the problematics to the poetics of variety. Part I culminates in Chapter Four with three examples of close textual analysis from Pierce Penilesse His Svpplication to the Divell. These exercises demonstrate how stylistic and cultural restitution of the Latin insertions contributes to the meaning and ordering of the mixed style text.

Part II is a two-chapter essay in contexts. Chapter Five looks for a structural linguistic explanation for the mingle-mangle of Elizabethan English. Chapter Six defends and illustrates the

notion of the age's bilingualism.

Part III applies the descriptive technique of register to the insertions of Pierce Penilesse. Because the stylistic description is so detailed, we work only with this text (Nashe's most successful one with the Elizabethans) and provide descriptions only for the two dimensions of field and mode. The criteria used in devloping the description, and the problems encountered, are discussed. Summary descriptions for each insertion according to the two dimensions appear in Appendices D and E. This information provides the bases for the exercises that follow Chapter Four.

Register description awakens us to the internal variety of the Latin used by Renaissance writers--religious, legal, horticultural, scholastic, oratorical, colloquial, macaronic, etc.--varietal differences to which, as a bilingual writer, he would be sensitive. Nashe's insertions derive largely from classical Latin literature, but even here the internal variety is noteworth. Description of the Latin for one literary text only is, of course, only one small step on a very long journey.

The exercises are essays in stylistics as well as criticism--that is, they begin with a stylistic description of the English found in the text, according to the same dimensions of register, so as to see just where-- and if--linguistic shifting becomes stylistic shifting. In one sense, code-switching is always style-switching: with the change in language comes a change of situation. But the question of just how radical a stylistic shift is operated an terms of the specific sub-dimensions of situational style (field, mode, and tenor) becomes crucial from the perspec-

tive of the evolution of prose style during this period.

The critical aspect of the exercises explores how the bilingual insertion contributes to what Emile Benveniste calls the "sémantique" of the text: that is, how the denotative and connotative meaning of the insertion are activated by the new context and contribute to the formation of its meaning. This transitive mode of meaning can be contrasted with the "semiotique" of the insertion qua insertion.[89] The first involves global apprehension, the second composition and decomposition (Latin's destiny, in nuce, in the Renaissance). This double linguistic mode, as M. Ricoeur remarks, "...permet de comprendre que le langage se constitue dans la clôture due monde des signes et pourtant se dépasse vers ce qu'ils disent."[90]

It is in the semantic activation and appropriation of the Latin insertion by the vernacular text that humanism and the popular tradition begin to merge and the linguistic and cultural mingle-mangle move towards meaning, if not yet towards the new order.

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INTRODUCTION

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[90] Paul Ricoeur, in the discussion at the end of Benveniste's "La forme et le sens deans le langage," p. 236.

Part I

Linguistic and Stylistic Mixture from the Perspective of Linguistic Theory

CHARTER ONE

Bilingualism and the Contextual Challenge to Linguistics

> It is an astonishing feature: from remotest antiquity to the present day, the philosophy of word and linguistic thought have been built upon specific sensibility to the alien, foreign-language word...
>
> Native word is one's "kith and kin"; we feel about it as we feel about our habitual attire or, even better, about the atmosphere in which we habitually live and breathe...
>
> V.N. Voloshinov,
> Marxism and the Philosophy of Language

The Alien Word

Formal linguistics is concerned with rules, not with language behavior and certainly not with the latter's symbolic value. In a very real sense it is concerned with what bilingualism is not. For this reason a study of bilingualism necessarily takes shape as a challenge to the revered tenets, methodologies, and philosophical position of formal linguistics. This particular study of bilingualism begins, fittingly, by recalling the powerful symbolicalness of the alien word as set forth so eloquently by V.N. Voloshinov in Marxism and the Philosophy of Language.[1]

At the heart of Voloshinov's arguments for a contextual, utterance-based linguistics that can accommodate the reality of language variety is the alien word. The alien word is the preeminent symbol of language--of its origin, process, and plenitude. Its material otherness embodies the mystery of perception, the heterogeneity of the reality that language represents, and the difficulties of the communication process. This material otherness defies man to act, to decipher the unknown and master it, to cross linguistic barriers for social and cultural exchange with those who articulate a different word and world. Insofar as a demonstrable link exists between linguistic crossing and the evolution of languages, the alien word also symbolizes the success of that endeavor.

Social exchange develops perforce into cultural contact. Hence the alien word not only stimulates the growth of language but also shapes the growth of culture. In this respect the alien

word appears most often as the representative of a superior and prestigious civilization or culture and consequently functions as an authoritative power and organizing principle for the recipient language and culture. Historical examples of its hegemony are many: the Greek stimulus to the development of Roman culture and the Latin language, and the impact of the latter on the barbarian tribes of Europe, with its culmination in the Renaissance Latin-vernacular debate, are the examples most frequently cited by non-linguists and the ones most pertinent to our study.

To be a symbol of plenitude and process means also that the alien word is a solidly contextual phenomenon. It originates in one socio-cultural situation and passes to another; it forms part of that second utterance which is encoded and decoded according to a variety of ever-changing psychological, social, and cultural factors. By its nature and its conditions of use, the alien word becomes the symbol not merely of language but also of a particular form of linguistic process--the dialogue.

As Voloshinov explains it, linguistics cannot deal with this plenitude and process because it has inherited from philology a quite different concept of the word--alien or native--as an isolated entity subject to a detailed formal description and systematization.[2] This formalization also extends to its historical development. No longer priests but scientists of the alien word, philologists reify their object by extracting it from its life and variety-giving contexts. Instead of releasing it to dialogic interaction, they keep it frozen in monologic isolation. Philologists developed this static, formal approach at least in part out

of necessity, as a consequence of dealing with ancient foreign languages. But although it deals with the altogether different object of native, living language, modern linguistics as developed by de Saussure and his followers only perpetuates the a-contextual methods of philology. As a result of this fundamental misapprehension of its object, linguistics treats living language as dead, and native language as foreign. As a coda to Voloshinov, who was writing in the 1920's, we could add that post-Saussurian structuralism and the mathematical notations of contemporary transformational models merely complete this process of abstracting, objectifying, and rendering language quite "alien" to those who use and study it.

To set up structural linguistics and generative grammar as straw men in an argument favouring contextual analysis is by no means to ignore the tremendous achievements of those areas and the importance of the conceptual clarity which notions such as langue and parole, competence and performance, synchrony and diachrony, and language as system have introduced into thinking about language. On the contrary, this admittedly polemical stance actually testifies to the extent of their influence. Our criticism is articulated from the point of view of bilingualism and the necessity of exploring the linguistic and cultural plenitude that it entails, but in recent years the same general criticism has been levelled from within the established domains of linguistic inquiry. The previously mentioned development of generative semantics as a "remedy" to generative grammar is just one example of this trend.

Polemics require boldly drawn lines of battle: rules versus behavior, minimal unit versus discourse, abstraction versus concreteness, reification versus process. The oversimplifications of such dualities can be easily exposed: the transformational-generative definition of competence, for example, clearly operates with the notion of language as creative process. The point of these dualities, then, is not to set up categorical absolutes but rather to push mentalistic definitions towards a reality-based contextual reformulation. This need is clear even if one does not wholeheartedly embrace the psycho-socio-linguistic view of language as a communicative act. Chomsky himself is reordering the rules to allow for surface as well as deep-structure semantic interpretation and to enhance the long neglected role of the lexicon, the level of linguistic structure where varietal differences emerge most clearly. [3]

Once variety is recognized as a legitimate object of linguistic investigation, its determinant--context--is similarly revalued. Introduction of these parameters to linguistic analysis need not work against, but rather to complete, the concepts established by mainstream linguistics. Refusal to expand would ultimately trivialize the latter's achievements. Writing in relation to his own area of interest in the 1920's, when the powerful trajectory of structural linguistics was hardly clear, Voloshinov anticipates and justifies a fully integrated study of language: "As long as the utterance in its wholeness remains <u>terra incognita</u> for the linguist, it is out of the question to speak of a genuine, concrete and not a scholastic kind of understanding of syntactic

forms." [4]

This expansion does not require a radical shift from rules to behavior; nor does it mean that the rules governing discrete linguistic units can be automatically shifted upwards to describe utterance and eventually discourse. What it does imply is a more flexible, contextually defined notion of rules. In this perspective deviation need not appear as totally negative but as sometimes working towards meaningful communication.

Underlying these various points and tying them together is the very real need to work with a theory of communicative competence. Such a theory clarifies certain problematic zones of _langue_ and _parole_ and the questions of style, style varieties, and stylistic mixture that hinge upon them. Does style, for example, belong to _langue_? to _parole_? to both? Linguists are divided on this question. If style belongs to both, must group and individual styles be as sharply divided as _langue_ and _parole_ are pretended to be? These issues, which bilingualism confronts as a matter of course, are discussed in the following pages with application to the situation of the bilingual writer their final objective.

Bilingualism, as William Mackey's formal definition makes clear, offers an ideal example of flexible, rule-based language behavior: "Bilingualism is a behavioral pattern of mutually modifying linguistic practices varying in degree, function, alternation, and interference."[5] The key here is "mutually modifying," which spells out the essential contextual variability of the bilingual utterance. Some critics define or used to define this

process not as variable but as unstable, in other words as variable but as unstable, in other words as subject to ever-shifting and generally unpredictable combinations of factors. Except for the structural properties of the bilingual's languages, however, these variables are of the very same type (psychological, social, cultural) as the ones that shape unilingual utterance. Seen from the perspective of the speech situation, the bilingual speaker is hardly an a-typical phenomenon.

From this perspective, too, we see that if bilingualism serves as the acid test of formal linguistic theory, it is not simply because it directs attention to variety and context. These questions can and are asked with regard to the real utterances of a real unilingual speaker. More important, bilingualism serves the crucial function of deautomatizing our perception of language: of its materiality (phonetic values, lexical shapes), process (grammatical ordering, stylistic choice), and manner of acquisition. Bilingual deautomatization confronts us palpably with the meaning of language as a system of signs. It exposes the fine links between language, perception, and culture.[6]

Langue-Parole in the Perspective of Bilingualism

One measure of the usefulness of de Saussure's distinction between the language system and individual utterance is its frequent use to distinguish between different types of language mixture that are sometimes carelessly tagged as bilingualism.

Strictly speaking, bilingualism belongs to the individual, not to the group; it belongs to language use, to parole. At the same time, it is possible to label certain societies as bilingual,

meaning thereby that their members regularly use two or more languages to carry on the ordinary business of community life.[7] Familiar examples include French Canada (recent provincial government promulgations to the contrary) and Paraguay, where speakers alternate between Spanish and Guaraní. A basic problem with regard to a bilingual society is how to describe its langue, the system of norms handed on to individual users. Can these two systems be qualified as distinct in the usual sense when knowledge of the situations in which each is used forms a conspicuous part of the collective linguistic fact? Precisely because it immediately strikes the issues of variety and context in this way, the bilingual community has always been left out of discussions of langue.

More usually, mixture on the level of langue occurs as language contact. Language contact involves the direct or indirect influence of one language upon another, resulting in changes--generally on the level of lexis, grammar, or semantics--which enter the historical development of the recipient and are perceived as its permanent property (and possibly not even of foreign origin) by that language's monolinguals.[8] When single features are absorbed, the mixture is termed integration. Lexical integration, or linguistic borrowing, is one of the more important and highly culturally conditioned forms of language contact. Integration should be distinguished from interference, a term reserved for the interaction of the bilingual individual's two systems in speech.[9]

In addition to integration, language contact can also result in the convergence of systems. Convergence can vary in degree and the levels of linguistic structure affected. Sabirs, pidgins, and

creoles are examples of the composite idioms that result from language convergence. While the first two develop and function as auxiliary languages, creoles serve as the ordinary, everyday language of certain small speech communities.[10] Teofilo Folengo's macaronic Latin provides a rare, extremely systematic, and literary example of convergence. Strictly speaking, Folengo's creation is not langue, but rather a quite unique parole which elaborates the haphazard meshings of Latin and dialectal forms so frequent to late fifteenth century sermons and the "ordinary" utterances of certain (essentially clerical) social groups of the period into a self-contained linguistic system and highly sophisticated artistic structure.[11]

The consistent use of Saussurian concepts to clarify these different types of language mixture suggests that moving away from the single native language monolith deautomatizes not only our response to language but also our understanding of such linguistic fundamentals as langue, parole, and the strict division between them. Deautomatization in this sense first affects the definition of langue as a homogeneous, self-contained system by identifying variety as an essential component, realized through time and cultural evolution, of langue. It also points to a more active role for the individual user in modifying the system.

Homogeneity: from accents to intonation, in lexis and even in grammar, from one section of a country to another, and even from one section of a city to another, the notion of language as homogeneous strikes the casual observer as totally absurd. Linguists themselves have never proven it to be so, although most of

their theories presume it for at least two reasons, both of which pursue the recurrent dream of turning language study into a science.

The notion of homogeneity grows most directly from the desire to resolve the various competing theories of language by developing one comprehensive theory. Homogeneity grows in particular from the ready acceptance by descriptivists of what Dwight Bolinger calls that "mischievous set of assumptions" about comprehensive description set forth by Louis Hjelmslev in 1943.[12] The internally consistent, exhaustive, and simple description he prescribes supposes a systemic homogeneity that not even Saussure would have granted. Indeed, Saussure's concept of langue never quite loses its base in real speech, insofar as its norms are abstracted from concrete utterances; in contrast, Hjelmslev's call for a comprehensive description does lose sight of the heterogeneous frame from which the homogeneous system evolves. Also, the stress on synchronic analysis initiated by Saussure, with cause, and persistently pursued by descriptive linguists ever since, obviously makes homogeneity seem more plausible. Synchronic description acknowledges variety, but then pushes it conveniently into the diachronic domain, neglecting changes introduced into the system within even short periods of time.

To buttress their arguments for the synchronic heterogeneity of langue, generative semantics, psycho-socio linguistics, and other fields interested in a more integrated study of language might well use a description of Renaissance vernaculars. Renaissance vernaculars represent dynamic moments of transition from

a plurality of comparatively stable dialects to the consolidation of standard forms that the seventeenth and eighteenth centuries later anchor to abstract, universal principles. Precisely because they operate within this post-standard context, in which the topographical crags of linguistic variety have been rubbed smooth, structural and transformational linguistics can so easily dismiss the reality of heterogeneity by consigning it to history or to the individual. The Renaissance perspective, again, emphatically reminds us that synchronic and diachronic dimensions, although divided in theoretical description, in reality always co-exist. Normally, changes in the structure of a language occur and are perceived slowly: Renaissance vernaculars, by contrast, absorbed massive doses of close change over a remarkably short period of time. English vocabulary alone, as mentioned in the introduction, absorbed an estimated ten thousand items between 1500 and 1600.[13] In such cases, the diachronic dimension obviously overwhelms and virtually negates the possibility of synchronic description.

A period of exceptionally rapid linguistic change, the Renaissance forces us to realize that while language may well be described as a system, "où tout se tient," this coherence is by no means absolute.[14] Rather, it involves shifting degrees of stability. As linguistic codes, sixteenth century vernaculars especially are both highly unstable and variegated. Certain critics, in fact, view this continuous adjustment to linguistic pressures--internal and external, native and foreign--as the dissolution of systems: "The primitive and naive coexistence of languages and dialects had come to an end; the new consciousness

was born not in a perfected and fixed linguistic system but at the intersection of many languages and at the point of their most intense interorientation and struggle."[15] Mikhail Bakhtin writes of early sixteenth century France but the spirit of his remarks applies just as well to late sixteenth century England.

Instability of code means relativity of norms. From the perspective of twentieth century definitions, the Renaissance vernacular is in a sense entirely parole and performance. In a climate where linguistic dogmatism proves impossible, multifarious forms of language mix and vary, enter and exit, with unparalleled freedom. Not integration, but unfettered and continual interference is the order of the day. Even the protests against "overseas" language and inkhornisms contribute to the furor of experimentation, which begins to subside only once the contours of the literary standard are well enough defined.

This instability of code obviously affects the individual speaker. Regardless of his philosophical position pro or contra such massive changes, the individual finds his linguistic consciousness expanded; moreover the plurality of languages forces him to look at his own language from outside and this quite literal "alientation" increases his sense of linguistic freedom, particularly with regard to literary expression.[16] In this way, individual and society are co-involved in a radical re-orientation of language and culture.

At this point the question of the individual's role in promoting such changes comes to the fore. Changes in langue generally are discussed in structural and cultural terms. Structure

and specifically structural differences between the languages determine whether and how language contact takes place. Languages may at different times manifest certain common structural needs--building up the lexis for a better differentiated articulation of reality, for example--but meet them in quite different ways. German, for instance, tends to develop neologisms from its own morphological and lexical resources; English, by contrast, remedies its gaps by borrowing freely from foreign languages.

Language contact and the cultural contact from which it stems are discussed most often in impersonal terms. Lexical items in particular are treated as so many coins to be slipped into the proper slot to make the machine work. This impersonal view perpetuates Saussure/s claim that the individual inherits his language, he does not act upon it.[17]

Again, while not disputing the methodological motives for such a claim, the reductionism that it necessarily entails, especially with regard to lexis, should be pointed out. A linguistic study of Latin loans in Renaissance French, for example, will inevitably attribute the phenomenon to the prestige of the Roman language and totally neglect the lists of words--successfully integrated ones and failed attempts too--contributed by specific authors such as Rabelais, Montaigne, and many others sensitive to the language needs of the moment. While lexical transfer may well be "faceless" in the case of the sudden appearance of new objects--be they bananas, balustrades, or sputniks--transfers for the sake of semantic distinctions or to build up the stylistic repertoire of synonyms more often depend on the personal stimulus of the

bilingual individual and his freedom of movement within two linguistic spaces. Comparing, and perceiving a gap to fill, a precision to enrich, or simply for the donor item's snob appeal, he acts. Sometimes this action involves a direct transfer which is specifically intended for integration; sometimes it involves adaptations of the foreign base to native patterns. Analyses of the language of individual Renaissance writers, such as Sainéanu's work on Rabelais, point out just which of these personal initiatives have gained collective approval and been incorporated into the language's lexical stock.[18] Rejected items, it should be added, are as instructive on the process of individual motivation as those actually accepted.

Still another challenge to systemic homogeneity via the individual's problematic relationship with _langue_ appears in the concept of idiolect. Idiolect constitutes the post-Saussurian structuralist response to the long unanswered question of hos the individual masters _langue_, a communal structure with many more empirical varieties than any one individual ever controls. It refers, precisely, to those varieties within his grasp--in short, to the individual's _langue_.

Potentially, the term interests us. It introduces empirical heterogeneity as an object of theoretical consideration. By acknowledging that the individual commands a personal repertoire, it moves a step forward to a more down-to-earth, functional assessment of language. Linguists who for understandable reasons shy away from the earlier bent for comprehensive investigations of _langue_ find it convenient to reformulate their questions in terms

of idiolect.[19] Empirically, idiolect is more immediately verifiable: theoretically, since it makes the individual a sort of norm, it dispenses with the need to account for deviations. Most important, it supplies concrete information about that long abstract figure, the speaker.

Although idiolect refers to varieties within one language, it seems to hold analogical value for discussing the issue of the bilingual's competence (which is not to say that bilingualism simply represents a more complicated kind of idiolect). Unfortunately, the theoretical hopes that the term raises have been crushed by the actualities of its implementation: idiolect remains a theoretical construct, a post-Saussurian version of the idealized speaker, and with it langue is demoted from a system which the individual inherits to "collections of similar idiolects."[20] Discussion of linguistic heterogeneity stops at this intra-idiolectal point. Varieties within the idiolect, the crux of the problem from the perspective of bilingual description, are dismissed as mere free variation. A false start, idiolect only leads us back to the inability of formal theory to deal adequately with linguistic variety and varietal competence.

Competence-Performance in the Perspective of Bilingualism

Competence is the big hinge in the swinging door of contemporary linguistics. Chomsky first elaborated the concept in Aspects of the Theory of Syntax (1965) to establish as an independent object of study of creative and dynamic constants of language. As such, competence continued Chomsky's earlier challenge (Syntactic Structures, 1957) to post-Bloomfieldian structuralist and taxono-

mic descriptions which segmented and classified real utterances for a profusion of disparate information quite divorced from any sense of language as an eminently human process.[22]

Today competence serves as the cri de guerre of linguists who would complete Chomsky's mentalistic conception of linguistic creativity and dynamism by pulling it into the variegated, concrete plenitude of actual usage. Taking their cue from anthropological linguistics, stressing the need to understand the natural workings of language, these linguists expand competence to what we know of language use. Just what "communicative competence" means, and what it implies not only for bilingualism but also for literary criticism, constitutes the remainder of this chapter and the entire dissertation as well.

To situate the call for communicative competence, we return to Chomsky's formulation which, like langue, describes implicit language norms. Whereas Saussure's attention focuses on collective social norms, Chomsky aims at individual norms. More specifically, he describes the competence of the ideal speaker in a homogeneous speech community.[22] Unlike idiolect, competence does not explore the relationship between this individual and his speech community. It does examine variety, but only as part of the general ability to produce and understand new utterances or, in the celebrated catch-phrase, to make "infinite use out of finite means." It is this emphasis on language as human and creative that differentiates Chomsky's competence from its Saussurian correlate and moves linguistics one small step closer to sociolinguistics. Dell Hymes sums up this advance:

> To make competence central, rather than la langue, to reconcile the sphere of creativity with that of structure, does focus discussion on actual human beings and their abilities, and regards them as acquirers and shapers of culture, rather than merely as 'culture-bearers.' 23

In the Chomskyan framework, competence tends it behavioral complement in performance. But, like parole, performance is judged essentially unsystematic and consequently brushed under the rug of generative investigations.

Generative theory describes the individual's implicit knowledge of his language as a network of underlying grammatical rules. Bilingualism confronts generative grammar with a deceptively simple but intensely unsettling question: What happens to that network when the individual utilizes more than one language?

Most generative theorists beg off the issue, urging patience until the competence of the ideal speaker has itself been adequately set forth. As that undertaking may be prolonged indefinitely, other ways of describing the obvious complications of bilingual competence have been sugges One supposed solution regards bilingualism as simply a more complex case of idiolectal variety. But this is really no solution at all: how can one assert an equivalence between two objects when the nature of them both still remains unknown or compare one individual's competence in a second or third language with someone for whom that is the first language? Generative theory is only beginning to broach the matter of monolingual variety and, besides, bilingualism itself may vary in type. One basic difference depends on whether it is acquired or natural. Another concerns the bilingual's ability to

identify a dominant language or Muttersprache; some speakers claim an undifferentiated language core.

At this point suggests, an immediate initial approach to bilingual competence lies in questioning these individuals about their own psychological experience of how their languages interact. Reliance on such intuitions finds precedent in the procedures used to determine ideal competence and both find justification in Chomsky's ranking of linguistics as a branch of cognitive psychology.[24] Unfortunately, such questions are asked infrequently, so descriptions of bilingual competence and measurements of bilingual proficiency remain largely the domain of applied linguistics. Such scientific testing is obviously necessary, but not sufficient for a complete linguistics. The latter must take perception of self and the world into consideration, and these are elements which gain immeasurably from personal description.

One of the more fascinating questions about bilingual competence concerns the spatial "mapping" of the different systems in the mind of the speaker. The intricacy of such arrangements surely goes beyond the simplicity suggested by the performance term "alternation." George Steiner, for one, revels in the multiplicity of possibilities:

> A vertical structure suggests an alignment of strata throughout. In that case, which language came second, which third? If, on the other hand, my three languages are equally native and primary, what manifold space contains their co-existence? Does one imagine them as a continuum on some kind of Moebius strip, intersecting itself yet preserving the integrity and distinctive mappings of its surface? Or ought one, rather, to picture the dynamic foldings and interpenetration of

> geological strata in a terrain that has evolved under multiple stress? Do the languages I speak, after they diverge to separate identity from a common centre and upward thrust, combine and recombine in an interleaved set, each idiom being... in hrizontal contact with the others yet remaining itself continuous and unbroken? [25]

Considerably more prosaic than Steiner is the now commonly accepted troika of patterns established by Uriel Weinreich in Languages in Contact. The more significant types are two: (A) co-ordinate and (B) compound bilingualism, the co-existence and the merger of linguistic systems. With examples drawn from Russian and English, Weinreich discusses these patterns in relation to the bilingual's semantic system or, more exactly, in terms of the "nature of the sign in language contact".[26]

(A) Co-ordinate:

'book'	'kniga'	'signified'
/buk/	/kn'iga/	/signified/

(B) Compound:

'book'='kniga'

/buk/ /kn'iga/

(C) Subordinative:

'book'

/buk/

/kn'iga/

Whereas co-ordinate bilingualism, with its two systems of meaning develops from the experience of two distinct settings in which code-switching is rare, compound competence generally reflects a mixed acquisition context. The third pattern, in which the signified remains that of the first language, develops in situations such as schools, where language learning occurs indirectly.

As Weinreich notes, some linguists interpret compound bilingualism, with its one set of signifieds, as really one language

with two modes of expression.[27] In this way code-switching becomes a form of stylistic variation. For descriptive purposes, the advantage of this pattern lies in its simplification: one can speak of shifts within the same system rather than the interference of two systems with distinct grammars, each of which requires description. Viewing the compound pattern as one system also works in tandem with the call for further study in linguistic universals as a unified theoretical approach to bilingual description.[28] It also supports the contention, based on the argument that deep structure absorbs all surface differences, that the entire issue of bilingual competence (or, for that matter, of variety within a single language) is spurious.

Weinreich himself advances co-ordinate bilingualism, the co-existence of systems, as more characteristic of the bilingual's actual speech experience. He bases his position on the speaker's being aware of which language he uses in a particular utterance, and the fact that the totality of an utterance can be described as belonging to one language only, although elements from another language may frequently interfere. However valid, this argument cannot apply across the board. George Steiner's comments on his personal experience as a "true polyglot"--i.e., one who shows no dominant for anr of his three or more basic languages--points to the exact opposite:

> At home, conversations were interlinguistic not only inside the same sentence or speech segment, but as between speakers. Only a sudden wedge of interruption or roused consciousness would make me realize that I was replying in French to a question put in German or English or vice versa. [29]

In terms of sign storage rather than performance, Weinreich proves more flexible: the bilingual may store some signs as co-ordinate, others as compound. W.E. Lambert, on the other hand, having tested the language interdependencies of French-English bilinguals in Canada, doubts the adequacy of the entire co-ordinate-compound distinction.[30] For example, Weinreich's use of the very general concept of "semanteme" fails to specify how the bilingual distinguishes between connotation and denotation in two language systems.[31] Lambert's experiments with associational response and organizational methods show that these aspects of bilingual competence cannot be categorized. Some type of organization is certainly necessary, but whether it comes from language itself or from logical categories imprinted on the mind simply cannot yet be ascertained. While certain interlingual groups of words form associational networks quite easily, others do not and may submit to other, often private forms of organization.[32] Again, Steiner's remarks on his own networks prove illuminating.[33]

The general thrust of papers and responses at the 1970 Georgetown University Round Table on bilingualism show a rising willingness to consider bilingual competence a sui generis phenomenon which can only suffer grave distortion by being interpreted according to concepts that were set up with the monolingual in mind. Returning to our original point, competence must be rethought in terms suitable to the bilingual individual's own linguistic experience.

A substantial part of this rethinking should treat the earlier mentioned distinction between alternation and interference, and particularly the tendency to view interference as "inappropriate." This normative view reflects the linguistic milieu in which linguistic thought came of age: working with reasonably standard forms of language made it easy for linguists to define their object as an integral system in constant equilibrium. Puristic standards against interference also reflect the demands of nineteenth century nationalism. However, to set up alternation as a norm disregards not only the role of linguistic crossing in the development of most European languages (a fact of little consequence to the monolingual anyway), but also the very obvious reality of mixed language utterances as a common speech phenomenon. These mixtures are sometimes unconscious, and sometimes quite deliberate, particularly in written, literary language. Nothing is inherently "wrong" with interference or code-switching, as it is frequently called, except that from a performance point of view the speaker risks being misunderstood unless his listener is also bilingual.

Interference, the use of features belonging to one language while speaking or writing another, can occur on all linguistic levels: phonological, grammatical (lexical and syntactical), and semantic. Linguists are wont to note that it persists most in phonology, but is most immediately perceptible in lexis, the level on which our analysis focuses. Lexical interference knows several forms: the total transfer of the form and content of morphemes, words, and idioms; reproduction by semantic extension

(English "introduce" 'to make the acquaintance of,' 'to present someone to someone else' in introduire or introdurre) or by translation ("skyscrapper" gratte-ciel and rascacielos); hybrids or partial transfer, partial reproduction (home plato 'home plate' or pelota de fly 'fly ball').

Our concern in this dissertation lies exclusively with lexical transfers, beginning with the word and working up to more grammatically complex units. These transfers, which we call bilingual insertions to distinguish them from transfers which have integrated into the language system, occur either within an English sentence or as independent sentences themselves. The latter generally function as units of discourse. A third type of insertion is alternation or language shift; it refers to a total switch in language for a given discourse. These we label texts.

In addition to identifying the units involved, interference analysis asks what happens to it: either the bilingual speaker follows the usage of the source language or he modifies it. Modification can involve structure or level. In the first, an idiom may be transferred as an adjective; son of a gun produces sonamogonna in Ital-Americano.[34] Changes at the semantic level illustrate the second. These often come about by the process known as "false friends"; for example, the English native to the point of cliché confuses the French réaliser 'to effect' with his own to realize 'to understand.'

It would be grossly unfair to attribute pro-alternation and contra-interference pronouncements solely to nineteenth century socio-cultural standards. A deeper fear, still much discussed

today, is that bilingualism interferes with the speaker's intelligence. Grammont's well-known pedagogical advice, "One person, one language," for training the bilingual child can be understood as a response to that fear. Fear of the negative impact of bilingualism is rooted in the wide-spread, essentially Whorfian belief "...that language either constitutes or creates intelligence."[35]

Ancient or modern, from Izhac Epstein's La Pensée et la polyglossie (1915) to contemporary IQ tests, the negative pronouncement on the effects of bilingualism develops from testing procedures which, concerned with the individual and individual differences in linguistic competence, betray an insufficient understanding of the nature of language, intelligence, and the relationship between the two. Writing, like many linguists, from his personal experience as an adult multilangual, Epstein argues that the bilingual's diverse, concurrent linguistic associations interfere with his expressive uses of language and with subsequent language learning. For Epstein, working within the framework of associational psychology, thinking is a process of associating ideas and words; consequently, interference must inevitably extend to ideation.[36] Fifty years later, the lower scores in verbal IQ tests for bilingual children in the U.S. would seem still to confirm his point.

Challenges to these conclusions point first to the age-bias factor. An adult like Epstein may be quite sensitive to how his languages interact or counteract one another, but his awareness seems not to hold for children. Some linguists take the opposite position: they argue that bilingualism actually stimulates

intelligence. This cannot be conclusively demonstrated as yet, but refutation of the deleterious effects of language multiplicity has come from nonverbal IQ tests, in which the mean score of bilinguals shows no lower than that of monolinguals.[37] For this very reason, many linguists working in bilingual education deplore the verbal tests for perpetuating racial and social stereotypes of the bilingual as stupid. While the latter's limitations in the school language is often very real, these most frequently are due to social and psycho-social factors of language learning such as home motivation.

While the popular tendency is to equate IQ with intelligence, such an equation is erroneous. Many factors--language is only one--can affect IQ without affecting intelligence.[38] The essence of the relationship between intelligence and bilingualism lies in whether the latter interferes with the development of basic cognitive functions and, as nonverbal IQ tests show, the cognitive ability of bilingual children suffers no apparent "damage" from their exposure to more than one language system. Piaget's work in language acquisition indirectly disproves the view of bilingualism as a threat to intelligence by suggesting that linguistic and non-linguistic cognition are processes distinct not only in origin but also in their later development; moreover, if any dependency exists, it is that of language on cognition.[39]

About creativity, the opposite question is generally asked: is the bilingual more creative than his monolingual counterpart? As in the case of intelligence, nothing can be proven either way. Again, insufficient testing and questions about the reliability

of the measurements currently in use account for this cautious response. Some linguists, W.E. Lambert for one, are more willing to admit an increase of creativity among bilinguals.[40] This creativity is obviously linguistic, as opposed to the notion of unusual individual productions, and involves greater sensitivity to word and sound values, to their patterning, and to changes of environment and viewpoint.

Lambert's contention could find ample support from the quite unusual quarter of Renaissance vernacular literature. As Bakhtin argues, functioning with a plurality of languages forces one to see a given language from the inside and out. This relativism liberates the creative spirit from the dogmatism inevitable to single systems and transforms language into a medium suitable to the designs of that freed spirit. Especially in times of great linguistic change, this freedom means a concrete experience and experimentation with the inexhaustible possibilities of language.[41]

Still another negative charge against bilingualism is its purported link to severe personality disorders. In terms of a direct, one to one, causal link, such a charge is generally unfounded; however, it does call attention to the very important fact of how intimately language is tied to one's perception of self. Steiner, again, illustrates this point eloquently:

> This polyglot matrix was far more than a hazard of private condition. It organized, it imprinted on my grasp of personal identity, the formidably complex, resourceful cast of feeling of Central European and Judaic humanism. Speech was, tangibly, option, a choice between equally inherent yet alternate claims and pivots of self-consciousness. At the same time, the lack of a single native tongue entailed a certain apartness from other French schoolchildren, a certain extra-territoriality with regard to the surrounding social, historical community.[42]

As this quotation suggests, language also organizes one's perception of the world. One account of how langua e organizes perception is Benjamin Whorf's controversial principle of linguistic relativity, according to which language structures, lexis and syntax in particular, shape thought patterns. Since languages differ, speakers of different languages consequently perceive reality and organize culture in radically different ways. The most celebrated example of the principle comes from a comparison of English verbal aspects with those of the language of the Hopi Indians in Arizona. Whorf's research shows the Hopis to dissect their verbal world into categories that express process, vibration, provisional states, and the inevitable alterations of phenomena caused by the observer's own presence. In other words, Hopi syntax formulates reality in precisely the categories needed by modern physics. In positing these different underlying categories of semantic organization for each language, Whorf runs counter to the theory of linguistic universals. Anthropological and linguistic investigation of these categories or cryptotypes will, he believes, uncover the essential forms, meaning, and dynamism specific to a given culture.[43]

Whorf renders a double service to our study of competence. First, his work with so-called primitive languages suggests that the "Cartesian" or Chomskyan view of competence may be only a product of European culture. More important, he grounds language in culture.

The deterministic relationship between language and culture is what renders Whorf's hypothesis so highly controversial. Lin-

guists today tend to separate the relativism from the determinism: languages do indeed "cut up" reality in different ways (for example, the color spectrum), but it does not follow that speakers of those languages must necessarily think in different ways.[44] By linking differences in languages to differences in cognitive functioning, of course, Whorf's determinism creates obvious problems for the bilingual. In his article "Language and Thought," which we have frequently cited, John McNamara charts the three patterns of alternatives open to the bilingual, all of which throw considerable obstacles into the path of successful communication. Whorf himself, with good reason, never explored the consequences of his theory for this type of speaker.

The relativity aspect of Whorf's hypothesis finds acceptance more readily and not only in linguistics. Literary critics with strong interests in language, such as Bakhtin, also rely upon it. The richness of Rabelais' or Nashe's style and the often ambiguous nature of their writing depends directly on their lexis and the wealth of cultural diversity--official and folk, native and foreign, ancient and modern--lexis projects.

Edward Sapir also grounds language in culture, but posits no necessary link between them. Sapir's special interest lies with language as a social phenomenon and, specifically, with languages as social symbols. In this regard he notes that "objective facts" do not count so much as the "symbolism of attitude."[45] This realization is essential to sociolinguistic investigation of how a speech community distinguishes among its many varieties of language. It is a point absolutely fundamental to bilingual speech

and, we would urge, to Renaissance literary bilingualism as well.

Sapir's work on the relationship between dialects and the standard form illuminates another basic Renaissance issue. Like Latin, before and still with it, the Renaissance literary vernacular operates as a uniformizing prestigious cultural force. According to Sapir, however, pre-industrial society retains an intensely local stamp and, as a result, the new standard or cultural language is itself perceived as something "foreign" or unnatural. Even in the few centers of high culture, it is really naturalized only among the most educated classes.[46] This scenario, a very general one, applies particularly well to France and Italy in the early years of the sixteenth century. Even for England, where the dialect problem is less divisive, it suggests a more complicated perspective, a more culturally dense matrix, for our consideration of the Renaissance reader's linguistic competence.

Bilingualism and Varietal Competence

With Sapir's notion of language as a social symbol, we pass from langue to parole, from rules to behavior, from the "anatomy" of language to its "physiognomy," from structural linguistics and generative grammar to sociolinguistics and the ethnography of speaking.[47] This swing to the other side of the dichotomy still views language as a system but places it under the aegis of cultural behavior. These two words contain the essence of language as the object of sociolinguistic research. Behavior in language is speech, while culture, as anthropology tells us, is the organization of phenomenal reality and social behavior into systems of

meaning. By adopting this point of view, we can see speech as an organized and even rule-governed activity that is characteristic of man and the particular society in which he lives and grows. As meaningful exchange between "I" and "you," speech in a very real sense creates that society.

As a form of co-operative behavior, speech must organize the diversity--differences in time, space, society, situation, and idiolect--so characteristic of man's existence and his use of language. Otherwise, effective communication proves impossible. This organization results in part from the mere intention to communicate and, more concretely, from the fact that speech is always a situated act. It takes place within a personal, social, and cultural context, and a good part of its meaning and structure derive from that context and the participants' understanding of its internal dynamics.

As befits human behavior, the structure produced by these multiple layers of context remains quite flexible. It must, for the variables are many and often subtle. First of all, the participants' own psychological qualities (IQ, temperament, actual psychical and emotional state, verbal memory, etc.) and socio-psychological qualifications (age, sex, ethnic identity, social role, profession, etc.) predispose, generally in an unconscious manner, their attitudes towards the other participants, message content, and the objective factors of the communicative situation. Within the confines of the actual speech act, however, this personal context is itself determined by the social factors.[48] These include the setting (time and space), the social relationship be-

tween participants, the mode of contact, and genre or type of communication.

What determines the broad lines of interaction and places the exchange within a cultural context is the particular genre of communication. Each community operates with certain basic kinds and occasions of speech: conversation, lectures, commentaries, arguments, ceremonies, etc. As a more or less established form of communication, each of these is governed by a set of implicit rules which individual speakers learn much as they learn the underlying rules of grammar--i.e., by participating in actual speech situations. Rather than rules, which connote a certain rigidity, this knowledge can be described as a set of expectations about the specific organizational and informational features of that type of communication. These expectations address such matters as how participants should interact, the logical coherence of utterance sequences, and the accepted manner for formulating the message. These expectations serve as a basic mental set which orients participants and helps them continuously adjust as the speech situation actually and creatively evolves.

Because these cadres are conventional, speech behavior can be described as appropriate or inappropriate to its context. In conversation, for example, unannounced switches in topic are appropriate; in formal speeches, they go against expectations (unless specifically prepared) and thus obstruct communication. In regard to conversation, Grice specifies four parameters (concerning the quantity, quality, relevance, and manner of information exchanged) which must be observed if the utterance is to be judged

logically "felicitous."[49]

The same yardstick can also measure other aspects of the situation. In stylistic appropriateness or felicity, formal features correlate with and often identify a specific speech situation. Rules of this type obviously reflect cultural norms. So do the more overtly behavioral contextual rules such as when to observe silence in conversation or when to ask question. To their surprise, for example, some anthropologists have found that certain Indian cultures regard direct questions as an inappropriate means of eliciting information.[50] In addition to knowing whether something is suitable to its context, speakers also know how frequently some feature occurs and whether, indeed, it is possible to use it with respect to the chosen means of communication.[51]

Whatever their specific type, underlying rules of contextual appropriateness are the means by which linguistic diversity is channelled into meaningful communication. The existence of these rules and their evolving description by various areas of language study show that performance, too, ranks as a system, a sociocultural as well as linguistic one, and refute the traditional view of speech as free variation or deviation or "a mass of heterogeneous speech facts," in Saussure's memorable phrase.[52] In contrast to attempts to integrate simple forms of situational variety into the generative model as optional binary features, contextual rules represent flexible modes of adjustment. Grice's conversational maxims, for example, contain no "either/or" mechanism by means of which the repercussions of one switch are felt throughout the discourse. Contextual rules do not account for

all instances of speech variation, of course, so that the challenge facing linguistic description is precisely that of devising a means of distinguishing contextual rules from idiosyncratic behavior without diminishing the richness of the speech phenomenon. For this end, a sociolinguist like William Labov rejects transformationalist adjustments to variety and prefers to test contextual rules on a scale, according to their proportionate use in a certain number of cases.[53] In this way structure may be established and heterogeneity preserved.

Effective communication, then, depends not only on grammatical but also on contextual or communicative competence. Far from rejecting the Chomskyan notion, communicative competence develops the fullness of its premises concerning linguistic structure, freedom, and creativity. If grammatical competence includes the ability to produce and understand novel sentences in novel situations, then some form of knowledge of the situation is necessary if that utterance is to be judged as appropriate or grammatical.[54] For such evaluation, communicative competence necessarily moves analysis away from the level of sentence to that of discourse; it also establishes performance as a crucial component of language learning. From its expanded perspective, competence refers not only to what speakers know in order to make communication effective, but also to the ability to implement that knowledge.

The notion of communicative competence is based on the speech act approach to language which, despite its relative newness, is being pursued by linguists from different fields and others who are equally concerned with moving language study closer to the

real world. Psycho-socio linguistics, mentioned in the introduction, focuses on the actual encoding process. Speech act theory, which originates with British ordinary language philosophers such as John Searle, J. Austin, and H.P. Grice, divides speech into three actions: locution, whereby a recognizable grammatical utterance in a given language is produced; illocution, whereby the utterance itself accomplishes a specific type of action (promising, threatening, commanding, etc); and perlocution, whereby the utterance produces an effect on the interlocutor.[55] Speech act theoreticians are particularly concerned with variety in the sense of divergencies between surface form and logical implication. They examine the rules governing illocution as the key to the underlying logic of discourse. For example, when a mother says to her son, "Will you please take out the garbage?" how does the son know that this utterance is a command and not a question to which he may reply "yes" or "no"? As with social varieties, certain kinds of illocution can be worked into a generative model by means of implicit performative phrases such as "I order you to..." (in the previous example). But this condition does not hold across the board. Very often illocutionary decoding depends not only on the abstract knowledge of message form but also on knowledge of the specific context in which the message develops. "Here's George" may be an expressive act of welcoming or deploring or, in conjunction with either of the preceding, a representative act of stating. Given these various possibilities, the correct illocutionary classification of the same formal stretch of language "Here's George" (just what we are

doing by uttering this group of words) will depend on the specific context in which we formulate it.

Still another aspect of the speech act emerges with the "ethnography of speaking." While claimed as an equivalent of sociolinguistics by its principal proponent, Dell Hymes, this approach actually develops, as its name suggests, from anthropology.[56] The ethnography of speaking directs attention to the culturally determined components and significance of speech. Description of communicative competence in all its personal, social, and specifically cultural plenitude is its primary object. Developing the description of the repertoire of languages, codes, and varieties of language (occupational and social) available to the speech community, it analyzes choice from among these availabilities as another aspect of competence; it then relates varietal choices and switches to their referential and stylistic function within discourse. Although it does not reach beyond its cultural structuration to a more comprehensive, semiotic view of the speech act as one form of cultural communication, the ethnography of speaking does provide a welcome theoretical anchor for our discussion of the cultural implications of Renaissance linguistic diversity. With it, we can easily pass from the language and style shifts and spontaneous creativity of the spoken word to their more deliberate realizations in written, literary speech.

While the slant on the speech act as the pulsating center of personal, social, and cultural plenitude is new, the identification of language with culture or, more specifically, the definition of language as the marker and maker of culture, is not. Sapir's far-

ranging work in language, culture and personality, with its emphasis on language as social symbol as well as linguistic fact, represents one very important step towards a holistic rather than exclusively mentalistic theory of language. The first significant formulation of this opposition to Chomskyan or "Cartesian" linguistics, however, (and its anticipation as well) appears in the late eighteenth century in the anthropological and linguistic thought of Wilhelm von Humboldt. In the fertile humus of these writings, the luxuriant plants of later linguistic theory--language as system, as creativity, as human process, as culture--first appear as well-rooted seedlings.

Anthropology is simultaneously "the indispensable complement, premise, and verification of linguistics" for von Humboldt, who sees man as an inter-related whole whose various parts--body, mind, and heart--should not be cut up and rigidly classified by science but rather be studied for their interaction and mutual determination.[57] Man is, above all, a social being whose "I" requires a "you" if that self is to be apprehended and developed. Language is the means by which mutual growth--of the individual and society--is achieved, for language puts the individual into dialogic contact with his past and with his present, with what has been transmitted and what is being created. While anticipating Saussure's synchronic and diachronic dimensions of language study, von Humboldt never divides them. On the contrary, he views their dialectical interaction as the condition of growth itself, and in this way anticipates Voloshinov's rival argument urging knowledge of the language's evolution as part of the speaker's

competence.[58] For von Humboldt, language is neither given, as Saussure would argue, nor abstract, as Chomsky would have it. Rather, language is acquired, concrete, and historical.[59]

Language, and particularly the evolution of national languages, best exemplifies the central problem in all of von Humboldt's wide-ranging studies, namely, "how to reconcile the spontaneous immanence of organisms developing according to their own inner law with a universal interaction and interdependence between them."[60] This continual process of formation and transformation consists of the dialectical interaction between a generative force (energeia) and a receptive force (ergon) and is the basic principle of growth and creativity on all levels of activity: material, theoretical, artistic, philosophical, personal, social, etc. In language the receptive force of established forms and rules is continuously penetrated by the forces of change, the exact form of which varies through time.

The creativity of energeia also transfuses individual speech acts by interacting with the language system. With regard to language, energeia appears as a unique sum of linguistic and cultural forces. This definition emerges from the fact that, while in the celebrated concept of the "form of language" the German scholar posits a constant, internally coherent mental activity that Chomsky has recognized as an anticipation of grammatical competence, he never divorces this generative drive from its cultural matrix. Whereas Chomsky's conception of the creative force views culture and personality as particularity and variation, and consequently as limitations to the universal, von Humboldt sees them as its very

realization.[61] In a virtual postilla to his illustrious predecessor, well over a century later, we find the sociolinguist William Labov noting that the study of variation can actually contribute to our knowledge of language structure.[62]

Variation and diversity play a fundamental role in von Humboldt's understanding of language, creativity, and human development as a whole; indeed, diversity is the basic condition of existence. Working out of a Leibnizian conception of the organic complexity of reality that has been tempered by an appreciation for Spinoza's spiritual materialism, von Humboldt considers diversity a basic expression of universality.[63] It signals an almost blessed plenitude that man and society feed upon to grow and fulfill their role as dynamic components in the process of working towards the harmonious realization of human capacities, for no one form--no one individual, ethnic group, nation,or historical period--can achieve this ideal. The part always belongs to the ever-evolving whole.

It is within the fullness of this philosophical and theoretical conception of language that sociolinguistics, the ethnography of speaking, and consequently our own study of bilingualism and bilingual insertions as a meaningful form of cultural-linguistic behavior, takes shape.

Sociolinguistics develops our understanding of language's cultural plenitude by taking as its province the norms, behavior, and symbolic value of the different forms of language avilable to the speech community and its various social sectors. A more complete catalogue of the discipline's major areas of research inclu-

des "...the pressure of society upon the development of the language, relations of language and culture, mutual contacts and interaction among languages, use of two or more languages in a particular territory, problems of national language, language planning, and language politics." [64]

As this list suggests, bilingualism and its related interests occupy a key role in sociolinguistics. One general reason for this is the increasing socio-political importance of bilingualism in many contemporary societies. Theoretically, furthermore, bilingualism and sociolinguistics reinforce each other nicely. The investigations of the "hyphenated" discipline, as general linguistics pejoratively dubs the latter, support the view that language, far from being autonomous, is the product of very human, socially and culturally determined, contextual needs. Bilingualism, in turn, forces the gates to more flexible definitions of what constitutes a speech community, fluency, and even language as an object of linguistic description. In essence, it argues that language boundaries be defined not by linguistic features but by the uses of language within the community.

Descriptively, the number and kinds of language forms shared by a speech community remain a matter for empirical investigation. A typical taxonomy, however, would specify between languages, dialects, codes, varieties, and registers.[65] The first two, linked by common provenance, are mutually intelligible; with codes, in contrast, intelligibility is a problem. Codes can thus refer to foreign languages or to organized systems of communication such as whistle-talk, Morse code, sign language, etc. Varieties refer to types of language that are marked by functional

roles. These may be occupational or social: legal language, literary language, ad lingo, and slang all qualify as varieties. Certain social varieties are so functionally distinct that, as with the first two cases, we refer to them as "languages." Registers, on the other hand, depend on situational differences: the Sunday sermon is a register within the variety of religious language and so are the prayers for the consecration of a church. Similarly, cocktail chatter qualifies as a register of conversation. While the borders between register and variety quite often prove difficult to maintain, thanks to the rather elastic definition of "situation," as a rule of thumb register should be conceived as a more socially specific variety of language.

While these different forms of language all co-exist within a speech community, they rarely exist on a perfectly equal footing, simply because they serve a pragmatically differentiated world which limits them to distinct functional and social roles. The symbolic values of the different forms derive from these roles and the attitudes of society towards them. Defining the boundaries for the many situations in which different socially symbolic forms appear constitutes a major task of sociolinguistic description.

The fundamental reciprocity between usage and value emerges most clearly in bilingual societies. Languages used for government and administration and education, for instance, generally enjoy the positive prestige associated with their official function. When societies are rigidly structured, the distinction between official and unofficial functions often results in nega-

tive attitudes towards the unofficial language. This was the situation of the vernaculars vis à vis Lain throughout the Middle Ages and into the Renaissance. Latin's prestige as the language of culture, of religion and literature as well as of government and education, further aggravated the sense of vernacular inferiority as an instrument of intellectual communication. Such consciousness of inferiority frequently leads to emulation--and did so quite successfully in the case of European vernaculars.

At the same time, the prestige factor is no absolute. It can vary according to individual and society; it can be negative as well as positive, as the use of German for swearing in certain sections of Czechoslovakia demonstrates. In certain societies, moreover, languages can be functionally differentiated without the interference of a conspicuous prestige factor. In Praguay, Spanish and Guaraní operate in obviously distinct situations but more as partners in social diversity than as high and low points on a hierarchical scale. While research into the language attitudes and beliefs of bilinguals (and monolinguals as well) is presently scarce, further work should clarify just what this factor of prestige really means.

The role of prestige in determining the speaker's attitudes towards languages and the varietal forms associated with specific speech situations, while important, should not be exaggerated. Psycho-social variables of a more personal order, such as the speaker's educational status and national or ethnic identity, also count. The most fundamental contextual factor in deciding social symbolism, moreover, is the form's function within the

community.

Speakers are terribly pragmatic and, as Charles Bally notes in discussing the stylistic effect of evocation, they habitually and almost unconsciously associate language forms with their ordinary conditions of use. The more a variety is restricted to a certain situation, the more immediately it triggers associations with that situation. In this manner, Latin insertions in sixteenth century vernacular texts signal learning and official culture; French or Spanish insertions in an English text signal the pomposity, fawning manners, and generally negative prestige assigned those nations by Elizabethan popular opinion.

Sociolinguistics remedies an exclusively grammatical conception of linguistic competence by providing the much needed description of a community's language varieties, their functional uses, and socially conditioned values. With regard to how varieties are actually instrumentalized in performance, however, researchers divide more or less into two camps.

Joshua Fishman, whose work is practically synonymous with the discipline, studies the correlation between varieties and their speech situations. His description focuses on the alternation process: when and under what conditions speakers use different language forms. Fishman's method remains eminently social or even, if the word were not so perjorative, superficial. Narrowly defining variety switches as shifts in situation, he excludes the need to analyze the interpersonal motivations and meanings of such switches. At most, he cursorily mentions shifts as a form of metaphorical emphasis.[66] By so limiting his inquiries, Fishman of

course neglects an absolutely fundamental feature of linguistic variety: its extreme frequence in performance within a single situation. For this reason, despite its considerable contribution to an understanding of varietal competence, his approach has been criticized soundly.[67]

Fishman's work develops a giant color photograph of the topography of language variety, but his deliberately "aerial" shots refuse detail, and so the lineaments of code-switching, of the small-scale color blendings which interest us, remain out of focus. Fortunately, sociolinguistics also provides a close-up artist, one who does not so much photograph isolated instances of code-switching as paint them against a larger ground of cultural behavioral patterns.

In contrast to Fishman's, John Gumperz' interests center precisely on those situations in which the correlation between language usage and setting breaks down without signalling a new situation.[68] A3 ethnographer of speaking known for his considerable research with Black dialects and various sorts of bilingual speakers, Gumperz does not describe code-switching (a common descriptive term for the alternation of two or more languages which can also be aprlied to varieties within a single language) by counting and classifying the frequencies and types of shifts. Rather, working with the earlier mentioned notion of communicative competence, he searches out their implicated motivations and meaning, and examines the latter for patterns of behavior.

Gumperz approaches code-switching and shifts in styles just as speech act theoreticians do apparent inconsistencies in dis-

course logic. Possibly (no work in this regard seems available) one could include stylistic switches under Grice's Maxim of Manner, and specifically under the rubric "Avoid obscruity of expression."[69] Assuming the intention to transmit an intelligible message, Gumperz views discourse as governed by certain implicit rules of coherence in terms of which its various components, regardless of their surface deviations from stylistic norms, make sense. Embedded or implicated meaning results in the stylistic case from the synthesis between 1) what is said literally, irrespective of code or variety, and 2) what is suggested by the connotations of the interpolated code or variety. The interaction of these two levels of meaning is directly channelled by the specific contextual components of the speech situation.

With Grice, we may refer to this series of calculations by means of which we pass from surface inconsistencies to implied meaning as implicature.[70] Whether applied to implicit logic or style, implicature is a contextual-based process and its formulation significantly expands the definition of linguistic competence. In addition to rules of grammar and context, implicature views the speaker as operating with a certain sub-set of rules which are actually violations of established contextual norms. Precisely because these violations are linked to predictable aspects of discourse, they, too, can generate meaningful utterances.

Not all deviations from contextual rules, be they logical or stylistic, prove meaningful, of course; nevertheless, recognition of the fact that some violations can be so viewed is essential to

the revaluation of code-switching from normatively undesirable interference to an important device for stylistic enrichment which we attempt in this dissertation.

The implicated meaning of code-switching depends on the fact that usage transforms linguistic codes, or varieties and registers, into social and cultural symbols. They bring with themselves and make functional in discourse entire value systems. Stylistic shifts of this sort thus provide for the logical or denotative development of meaning at the same time as they enlarge the context by their situational connotations. The latter provide a kind of ripple effect, the continual enlargement of meaning or postponement of one to one correlations which Jacques Derrida, in discussing literary texts, has termed différance. Voloshinov, a "contextualist" in literature and language alike, reminds us of the same thing in noting that individual words come "...not from the dictionary but from the context of life."[71] The bilingual's "life contexts" or styles include those associated with different languages as well as situations; from among them and the value systems they embody, he chooses in just the same way as the monolingual selects from the alternative styles and vocabulary items available to him.[72]

While Gumperz does not describe the implicated meaning of code-switching in terms of speech act theory, he does develop its specifically stylistic value by linking it with linguistic foregrounding, another form of implicated meaning. Foregrounding iy defined as "...the use of the devices of the language in such a way that this use itself attracts attention and is perceived as

uncommon, as deprived of automatization, as deautomatized."[73] As Gumperz himself notes (in an echo of Voloshinov), foregrounding "...relies on the fact that words are more than just names for things."[74] Stylistic deviation for the sake of implied meaning can be realized on several levels: prosodically, syntactically and, perhaps the most frequent of all, lexically. Code-switching represents an extremely visible, disruptive form of lexical foregrounding, of using words and idioms outside of context for stylistic effect. It may also produce an effect on other levels as well. While Russian Formalists and Czech structuralists claim that its consistent and systematic use constitutes the essence of literary language, the frequent appearance of foregrounding in all types of everyday language shows it to be a basic stylistic device of language in general, quite regardless of the specific type of message being communicated.

This is certainly the case of code-switching, the stylistic purpose of which can be readily perceived and functionally described whether it appears in literary or non-literary discourse. Combing through large samples of the latter, Gumperz has found that code-switching very often falls into behavioral patterns which themselves contribute even further to the elaboration of implied meaning. In this sense, code-switching serves as a communicative strategy with its most basic action that of marking an inclusive social relationship: "we" versus "them." In this perspective, Latin insertions in vernacular Renaissance texts serve as signals from the humanistically educated author to his fellows, just as snatches of his native language serve the Portuguese émigré in France when he describes the sea at home or complains of

problems on the job abroad. For the other émigrés in his audience, these momentary shifts tighten the bonds of sentiment. The shifts mark the exclusion of the non-Latin reader and non-Portuguese speaker from this solidarity, but do not necessarily impede the general thrust of communication.

Together with this elementary signal of group cohesiveness, code-switching also serves more "targeted" purposes. It may indicate how involved the speaker feels vis-à-vis his topic; it may express his anger or a special emphasis; it may signal a change in discourse or simply indicate that the speaker is quoting from someone else.[75] On the whole, Gumperz' functional analysis of code-switching in non-literary language overlaps with what we find in the literary text, although we give different names to some of them--transition, citation, etc. Literature may also develop its own specific uses, as in personification and characterization. The perennial figure of the pedant or the devil in medieval drama are but two of the more familiar instances. All of them, literary and non-literary like, show that as a stylistic device, code-switching not only is something; it does something. For Gumperz it fulfills a communicative strategy. For speech act theorists, it performs a certain contextually defined action.

In so many of his myriad activities, man naturalizes the unfamiliar, the strange, and the out-of-place by relating it to more familiar phenomena that offer analogical, interpretative models. Hence the ability to make sense of code-switching, while it obviously concerns the receiver's linguistic ability, also depends on his sharing those "contexts of life" with the producer of the communication. As Gumperz puts it, the discovery of impli-

cated meaning or the decoding of code-switchings depends on his cultural competence. The ability of listeners to decode the intentions that motivate switches, to respond unhesitatingly to the question "Why did the speaker say this this way?" reflects the fact that encoders and decoders belong to the same speech community. They share the same network of socio-cultural values and assumptions; they operate with a common pool of linguistic expectations. Moreover, in interpreting the meaning of language shift, they transform culture from a static set of behavioral values and rules into a dynamic form of knowledge.[76]

With its theory of speech as cultural behavior, the ethnography of speaking brings modern linguistic inquiry to a full circle from where it began with Saussure, who neglects speech as heterogeneous activity to concentrate on linguistic structure which he locates at the level of the word. The ethnography of speaking goes beyond Chomsky, who links creativity with linguistic s tructure, but locates the latter on the level of the sentence, while developing an almost exclusively mentalistic concept of linguistic ability that relegates variation to performance and views the latter negatively as unruly behavior.[77]

In contrast to these, sociolinguistics or the ethnography of speaking takes the act of speech as the key unit of linguistic structure and views the non-grammatical factors of communication positively, as aspects of linguistic ability which are absolutely essential to effective communication. Because of their internal consistency and ordering, these factors should be described as contextual or pragmatic rules. Some of these tacit rules govern

message-style, some message-logic; others belong to the speech situation, and still others to the speech event as a particular form of socially organized activity. By means of these pragmatic rules of context, diversity is structured into meaningful communication and received as such. Within their purview, parts belong to the whole: the message cannot be divorced from the speech participants and their immediate situation nor, as John Gumperz demonstrates with code-switching, can form be divorced from meaning.

In this way communicational competence is one with varietal competence. Its holistic approach to performance as the interplay of culture, context, and meaning places it within the framework of the theory of meaning known as the 'context of situation.' Developed by B. Malinowski and J.R. Firth, who moved independently to a common center from their separate respective fields of anthropology and linguistics, context of situation asks how a native speaker learns the meaning of words and the use of his many varieties and styles of language. Unlike transformational semantic theory, it does not assume knowledge of the word's meaning. Rejecting the related notions of mentalistic competence and linguistic universals, it explores that often messily describable relationship between language form, linguistic competence, and the larger arena of human experience.[73] Generative semantics, speech act theory, and the ethnography of speaking have picked up the moving spirit of the context of situation and developed its concerns into the rules discussed in these pages. This enlarged, holistic sense of linguistic competence prepares the terrain for

understanding the cultural plenitude realized in Renaissance literary bilingualism.

Summary

With all its lengthy meanderings, in essence this chapter simply illustrates the justice of its epigraph. It extends Voloshinov's pointer concerning the efficacity of the alien as opposed to the native word in teaching us about language to bilingualism and to the problems of linguistic variation which the latter inevitably raises. From a strictly psycholinguistic point of view, bilingualism probably represents a more complicated phenomenon than intralingual variation; from a pragmatic and sociolinguistic perspective, however, it poses many of the same questions. It does so, moreover, in an advantageously clear and simple manner.

The major problem with linguistic variation, of course, is the refusal of mainstream linguistics to deal with it seriously. Only in recent years have voices been raised arguing that a truly adequate theory of human language must take variation into account and must do so not by confining variation to the performance corner but by incorporating it, as an integral component, into basic linguistic competence.

In addition to generative semanticists, dissatisfied with the Chomskyan treatment of meaning, this group of "young Turks" includes creolists and historical linguists--appropriate representatives of the very groups or types of groups consigned to the sidelines of linguistic endeavour, not so much by Saussure's four-fold division of the discipline as by the internal/external parameter used divide descriptive linguistics from historical, dialectological,

and ethnographical studies, and by the enormous success of his claim that the description of langue, of the internal organism, can proceed without regard for the so-called external domains.[79] As variationists notice, this claim conflicts with the Genevan's definition of langue as that which is social and essential (as opposed to parole, the individual and incidental); or rather, the claim renders the definition self-contradictory.[80] His discussion of diachrony consolidates the link between external linguistics, variation, and the "inessentials" of language when it attributes differentiation to the time factor and then equates the latter with spatial changes. As Charles-James Bailey remarks, one can easily go one step further and argue

> ...that diversity in social space ought to be thought of as a function of the time factor. Social space is divided by the barriers of space, age, sex, and classes (whether based on birth, occupation, economic status, educational attainment, ethnic or religious background, future aspiration, etc.) and whatever social factors determine different styles of speaking, whether the status of the interlocutors or the loftiness of the subject.[81]

Synchronic description, the principal object of linguistics, proceeds as if all this differentiation and, moreover, the continuous dynamics of differentiation ceased to exist in the arrested moment of linguistic time it focuses upon. Hence the two paradoxes, of time and linguistic homogeneity, work hand in glove to thwart serious work on a phenomenon that linguists of all persuasions recognize as fundamental to the experience of language.

The neglect of variation despite its omnipresence has as much to do with the reigning philosophies of science that shape linguistic inquiry as with the rapidly gained authority of Saussurian views within a relatively young discipline. From a positivist

stance, which views change as a series of successive states and ignores issues of cause or origin, the Genevan's formulation and insistance on synchronic description proves quite comprehensible. Had Saussure had the benefit of Einstein's theory of relativity, which defines every state as one of transition, the integral role of variation would have been granted as a matter of course and the development of modern linguistics would surely have run a different course. The second major figure in the discipline, Leonard Bloomfield, as an empiricist, might reasonably be expected to have elaborated a theory to account for the variation he inevitably noticed in his research on the American language. Instead, mixing positivism with empiricism, Bloomfield abstracted away from those differences. His followers went even further, abstracting not only from differences among speakers but also from differences within the same speaker.[32] Once again diversity was discounted as necessary to a full understanding of language. Chomsky's work breaks with the static description advocated by positivist-empiricism by insisting on language as process and by developing an explanation of it. But Chomsky also continues the traditional concern for abstractions, although he channels these into a mentalistic framework. More important, the notion of homogeneity persists in his well-known emphasis on the ideal speaker.

Opposition to the hegemony of these linguistic super-powers has understandably been weak and sporadic. Voloshinov, working with the quite opposite matrix of dialectical materialism, raised a strong and early but quickly stilled voice against abstract description that ignores the essential role of context and the dyna-

mics of language. His early emphasis on the speech act points clearly in the direction of pragmatics which is so crucial to current variationist arguments.

Regrettably, his long suppressed work did not influence linguistic thought the way it might have. Today it corroborates a re-orientation that has sprung from other quarters. Variationist theory today derives internally, from the fruits and failures of over sixty years of linguistic research, and philosophically, from the triumph of the relativistic point of view and the vogue for holism currently invading the sciences and social sciences in particular.

In this sense, the word "variationist" labels an interest or philosophical position rather than a distinct and established group. Variationists work in the many sub-divisions of linguistics, but their common objective is to draw linguistics full circle, to the point where Saussure began. By integrating external linguistics with description, they aim to confirm the correctness of that original definition of <u>langue</u> as social <u>and</u> essential.

Like the rehabilitation of variation, this chapter turns on three key concepts: context, culture, and, above all, competence. To include variation under competence means that it belongs to the internalized grammar of the language user. In the process of language acquisition, he learns forms and abstract relations and he learns them in definite social contexts and speech situations. Both types of knowledge exist or are stored as patterns which he draws upon to function competently on any speech occasion.

Language learning, while concentrated in the early years, is

an ongoing process that begins with contextual exposure but develops by means of comparison and reconstruction.[83] These two processes hold important implications for variation competence and, more pointedly, for the reader of mixed language texts. The first implies that, contrary to the Chomskyan tenet of a balance between understanding and productive competence, the language user understands far more than he ever uses. The generally acknowledged and well-tested quantitative superiority of passive to active vocabulary supports this contention on a simple level. At the same time, the dynamic processes of comparison and reconstruction help the language user cope with entirely new situations and forms. Mobilizing what he does know as a model, the user can often discover similarities which promote comprehension. Comprehension, of course, can be realized with varying degrees of completeness. For the unilingual and less bilingually proficient reader of mixed texts, for example this means that elements such as cognates and the syntactic position of foreign interpolations can serve as decodification aids. Communicative theory in general insists on the importance of the language user's passive as well as active competence. By substituting the terms understanding and production, the communicative approach actually transforms passivity into an active principle. With regard to literature, the communicative or (to emphasize its dynamic, functional quality) the pragmatic approach reminds us that the contractual relationship between writer and reader is as crucial as the text to the literary experience and that the reception of the text is inevitably distorted when the communicative conventions responsible for its formulation

are no longer or only partially in operation. The goal of the next chapters is precisely to suggest how the pragmatic approach to style, via the pragmatic concept of stylistic register, can help the twentieth century reader regain the multi-layered competence of language, style, and culture necessary to a fuller understanding of bilingual insertions and their signal function in mix-ex style-mixed language Renaissance prose.

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[33] Steiner, p. 292: "In other words, at least one of the modes of spatialization of phonetic, grammatical and semantic material in my consciousness interleaves the languages I know according to criteria of proximity or antithesis, of cognateness or exclusion, which are wholly personal and interlingual...Moving 'between' languages, moreover, in what I obscurely apprehend as a complex, highly energized zone of modulation and indeterminancy, I register contiguities, correspondences, short-cuts which are based not only on speech-sounds, on patterns of meaning, on associations particular to my own life, but on word-shapes and tactile values...Words have their 'edge', their angularities, their convavities and force of tectonic suggestion. These features operate at a level deeper, less definable than that of either sound or semantics."

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[62] Labov, p. 111.

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CHAPTER TWO

Context, Pragmatics, and the Ordering of Variety in the Literary Text

"A language model is no more than a model. It is an idealized mapping, not a living whole."

George Steiner

After Babel

Context, Pragmatics, and the "Idealized Mapping" of Literature

As is well known, the formalist or abstracting tendency in linguistics began with Ferdinand de Saussure. His now celebrated concepts of langue and parole divided language, the system of forms and facts known by a speech community, from speech, the concrete utterances of its individual members. More pointedly, Saussure described langue as a "well-defined object in the heterogenous mass of speech facts, "and set the future task of linguistics as the specification of the laws that assure the internal order of this object.[1] The rules governing the homogeneity of langue were to be extrapolated from the "heterogeneous mass" of speech facts.

Within the Saussurean framework, the random and apparently uncontrollable factors which obscure and temporarily disturb the system's dynamic integrity include the elements of parole, that is, the ever-shifting personal and situationally determined peculiarities of individual speakers and the immediately relevant conditions of the speech situation. Heterogeneity also involves what Saussure terms "external" linguistics, that is, those traditional but nevertheless "most fruitful" studies of the mutual relations between language and ethnology, ethnography, political history, cultural institutions, and geography. Variety of this second type is excluded from the domain of modern structural linguistics not only because its concrete specificity cloaks the essential abstract mechanisms of language and belongs more properly to historical language studies, but also because it supposedly poses not methodological challenges.

In Saussure's words, external linguistics entails merely a superficial re-arranging of new facts and old, of adding "detail to detail without being caught in the vise of a system."[2]

No one can deny the impact of this view of language on the course of modern linguistic theory and research. However, when viewed from outside the framework that they themselves helped establish, the consequences of these definitions appear far from totally beneficial. Most relevant to our concerns is the fact that, as a result of the methodological fiat by which Saussurean linguistics limited its object to the underlying regularities of language-behavior and dismissed other aspects of it as non-linguistic, the linguist's models of the language-system can never represent the actual system. The fact that linguists generally fail to acknowledge this gap between linguistic reality and linguistic description alarms not only so informed a commentator on language as George Steiner but also so renowned a linguist as John Lyons. The former provides our epigraph, while the latter criticizes as "systematic ambiguity" Chomsky's use of the term "grammer" to refer both to the native speaker's competence and to the linguist's model of it.[3] Despite obvious differences in style and formal training, Steiner and Lyons, and a growing number of writers like them, both fear that abstract structural models, seemingly precise but actually partial, may ultimately foster a diminished sense of linguistic plenitude. Instead of a context-bound wholeness, we may come to perceive language as a mechanical building-block process: a moving up from discrete, internally ordered linguistic units to

more extensive, complex, situationally rooted utterances. In short, they fear that we may just come to accept language behavior as that process of detail-adding described by Saussure.

Such a view would be false, of course. Advances in fields such as anthropology, ethnography, and semiotics, like the expansion and positive results of the structural mode of inquiry in general, have demonstrated that the non-linguistic, unformed facts of language-behavior which Saussure eliminated from linguistic description are indeed ordered into systems. Moreover, via the notion of context, this heterogeneity participates, and can be shown to participate systematically, in language-behavior. The term "context," it should be made clear, refers both to the speaker's pre-theoretical intuitions about the form, appropriateness, and meaning of an utterance in a given speech situation and to a theoretical construct in terms of which linguists abstract from actual situations those factors or rather those series of factors which regularly help determine the speaker's utterances. While the existence and functioning of contextual systems do not eliminate the possibility of random variation, they do eliminate, as mistaken, the notion of language-behavior as a "heterogeneous mass" of elements.

The contextual knowledge so activated and/or studied falls into two principal categories: (1) general knowledge about semiotic behavior, including universal principles of logic and the general conditions of appriateness known as conversational implicatures; (2) precise, socio-culturally determined knowledge of the various parameters of the speech situation which influence

the formal (phonological, grammatical, and lexical) choices of the speaker.[4] The most important of these variables include the role and/ or status of the speech participants, the spatio-temporal location of the speech event, formality, subject matter, and the general type of language situation.[5]

Chapter Four discusses these parameters at length, for they are crucial to our understanding of how foreign language insertions function in the Renaissance literary text. The point to be made here is that both kinds of contextual knowledge have been shown to function systematically in the speech situation and thus qualify as a form of competence which co-exists with linguistic (grammatical and semantic) competence proper.[6] As a result of this expansion, competence may define as all that a speaker, as a member of a given socio-cultural community, knows--not only about language but also about the other semiotic systems participating in language activity-- and his ability to implement this knowledge. By christening this expanded concept "communicative competence," Dell Hymes stresses the incorporation of components once relegated to performance into a general theory of language as behavior. Lyons sometimes refers to the same as "language competence," a term that closely recalls but also subsumes traditional linguistic competence.[7] In either case, the expanded concept answers the need for a theory of language in which the plenitude of individual, situational, and cultural experience is finally taken into consideration.

Communicative competence, insofar as it consists of grammatical and contextual knowledge, roughly coincides with

the tripartite (syntactic, semantic, and pragmatic) framework of semiotics established by Charles Morris. Given this framework, the content of contextual knowledge corresponds roughly with the concerns of pragmatics. By this third category of semiotics, Morris understands "the relation of signs to interpreters" (1936) or, more specifically, "...that portion of semiotic which deals with the origin, uses, and effects of signs within the behavior in which they occur" (1946).[8] Pragmatics, then, is directly concerned with the act of communication, with the interaction between participants in the speech situation, and with the impact of context on both. It studies the process of implementing competence for the production and especially for the reception of utterance.[9]

In more recent discussions, the German "pragmalinguist" D. Wunderlich defines the domain of pragmatic inquiry as the relations between "...the persons who use the utterances and the situational and socio-cultural contexts involved."[10] This customary distinction between situational and socio-cultural aspects of context is important, for it clarifies the content of contextual competence still further than the initial classification. Moreover, it is essential to our own double, jointly descriptive and analytical, aim with regard to bilingual Renaissance prose.

Like the interest in language performance and context which it formalizes, pragmatic theory is a comparatively recent phenomenon. Still more recent is its application to the use of language in literature. However, as the rapidly expanding

literature on the topic attests, poeticians and linguists alike are attracted by the theoretical challenges and potential benefits that such applications may provide.

One specific result of integrating literature into pragmatic theory is an end to the "idealized mapping" of literature fostered by the Russian Formalists' amazingly influential distinction between poetic and non-poetic language. Inspired by its autonomy as a discipline and by the scientific dignity with which it invested the study of language, the Formalists proposed to emulate linguistics by making literature, like language, a distinct object of empirical research. Seduced by the linguistic model into viewing literature as an autonomous system of norms or specific properties observable in individual texts or paroles, they set up poetics, the science of literature, in parallel to linguistics, the science of language. Adaptation of the scientific Saussurean approach meant abstracting literature from the psychological, social, and cultural factors that had long contaminated literary criticism. More incredibly still, in their early programmatic declarations at least, it also meant abstracting literature from the mainstream of language activity as well. Research into language, it was held, could not inform us as to the specificity of literature. By setting forth the devices and rules that made literature literature, poetics would substantiate the Formalists' claim of literature's functional and and formal autonomy.

Linguistic pragmatics, on the other hand, takes a directly opposite approach. It asks us to recognize first what literature

and language share-- namely, language itself, with its specific norms and various kinds of discourse organization. Thus it urges us to consider literature first of all as a manifestation of language activity and only then to follow the Formalists in considering its specific properties as "literary" language. Only by acknowledging the genus can we describe the species with any accuracy.

Because language is basic to literature, literature can be integrated into a theory of language use but the process cannot be reversed. As Mary Louise Pratt phrases it, the grammer of ordinary discourse can exist without literature but the reverse does not hold.[11] Nor, for that matter, can literature be profitably studied <u>in vacuo</u> in any extended sense. Integration is the key. It is in virtue of this integration only that the expression "literary competence" has solid meaning. By it we understand the language user's mastery not only of the linguistic and contextual systems of the language but also of the linguistic and contextual constraints peculiar to a particular (in this case literary) variety of language. As a specific form of language-behavior, literature participates in and makes manifest the plenitude of all language. Literary pragmatics, accordingly, can be said to study the relations between author and reader and the relation of both to the text and the semiotic systems that compose it.

The pragmatics of literary language, as it is discussed today, can move in two main directions. Mary Louise Pratt exemplifies the "apologetic" strain which argues how literature

fits into general discourse theory and the benefits derived from viewing it in this perspective. Teun A. van Dijk represents the best of the current that, having accepted the once controversial notion that literature depends at its most basic level on natural or ordinary language competence, seeks to specify the rules peculiar to literature as a special and highly complicated variety of language use.

Van Dijk's definition of this new domain of inquiry develops the basic concept of pragmatics with specific regard to literature. This domain, in effect, studies "... a number of interesting literary phenomena which cannot be treated in the framework of a theory based on current syntactic and semantic generative grammers." Its special concerns lie with the properties that relate text structure to the structure of context and with the felicity conditions of the literary speech act.[12] The pragmatic line of inquiry has been applied to such traditional concerns of literary criticism as the theory of the novel (the relations between author, narrator, and represented persons and events; between implicit and explicit narrators, etc.) and its grammatical specificity (particularly with regard to the organization of tenses and their relation to the tense structure of non-literary discourse).[13]

The problem with current literary pragmatics is that, regardless of the particular direction in which it works, it works towards a partial explication of contextual competence in literature. This is because contemporary literary pragmatics is working towards yet another "idealized mapping" by

concentrating exclusively on the general and abstract aspects of contextual knowledge: on principles of universal logic and appropriateness. For Van Dijk and Pratt, as for Samuel Levin, Richard Ohmann and other investigators, the principal questions to be asked by literary pragmatics concern the speech act status of literature: Is it a specific speech act with appropriateness conditions of its own? Is literature better considered an agglomeration of various types of literary speech acts--narrative, fiction, lyric, dramatic, etc? What is the status of ordinary speech acts such as questions, commands, and wishes within the literary text? Are they to be considered embedded and indirect speech acts or represented ones? If literature is a speech act in itself, what implication does this hold for other possible pragmatic purposes of a text? How, for example, do we distinguish between autobiography as literature and as a confession?[14] Related to this is concern for the appropriateness of a literary utterance with regard to a given context. Also figuring on the logical pragmatic agenda is the relationship between the presuppositional and implicational structures of literary and non-literary discourse. Pratt, for example, discusses literary narrative in relation to the Gricean Cooperation Principle, while Van Dijk proffers a Construction Principle specifically geared to the creation of fictional worlds.[15]

This abstract, logical bias appears most clearly in Van Dijk's projections for an eventual "context grammar" of literary language. Although "context" is indeed an abstract theoretical

concept, for Van Dijk it is an abstract construct that deliberately excludes the socio-psychological factors of the speech situation. In other words, by methodological fiat he eliminates from consideration the elements which determine the formal (stylistic) realization of the utterance as well as its perception and interpretation so as to concentrate attention on the underlying logical appropriateness of utterance. Logical grammar and semantics are held to provide the most adequate framework for such a context grammar.[16]

It is impossible to quarrel with the need for such studies and with so forthright a declaration of objectives. Saussure, one might add, was equally forthright about his methodological restrictions. But is is possible to point out that, once again for the cause of methodological integrity, socio-cultural variations have been excised despite the fact, as recent linguistic theory has discovered, that these socio-cultural forms do not occur totally at random but rather are organized into distinct systems which participate in varying degrees in the speech act.

Perhaps because pragmatics itself so recent, still more recently available to literary studies, attention to its socio-cultural aspect has not yet been felt in literary studies. In the various discussions of literary pragmatics, one detects no concern for the fact that such a restriction falsifies pragmatics by leaving it incomplete. Pratt, for example, mentions socio-cultural context hardly at all. Although she discusses narrative in terms of texts which have been selected from a wide spectrum

of nations and chronological contexts, she treats them as so many tokens of the universal principles of logical linguistic organization which govern narrative language use.[17] Van Dijk broaches socio-cultural variety only when, describing the rules to be set forth for literary discourse, he notes that, while some are general and universal, others are specific to a given literature and period.[18] But his discussion develops the latter exclusively.

To be fair, Van Dijk clearly announces his deliberate narrowing of focus. He does not so much reject socio-cultural contextuality as, in managerial slang, "kick it upstairs." The "psycho-sociological aspects of verbal interaction," as he labels them, are too general an aspect of pragmatics for his consideration.[19]

Our intention is not to dispute the particular direction taken by the pragmatics of literary language but merely to point out its partiality and, hopefully, to add to its completion by suggesting a tentative way in which socio-cultural variety in the literary text can be systematized for a contextually comprehensive notion of literary comp-tence. Our attempt is all the more cautious as it charts an unexplored path in applied pragmatic analysis. Van Dijk himself writes, "As far as I know no specific application of these forms of sociological and ethnological/anthropological pragmatics has yet been provided for literary phenomena."[20] Nevertheless, if the history of modern linguistics has one lesson to offer literary studies, it consists precisely in the need to recognize socio-cultural forms of variety as integral parts of language-behavior in both its productive and

receptive functions.

No more than language itself can either literature or literary competence afford an "idealized mapping" of their object. Like its counterpart in ordinary language, a socio-cultural pragmatics of literary language will deal with factors such as the role and status of literature and its various genres in a given society at a given time, with the rules governing the use of a different medium, with the subject matter and different styles (typical situations) appropriate to literature, with the formality entailed by the literary speech situation. As with logically oriented literary pragmatics, these inquiries can move in either--or better, in both--of two directions: towards a specification of these parameters within the limited context of literature and towards their interrelation with language and other systems of socio-cultural organization. Many aspects of the first have been and are being covered by traditional literary scholarship. Not paradoxically, one way of contributing to the intrinsic socio-cultural pragmatics of literary language is by moving in the opposite direction: to insert literature within the more general contexts of language and culture. To do so by no means signals a return to the impressionistic criticism and cause/effect analysis of the nineteenth century forms of criticism from which the Formalists struggled so persistently to separate the study of literature. Rather, it means adopting the subsequent evolutions of Formalist and (Prague) structuralist thought according to which literature is to be viewed as one of the many various systems participating in the complex organism

of culture. This matrix is the ultimate source of the plenitude invested in all its particular systems--linguistic, social, historical--whatever. Literature and its various intrinsic forms of organization can be fully realized, understood, and made meaningful only within this broader semiotic framework.

While the Formalists and Prague structuralists viewed these systems as "parallel series," literary pragmatics urges us to avoid confusing parallelism with autonomy. The literary series is not fully autonomous. Whatever the forms of organization specific to it, literature has language and the various forms of language organization as its basis. It therefore must also be evaluated with regard to both grammatical-contextual language norms. With regard to the latter, it should be emphasized that if literature's basic (as distinct from intrinsic) underlying logic and contextual appropriateness profit from being studied from within the more general framework of language, the same holds for literature's different socio-cultural parameters. The medium, formality, and style of literature, for example, should be studied not only intrinsically but also in relation to the socio-cultural norms governing the use of medium, formality, and style in non-literary discourse.

In addition, insofar as pragmatics also studies the relation between speech participants and situational as well as socio-cultural context, a socio-cultural oriented literary pragmatics should investigate not only the appropriateness of a given text to its two contexts but also its reception by readers. The latter include both the addressee (readers contemporary to

the writer and the actual text production) and any eventual receiver of the text. Our investigation, for example, focuses on Pierce Penilesse's reception by both sixteenth and twentieth century readers and on some of the differences in competence and expectations that distinguish the two. In this sense the interests of socio-cultural literary pragmatics coincide to a large extent with those of literary history as set forth by Robert Wiemann and Hans Robert Jauss, although its specifically communicative framework calls special attention to the "contract" that binds writers and readers and to the cultural institutions and conventions that shape their knowledge of the language they use.[21]

The view of literature as a distinct variety of general language use holds valuable implications for questions of lexis and style and for the often problematic observation that literature is both a restricted variety with established formal markers and also a variety that potentially admists any and all other varieties into its domain. This means that "literariness" consists not in the material per se but in some other aspect of this particular type of language use--perhaps in what Pratt refers to as the "communicational set" of the receiver.[22]

The notion of language as a plurality of styles and varieties encourages us, furthermore, to use the available concepts of ordinary language organization for the description of all the varieties that may appear in the literary text. The need for this organizational capacity does not press so keenly when the literary text is linguistically regular or historically

and culturally close to our own. In such cases we possess the competence necessary for their reception and interpretation. But with literary texts that are distant in any of the above ways, this competence is often lacking and needs restoration.

The process of restoration can begin by looking for the different modes of communicational organization present, though obscured, in the text. Such work necessarily requires intensive support from what we might call the "philological" domain--those myriad sources of information on the history of language and language use such as dictionaries, grammars, concordances, stylistic studies, the literature contemporary to the text etc. But pragmatics reminds us that the successful recuperation of communicative competence involves contextual as well as linguistic competence. It does not suffice--if a sense of communicative plenitude is the goal of criticism--to examine the text solely with regard to literature or even with regard to the more complex system of language. While the process may begin here, at any of various levels of generality, it moves of necessity towards those other "parallel series" which are participating in the text by virtue of the fact that all of the series participate in the "system of systems" that is culture. The process of recuperation is in fact buttressed by this interaction and would be impossible if the other systems were neglected.

Mikhail Bakhtin's analysis of how the various systems of medieval popular culture give organization and meaning to Rabelais' text offers the best example of the kind of restored and totalizing communicative competence we have in mind.[23]

(And medieval popular culture is, of course, only one of the many systems participating in the Rabelaisian text.) Our aims with regard to the foreign language insertions in Nashe are infinitely more modest in scope although the concern for the multi-layeredness of communicative competence remains central. Put another way, our study shares Bakhtin's concern for the semiotic plenitude of the text and the manifestations of this plenitude in its various components. To label a text "semiotic" is to point to its dynamic communicative structure and to know that this results from the overlapping and interacting of cultural codes of very different types--linguistic and non-linguistic, literary and extra-literary--and very different degrees of internal consistency. The several aspects of language competence discussed in these pages illustrate this latter point quite well: grammatical competence appears more tightly organized than contextual competence, and with contextual factors we can distinguish the logical from the socio-cultural. While the latter may constitute the least organized aspect of language competence, to be less organized does not mean to be unorganized and random. The problem is in perceiving that organization and in describing its communicative power.

The subsequent sections of this chapter develop two points of theoretical significance for a socio-culturally oriented pragmatics of literary language and its importance in interpreting mixed style and chronologically distant texts. The first discusses the Russian Formalists and Prague structuralists, arguing that, although these two groups have been blamed for the

arbitrary and damaging division of poetic and non-poetic language, this charge is unjustified once the evolution of their thinking is followed. In our opinion this evolution deserves attention from literary pragmatics primarily because it moved the study of literature towards a socio-cultural semiotic plenitude long before linguistics initiated its own move to integrate variety into language activity. The second section discusses how linguistic concepts such as code and register can help organize the confusion and plenitude of mixed style texts. Developing from the latter, the final section treats the theoretical relationships between semantics and pragmatics and the benefit of a pragmatic orientation for interpretation of the "distant" but in no way "idealized" literary text.

Literary Language: from the "Idealized Mapping of Formalism to the "Living Whole" of Semiotics

In the study of both language and literature, the pendulum slowly is swinging away from formal abstractions towards pragmatics and, hopefully, towards an integration of the two. The rise of pragmatics appears in several respects a luxury afforded by the preceding labor of formal description. Knowledge of how a system works internally, both synchronically and diachronically, does rely on prior description of the intrinsic properties and functioning of that system.[24] Detracting from the undisputed need for formalism is its tendency to foster a false impression of completeness in which the abstract is mistaken for the total actual system and the system is viewed as formally and functionally autonomous vis-à-vis other forms of communication.

The example of linguistics as interpreted by the Russian Formalists helped put poetics on this misguiding and misguidedly narrow track.[25] The autonomy of literature from other forms of discourse and cultural organization was proclaimed and the study of its intrinsic formal properties initiated. In defense of the Formalists, it can be said that they rather quickly abandoned both the track and the linguistic model for the integrative theoretical framework of a socio-culturally, semiotically oriented structuralism. This framework had not been available during the early, militant phase of Formalism when the poetic/non-poetic dichotomy was first promulgated, for semiotics was then a new, unexplored domain of inquiry. Although the seminal modern pronouncement on it had come from Saussure at the same time his new concept of language, the latter alone developed an immediately wide audience, in the Soviet Union in particular.[26]

Our purpose in this section is to argue the significance of this evolution for the development of literary pragmatics. Mary Louise Pratt implicitly argues the opposite by failing to relate the poetic/non-poetic distinction to the entire context and evolution of Formalist thinking and by identifying that distinction as the source of the regrettable non-cooperation between literature and linguistics that delayed the development of literary pragmatics.

Her argument runs as follows: By accepting the "poetic language fallacy" with its insistence on literature's autonomy, poetics has too long ignored the basic fact that literature is a form of language use. Had the Formalists been less restrictive

in their chosen object (poetry), less polemical in their zeal to extract literature from the welter of disciplines and approaches (psychology, history, biography, etc) that contaminated appreciation of its intrinsic literary properties and organization and, finally, had they been better informed as to the actual nature and accomplishments of the fledgling science of linguistics-- so her shopping list of hypotheticals mounts up--they would actually have examined the opposing element of the supposed dichotomy and consequently discovered that 1) in addition to its special forms, poetuc kabgyage sgares wutg bib-poetic language the same very real and concrete language, and 2) the battery of devices set forth as constituting poeticality or literariness (meter, rhythm, foregrounding, estrangement, etc.) also appear in non-literary language.[27] In opposing literary to ordinary language so uncritically, they mistook the modifiers for substantives; they mistook differences in variety for differences of kind. By ignoring this "substantive" bond of language, poetics banished linguistics to the periphery of literary studies where mostly is has reinforced the Formalist opposition by recalling that, however much it is language, literature is still "something more" than "merely language."[28] The problem lies in defining this "something more." We can begin to resolve the problem of what makes literature literature, Pratt suggests, by looking first at what makes it language. Literature, of course, exists not in abstract but as a series of texts, not as <u>langue</u> but as <u>parole</u>. Hence to establish its specificity we must look to what it shares with other forms of language use.[29]

The central weakness in Pratt's argument emerges precisely when she discusses the Formalists' use of the langue-parole distinction to describe the relationship between a literary text and the literary norms governing it. The analogy is flawed, she holds, not only because it disregards the sharing of a concrete langue by literary and non-literary discourse, but also and more important because it "...implies that this metaphorical langue-parole relationship is unique to literature, that only literary utterances are subject to norms other than the rules of grammar."[30] Both of the reasons presented to explain why application of the metaphor is false require comment for, by decontextualizing the Formalists' position, they involve a falsification of their own.

That the Formalists held the langue-parole metaphor to be unique to literature is not at all clear, particularly from the three texts she adduces. With regard at least to the extract from Jurij Tynjanov and Roman Jakobson's essay "Problems in the Study of Literature and Langue," the opposite is actually true. First of all, it should be noted that this passage presents the relevance of the metaphor to literature as undecided and in need of specification:

> The principles involved in relating these two categories (i.e., the existing norm and individual utterances) as applied to literature must now be elaborated. In this latter case, the individual utterance cannot be considered without reference to the existing complex of norms. 31

Second, while the passage does relate the categories of analysis explicitly to literature, the essay as a whole identifies literature as one of the several "series" or systems, each with

its intrinsic structural laws, that correlate to form the "system of systems" which is socio-cultural reality. This correlated system, moreover, is itself governed by laws intrinsic to it, the discovery of which depends upon knowledge of the "immanent laws of each system."[32] This concluding point (no. 8) repeats and completes an opening one (no. 2) which stresses only the need to set forth the specific structural laws of each series. The remarks on langue-parole appear in the middle (no. 6). Given the deliberate progression of thought and condensation of terminology in this programmatic essay, it becomes possible to identify "immanent" and "structural" laws with the grammatical norms of langue (langue) and with those hypothesized for literature. In virtue of this correlation it can be argued that the metaphor is intended to apply beyond literature to the other series as well.

Decontextualization of a different sort appears in the second of Pratt's reasons, according to which the Formalists' analogy is false because literature is not privileged in being ruled by a second set of norms. Ordinary language, as is now apparent, is subject not only to grammatical norms (langue) but also to the contextual norms for language usage of a given society. These literature shares to some extent with language. According to Pratt, the Formalists neglect the contextual bond just as they do the one with langue. But here she presents an argument fortified with hindsight. To blame the Formalists, who in no sense of the word qualified as linguists, for ignoring contextual norms and thus for lacking an insight which linguistics itself

has made only recently and not without great internal controversy, seems quite unfair.[33] Fair, by contrast, is Victor Erlich's characterization of the group's linguistic expertise as essentially intuitive. Some intuitions simply proved more correct. Jakobson's early distinction between significant and non-significant prosodic elements, for example, contributed to the concept of the phoneme.[34] But Jakobson apart, the majority of Formalists (as opposed to the Prague writers) possessed more in scientific pretension than in actual linguistic training.

Somewhat like the Formalists themselves, Pratt approaches her topic with great polemical energy so as to sway readers predisposed to traditional interpretations of the poetic/non-poetic distinction and its explanatory efficacy. Motivated by deep seated concern for the deleterious effects of "the poetic language fallacy," which has deprived literature of a beneficial cooperation with linguistics, she passes too lightly over the historical context and conceptual evolution of Formalist statements. They would weaken her case, as the preceding discussion hopefully illustrates.

Consideration of these factors would force a more balanced assessment of the relationship between poetics and linguistics as fostered by the two groups. Most noteworthy is the realization that the expansion from the confines of Formalist empiricism to the integrated complex system of Prague structuralism does move linguistics and literature towards closer cooperation and, more important still, this cooperation is set within the vaster dynamics of the "system of systems." In virtue of the sense of

plenitude attached to this system, and to the changing position accorded literature within it, it can be argued that far from delaying the rapprochement that led to the development of literary pragmatics, these two schools anticipate some of its key points. They do so with specific regard to the socio-culturally oriented literary pragmatics of which Pratt, like many others, does not speak.

A tentative defense of Formalist and Prague school thinking should center on four points. First of all, the notion of literature's autonomy vis-à-vis ordinary language did not evolve solely from a misreading of structural linguistic theory. While the methodological example of modern linguistics and its definition of langue in particular no doubt strongly influenced the proclamation of literature's autonomy, the avantguard poetry of the Futurists, supported theoretically by their polemical empiricism and revolutionary slogans advocating the "autonomous poetic word," also pushed the Formalists in that direction. Both influences conspired to make "autonomy" more of a polemical metaphor than a well-grounded theoretical position.[35] Concentration on poetry as the object of analysis obviously encouraged belief in the validity of such autonomy and contributed to the definition of poetic language as a "deviation from the norm." But both of these lost prominence once prose became a more central object of analysis. More than any other factor, perhaps, prose exposed the impossibility of literature's autonomy by exposing the immense variety of literary "material," with respect to both language and social life, that literature incorporated.

Thus the Formalists' poetic/non-poetic distinction is hardly as radical as Pratt purports. Lev Jakubinskij's essay on dialogic speech, for example, details the complexity and variety of ordinary language.[36] The significance of the article lies in part in its early date, 1923, for it shows that by the beginning of the group's "middle period," and five years prior to the Tynjanov-Jakobson essay (point no. 3 especially), the notion of literature's autonomy and the sharp division of literary from ordinary language no longer dominates a Formalist discussion of language. This "integrationist" position proves all the more important as, in a 1916 essay on sound it was Jakubinskij who first applied the rigid interpretation of poetic/non-poetic differentiation.[37] Vinogradov's stylistic studies also attentuate the early apparently radical distinction by discussing how the literary text instrumentalizes the plurality of ordinary language varieties. Like Jakubinskij, Vinogradvoc gives evidence the Formalists were quite conscious of the impossibility of speaking in strict scientific terms of "ordinary language" as a unified whole.[38] Zirmunskij, a sometime associate of the Formalist school, contributes another note to this lack of poetic/non-poetic opposition when (in anticipation of René Wellek's closing statement at the Indiana Style Conference), he asserts that in many literary texts deviation is quite absent.[39] Tynjanov also contributes to the attenuation with the notion of the "orientation" or function of language, according to which one can speak of a correspondence or inter-orientation of functions in literary and ordinary language discourse. The orientation of Lomonsov's ode, for example, is

oratorical.[40] Jakubinskij makes a similar point in his same essay by suggesting that literary styles be characterized in terms of their formal resemblance to monologic or dialogic speech. Monologic style, moreover, can be sub-divided into oral and more literate varieties.[41]

To counter the thrust of these various statements, Pratt would probably point out that, while they may have attenuated the troublesome distinction, the Formalists never explicitly renounced the notion of literature's autonomy. Even when they attentuated the opposition by developing the notion of the "esthetic dominant," they still imputed a qualitative difference to literary discourse when, in fact, linguistically at least, no such difference could or can be demonstrated.[42] Thus the controversial issue of the function of literature provides a third point of discussion in evaluating how Slavic formalism moved towards an intuitive notion of literary pragmatics.

Reasoning such as the above can be countered once again by proper consideration of the historical development of linguistic theory, and especially of its lack of attention to performance or parole--the category under which discourse, literary or other, actually belongs. Given the absence of theoretical linguistic discussions of the topic and the admitted confusion between langue and parole among the Formalists as a result, the stubborn clinging to the notion of autonomy and the qualitative differential attached to the esthetic dominant can be interpreted as attempts to define what pragmatic theory today would call the

"communicational set." This means that, having identified a text as a certain type of message because of the nature of the speech situation, the receiver decodes the message according to the implicit rules and conventions particular to that type of message. As readers of literary texts, we dwell on the language properties and organization of the texts, and we look for meaning "beyond" the referential communication, because this particular speech situation (the novel is presented to us as a novel, the poem as a poem, etc.) informs us that this text is literary and because we expect our attention to the afore-mentioned aspects to be rewarded in literary communication.[43]

It should be noted here that Tynjanov's notion of "orientation" anticipates the conceptual thrust of the "communicational set" and, moreover, interprests it in specifically socio-cultural terms. Literature, and "literariness," he asserts, are functions of social convention. Literariness resides not in the language of the literary artifact or even in its literary genre, but rather in how a given society perceives that form.[44] Thus what Lomonosov disposed of as a literary genre served in later times as a conventional form for official petitions. Jakubinskij, again, precedes them all with his concern for (1) whether or not linguistic activity aims at oral communication and (2) the effect of the number of envisaged destinees on the form of such activity.[45] As these different writings make clear, the Formalists were keenly aware of the complexities of ordinary language, of its use in literature, and hence of the problems involved in claiming the latter's autonomy.

The term "autonomy" is itself both correct and misguiding. Once the inclusive nature of the material of literary language had been grasped, the Formalists worked towards a definition of literary language use as autonomy of perception. With concepts such as "alienation," "perceptibility," and "de-automatization," they attempted to pinpoint just what differentiates reception of the literary text from that of other forms of language use. Thus, although they lacked the helpfully precise terminology of communicational theory, they were working in essence to define what today is called literary competence.

But competence, as we have seen, implies knowledge of various kinds which sometimes overlap with one another. Autonomy, on the other hand, implies division and distinction of kind. The notion of autonomy therefore perpetuates the original confusion caused by the seemingly radical poetic/non-poetic distinction while at the same time, in terms of perception, it moves towards a correct understanding of literary language use. The concept of deviation might have helped clarify this confusion since it presupposes an intrinsic connection between ordinary and literary language. Although this connection was unstressed by the Formalists, it can be argued that, by unintentionally exposing the impossibility of a purely formal definition of "literariness," the notion of deviation actually helped focus attention on perception as the defining element in literary language use.

Perception apart, it should be stressed that the literary competence which these writings adumbrate is essentially a socio-cultural one. This direction is especially manifest in the

fourth point for consideration, the concepts of orientation and parallel series. Implicit in both of these are several points: (1) literature is a system marked by certain intrinsic properties and governed by certain intrinsic rules; (2) literature interacts with extra-literary and non-linguistic systems; and (3) the diachronic dimension functions as a determinant component in the structural dynamics of each system and in the evolution of the "system of systems" as well. All three point to the fact that literary competence, that special perception of the literary series and its artifacts, varies according to time, place, and social convention.

Thus, much sooner than linguistics, poetics began to contextualize the early "idealized mapping" of its object. Stung by Marxist criticism of various types and degrees of political consequences, and having discovered for itself the limits inherent to a purely formal cataloguing of devices, it moved out towards the plenitude of language, literature, and life. It recognized such expansion as essential to the uncovering of its object's intrinsic nature. Much sooner than linguistics, moreover it understood that such forms of variety had their own principles of organization and that a certain systematicness (the immanent laws of the "system of systems") characterized their interaction. Each series, while autonomous, contributes integrally to the whole; changes in one series affect the others.[46]

The Prague School then systematized and developed these intuitions within the theoretical framework of structuralism. It amplified them by incorporating into its analytical spectrum such

additional cultural, sometimes non-verbal series as folk costume, folk song, and drama. Concern for the psychology of perception and the ideological values of literature was also admitted. For the structuralists, the verbal series constituted only one, admittedly important component of the literary text. By condemning Shlovsky's deliberate restriction of poetics to formal description, and incorporating this condemnation into the introduction to his translation of the latter's influential On the Theory of Prose, Jan Mukarovský signaled both the Prague School's continuity with and its departure from Russian Formalism.[47] While the Prague structuralists were not the only critics to have urged a more socially oriented formalism, they did so more systematically than like-minded Marxist critics.[48]

By this expansion of focus, the Prague School came to interpret the early bond between that discipline and poetics, in a cultural and semiotic rather than a formal key. The School's 1935 program, for example, re-affirmed the indissoluable link between the study of poetry and that of language, but it also established the relation of the esthetic function to other uses of language as one of the crucial problems of modern linguistics. With its insights into the mechanisms of the language process, poetry was heralded as providing the paradigm for this density of rapports:

> Soltanto la poesia ci permette di conoscere l'atto linguistico nella sua totalità, e di vedere il linguaggio non come un sistema statico precostitituito bensí come energia creative.[49]

Mukarovský similarly connects poetry with the plenitude of reality,

with its many systems of values and modes of perception. Behind the language of poetry is the lexical system of a given language and the global reality to which that system refers. As a result of this embedding, "...poetry throughout its evolution is perpetual confrontation of the lexicon of the world of things which the lexicon is meant to reproduce and whose changes it constantly adapts to."[50] For this critic, every linguistic performance, not only the specificably poetic one, embodies the plenitude of this "global relation." By the same token, every utterance, including the poetic, embodies an "immediate relation" to the particular reality it expresses. The difference between literary and ordinary language lies not in a difference of quality but of the relative space accorded to these global or immediate references.[51]

Mukarovský's remarks are themselves "global" with reference to pragmatics and its two components. The global relation refers to that most general feeling of the plenitude of meaning conveyed in literature. It anticipates what van Dijk terms literature's "autonomy of reference."[52] It is perhaps the most basic of the universal presuppositions particular to literary competence. Yet in Mukarovský's formulation it never appears without the immediate relation. The latter refers to the text's reference to and determination by a particular complex system of socio-cultural and socio-linguistic values. For Mukarovský literature is by nature doubly contextual. As a semiotically oriented structuralist, he stresses the immediate relation. To ignore the dynamics of socio-cultural contextuality is, in effect, to remain a

formalist.

In "Semiotics in the Folk Theatre," Petr Bogatyrëv also refers to both kinds of pragmatic knowledge. One passage of the essay deserves special mention for its placing of language and literature within an explicitly communicative framework:

> Thus, just as the hearer, in order to comprehend the individual utterance of the speaker, must have command of the language, that is, language as a social fact, so also in art the observer must be prepared to receive the individual performance of the actor or of any other artist--his special speech acts, as it were--in terms of his (the observer's) command of the language of that art, its social norms. This is the point of congruence between the field of language and the field of art. 53

Here the langue-parole metaphor is clearly applied to the functioning of literature, but it is applied to illuminate reception of the artistic text rather than its production, thus making an important extension of pragmatics to the other end of the communicative circuit. Furthermore, by identifying the metaphor as a point of "congruence" between language and art, Bogatyrëv invests the metaphor with an extended, semiotic validity. As a result, the langue-parole distinction characterizes the communicative organization not only of language, or of language and art (a term already more inclusive than "literature"), but of any code--that is, any system that is socially organized for communicative purposes. Saussure himself, by noting that language offers a basis for understanding the semiological problem and that the true nature of language can be discovered only by learning what it shares with all other semiotic systems, prepared the way for this metaphorical extension of his famous distinction.[54] While langue-parole properly characterizes the

high quotient of complexities peculiar to language and should not be abused, its power as a loose semiotic metaphor should not go unnoticed either.

Prague structuralists developed their sense of the semiotic plenitude of art not only horizontally (by expanding the number of cultural series with which art interacts) but also vertically (by their considerable emphasis on the diachronic transformations of the literary system and its signifying power). Incorporation of the diachronic dimension not only heightens perception of the density of socio-cultural reality, it also provides platform of discussion which brings the structuralists closest in concept and explicit reference to the modern linguistic understanding of socio-cultural pragmatics--that is, knowledge of the particular, immediate socio-cultural variables of the speech situation and general context which help determine the form and interpretation of a message. While they developed it with specific reference to the literary series, in virtue of the "system of systems," this knowledge obviously holds a much wider validity.

Cognizance of the inevitability of historical change and its consequences for literary communication is what triggers this "intuition" of socio-cultural competence. "Literariness," as Tynjanov noted, is relative. The form one society values as an ode another uses for official petitions; yesterday's <u>reportage</u> provides today's literary object. Nothing in the object's formal structure has changed, only the perception of it. As Mukarovský notes, the work of art is not only a structure but a sign and value as well.[55] It exists as an artifact, an

immutable signifiant. But because it exists in the mutable world of sense perception and collective consciousness, its signifié necessarily varies.

This emphasis on the collectivity is crucial. It means that while the signifié of the work changes with individual perceptors and their particular subjective states, from a semiotic standpoint only the states of mind and values shared by the community are of interest. Mukarovský's distinction between isolated individual and consensus values recalls the distinction made in socio-cultural pragmatic theory between random, idiosyncratic variation and the systematicness perceptible in certain parameters.[56] In essence it also recalls Mukarovský's distinction between the structured and unstructured esthetic. By discussing norms rather than parameters, Mukarovský obviously moves on a more general level of contextual organization than pragmatics. As befits the Prague School's broad "serial" concerns, the causes of variation are also discussed at the more general level, with time and space the principal agents of change.

While Mukarovský concentrates on the esthetic norm and its evolution in time and space, he emphasizes that the dynamics of this series and its relation to literature can be understood fully only within the comprehensive frame of a semiotics of culture:

> Only the semiotic point of view allows theorists to recognize the autonomous existence and essential dynamism of artistic structure and to understand the evolution of art as an immanent process but one in constant dialectical relationship with the evolution of other domains of culture. 57

Felix Vodicka develops this same need for plenitude with reference

to reconstructing the esthetic norms of historical periods of literature, a point of evident interest to us. The prescriptive esthetic norms encoded by the poetics of a given period and handed down by literary history can serve this purpose only superficially, for all too often such norms represent the results of an ideological filtering process which has taken into account the values encoded into "higher" forms of literature but excluded those of a more popular cast. In Vodicka's words, these norms inform us of "...the 'rules' by which the literature of a certain period 'should' be guided."[58] Yet norms are also available in the total set of texts being produced and read in that period, and in contemporary critical evaluations of them. These may or may not intersect with the prescriptive theories. The official and unofficial norms of the literary and esthetic series must, however, be complemented by those of the extra-literary series--ethical, religious, linguistic, philosophical, social, etc.--with which they interact in semiotic plenitude and which, we would add, participate in and form the cultural or communicative competence of the community. For Vodicka, evaluation is "...the result of a complex process conditioned by the total structure of the life and values of the period."[59] Evaluation of a historical literary text, accordingly, depends on reconstructing as completely as possible the semiotic matrix that generated it. At the same time, such evaluation cannot avoid the operating system of values contemporaneous to the receiver. By placing the historical text within a different system, different values intrinsic to its structure may emerge.[60]

Semiotically oriented evaluation does not mean, of course--although this point seems to require constant reiteration-- that we interpret the work as a direct reflection of those extra-literary norms or as evidence in their support. The immediate relation of the text to a socio-cultural context is always "oblique."[61] In other words, the artistic text is not a raw historical or social document even though in part it does fulfill an informational function.[62] This obliqueness also obtains with the global relation whereby the text, functioning as an autonomous sign, refers to an indistinct reality apprehended in plenitude. But the text is no more an equivalent of "total culture" in this global relation than it is a document in the immediate. It is, rather, an autonomous sign in oblique relation to the global context.[63]

A semiotic theory of art fosters cognizance of the plenitude of meaning--immediate, global, and, in terms of an artistic text's different concretizations through time and space, progressive. A sign is by definition relationship. The second reality with which a stable perceptible signfiant connects may vary, not only in terms of the already discussed general relationships into which it enters but also, and more particularly, in terms of the various systems that compose semiotic reality. By participating in more than one system, a signifiant may indeed function as several different signs. As each system is itself unique and irreplaceable, the signifiant comes to function as a deep reservoir of complex virtual meanings, one or more of which the speech context actualizes. This multifunctionality or density

of signification of the sign is what makes the artistic text a living semiotic whole.

In a very real sense, the concept of multifunctionality subsumes the essence of the Prague School's theoretical positions. The concept also proves helpful in comprehending the revised perception of foreign language insertions which our study proposes. Multifunctionality asks us to recognize, first of all, that a given sign may participate simultaneously in different series; second, that the particular series with which it enters into relation may vary with time and place; third, that each of these systems may change internally, so that the signifying power of the same sign may vary with time and place. Adjusted to the foreign insertions, this means that a given occurrence can be studied in relation to others in the same language, and the language in relation to the other languages or styles available to the community. It means that we should recognize Latin as functioning within the series of communicational codes fully utilized by the sixteenth century bilingual community, even though now the situation has changed and for us Latin functions on a highly restricted, almost exclusively connotative level.[64] Finally, multifunctionality means that while each insertion signifies denotatively and connotatively in function of its specific linguistic series and the cultural series tied to the latter, it also signifies in function of the bilingual context in which it operates in the sixteenth century. Emile Benveniste points to a similar effect with his distinction between semiotic (sign/system) and semantic (discourse) meaning. Multifunctionality

also implies that for the bilingually "non-competent" reader, the foreign language insertion functions informationally at least as a signal: he can identify it as distinct from the vernacular although he may not be able to interpret it semantically.[65]

Bogatyrëv's discussion of multifunctionality with regard to costume brings to the fore another point of relevance to the communicative power of the foreign insertion, that is, its power to communicate both denotatively and connotatively. The folk costume, for example, is both a material object and a sign referring to various determined domains of socio-cultural reality. As such the costume may indicate the wearer's age, sex, social standing, village, etc.[66] It is this combination of formal properties and associated socio-cultural situational meaning which lies at the foundation of the concept of register, which this study develops and introduces in the following section.

While we would not exaggerate their achievements, we would argue that the semiotic structuralists of the Prague School anticipate in several key points the positions and socio-culturally interpreted pragmatics. Their concerns lie not with the universal logical laws of contextual competence so much as with the describable particular systems which interact with that more general ability and determine its particular concretizations. Their insistence that literature as a form of communication depends on social norms, norms outside not only the individual but also outside language itself, is basic to pragmatic theory. Their recognition of the "parallel series" of cultural organization allows for the density of reality and the encoding of this

density in the artistic text. Their emphasis on diachronic difference helps clarify both the notion of socio-cultural reality as a system (or rather as "system of systems") and the sense of the communicative act as subject to changing conditions of meaning. For Prague structuralists, the variety of reality is the touchstone of the wealth of the artistic text.

Pragmatics and the "Living Whole" of Style

Pragmatic theory, the theory of language use, provides one answer to an essential question about literature which the Russian Formalists were among the first to pose: "What makes a verbal message literary?" The answer: a verbal message is literary when we produce and accept it as such.[67] This deceptively simple response is charged with far-reaching theoretical implications.

The most basic of these is that literature be regarded as a communicative act and, hence, as a form of rule-bound activity. This means that literature is organized according to the intrinsic structures of language and culture and culturally determined patterns of language use. Many of these rules are general ones which obtain in any kind of linguistic communication, literary and non-literary alike. Natural and literary narrative, for example, exhibit certain common rules of structuration.[68] It also happens that the rules particular to a specific type of speech act may alter these general rules. For example: pragmatics has set forth a basic interpretative rule whereby surface inappropriateness in discourse logic or style may actually function as a signal to the decoder that he look

for appropriateness, and hence for meaning, on a different level. Literary foregrounding and the previously mentioned strategic shifts in style in non-literary discourse, as primary examples of when meaning appropriateness may be derived from apparent inconsistency,[69] illustrate this rule's general applicability. How the rule is applied depends on the speech context. In literary language use, the rader's expectations of highly controlled discourse in which seeming inappropriateness of logic, style or genre results in ultimate meaningfulness is basic and constant. In non-literary discourse, by contrast, surface inappropriateness may indeed manifest genuine communicative incompetence.

Pragmatic theory, then, is a contextual theory of language use. It asks 1) that we recognize the ability to handle specific contexts as part of the language user's general linguistic competence; 2) that we view literature as a context, one of the many possible contexts available in a given speech community; and thus 3) that we consider the reader's ability to deal with the literary text as part of his "general ability to handle linguistic structures in special contexts."[70]

As one specific context of language use, literature is organized not only by general rules of language and culture but also by rules peculiar to it. Knowledge of these specialized rules, forms, and conventions, like knowledge of linguistic and cultural forms, also qualifies as competence. We can view literary competence as one, quite specific and highly complex form of a more general category of varietal or contextual competence (as discussed in Chapter Two). Like grammatical and

other forms of varietal competence, the literary form develops, consciously and unconsciously, in situ: in this case, from the reader's concrete and ever expanding experience of literary texts.

A corollary of literary competence is the redefinition of "literariness." No mere series of devices, as once thought, literariness consists precisely in the rules and systems of organization governing the production and discovery of meaning in literary discourse. Moreover, insofar as the texts produced in literary language activity embody those rules, the literary corpus must be viewed not as a random collection of texts but rather as a contextual system. To the objection that the systemic view of literature and literary knowledge has long been implicit in the concept of literary tradition, and hence that competence represents just one more case of borrowed technical jargon supplanting and confusing what informed readers and critics already know, it can be countered that, while tradition as an organizing force obtains in other spheres of socio-cultural activity as well (as Tynjanov, Jakobson, and the Prague structuralists point out in their discussion of system and the "system of systems"), the notion of literary tradition generally has been understood in a quite intrinsic sense. Competence, on the other hand, as befits a term evolving during a period of theoretical controversy and revaluation, entails many interacting kinds of a basic ability.

The explanatory advantage of pragmatic theory lies in its flexibility vis-à-vis kinds and aspects of communication. It stresses linguistic competence as contextual adjustment and sets

up literature as a particular context in which general and contextually specific rules both operate. Far from interfering, restricting, or opposing one another, these various rules reveal the plenitude of literature as a complex linguistically, culturally and literarily organized activity. As a theory of language use, pragmatics integrates the writer and reader as objects of concern for literary criticism and thus counterbalances the formalist tendency to dwell on the literary message. If literature is to be considered a communicative act, they, as encoder and decoder, are fundamental to maintaining its circuit. In their regard, pragmatic theory insists on the importance of passive as well as active principle. The pragmatic-communicative approach insists that this contractual relationship between writer and reader is as crucial to the literary experience and as an object of critical interest as the text itself. It reminds us, further, that the reception of the text is inevitably distorted when the communicative conventions responsible for its formulation are no longer, or only partially, in operation.

The uncertain status of pragmatics in linguistic theory results in part from the maintaining of the traditional, generative distinction between competence and performance and the equally traditional exclusive focus on the former. Concerned as it is with language use, pragmatics is thus relegated to performance theory--well outside the supposed mainstream of linguistic inquiry. It is possible, however, to define competence more comprehensively: not only as knowledge of language forms but also the ability to produce and understand them. Comprehensive

competence also recognizes that the knowledge which the speaker internalizes is both grammatical and non-grammatical or contextual, and that contextual knowledge is both abstract/universal and socio-culturally particular. Only this expanded definition of competence can account for stylistic variety and why in discourse the speaker chooses one form over another.

The acceptance of pragmatic or contextual knowledge as part of a general theory of language has been impeded in large part by the tendency--resulting, again, from the competence/performance division--to view style in exclusively grammatical terms, ignoring the fact of its cultural motivation. Transformational-generative stylistics, in other words, aims for taxonomic generalization; it restricts its description to syntax. Lexical choice is considered as somehow prior to style and meaning.[71] Description pertains to the transformations that distinguish deep structure or semantic content from the arbitrary structure of phonology and style. These transformations are themselves considered optional. Transformational-generative theory, in other words, holds that form and content are not co-extensive.[72] Generative semantics follows the same abstract, descriptive orientation by investigating the truth values of denotative referential meaning. How context in the larger, non-grammatical sense of culture and culturally established speech situations influence these values is not an issue.

The syntactic bias of linguistic stylistics certainly helped obscure the fact that style is motivated culturally as well as grammatically. Had lexis been considered, the realization that

the forms of language use correlate systematically with the needs of communicative situations might have been made much sooner. But although the power of even a single word to evoke a specific context is certainly well-attested, stylistics still rejects lexis as if it were the prime material of uncontrollable linguistic variety.

Lexis, indeed, may not be amenable to the present aims and methods of descriptive stylistics; but it does not follow from this that lexis is unorganized. The concept of register, for example, sees lexis (and grammar as well) as organized on the basis of speech situations.

Lexis, particularly in such socio-cultural patternings as registers provide, also promotes a natural expansion of semantic content from the primary denotative level to the connotative. The dilemma for descriptive stylistics and semantics arises precisely with regard to the different levels and interpenetrating networks of associations, institutional and private, which make any utterance--and not just the poem of the New Critics--"unparaphrasable."[73]

Here, once again, the concept of register serves, both by its general situational associations and its internal dimensions which provide useful sub-categories for the further classification of at least certain types of connotative stylistic information. Register, moreover, works horizontally as well as vertically; that is, it implies a network of situational styles particular to the speech community. It implies knowledge of the next and most general context, that of culture itself. By

relating language and especially lexical forms to culture, register reveals the density of meaning encoded in the supposedly non-significant "surface" of style.

Register and the contextualizing of culture with which it is so intimately connected, points to the interpenetration of language, style, and culture. Consciousness of this interpenetration obviates the dangers of a mechanistic and abstract sense of language. It continues the generative emphasis on language as creative process but emphasizes the deeply cultural nature of this creativity. This perspective is essential to the study of language in general. It transfers with ease to the study of literary texts to remind us of the cultural plenitude which they contain and represent. It also transfers with ease to the study of Latin insertions in Renaissance literature for the recuperation of their lost "living whole" of stylistic meaning.

Linguistic Modes of Organizing the Literary Text

Whatever its particular kind (communicative, cultural, linguistic, literary) or type (grammatical, contextual), the concept of competence implies organization. According to whether they entail universal-logical or socio-cultural principles (or a combination of both), these various kinds and types of competence operate and can be described with greater or lesser degrees of systematicness.[74] Now, as literary competence relies in part on linguistic competence, and both may be considered from within the more inclusive framework of communication, it follows that certain concepts provided by linguistic and informational theory

to describe the modes of organization present in the speech act and the cultural context in which it occurs can also serve to organize the literary text.

Primary among these are code and register--concepts which have already found application in literary analyses. Our discussion differs by emphasizing the pragmatic communicational nature of these concepts and their capacity to organize the socio-cultural material of interest to us. Concepts related to these two more basic ones, but as yet little discussed with regard to literature, are also treated in this section.

As communicative concepts, code and register demonstrate that socio-cultural variety functions not as a random and arbitrary aspect of linguistic performance but rather as contextually determined modes of meaning and behaviour. These concepts expose the organizational patterns inherent to linguistic communication in general (with the precise nature and number of socio-cultural networks always depending on the norms specific to given society and culture) and hence to the literary text as a variety of communication which depends in a primary sense on language.[75] They expose the density of socio-cultural reality implicit in the text as a consequence of this primary sharing.

The concepts of code and register can be used to set forth the socio-cultural plenitude of any text, potentially at least. Their conceptual generality of code and register make them suitable for the description of specifically literary modes of organization. They also offer special advantages for the description of mixed-style texts, literary or other. Their capacity for

revealing order in diversity serves well, for example, in cases such as the bilingual insertions, where the communicative power of a recognizable variety has decreased because of a changed socio-cultural situation. With adequate preparation and probing of the historical context in its many various aspects, these concepts can help recuperate the different types and levels of information implicit in and communicated by the insertions.

Code

Problematic texts call out for new modes of analysis. Via current theories in language use, in a level-headed effort to restore their multilayered communicability, we enter the literary analysis of non-contemporary texts which are marked by a delightful but often impenetrable exuberance of language and style.

One very important informational concept that facilitates this endeavor is code. As an organizational concept, code builds on the notion of system but it implies both a greater degree of complexity and a specific communicational intent. The usual concise working definition of code as "a system of elementary signs and rules which form composite signs" identifies it at base as a semiotic concept.[76] While a system may also consist of signs, it lacks the internal combinatory rules of code and therefore is best defined as an ensemble of constituent elements in a given domain.

By organizing the diversity of reality into more or less constand relationships, codes shpe man's experience and give him a social identity. Codes return us to a basic point of these

initial chapters, that is, that man as a social being finds ways of ordering the seemingly overwhelming profusion and diversity of reality and experience and of creating meaning from it. As anthropologists and semioticians never tire of showing, codes operate on virtually all levels of cultural organization. These networks of meanings are so pervasive and interwoven that a single element often participates in more than one of them at a time and consequently bears value as several distinct signs.

Language is the most basic of cultural codes insofar as it provides the means of expression for many other modes of organizing reality. Code, in fact, is often used as a synonym of language. In addition to the Morse code and secret codes in need of deciphering, we have Roman Jakobson's use of the term to characterize the channel of communication in his elaboration of the six functions of language.[77] The same equivalence holds for another of our key terms, code-switching. Language is basic also in that it establishes the user's social identity. The notion of "mother tongue" evidences this organizing power of the language code. All speakers are children of a same productive presence. Society is generated by it.

If the world is codified, and codified primarily through language, so most certainly is the reality contained in the literary text. Some of the codes so contained exist prior to the text--grammar, genre, or style, for example; others are generated on an ad hoc basis by elements of the particular text. Some codes, such as grammar of mythology, belong to the world at large; others, such as plot or metre, to literature alone.

Roland Barthes' S/Z provides a practical demonstration of the principle of codes as a flexible means of organizing the plenitude of experience and meaning in a literary text and our perception of it as readers of the text. Of the five "master" codes set forth for S/Z, a novella by Balzac, four deal with fictional organization and one with the representation of extra-
78
textual socio-cultural reality. These five codes separate into distinct systems elements the reader imperceptibly lumps together; they lay bare five distinct orders of material that shape the text. In other words, the determination of codes exposes the multiple types of competence or systems of knowledge upon which the writing and reading of a literary text depend.

As the four:one division indicates, Barthes' principal concern lies with literary codes--with the text's linear or syntagmatic organization (the proaieretic code of actions and the hermeneutic code of narrative puzzles) and with its semantic systems (the connotative code of character attributes and the symbolic code of organizational themes). Far less specific is the cultural code. As Barthes establishes it, this code groups the many systems of knowledge and values (proverbs, science, art, stereotyped social personalities, etc.) that anchor Sarrasine in the real world of Balzac and his readers.

Evaluated from the perspective of socio-cultural pragmatics, Barthes' four:one division strikes us as a notable example of the overwhelmingly literary and/or mentalistic bias to be found in pragmatic analyses of literary texts. Of course, the number and types of codes Barthes fixes upon are essentially arbitrary and

incomplete. His narrative/semantic concentration, for example, omits important stylistic organizations such as rhetoric and period genres in which a tight correlation between theme and form obtains (the pastourelle, blazon, carole, etc.). They are best considered models of analysis which the critic can adjust to his particular interests. Our own study would certainly profit from further specification of the cultural code insofar as the latter requires more attention to extra-literary modes of linguistic organization.

Another of the many kinds of codes, one which demonstrates the social organizing power of codes, is Basil Bernstein's concept of speech codes. While a sociolinguist, Bernstein deals less with the socio-cultural specifics of stylistic diversity and its communal organiztion (aspects studied notable by Joshua Fishman) than with general categories of language varieties and how they affect communicational behavior.[79]

For Bernstein, any language generates a given number of speech codes or networks of forms and underlying rules in terms of which individual speech events and acts are organized and can be explained. While all speech codes ultimately adhere to the rules of the given language, individual codes develop from and express different patterns of established social relations (roles) between the speech participants. Insofar as these roles are conventional, each speech code creates expectations which 1) assist the speaker in planning the message, and 2) orient the listener towards its reception.

Bernstein distinguishes two basic types of speech codes, the

restricted and the elaborated. In pure form, the restricted code is a ritual form of communication "...where all the words and hence the organizing structure, irrespective of its degree of complexity, are wholly predictable for speakers and listeners."[80] Cocktail party routines, religious services, and story-telling situations all qualify as restricted codes. The primary task of the code is to define and maintain this inclusive social relationship by restricting the expression of individual differences and new information. Once a particular code has been engaged, the speakers' freedom is limited to choosing pre-established sequences within it. The cocktail party repertoire, for example, includes such routines as "What do you do for a living?" "Who do you know at this party?" and, depending on the participants' professions, a discussion of the "state of the arts, economy, discipline" etc. In each case, since restricted codes accomplish symbolic exchanges, the predictability of routines counts more than the information exchanged. Individuals relate not in terms of what distinguishes them, but rather as a function of their positions within the communicative situation.

Elaborated codes, on the other hand, operate without this premise of communal understanding and expectations; consequently, they require the full verbal specification of meaning that restricted codes easily avoid. In contrast to the latter's predictability, elaborated codes work for great syntactic diversity and lexical precision so as to communicate new messages of individual experience. In contrast to the latter's social ratification, they express or "elaborate" the uniqueness and

multiplicity of the self.[81]

Speech codes, then, qualify as a special form of socio-cultural linguistic variation. Like accents or pronunciation, they serve an indexical function. They identify particular socially determined groups, and the speaker's knowledge of that code therefore demonstrates his adherence to the group and his right to participate in it.

Like uncapped smelling salts, the social implications of these two types of speech codes quickly revive the cultural communicability of the Latin insertions appearing in Renaissance popular fiction. Latin qualifies as a restricted code chiefly in virtue of its ritual value as the language of official culture. It also belongs to and reflects a specific community which is bound by the shared experience of Latin schooling, an experience which Father Ong has aptly characterized as an initiation rite into official culture and Renaissance adulthood.[82] Hence, by scattering his work with Latin insertions, the vernacular writer signals his membership in this privileged community. The insertions themselves function in the manner of restricted code routines or phatic communication or formulaic greetings: their particularities of content count less than the fact that they are proffered. From the perspective of socially determined speech codes, differences in the types of Latin insertions used by Nashe, Marlowe, and Hooker, for example, count less than the fact that all three use them and use them regardless of genre--colloquial fiction, drama, or historical treatise--in which each writes.[83] The fact that the insertions generally come pre-formulated and

all derive from virtually the same sources, from compendia and the same system of personal copybooks, illustrates with special clarity Bernstein's definition of the restricted code as the exchange of communal symbols: the individual selects an item from the code but does not organize it; with it he conveys no new information or personal distinctiveness but rather his social status.

Viewing the Latin insertions as the object of communal preservation and exchange forces attention to important differences between twentieth century notions of creativity as the innovatively new and the Renaissance's continuation of the extremely ancient, trans-cultural practice of "...the saying again of things which are valued, the perpetuation of traditional forms of speech, the satisfaction of saying something which one's father has said in the same situation."[84] Whether or not they are quotations from known writers, these insertions certainly qualify as citations in this traditional cultural sense. Their distinct linguistic material, often reinforced by graphic differentiation (usually italics), emphasizes this "citability."

Since no speech situation exactly repeats another, the range of creative possibilities in the deployment of foreign language insertions appears at least three-fold: Renaissance writers may totally ignore affinities with the original context, writing with a sense not of historical distance but of continuous present; they may acknowledge these affinities implicitly; they may evoke them deliberately and perhaps even subvert the original situation. Implicit in this recreation of traditional speech, then,

is that form of creativity which contemporary literary criticism calls intertextuality: the use of pre-coded material as the substance and form of new elaborations, a melding of the socially traditional with the individual, the old with the new.

Because of its immediately perceptible material difference, Latin also functions as a speech code for non-members of the Renaissance Latin community. In one sense it excludes them from the society of the initiated. In another, it should be recognized that most uninitiated readers certainly can identify Latin and know its general cultural value. While they may be incapable of interpreting fully the insertions (a task reserved for the initiated), such readers nevertheless may be able to identify the prestigious domains of Latin culture, notably religion and law, from which certain clichéd insertions derive. For this group of readers, in other words, Latin does communicate, although the information it transmits is of a signal, as opposed to a semantic sentence, nature.[85]

The compromised competence of these "no Latine and no Greeke" sixteenth century readers intersects to a considerable extent with that of most twentieth century readers of Renaissance texts. These readers generally recognize the tag as a pedantic Latin ornament but require a footnote to decipher its semantic content and to identify its origin more precisely. By such footnotes, which in remedying linguistic incompetence also suggest the full communicative relevance of these tags in the sixteenth century, twentieth century editorial practice specifies at least one particular rule for the reading of mixed language literary texts.

The revitalization of Latin as a restricted social code increases our understanding of how that language continued to exert i-s prestige even as the vernacular was developing into the language of the new, secular, national culture. Also, to view Latin as a restricted code and social badge at least partially counterbalances the sense of betrayed integrity and trivial learning that resulted when scholars discovered how extensively Renaissance rhetoric relied upon anthologized Latin. It adds an extra dimension of significance to their traditional classification, in literary criticism, as mere rhetorical tags. Its inclusive/exclusive membership function sharpens our perception of the Renaissance as a community structured linguistically according to specific socio-cultural dynamics which are no longer our own.

John Gumperz, it will be remembered from Chapter One, discusses code-switching in terms similar to Bernstein's, that is, as a form of linguistic behavior that signals the inclusive or exclusive social relationships obtaining between participants in the speech act. In it, switching functions as a stylistic strategy; its use and interpretation presupposes the sharing not only of languages but also of the cultural context that invests the different codes and hence the switching of them with meaning. Successful use of code-switching as a stylistic device depends, of course, on the specific factors of the immediate speech situation as well as on the general culture context.

A particularly basic question with regard to literary discourse is how the use of writing as the medium of communication

affects the use of code-switching. Medium qualifies not so much as code but as a stylistic sub-code of language. From a pragmatic point of view, speech and writing draw from a common fountain of contextual features: knowledge of socio-cultural attitudes towards the language or varieties used by the community; genre of speech act; formal relations between participants, etc. Medium--speech, writing, electronics, etc.--itself belongs among these variables. While a given communicative situation represents a unique combination of these several factors, medium tends to operate a first and rather general delimitation of them, to determine a slate of subsequent contextual choices and requirements. In this sense medium can be said to function rather like genre, that is, it sorts the communicative situations into a few (essentially two) types, each of which is governed by specific, socio-culturally determined rules of usage.

Written communication differs from spoken on the most basic level in terms of its need for more extensive contextual specification: because of the physical distance between encoder and decoder, written communication risks being misunderstood if its underlying assumptions and attitudes are not sufficiently elaborated. This means that regardless of the particular genre of communication, such factors as the motive of the communication and the sender's attitude towards both the subject and receiver must be expressed with greater verbal precision. Facial expressions, voice tone, and gestures cannot be relied upon to convey that information. Genre or discourse type then narrows the situational focus even further and with it expectations about

the precise purpose, underlying rules (both logical and socio-cultural), and formal features to be implemented in the communication. Effective communication relies heavily on this, the more immediate aspect of contextual knowledge, but it cannot escape the prior conditioning of medium.

Use of the written medium also affects the meaning of bilingual competence. Linguistic definitions of what constitutes bilingual proficiency vary widely in their degrees of rigor: while Leonard Bloomfield calls for "native mastery" in the use of the second language, and Einar Haugen for "complete meaningful utterance," A.R. Diebold, Jr. settles for passive knowledge of written forms and any "...contact with possible models in a second language and the ability to use these in the environment of the native language."[86] The latter, with its basically pragmatic view of language use, clearly suffices for the encoding and decoding of written code-switching. Its sufficiency reflects the physical freedom--from immediate contact and continuous interchange or verification--of the written communication. It also recalls A.D. Grimshaw's distinction between knowledge and routines or pre-set phrases and productive, creative competence.[87] This view receives empirical support from the well-attested fact that the language user's spoken performance in his second or third language may differ quite significantly from his written handling of the same language. The most obvious example of this phenomenon is the book-trained "speaker," who only occasionally, if ever, visits locations where the language is actually spoken and whose spoken performance betrays his lack of faciliarity

with the spoken variety.

Just where the Latin-vernacular Renaissance bilingual fits into this definition remains uncertain. The widespread use of Latin insertions in vernacular literature suggests the "routine" competence, while the many pedagogical treatises aimed for the latter. For the general grammar school educated Renaissance reader, we can posit at least a passive (reading) Latin competence on the basis of the information we possess concerning sixteenth century languages, towards their mixture, and towards the manner in which they were learned. The competence of certain writers can be described more in detail on the basis of their written compositions (Chapter Six).

Recent testing shows that bilinguals tend to resist code-switching, or at least to limit its frequency, in writing.[88] This tendency no doubt reflects the more deliberate pace of writing, as opposed to the spontaneity of speech. It also implies that when code-switching does occur, it generally functions as a conscious stylistic gesture which the writer can plan, edit, and, if necessary, excise. Written switching, consequently, is more likely to fall into orderly, discernible parrerns than its spoken counterpart.

This notwithstanding, we can distinguish for the sake of completeness three types of motivation for code-switching in writing: 1) the gratuitous or totally spontaneous, idiosyncratic manifestation that defies patterning; 2) the writer's unconscious stylistic use of <u>langue</u>, the linguistic matériel available to him as a member of a given, and in this case bilingual, community

in the manner analyzed by John Gumperz for speech situations; 3) the consciously motivated, well-prepared and signalled code-switching of the writer, and especially the literary writer. This last type does not, of course, exclude the second.

These three tendencies of language use rest on established distinctions between the two media and the socio-cultural conventions supporting their actual use. In the Renaissance, however, media distinctions were not so firmly rooted, a point which Father Ong emphasizes in his study of the oral residue in Tudor prose. In contrast to deliberate oral effects in written composition (conversation elements in literary style, dialogue, approximations of informal speech patterns, etc.), oral residue refers to the unconscious retention of habits of thought and expression basic to the older, more familiar medium of speech. Such habits include the accumulation of synonyms, paratactic strings of sentences, and the use of formulaic sayings as organizational devices. These residual effects persist in Tudor prose until the comparatively new, and with typography increasingly widespread, literary vernacular develops conventions suited to its special communicative needs.[89]

Since this transformation of the vernacular into a modern literary medium resulted in a serious destabilization of linguistic norms, and because the period may be considered bilingual at least in a restricted sense, code-switching in Renaissance texts may not always reflect specifically literary motives (point no. 3 above). Often it may simply reflect the highly heterogeneous nature of the language stock then available (point no. 2 above).

Code-switching of this type still serves as a stylistic strategy, of course, but in the more general, socio-cultural sense of style discussed earlier. In other words, points two and three tend to meld when the standard language norm is weak.

Given these two possibilities, Renaissance code-switching in the long run is probably better viewed in terms of the mixture of variable and invariable rules that Labov finds so characteristic of variety switches in (intralingual) speech. At the same time, precisely because of the relativized norms and the unprecedented inflow of lexical items from numerous languages, the Renaissance writer--much more than his eighteenth century counterpart, for example--risks seeing his switches swallowed up by the flagrantly heterogenous impasto of his language. His need to signal literary stylistic motivation is, accordingly, all the greater.[90] Typographical relief usually accomplishes this aim. Even when, as happens in many cases, these changes manifest the printer's prerogative rather than the writer's, they still serve as markers of stylistic intent or, more precisely, of a first but "impressive" and lasting interpretation of that intent. The graphological code, in other words, functions semiotically.[91] The message it conveys disambiguates the primary message of the code-switched token.

Register and Ecriture

Like code, register represents a culturally based mode of organizing communication. In virtue of its general definition as situational style, register may demonstrate even more directly

than code a fact well known to anthropologists, namely, that language is culture. Register, in effect, deals with socio-cultural varieties or styles of language. More specifically, it uses the concept of situation to order the many varieties found operating within a spatially and temporally determined community. Strictly defined, it refers to a particular speech situation and the formal features conventionally associated with it. The various communicative needs of the community obviously determine the precise number and interrelationship of these situational varieties. But the richness of this communal network invests the notion of situation, understood now as a unit both of order and of stylistic description, with its own socio-cultural density.

Register, of course, is not the only way of ordering the variety of language.[92] Its advantage for our purposes lies in the sufficient generality of the notion of situation. Situation embraces what, momentarily resuscitating the Formalist distinction, we might term the two super-varieties of literary and non-literary language; it also allows theoretical space to the many sub-varieties of each. More important still, as a concept rooted in socio-cultural reality, situation places literature within the comprehensive framework of language use. It establishes literary language as only one of the many situational varieties available to a community. Re-phrased, the conceptual generality of "situation" dissolves such oppositions as poetic and non-poetic, literature and language; it asks us to view literary language, in general in its particular sub-varieties, within a broader theory of socio-culturally determined style. As Roger Fowler notes,

"The communicative activities of a society are not duolithic, split gigantically into two masses; they are split again and again and again with great delicacy and complexity into perhaps thousands of functional adaptations: commercials, sonnets, workshop manuals, recipes, odes..."[93] With this encompassing definition of style, we can finally discuss and describe the non-literary styles that so frequently appear in literary uses of language; moreover, we can do so using a consistent terminology.

Strictly speaking, the concept of register belongs to performance theory, for it deals with situationally determined forms of language use. But it is also possible to speak of register competence, for reasons identical to the ones adduced for the more general notion of varietal competence in Chapter Two: we learn language in situation and situation, as the composite result of several interacting general parameters, qualifies as an abstract concept. Each style, in other words, offers a particular contentual/situational realization of an abstract pattern.[94] In learning to speak situationally, to adjust the variable formal features to the needs of context, we learn to distinguish the parameters relevant to the particular speech situation; we know the forms associated with that situation and can produce them as necessary. As part of the language user's pragmatic competence, register helps him plan the production and reception of all types of verbal communication--spoken and written, literary and non-literary. Unlike grammatical knowledge, which competent speakers possess at a more or less consistent level, register competence varies according to the different speech situations to which

the individual speaker has been exposed.

In speaking of stylistic competence, it becomes possible to speak of rules of style. As well befits socio-culturally determined material, these are more flexible rules than those of grammar. By his knowledge and use of stylistic rules, the speaker produces utterances which are evaluated--for a parallel with "grammaticality"--in terms of their situational appropriateness. The ability to function appropriately with a developing repertoire of registers demonstrates, furthermore, that the speaker belongs to his community.[95] The notion of register thus recalls the Russian Formalists' definition of style as a dynamic integrating principle while it extends the field of stylistic operation from literature directly to behavior.

Register competence consists of expectations about the linguistic forms conventionally employed in given speech situations. As Bally notes (without using the term), register competence prompts a feeling that "I can use this expression in such a circumstance and not in another."[96] It enables the language user not only to identify different speech situations but also to activate and/or respond appropriately to changes in situation. This continuous adjustment of linguistic form to the speech occasion constitutes the most social of man's linguistic abilities. Much in the manner of phatic communion, operating in the proper register assures the interlocutor of the speaker's social proficiency and co-operative disposition.

On the negative side, however, this flexibility can harden into rote competence, into reliance on clichés. Although the

tendency to correlate language with situation greatly assists the process of language learning, it may also develop into a rigid structuring device that transforms the individual with otherwise ordinary linguistic competence into a virtual prisoner of phraseology. By settling for clichés and formulas, he closes off the cognitive, affective and imaginative possibilities of language and consequently of self. Paul Zumthor has written in this regard an interesting analysis which describes Abelard as a prisoner of the register of courtly love in his correspondence with Eloise; her letters, by contrast, break out of the register into individual expression.[97] As noted with regard to restricted and elaborated codes, most speakers seem to operate with a mixture of both types; however, linguists and stylisticians are providing increasing evidence that ready-made phrases dominate contemporary speech quantitatively. If valid applied retrospectively to sixteenth century language, this tendency no doubt accounts for much of our difficulty with Nashe's colloquial prose.

For purposes of general textual analysis, register implies consistency between the linguistic aspects of text and their setting. Registers can then be defined more precisely as organized networks of formal features which consistently appear in specific speech situations. From the perspective of the total communal network, they qualify as formal stylistic sub-systems. This externally oriented consistency is complemented internally by the principle of cohesion. Together, both types of consistency produce that total homogeneity which Halliday and Hasan term "texture."[98]

This formal/situational correlation is essential not only to the definition of register but also to an understanding of its usefulness in description and analysis. This latter means, in particular, that in or out of that defining context those formal features can identify or evoke their particular situation. It is important to note, however, that registers can vary in their degree of formal closure. The features of cookbook recipes, for example, are highly restricted both grammatically and lexically while those of twentieth century literature are virtually unlimited (or at least appear so to us at this point). The more closed the formal network, the more unequivocal the identification. This effect is readily illustrated in the case of restricted literary styles: where a word or expression declares itself not merely as literary but also as Petrarchan, bucolic, Euphuistic, etc.

Register is best considered both a pragmatic and a semantic concept. With regard to the latter, it can be said that, as a result of the formal/situational correlation, registers contribute to the elaboration of a message both denotatively and connotatively: in virtue of their referential meaning and situational associations. As a pragmatic/semantic concept, register is particularly concerned with connotative meaning. But situational meaning is only one type of connotative meaning. Any text, as Hjemslev made clear long before Barthes and modern semioticians, is penetrated by a virtual infinity of connotative codes which inject a text with the density of cultural reality and its intersecting patterns of organization.[99]

Identification of the particular speech situation embedded

in a given stretch of language--medical report, public meeting, advertising poster, for example--provides an immediate but quite gross connotative meaning. Because the networks of registers have been decided by the speech community, by its categorization of distinct speech situations, the message of register on this level may be termed an institutional one.

The full informational load of register, of course, proves more complex than this initial situational association. To explicate this complexity better, we can make an analogy with Bernstein's two types of speech codes. On the one hand is the immediate situational message, a fixed or redundant connotative message which the register transmits as a result of its conventional organization of language features in relation to a speech environment. The limited communicative power of this message, its almost exclusive reference to a given speech situation, recalls the effect of restricted speech codes. But, at the same time, in registers the redundant situational message is a complex one that can be broken down into several dimensions of which social role, the primary aspect of restricted speech codes, is only one. Registers resemble elaborated speech codes, on the other hand, insofar as the speaker, while relying on conventional formal makers, disposes of them with some freedom while elaborating his message. Registers, in other words, represent a cross between the two types of speech codes: they always hold out the promise of new information even though they eventually confirm something the reader already knows.[100]

To label the Latin insertions scattered throughout vernacular

Tudor prose texts a register implies 1) that these insertions can be grouped on the basis of language, and 2) that this grouping functions like any of the other situational varieties available to the Tudor speech community, and hence to the writer and his readers. Chapter Six sets forth the reasons why the educated Tudor community should be considered a bilingual community, with Latin as one of its established situational varieties or registers.

The principal problem of register analysis then becomes that of ascertaining just what situation is implied by the use of Latin in texts of this period. The answer depends in part on knowledge of Tudor socio-cultural reality, including the position accorded Latin; in part it depends on formal analysis of the Latin insertions, that is, of probing beneath the superficial uniformity of Latin and our own twentieth century stylistic impressions of it, to describe the patterns of stylistic features found in the tokens of the particular literary text being studied. Once the descriptive task has been achieved, that of textual analysis can begin. The concept of register offers the latter two basic alternatives in this regard: a switch in register can either signal an entirely new speech situation or function as a communicative strategy within the matrix situation. In this latter case its interpretation and integration and the eventual description of any patterns of interference or style mixing depend on the receiver's communicative competence, on that complex knowledge of linguistic, stylistic, and cultural forms and their meaningful organization. If such integration is possible, that is, if it contributes to the meaning of the text and our perception of its

socio-cultural plenitude, then we can indeed speak of a Latin register rather than of isolated insertions and rhetorical tags.

Ecriture, like register, is a concept concerned with institutionalized connotative communication; however, as its name implies, écriture is concerned with style in written language. Like register, écriture deals with organized networks of formal features in close association with an established socio-cultural situation: the passé simple as a manifestation of French classicism, for example. But écriture differs from register by interpreting this situation on a level that is at once more general and specifically ideological. There are literary écritures (the realistic, the classical, the modern), for example, and there are political écritures (the Marxist, the bourgeois, the revolutionary, etc.). Écriture thus manifests the writer's attitude towards the world and the value or function he attributes to the act of writing.

In Le Degré zéro de l'écriture, Roland Barthes develops the concept of écriture in contradistinction to language and style. The first the writer inherits, the second depends on his personal psychological and even physical make-up. But only in the realm of écriture, the institutionalized modes of writing, does the writer exercise personal choice:

> Langue et style sont des forces aveugles; l'écriture est un acte de solidarité historique. Langue et style sont des objets; l'écriture est une fonction: elle est le rapport entre la création et la société, elle est le langage littéaraire transformé par sa destination sociale, elle est la forme saisie dans son intention humaine et liée ainsi aux grandes crises de l'Histoire. 101

By the écriture he adopts, the writer projects a determined

social identity; in contrast to register, by which a speaker or writer indicates his knowledge of social diversity and his ability to perform credibly as a member of that society, by his *écriture* the writer proclaims the priority of certain social values and attitudes. *Écriture* is engagement. Given an inevitable variety of ideological choice, writers in the same era may utilize totally different *écritures*. By way of example, Barthes plays Gide against Queneau, and Claudel against Camus. For Tudor England, we can stand Nashe against Hooker and both of them against Spenser. Robert Greene's often popular, mixed-style *écriture*, on the other hand, suggests an attitude quite similar to Nashe's. The crossing of national boundaries prompts its own sort of interesting questions: given their strikingly similar exuberance of style, for example, can Nashe and Rabelais be said to share a common *écriture*? Is their use of Latin a mark of it?

The last question presupposes a more general one: in what sense does the Renaissance use of Latin qualify as *écriture*? One basic reply to this is that, insofar as its use signals solidarity with the values and practices of humanism, and more specifically with the moral authority of classical writers, the bilingual register does function ideologically and in this sense qualifies as *écriture*. The opposite response--rejection of these values through burlesque or parodic inversion of the Latin--also asserts a cultural ideological position. A writer may opt for either extreme or vacillate between the two. Such ambivalance is perhaps typical of a period of cultural transition like the Renaissance. It should be remembered, too (as register

description points out), that the Renaissance writer could dispose of various kinds of Latin and thus, depending on his chosen model, deploy different écritures of Latin.

In the type of literary text we focus upon, this bilingual écriture is at the service--and actually serves as the bellwether--of a more comprehensive mode of writing typical of an age of radical cultural transition. Linguistically, this écriture of crisis (a name for the moment) is encyclopedic; it ranges indiscriminately across virtually all domains. Literarily, too, it keeps the reader in a state of perpetual disorientation as he busily adjusts to its vivacious medley of linguistic forms and literary genres. This stylistic inclusiveness and failure to orchestrate the many competing forms represent a stance, consciously or unconsciously formulated by the author, vis-à-vis the wondrous but pressing plenitude and contradictions of his age. The mingling of literary and non-literary forms and styles, for example, suggests that the former no longer enjoys its once privileged status. Relativity is the order of the day. In addition to relativity, this mixture may point to yet another by-word of the age: ambivalence. This insistent summoning of forms and expectations from the literary past can signify both the inadequacy of these forms to express a changed and changing world and an almost desperate longing for a stable system of values which that tradition once embodied. In this sense, we go beyond the mere reciprocity of language and culture to the dramatization of culture through language.[103]

As modes of communication, codes, registers, and écritures organize the extra-linguistic world as they make reference to it. Abstract organizational patterns, their content varies with each socio-cultural context. Knowledge of the sort they represent is primarily "picked-up," with language, in context.[103] Changes in that world--in what Tynjanov, Jakobson, and the Prague structuralists call the "system of systems"--understandably alters the communicative power of many codes, registers, and écritures.

The effect of such changes are particularly palpable in written literary text because, while the medium freezes or monumentalizes the forms, the underlying conventions (linguistic, literary, socio-cultural) that organize and render them significant, generally do not remain constant. As a result, the communicative power of that text becomes problematic. Jonathan Culler, for example, cites the modern reader's perplexity in grasping the meaning of Balzac's description of Eugène de Rastignac as "un de ces jeunes gens façonnés au travail par le malheur."[104] The same, multiplied ten-fold, applies to Nashe and to the concrete, often grotesque and teeming Elizabethan life he portrays. What, precisely, is the meaning of statements such as "Give an Ape but a Nut, he will look your head for it" or "I woulde embowell a number of those wind puft bladders; disfurnish their bald pates of the periwigs Poets have lent them"?[105] In Nashe's case it is a question not only of lost cultural competence but also of blurred linguistic (specifically lexical) and literary (namely, the topos of the writer's defense of his dedicatee's honor) competence. Time and the cultural-

linguistic reorganization it entails have punctured the semiotic plenitude of Nashe's writing.

Such problems of reference and interpretation recall the monolingual's puzzlement before a code-switched utterance. Such problems can affect entire systems, moreover, as well as individual utterances. Paul Zumthor's work on the registers of the courtly lyric, to take one example, shows how easily esthetic evaluation of an entire genre is misdirected without knowledge of the communicational principle operative for that highly structured society and the equally highly structured genre. Erich Auerbach's treatment of parataxis, to take another example, shows how a single formal feature may persist through time but provide different message for different societies.[106] Zumthor, it is interesting to note, deals with a closed literary system, Auerbach with a marker that belongs both to ordinary and to literary language use. Bilingual insertions basically resemble the latter, although their utilization in the Renaissance is complicated by specifically literary coding as well. Given the nature of the object, then, recuperation of the institutional stylistic communicability of bilingual insertions perhaps most resembles Curtius' restoration of the topos.

As this section hopefully makes clear, the pragmatic concepts of code, register, and <u>écriture</u> are ultimately connected with semantics, with the meaning conveyed through socio-culturally established patternings of information and language use. These categories offer partial proof that non-grammatical aspects of language are indeed structured in a "significant," characterizing,

and recognizable way.[107] This does not mean that utterances are fully and rigidly structured, of course, nor that random and arbitrary variation does not occur. It does mean that the early reasons for excluding variation from linguistic study to focus exclusively on grammatical structure well ill-founded. Language is in fact structured on two levels, grammatical and non-grammatical.

Contextual Meaning and Bilingual Insertions

Context, as we have seen, is a key term in pragmatics; some linguists however,[108] classify it under semantics. This confusion derives largely from the influence of J.R. Firth's contextual theory of meaning and his inclusive definition of semantics. For Firth, meaning is not the sum of changes in meaning studied by historical semantics; it is neither the mental process of relationship set forth by Ogden and Richards, nor the propositional content of deep structure currently described by transformational-generative theory. It is, rather, "...a complex of contextual relations, and phonetics, grammar, lexicology, and semantics each handles its own components of the complex in its appropriate context."[109] Firth views each level of linguistic analysis as a distinct component of the whole utterance; each component functions (i.e., has meaning) in relation to the next higher level of linguistic organization (its context). According to this view, meaning exists on all levels of analysis, dispersed into modes, "like the dispersion of light of mixed wave-lengths into a spectrum."[110]

For Firth the serialization of meaning continues still further insofar as the utterance functions in relation to a context of situation, and situation in relation to culture. Whereas the British linguist assigns these relations to semantics, theoreticians recently have established pragmatics to deal with them more directly. Some linguists, such as Crystal and Davy (see Chapter Three), would label this study of linguistic levels stylistics. Certain socio-linguists would recognize the broader contextual concerns as their own.[111] But whatever the terminological distinctions, the point remains that all ultimately define contextual meaning as social meaning. To it the more usual categories of descriptive and expressive meaning are "subsidiary": grammaticality per se cannot insure semantic meaningfulness. Only the "implication of utterance in some culturally acceptable and interpretable situation" can.[112]

In virtue of its social and functional definition of meaning, the contextual theory identifies itself as both a semiotic and a behavioral theory of language. It deals with the use in everyday life not only of words but also of signs. Firth includes voice quality and national characteristics, for instance, as significant components of utterance.[113] Behaviorally, the notion of context of situation refers specifically to speech roles. More generally, it views the entire nexus of situational relations as behavioral choices.[114]

Together, the definition of meaning as significant functioning in context and the emphasis on the larger frames of social context furnish a theoretical perspective broad and rich enough

to re-orient our conception of the foreign language insertions found in literary texts. This process makes use, first of all, of knowledge that the student of literature already possess about the general culture of the period. It looks especially to the cultural organization of language, to a classification of the different types of speech situations recognized by the community. Literature constitutes one such situation, complete with intrinsic sub-divisions; yet the spectrum to be established must be as comprehensive as possible, for literature may draw on any or all of the situational varieties available. Sociolinguistics may provide the classification and description of non-literary speech situation potentially relevant to contemporary literature. For distant periods, on the other hand, such information must be derived from historical knowledge of the language, including knowledge of the various social categories of language use (colloquial, slang, legal, etc.), and from the examination of written texts (however partial from a total language perspective) from this situational perspective. Such a task is obviously enormous, particularly if we insist on descriptive accuracy.

Although criticized for it, Firth himself resisted pressure
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for such accuracy. At least one reason for this may have been the belief that situation and culture constitute broad, highly complex, and hence descriptively problematical levels of context. While contemporary socio-linguistic description demonstrates the possibility of greater descriptive accuracy than previously anticipated, such positive results will necessarily be difficult to obtain when the cultural-linguistic background information

derives solely from written texts rather than lived experience. This shortcoming does not render the methodology inapplicable for such studies, but it does impose an even stricted obligation to clearly define the sources, parameters, and limits of description. More important than descriptive accuracy in detail, one could argue, at this stage and for this particular type of study, is acceptance of the notion of a network of socio-culturally determined speech situations operating within a given culture and speech community as part of the expectations of its language users, including both the writers and the readers of literary texts.

This shift in perspective to a nexus of socially distributed speech situations easily accommodates the theoretical problem presented by bilingual communities. Given the information available on Tudor grammar schools, on the various institutional uses of Latin during that period, we can accept Latin not only as a distinct language but also as one of that society's situational varieties of language. We can, in fact, describe this variety better than many vernacular ones. As a register or situational style, Latin is available to the Tudor language user in either a pure form or mixed with the vernacular. The fluctuating of linguistic norms and boundaries during the period encourages this flexibility of use.

In either form, the position of Latin in the speech network assures its meaningfulness linguistically, stylistically, and culturally in the literary text. In the instances of vernacular-Latin code-switching that interest us, we can employ this

broader contextual view of Latin to considerable effect. Rather than looking for stylistic homogeneity in strictly literary terms, or classifying the Latin element as a rhetorical tag, we can analyze its function in the immediate text. The latter may be described as a token of a yet-to-be-specified situation type; the Latin, as a token of another, distinct variety type. The question then to be asked is how the one situation type participates in the other, how the inserted "extraneous" element contributes to the presupposed integrity of the utterance. (Because of the presupposed meaningfulness of literary discourse, we do not assume that, as frequently happens in speech, a switch in register signals in this instance, a shift in speech situation.) The answer depends in part on our situational knowledge of Latin--of the general cultural connotations of the code, of the relevant stylistic markers of the specific insertion--in part on a similar contextualized stylistic analysis of the "matrix" vernacular context. If in-depth knowledge of the first alters the meaningfulness of the second, our answer is a positive one.

John Lyons summarizes the general effect of such analysis:

> Every utterance occurs in a culturally determined context-of-situation*; and the meaning of the utterance is the totality of its contribution to the maintenance of what Firth here refers to as the patterns of life in the society in which the speaker lives and to the affirmation of the speaker's role and personality within the society. 116

The notion of language use as culturally determined behavior holds for any utterance whatsoever. Code-switched utterance merely points to the cultural determinants of language use with

a clarity difficult to perceive in intralingual stylistic shifts. (Recuperation of the latter's meaning, of course, benefits from the same attitude towards language.) Code-switching reminds us in a very material way that values and meaning are culturally conditioned, embedded in and communicated through language. In its materiality, it reminds us, too, not only of the interpenetration of language and culture, but also of the semiotic organization of both.

The possibility of contextually integrating a code-switched utterance argues the view that while there is no unity in language,[117] neither is there chaos. On the contrary. Contextual meaningfulness derives not in spite of variety but in very real sense because of it. Variety, moreover, is a source of creativity. Each series in the network of cultural orders and speech situations is unique and irreplaceable; each opens infinite possibilities of combination to make each utterance unique. At the same time, because the network is possessed by the community, each utterance is "not untypically unique or creative."[118] Like that of grammar, the principle of semiotic creativity is grounded in flexible rules of order and variation. Firth, who viewed contextualization as operative on all levels of language, from the narrowest phnological to the broader social components which he especially developed, would view this parallel between grammatical and semiotic creativity as totally fitting. The delay in its discovery merely reflects the discipline's concentration on one particular, abstract type of context.

As the above implies, contextualization refers both to what the speaker does in using his native language and to the system of underlying elements, rules, and principles by which the speaker creates and understands contextually appropriate utterances.[119] While contemporary linguistics may define it in various ways, in Firth's presentation the contextual theory of meaning approaches a theory of total meaning which embraces language materially, formally, and functionally, and hence (at least implicitly) semiotically.[120] Firth's integrative or holistic view of language belongs to a long tradition of linguistic philosophy marked, in opposition to the abstract/logical concerns of the Cartesian current, by a cultural anthropological orientations towards language and linguistic creativity.

One of the first "modern" formulations of this approach comes from Wilhelm von Humboldt, who characterizes the two necessarily interpenetrating aspects of the linguistic process as ergon and energeia--the force generated by formal constants and the ongoing creativity of the system.[121] V.N. Voloshinov, as we saw in Chapter One, frames a similar conception of language in Marxism and the Philosophy of Language. Like von Humboldt, Voloshinov is less concerned with specifying rules than with establishing the philosophical basis for language.[122] His base is that of the verbal act, of the individual utterance as message. By considering the verbal act further, as verbal sign, Voloshinov ties off the final loop in the methodological net we would cast around Renaissance literary bilingualism. This loop is semiotics. In this perspective utterance appears as more

than a contextually defined and enriched act. It appears as a verbal sign and as such belongs not only to language but also to that very complex network of meaningful systems of communication that organize a given culture.

In sum, pragmatic linguistics, the contextual theory of meaning, and the more general theory of human communication to which they all belong offer a way out of the impasse between rules that schematize and deform language and the proliferating, seemingly uncontainable variety of linguistic reality. Our own concern, as should now be obvious, does not lie in describing rules of any kind, but rather in establishing the principle of contextual flexibility as the only proper backdrop to a consideration of both bilingualism and mixed literary style. Whether applied to language, literature, or other forms of social behavior, the principle of contextual adjustability--of ruled behavior--is fundamental to the continuing processes of communication and signification.

The study of bilingualism, like that of literature, cannot do without the pragmatic, contextual approach. More specifically still, it cannot do without a socio-cultural contextual approach. First of all, besides restoring and actually putting into relief the psychological and socio-cultural plenitude of discourse, it lets us view style or language choice as an expression of this extra-linguistic density. Second, the flexibility of contextual based analysis with regard to violated norms allows for the meaningful integration of disparate utterances and linguistic features that rule-bound linguistic analysis rejects as

inappropriate. Saussure's stress on language as a homogeneous system passed on to the individual speaker, for example, leads to a definition of bilingualism as the alternation of two or more languages by the same individual, and consequently to a condemnation of the mingling of features from two distinct languages as "interference." Pragmatic theory would judge it, on the other hand, as a stylistic strategy. The argument in favor of contextually implicated significance in spite of surce inappropriateness does not imply that every deviation from the norm can be meaningfully recuperated, of course. But it does suggest that a new perspective, and even the specification of its limitations, are worthwhile attempting.

While pragmatic linguistics benefits the study of bilingualism and of literary communication in general, it proves particularly useful in the analysis of mixed style prose. Like bilingual interference, stylistic mixture has long been dismissed by normative literary standards as inappropriate, and thus can benefit from some contextual rehabilitation. Pragmatic theory especially benefits the study of Thomas Nashe's mixed style prose: prose in which the reader encounters a patchwork of languages and styles, literary and non-literary, some of which are used appropriately and others out of context; prose for which the competence--linguistic, stylistic, literary, and cultural--of the twentieth century reader always remains problematical and in need of just such assistance as the pragmatic approach provides.

Pragmatic theory, first of all, helps the critical reader to distinguish the several domains of competence which the text

itself confounds. It relates these levels of meaning to specific textual material. It emphasis on the surface or implicated purposefulness of communication and the participant's ability to make the contextual adjustments necessary to reveal that purposefulness, encourages the critic/reader to step outside the restrictive literary canons of stylistic appropriateness, which are themselves so often inappropriate to what he discovers in Renaissance mixed style texts. It prompts him to be at once communicatively pragmatic and interpretatively inventive, to question his own reactions and adjustments to shifts he perceives and to integrate these into the intricate network of competence at his disposal. In short, the pragmatic approach sensitizes the critic/reader to the plenitude of meaning available in these Renaissance writings, and encourages a willingness to "make sense" of them through consistent doses of contextual analysis which gradually build up his competence still further. The text so analyzed will not necessarily be intelligible to him in the same way as it was for the sixteenth century reader, but the plenitude which is only confusedly felt by following traditional methods of literary criticism hopefully will fall into more perceptible patterns as a result of such analysis.

The goal of the next chapter is to suggest how the pragmatic stylistic concept or register, which correlates linguistic features with situation types, can help the twentieth century reader regain the multilayered competence of language, style and culture necessary to a fuller understanding of bilingual insertions and their signal function in the mixed style-mixed

prose of Renaissance writers like Thomas Nashe.

Distinguished linguistically, and hence culturally, from the text in which it appears, the bilingual insertion of necessity enters into dialogue with its matrix. Quite often its otherness also exposes the structuration of the text. From a semiotic perspective, it cannot be described as a form of interference, but rather as a provocation to dialogue between cultural situations. Unlike the uncontrolled profusion of variety that drives the fearful analyst into the safe corner of seemingly orderly models, the alien word reveals the density and plenitude of linguistic, literary, and cultural reality as encoded in the literary text.

3.5 Summary

This chapter may be read as a series of short essays on the interrelated topics of pragmatics, context, and semiotic plenitude. The latter's emphasis on the fullness, structuration, and communicability of socio-cultural reality provides the philosophical filum Ariadne which connects and inspires the individual essays. Concern for semiotic plenitude thus re-orients the discussion of pragmatics, context, and their relevance to literary studies, away from the focus on universal and/or logical principles. By dwelling on these and deliberately bracketing the socio-cultural, most discussions of these topics remain incomplete. Although they do represent a welcome move out from a purely abstract to a performance based sense of competence, by bracketing the socio-cultural these discussions continue to perpetuate

the traditional linguistic bias against variety. But as this chapter and the preceding one argue, only a theory of language performance rich enough to take socio-cultural variety into account qualifies as a complete theory of language. Only a comprehensive intra-varietal framework can accommodate such supposed "aberrations" in language use as bilingualism. And only within this type of framework can a theory of literary language be evolved which specifies the meaning of "literary" in relation to literature's basic property, language. Literature is a form of language use. In this comprehensive linguistic framework, the supposed distinction between literary and ordinary language emerges as one of variety, not one of quality. To hold otherwise is to obscure the plenitude of language and of literature both.

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CHAPTER TWO

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[10] John T. Platt and Heidi K. Platt, The Social Significance of Speech: An Introduction to and Workbook in Sociolinguistics (Amsterdam: North Holland Publ. Co., 1975), p. 6, cite Dieter Wunderlich's article "Die Rolle der Pragmatik in der Linguistik," Deutsehunterricht (1970).

[11] Mary Louise Pratt, Toward A Speech Act Theory of Literary Discourse (Bloomington: Indiana Univ. Press, 1977), p. 10. Saussure makes a similar point, p. 25.

[12] Teun A. van Dijk, "Pragmatics and Poetics, "Pragmatics of Language and Literature, ed. Teun A. Van Dijk (Amsterdam: North-Holland Publ. Co., 1976), p. 24.

[13] Van Dijk, pp. 24-25, for a bibliography of relevant articles.

[14] Elizabeth W. Bruss, Autobiographical Acts: The Changing Situation of a Literary Genre (Baltimore: Johns Hopkins Univ. Press, 1976). See also Alsessandro Ferrara, "A Few Considerations on a Pragmatic Component," Versus: Quaderni di studi semiotici, 16 (gennaio-aprile 1977), pp. 49-70; Richard Ohmann, "Speech Acts and the Definition of Literature," Philosophy and Rhetoric, 4 (1971), pp. 1-19; Samuel R. Levin, "Concerning What Kind of Speech Act a Poem Is," Pragmatics of Language and Literature, ed. Teun A. van Dijk (Amsterdam: North Holland Publ. Co., 1976), pp. 141-60.

[15] van Dijk, pp. 49-50; Pratt, pp. 125-32.

[16] van Dijk, pp. 27-28.

[17] Some of the titles treated are Dangerous Acquaintances, The Sound and the Fury, Dom Casmurro, Huckleberry Finn, In the Labyrinth, Pale Fire, Silas Marner, Tristram Shandy, The Stranger, Moll Flanders.

[18] van Dijk, p. 38.

[19] van Dijk, p. 26.

[20] van Dijk, p. 8.

[21] Robert Wiemann, Structure and Society in Literary History (Charlottesville, Va.: Univ. of Va. Press, 1976); Hans Robert Jauss, "Literary History as a Challenge to Literary Theory," New Literary History, II (1970), pp. 7-37.

[22] Pratt, pp. 136-46.

[23] Mikhail Bakhtin, Rabelais and His World, trans. Helene Iswolsky (Cambridge, Mass.: MIT Press, 1968).

[24] Jurij Tynjanov and Roman Jakobson, "Problems in the Study of Literature and Language," trans. Herbert Eagle, in Readings in Russian Poetics: Formalist and Structuralist Views, ed. Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass. MIT Press, 1971), p. 80.

[25] Pratt, pp. 6-12.

[26] Ladislav Matejka, "Postscript: Prague School Semiotics," in Semiotics of Art: Prague School Contributions, ed. Ladislav Matejka and Irwin R. Titunik (1976; rpt. Cambridge, Mass.: MIT Press, 1977), pp. 267-268.

[27] Pratt, p. 6, pp. 10-14.

[28] Roger Fowler, The Languages of Literature: Some Linguistic Contributions to Criticism (New York: Barnes and Noble, Inc., 1971); Stanley Fish, "How Ordinary Is Ordinary Language?" New Literary History, V (1973-74), p. 42, n. 4, provides further bibliography on the quarrel between linguists and literary critics.

[29] Pratt, p. 18; Costanzo Di Girolamo, Critica della letterarietà (Milano: Il Saggiatore, 1978), p. 36.

[30] Pratt, p. 10.

[31] Tynjanov and Jakobson, p. 80.

[32] Ibid., p. 81.

[33] Victor Erlich, Il Formalismo russo, trans. Marcella Bassi, 2nd ed. (1954: rpt. Milano: Bompiano, 1966), pp. 142-144.

[34] Ibid., p. 171.

[35] Ibid., pp. 75-76.

[36] Lev Jakubinskij, "O dialogiceskoj reci, "Russkaja rec (St. Petersberg, 1923), p. 36, cited in Erlich, p. 254. No translation into English exists. Jan Mukarovský discusses Jakubinskij's article in The Word and Verbal Art: Selected Essays by Jan Mukarovský, trans. and ed. John Burbank and Peter Steiner (New Haven: Yale Univ. Press, 1977), pp. 81-85,

[37] Boris Eichenbaum, "The Theory of the 'Formal Method,'" Russian Formalist Criticism: Four Essays, trans. with intro. Lee T. Lemon and Marion J. Reis (Lincoln: Univ. of Nebraska Press, 1965), pp. 107-08.

[38] Viktor Vinogradov, "O zadacach stilistiki. (Nabljudenie nad stilem zitija protpopa Avvakuma)," in Russkaja rec´I (Pietrogado, 1923), pp. 286-93, partial translation by Gian Luigi Bravo appearing in I Formalisti Russi: Teoria della letteratura e

metodo critico, ed. Tzvetan Todorov, transl. from the third French edition (1965; rpt. Torino: Piccola Biblioteca Einaudi, 1968), pp. 109-16. Also see by Vinogradov, O chudozestvennoj prose, (Mosca-Leningrado, 1930), cited by Erlich, pp. 253-54 and Jazyk Puskina (Pushkin i istoija russkogo literaturnogo juzyka (Moscow-Leningrad, 1935), cited by Erlich, p. 256. See the bottom half of note 52 for Prague School statements on this.

[39] Viktor Zirmunskij, Voprosy teorii literatury (Leningrad, 1928), p. 123, rpt. in Slavistic Printings and Reprintings, XXXIV (1962); cited by Erlich, p. 172. René Wellek, "Closing Statement," Style in Language, ed. Thomas A. Sebeok (1960; rpt. Cambridge, Mass.: MIT Press, 1971), p. 418.

[40] Jurij Tynjanov, "On Literary Evolution," in Readings in Russian Poetics, ed. L. Matejka and K. Pomorska (Cambridge: MIT Press, 1971), p. 74.

[41] Jakubinskij, p. 36, cited in Erlich, p. 257.

[42] Pratt, pp. 29-36, for a summary of Jakobson's discussion and the positive points in his discussion of the communicative circuit and the relationship between poetic and non-poetic language.

[43] Pratt, pp. 136-46. Herald Weinrich, "La letteratura come processo communicativo e la sua scienza," in Teoria della letteratura, ed. Ezio Raimondi and Luciano Bottoni (Bologna: Società editrice il Mulino, 1975, p. 60. The article on "Aesthetic Distance" in the Princeton Encyclopedia of Poetry and Poetics, ed. Alex Preminger, enlarged edition (1965, rpt. Princeton: Princeton Univ. Press, 1974), pp. 5-6, cites David Daitches, A Study of Literature for Readers and Critics (p. 63) for his discussion of the "implicit set of directions" the text provides the reader; diction is just one of the rule giving devices. Weinrich lists such metalinguistic and metaliterary signs as the "incipit" in dramatic texts, the theatre curtain, and the name of a particular genre.

[44] Jurij Tynjanov, "The Literary Fact," in Archaist i novatory (Leningrad, 1929), p. 9 and p. 15, cited in Erlich pp. 130-31. See the Italian translation of this text: Avanguardia e tradizione (Bari: Dedalo, 1968).

[45] Jakubinskij, p. 36 in Erlich, p. 254.

[46] Roman Jakobson, "Signum et Signatum," (1936), in Semiotics of Art: Prague School Contributions, ed. L. Matejka and I.R. Titunik (1976; rpt. Cambridge, Mass.: MIT Press, 1977), p. 180: "Each of these autonomous yet integral parts is regulated by immanent laws of self-propulsion, while at the same time depending upon the other parts of the system to which it belongs; if one component changes, it relationship to the other

component changes, thereby changing the components themselves. With the invention of photography, the goals and structure of painting changed; with the invention of moving pictures, the goals and structure of the theatre changed."

[47] Jan Mukarovsky, "K ceskemu prekladu Sklovskeho Teorie prozy," Cin, VI, 1934, pp. 123-30, cited in Erlich, pp. 172-73.

[48] See Erlich, Ch. VI, "Marxismo contro formalismo," pp. 105-125, esp. pp. 121-23 for his comments on Pavel Medvedev's attempts to meld formalism with a non-rigid Marxist position. See also, I.R. Titunik, "The Formal Method and the Sociological Method (M.M. Baxtin, P.N. Medvedev, V.N. Voloshinov) in Russian Theory and Study of Literature," in V.N. Voloshinov, Marxism and the Philosophy of Language, trans. L. Matejka and I.R. Titunik, (1930; rpt. New York: Seminar Press, 1973), pp. 175-200.

[49] Slovo a slovesnost, 1935, I, 5; cited in Erlich, p. 171

[50] Jan Mukarovský, "Poetic Reference," (1936), in Semiotics of Art, p. 162.

[51] Mukarovský, p. 163.

[52] van Dijk, p. 38: "Although we have little explicit insight into these matters (the degree to which LL,-determined parts of the messages convey semantic information in a propositional sense), the traditional idea might be taken up to the effect that literary messages have some form of additional 'symbolic' (anagogical, metaphysical, etc.) content, conventionally implied by the L;-semantic representations." The Prague School obviously saw the Formalists' concept of autonomy as only one of the forces propelling literary language use. In "Poetic Reference," Mukarovský explicitly remarks on the esthetic function's appearance in ordinary language: "The aesthetic function, thus, is omnipresent. Therefore, even linguistics cannot deny it a place among the basic functions of language" (p. 159). His essay "The Esthetics of Language," in A Prague School Reader on Esthetics, Literary Structure, and Style, ed. Paul L. Garvin (Washington, D.C.: Georgetown Univ. Press, 1964), pp. 31-69, deserves more attention in this regard for its explication of the structured and unstructured esthetic. Eichenbaum makes similar comments in "The Theory of the 'Formal Method'," (Lemon and Reis ed.), p. 108.

[53] Petr Bogatyrëv, "Semiotics in the Folk Theatre," (1938), in Semiotics of Art, p. 45.

[54] Saussure, pp. 16-16: "Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mess of anthropological facts...If we are to discover the true nature of language we must learn what it has in common with all other semiological systems;

linguistic forces that seem very important at first glance (e.g., the role of the vocal apparatus) will receive only secondary consideration if they serve only to set language apart from the other systems."

[55] Jan Mukarovský, "Art as Semiotic Fact" (1936), in Semiotics of Art, pp. 4-5.

[56] Mukarovský, p. 6 and Lyons, II, p. 572.

[57] Mukarovský, p. 8.

[58] Felix Vodicka, "The History of the Echo of Literary Works," in A Prague School Reader, p. 74.

[59] Vodicka, p. 76. Also see Mukarovsky, Aesthetic Function, Norm and Value as Social Facts, trans. with notes by Mark E. Suino, Michigan Slavic Contributions, No. 3 (Ann Arbor: The University of Michigan, 1970).

[60] Jurij Tynjanov, "L'opera come sistema di fattori correlati," in Teoria della letteratura, p. 207.

[61] Mukarovský, "Art as Semiotic Fact," p. 9.

[62] Mukarovský, pp. 7-9.

[63] Mukarovský, p. 5.

[64] Tynjanov would say this results from a shirt in orientation of the linguistic/stylistic system: from one of several functional styles used by a society, Latin devolves into an essentially "dead" literary language.

[65] Lyons, I, pp. 41-46.

[66] Petr Bogatyrëv, "Costume as Sign," (1936) in Semiotics of Art, p. 19.

[67] Pratt, pp. 36-37.

[68] Pratt, pp. 39-77; also, William Labov, Language in the Inner City (University Park: University of Pennsylvania Press, 1972).

[69] Important in this regard is Umberto Eco's distinction between a semiotics which is concerned with esthetics and an esthetic semiotics, that is, a semiotics which finds confirmation of its own rules in works of art (as well as other forms of communication) and an esthetics which studies art as communicative process. In the first part of the dissertation, we deal with the first; in our application of register to Latin and our use of this information to revitalize the sixteenth century

literary text, we deal with the second. See Umbertto Eco, La Struttura assente, 8th ed. (Milano: Bompiani, 1968), pp. 407-409.

[70] Pratt, p. 88

[71] Fowler, Languages, p. 22

[72] Lyons, Semantics, II, p. 613.

[73] Fowler, p. 22.

[74] David De Camp, "Is a Sociolinguistic Theory Possible?" Report of the Twentieth Annual Round Table Meeting on Linguistics and Language Studies, ed. James E. Alatis (Washington, D.C.: Georgetown Univ. Press, 1970), pp. 157-73; W.H. Whitely, "A Note on Multilingualism," Social Anthropology and Language, ed. Edwin Ardener (London: Tavistock Publications, 1971), p. 125.

[75] While a critic like Roger Fowler acknowledges the primacy of language in literature (The Languages of Literature, passim), other proponents of literary pragmatics do not. Van Dijk, for example, perpetuates the Formalist distinction between literary and ordinary language (G_L and G_N) in noting that the former disposes of a force qualitatively superior to the latter. G_L, moreover, is governed by a set of "complimentary rules" which differentiate it from normal language use (Some Aspects of Grammars, The Hague, Mouton, 1972), p. 199.

[76] I metodi attuali della critica in Italia, a cura di Maria Corti e Cesare Segre (1970; rpt. Torino: ERI/Esizioni RAI, 1973), p. 423. Umberto Eco, A Theory of Semiotics (Bloomington: Indiana Univ. Press, 1976), pp. 36-37, distinguishes four types of code. Three of these he terms "system" codes (syntactic, semantic, and behavioral modes of organization), while the fourth stresses combinatory rules (for coupling items in one system with some from other systems) as the essence of code. S-codes, on the other hand, are important in that they represent different modes of organizing the content of cultural reality. They exist independent of any communicative intent.

[77] Fowler, pp. 93-95; Roman Jakobson, "Concluding Statement: Linguistics and Poetics," Style in Language, ed. Thomas Sebeok (1960; rpt. Cambridge: The MIT Press, 1971), pp. 350-371; also, Mary Douglas, Natural Symbols: Explorations in Cosmology (New York: Vintage-Random House, 1970).

[78] Roland Barthes, S/Z: An Essay, trans. Richard Miller (New York: Hill and Wang, 1974).

[79] Basil Bernstein, "Elaborated and Restricted Codes:" An Outline," Explorations in Sociolinguistics, ed. Stanley Lieberson (Bloomington: Indiana Univ. Press, 1967), pp. 126-133. Also,

Joshua A. Fishman, The Sociology of Language: An Interdisciplinary Social Science Approach to Language in Society (Rowley, Mass.: Newbury House Publishers, Inc., 1972), and William Labov, Language in the Inner City and Sociolinguistic Patterns (Philadelphia: Univ. of Penn. Press, 1973). For consideration of the media and sociolinguistic patterns, see Richard Hoggart, Speaking to Each Other, vol. I (New York: Oxford Univ. Press, 1970).

[80] Bernstein, p. 127.

[81] Bernstein, p. 127.

[82] Walter J. Ong, S.J., "Latin Language Study as a Renaissance Puberty Rite," Rhetoric, Romance, and Technology (Ithaca: Cornell Univ. Press, 1971), pp. 113-41.

[83] Greek insertions can function the same way in Latin texts of the Renaissance. Cf. More's Utopia. Note from Prof. Fred Nichols, 28 April 1980.

[84] Dell Hymes in the discussion following Susan U. Philips, "Acquisition of Rules for Appropriate Speech," in Twenty-first Annual Round Table, p. 96.

[85] Lyons, Semantics, I, p. 54.

[86] Leonard Bloomfied, Language (1933; rpt. New York: Holt, Rinehart, Winston, Inc., 1961), p. 65; Einar Haugen, The Norwegian Language in America: A Study in Bilingual Behavior, vol. I (Philadelphia: Univ. of Penn. Press, 1953), p. 7. A.R. Diebold, Jr., "Incipient Bilingualism," Language, 37 (1961), p. 111; Willian F. Mackey, "The Description of Bilingualism," Readings in the Sociology of Language, ed. Joshua A. Fishman (The Hague: Mouton, 1969), pp. 554-84.

[87] Allen D. Grimshaw and Leah Holden, "Postchild Modifications of Linguistic and Social Competence," Social Science Research Council, Items, 30, iii (Sept. 1976), p. 37.

[88] Mackey, p. 570.

[89] Walter J. Ong, S.J., "Oral Residue in Tudor Prose Style," in Rhetoric, Romance, and Technology, pp. 25-27.

[90] Mukarovsky, "Art as Semiotic Fact," p. 18 would differ from Bahktin Rabelais and His World, pp. 470-71) and our own position on this matter: "...when the norm of the standard is weak--as was the case in the period of national renascence, it is difficult to differentiate the devices intended to shape this norm from those intended for its consistent and deliberate violation, and that a language with a weak norm of the standard offers fewer devices to the poet."

[91] Luis Prieto, Messages et signaux (Paris: Presses Univ. de France, 1966).

[92] In addition to code, Firth's concept of "context of situation" is another general mode of organization. See Fowler, Languages, p. 93, and Nils Erik Enkvist, John Spencer, and Michael Gregory, Linguistics and Style (1964; rpt. London: Oxford Univ. Press, 1967), pp. 30-31, for literary modes of organization.

[93] Fowler, Languages, p. 92.

[94] J.P. Thorne, "Stylistics and Generative Grammars," Journal of Linguistics, 1 (1965), 49-59, and De Camp, "Is a Sociolinguistic Theory Possible?"

[95] Cf. Fowler, p. 93.

[96] Charles Bally, Traité de stylistique française, 2ème éd. (Heidelberg: Carl Winters Universitäts-Buchhandlung, n.d.), p. 168.

[97] Paul Zumthor, "Abélard et Héloise," Revue des sciences humaines, n.s., fasc. 91 (juillet-septembre 1958), 313-332.

[98] M.A.K. Halliday and Ruquaiya Hasan, Cohesion in English (1976; rpt. London: Longman's, 1977, pp. 293-295.

[99] Louis Hjelmslev, Prolegomena to a Theory of Language, trans. Francis J. Whitfield, rev. English ed. (Madison: Univ. of Wisconsin Press, 1961), pp. 114-117. Cf. Costanzo, Critica della letterarietá, pp. 11-23.

[100] Paul Zumthor, Essai de poétique médiévale (Paris: Editions du Seuil, 1972), p. 239.

[101] Roland Barthes, Le Degré zéro de l'éariture, suivi d' Eléments de sémiologie (Holland: Editions Gonthier, n.d.,) p. 17.

[102] Fowler, The Languages of Literature, p. 98: "A language is a structured repository of concepts, and every use of language is a particular ordering in a (partly language dependent) circumscribed cultural situation. This ought to be a tacit principle for criticism, because it is an inevitable fact of all writing. The reader, whose linguistic conceptualization of experience answers closely to that of the poet who uses the same language, has his perceptions guided by the poet's performance in language." To illustrate the ordering of reality and perception through style, Fowler cites passages from James, Pope, and Katherine Mansfield.

[103] F.W. Bateson, "Language and literature: reply by F.W. Bateson," in Fowler's Languages of Literature, p. 78.

[104] Jonathan Culler, Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature (Ithaca: Cornell Univ. Press, 1975), p. 135.

[105] Thomas Nashe, Pierce Penilesse His Svpplication to the Divell, in Vol. I of The Works of Thomas Nashe, ed. R.B. McKerrow, with corrections and supplementary notes by F.P. Wilson (1904-1905; rpt. New York: Barnes and Noble, Inc., 1965), p. 224.8 and p. 243.18-23.

[106] Zumthor, Essai de poétique médiévale, pp. 245-51, and Langue et techniques poétiques à l'époque romane (XIe-XIIIe siecles) (Paris: Librairies C. Klincksieck, 1963); Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. Willard R. Trask (1953; rpt. Princeton, N.J.: Princeton Univ. Press, 1971); Mavia Corti, Princépi delta Communicazione letteraría (Milano: Bompiani, 1976), p. 87

[107] Fowler, The Languages of Literature, p. 119.

[108] Lyons, Semantics, II, p. 572.

[109] J.R. Firth, "The Technique of Semantics," Papers in Linguistics, 1934-51 (1957; rpt. London: Oxford Univ. Press, 1964), p. 19.

[110] J.R. Firth,

[111] Lyons, Semantics, II, p. 614.

[112] Lyons, Semantics, II, pp. 608-61o.

[113]

[114] Firth, "Technique," p. 19.

[115] Lyons, Semantics, II, p. 610.

[116] Lyons, Semantics, II, p. 607.

[117] Firth, "Technique," p. 29; Fish, "How Ordinary is Ordinary Language?", pp. 51-52.

[118] Fowler, The Languages of Literature, p. 89.

[119] Lyons, Semantics, II, p. 611.

[120] Lyons, Semantics, II, p. 607.

[121] Maria-Elisabeth Conte, "Wilhelm van Humboldt nella linguistica contemporanea: Bibliografia ragionata 1960-76," Wilhelm von Humboldt nella cultura contemporanea, a cura di Luigi Heilmann (Bologna: Il Mulino, 1976), p. 285. George Steiner, After Babel: Aspects of Language and Translation (1975; rpt; New York: Oxford Univ. Press Paperbacks, 1976), p. 113, notes:

> The marginalia, the anarchic singularities and inefficiencies which generative transformational grammars leave to one side or attempt to cover with ad hoc rules, may in fact be among the nerve-centres of linguistic change, as the turbulent dust-clouds and 'black-spots' in the galaxy are, on present evidence, the lintricate locale of the formation of the stars.

[122] V.N. Voloshinov, Marxism and the Philosophy of Language, trans. Ladislav Matejka and I.R. Titunik (New York: Seminar Press, 1973). This is also very much the case of Voloshinov's close associate, M. Bakhtin.

CHAPTER THREE

Register: A Tool for the Stylistic Description and Analysis of Literary Bilingualism

> A literary text has meaning against the background of the language as a whole, in all its uses; how can its language be understood except as the selection by the individual writer from the total resources at his disposal? Yet all too often the observations about the language of a work of literature bear no relation to any descriptive account of those resources.
>
> Michael A.K. Halliday
> "Descriptive Linguistics in Literary Studies"

A Problem of Renaissance Competence

Reading the prose fiction of Thomas Nashe proves no easy task for the twentieth century reader, whose literary expectations in terms of content and style are, to transfer Marshall McLuhan's apt metaphor, those of the superhighway: smooth-flowing and well-mapped, with an unmistakable point of departure and destination. Nashe's work, in contrast, bounces the reader along unpaved roads where the scenery is colorful, quick-changing, and dizzingly unpredictable. In the reader this gay trot creates a feeling of dépaysement which is all the stronger for its being situated for the most part in the seemingly familiar countryside of the English language.

This bewilderment results not only from the rapid switching of styles, but also from certain types of formal linguistic estrangement. To begin with, the logic of the concatenation of phrases and clauses, particularly in the supposedly easy "adding" style of colloquial Tudor prose, often eludes the modern reader. With greater freedom in the use of relative pronouns, for example, antecedents stubbornly appear to resist specification. Lexis complicates the reading process immeasurably. It riddles the text with words and meanings which, now obsolete, then were commonplace. It douses the text with neologisms that, well-integrated for the twentieth century reader, no longer provoke their original alienation and surprise. It studs the text with those many specific cultural references which contribute so significantly and yet so puzzlingly to the lively realism, tropical density, and highly metaphorical texture of Nashe's

prose. Foreign language insertions, put in high relief by their own material difference, by italics and editorial footnotes and translations, further contribute to this linguistic and cultural variegation.

In short, on virtually every level--linguistic, stylistic, literary, and cultural --Nashe's prose defies twentieth century competence in some way. It projects the aura of a foreign text and, like a foreign text, it almost demands literally demands decoding. How does the modern reader meet this challenge? How does he go about making sense of this exuberant, mixed language, mixed style, mixed form work?

The answer lies in part in finding models within the literary corpus to direct his perception of the heterogeneous Renaissance text. Naturalization, this process of rendering the deviant and strange intelligible by correlating it with the familiar, is basic to the experience of literature no matter what type of text is read. It is part and parcel of literature's identity as a system. On a still more general level, it constitutes a basic activity of the human mind which, as Jonathan Culler reminds us, can "make anything sifnify."[1]

To learn how to read Nashe and other early writers in his "extemporall veine," today's reader must jump ahead in literary tradition to modern and largely twentieth century workds which deliberately re-route that superhighway of linguistic and literary standards which, paved so carefully in the early seventeenth century, is still being travelled today. To illustrate from the English tradition, works such as The

Wasteland, the Cantos, and Ulysses have all obliged readers to become linguistically and stylistically more adventurous. By breaking with traditional literary expectations and refashioning reading habits, they have pressed him into active service in the creation of literary meaning. In this process his consciousness of language's luxuriant variety, of literature's many traditions, and of the absolutely fundamental, reciprocally formative relationship of both with culture, has grown more acute.

To hold Nashe up to the shining light of these almost sacred modern texts may do injury to certain critics' sense of literary hierarchies; this rapprochement, however neither assets nor implies any kind of aesthetic equivalence. Its invocation of the moderns is purely heuristic: to pinpoint what is positive and what problematical about Nashe's writing. The works of Eliot, Pound, and above all Joyce (as a writer of prose) teach us that the writer may take any and all languages and varieties of lnaguage as his medium and with this enriched palette create literary works of the highest aesthetic order. The works of these artists expose the shallowness of old shibboleths against mixed style as inappropriate to serious literature. They establish stylistic variety and, moreover, frequent switches in style as the key to mimesis and cultural plenitude. Their works teach us that stylistic shifts can be orchestrated for meaningful artistic form, and this form then analyzed in terms of its constituent varieties. In other words, they create a postive context for the critical evaluation of Nashe's variety.

By the same token, they also illuminate one of its centers

of difficulty. Unlike the moderns, Nashe is often accused of erratic and unpredictable shifts, of failing to orchestrate. Critics delight in his daredevil manoeuvres, but deploringly charge him with failing to build an integrated structure and meaningful artistic form from his rich material. Once again, the familiar charge against linguistic variation and performance as an unstructured, "heterogeneous mass" is levelled.

One solution to the dilemma makes a virtue of defect. In this way, the perceived lack of consistency, harmony, and sustained development comes to embody the contradictions rife in Elizabethan society; it also expresses Nashe's nihilistic reaction towards that confusing reality. Such is the interpretation of Walter Davis in Idea and Act in Elizabethan Fiction.[2] Richard Lanham would concur with this refusal to hold Nashe to the traditional canons of literary style and decorum but, rejecting the notion of nihilism, would argue his position in terms of the incommensurability between serious and rhetorical reality. Writing such as Nashe's clearly reflects the latter.

Rhetorical reality, and the poetics that devolves from it, is fundamentally dramatic and playful; it views man as a social being, an actor busily trying out a multiplicity of roles and masks for his own profit and pleasure. Philosophically and stylistically, it holds variety as a good, for its unpredictability debunks the notion of essence--of an essential "central self" and essential referential reality--posited by the opposing philosophical world view.[3] As a substitute for the lost dignity of the serious approach, the rhetorical offers pleasure in man's capaci-

ties for language and inventiveness. It reveals in stylistic display such as Nashe's which, at once self-conscious and chameleon-like, unabashedly proclaims that variability is man's reality and language the instrument of social self-discovery. As a result, unapologetically, stylistic display can demand attention as an object of literary delight in its own right. Subject to the norms of a radically new or alternate poetics, writing such as Nashe's can no longer be judged excessively self-conscious or inappropriate. (The norms of the "serious" poetics now become inappropriate themselves.) Nor, because of the quite opposite nature of reality and the imitative process in this poetics, can such writing really be interpreted as a nihilistic levelling of reality. In Nashe styles do not cross one another out. They sometimes clash, sometimes blend, and always keep the reader alert to their plurality.

In establishing the premises for such a poetics, Lanham necessarily mentions certain critical cultural presuppositions about rhetorical communication which no longer figure in modern competence as consciously as they did for most ancient, medieval, and Renaissance writers and consequently short-circuit modern understanding of their works. These presuppositions can be summed up handily in a single world--attitude.

Rhetoric is one with the active public life. In rhetorical training the young student finds a laboratory situation for experimenting with a multiplicity of social and political positions. He learns debate: to hold an opinion, to defend it competently, and to relinguish it to argue the opposing side just

as competently. Some critics may praise this method for encouraging tolerance; others may deplore it for fostering a deleterious ambivalence. In more neutral terms, the method develops a very realistic awareness of the diversity of position and contingency of purpose to be encountered in social intercourse. Rhetoric also comprises the art of persuasion in which the student learns to master the resources of language and, having assessed his purpose, topic, and audience, to calibrate his argument accordingly. Again, rhetoric provides its own best defense, for in learning the arts of argumentation and persuasion, the student also learns that others wield the same weapons as he. In this case, forearmed is forewarned. With a common motive of the most general sort (persuasion) implicated in the entire system, rhetoric releases language users to the delights of their instrument.

While knowledge of these literary and rhetorical expectations certainly facilitates the reading of Nashe, it by no means eliminates all obstacles. Truly to delight in the dramatic motions of rhetorical display, to follow the quick succession of roles and bite of argument, requires competence of the most basic linguistic and stylistic sort. That language impedes our reading of the text, there can be little doubt. The principal obstacle, in fact, is the illusion of understanding it fostered by the continuity of linguistic forms (lexical ones in particular) and our own synchronic blinders to the changes these forms may have undergone since Nashe.

Wesley Trimpi illustrates this difficulty and its implications for textual interpretation with regard to the word "brightnesse"

in the celebrated lyric from Nashe's one play Summer's Last Will and Testament.[4] By analyses of contexts, parallel usages, and lexicography, this critic establishes the fact that "brightnesse" is used no in its ordinary denotative sense of "the quality of being bright; brilliancy; clearness; vivacity (OED), but rather in a specifically Elizabethan sense as an equivalent of "lightening." Both words appear as frequent translations of the Latin fulgor, which itself is associated in Elizabethan commonplaces with autumn and with the plague that, like lightening, falls from the air.[5] Trimpi explains Nashe's preference on alliterative and thematic grounds, for the entire poem is organized around the interwoven themes of youth, fate, and sudden death. Recovery of the plague connotation adds a simultaneously realistic and metaphorically rich detail that confirms the tightness of the poem's thematic tissue.

His recovery also shows up the philological gymnastics to which a denotative-based interpretation is forced in order to explain the semantic strangeness of the entire line "Brightnesse falls from the air." Nashe's editor, R.B. McKerrow, for example, suggests a possible misprint of "air" for "hair."[6] Semantically and thematically plausible, but also deadly pedestrian, this resolution robs the text of both its cultural specificity and thematic unity. The kind of solution it proposes leaves us wondering how much else, including apparently unmotivated shifts in style has suffered from our own well-intentioned but short-sighted linguistic competence with regard to Nashe and writers in his vein.

Trimpi's well-taken point, which he is hardly the first to make,

is that as critics we must know what a word says before we can venture what it suggests. The spinnings of connotation, so crucial to textual interpretation but elusive enough as is, will certainly elude us altogehter if we miss the proper denotative base from the outset. His example underscores once again the inextricable ties between language, culture, and literary analysis. The term philology, in fact, understood in the fully multi-accentual contextual and cultural sense advocated by Voloshinov, is currently enjoying a small renaissance in critical parlance.[7] When Michel Beaujour remarks that post-Bakhtin studies of Rabelais will necessarily be of a philological nature, he is pointing, like Trimpi, to language and linguistic conventions as the principal obstacle to interpretation. In citing Mikhail Bakhtin's Rabelais and His World, an extraordinary recovery of medieval language and culture, Beaujour, reminds us, in the worlds of John Gumperz, that language competence is cultural competence.[8] H.R. Jauss argues a similar point with regard to the literary work's historical community of readers. In matters of interpretation he stands midway between strict historicists and anachronists who, like Roland Barthes on Racine, interpret a text solely from within their own systems of value. Urging that the history of literature be studied as a process of aesthetic reception and production, Jauss recognizes the importance both of restoring the original meaning and of pursuing the on-going dialogue between text and audience. As he writes: "Philological scholarship is continuously dependent upon interpretation, which must have as its goal, along with learning about the object, the reflection upon and

and description of the perfection of this knowledge as an impulse to new understanding."[9]

Philology, used here in the obviously inclusive sense, refers not only to the single word with its cultural-contextual variability of meaning, but also to styles. The problem with stylistic competence is to recognize the formal features that compose the different networks and to establish correctly the latter's particular situational connotations. The question then arises: What, precisely, do we know about the many styles that Nashe switches so easily?

For the most part, our competence is in Tudor styles Restricted to literary varieties. Euphuistic, pastoral, Petrarchan, etc., we recognize these styles easily, for our readings in Tudor literature have made them familiar. For example, we can readily tag Pierce Penilesse's opening sonnet as elegiac, and as "tragicall" the oration of the unfortunate Heraclide in The Unfortunate Traveller.[10] The real challenge to competence, however, lies elsewhere--i.e., in the varieties of English unadmitted to "serious literature before Nashe and his fellow pamphleteers." The challenge lies with the cant and slang and social dialects and impermanent colloquial expressions that cumulatively account for the oral piquancy of Nashe's writing.

We describe these varieties impressionistically, as scraps, for good reason. They are by their very nature ephemeral. These are not the more permanent elements of common colloquial speech for which Shakespeare possessed so excellent an instinct. Nor, hardly, are they polite colloquial forms that furnish the base of

the growing literary language.[12] Of the forms to be recuperated, some are subject to socio-cultural fashion, the catchphrases of which, as Dr. Johnson later notes, "...being now familiar, we do not suspect that they can ever grow uncouth, or that, being now obvious, they can ever seem remote."[13] Still others have totally disappeared beneath the pressures of sixteenth century linguistic transition and standardization.

The recuperation of these styles as a coherent network of formal features and situational connotations may be impossible, for they have not been "documented" anywhere as thoroughly as their literary parallels. But certainly we can learn more about them. We can learn from the fragmentary evidence we do have in a writer like Nashe, making allowances for an inevitable amount of stylization on his part. Concordances of sixteenth century writers of popular prose (Nashe, Greene, Lodge, Bekker) would be tremendously helpful in this respect. One very elementary strategy would be to apply Trimpi's tools (lexicography; such extra-literary sources as exist, including diaries; contextual parpllels internal and external to the text) to a selected number of passages in the literary text. The process, essentially one of triage, would group similar or seemingly similar features and collocations. Gradually it would establish a simple, always tentative, empirical classification. André Topia uses the classificatory principle to great advantage in his analysis of the situational styles ("discours littéraires et spécifiques") deployed by Joyce in the "Cyclops chapter" of Ulysses. The clarifying power of tabulations exposes the materiality of language and, paradoxically, the

dynamics of language mixture. Topia, of course, enjoys a tremendous edge over the Renaissance investigator insofar as he himself still operates with linguistic and cultural codes that are quite close, if not always identical, to those of his chosen subject.

Bilingual insertions are as subject to impressionistic evaluation as the other fragmented and little known varieties of language scattered throughout Nashe's text. But, unlike the latter, the contextual resources necessary for their linguistic and cultural recuperation are more readily available. The prestige of Latin accounts for most of this informational bonanza. Material differences from the English vernacular also speed this recuperation. They allow for easy identification of the many fragments and encourage a shift in critical focus from the individual insertion as isolated occurrence to component of a "bilingual group." This group may be characterized more specifically as a linguistic sub-system of the text.

The third spur to recuperation comes from the fact that this sub-system belongs not only to the text but also, in a very concrete way, to the general speech community. (Indeed, of the major languages of insertions were Chinese, Swahili or the Basque Rabelais sometimes interlards or some imaginary concoction instead of Latin and a few samples of the Romance and Germanic languages, the entire basis for our study would radically change.) In this light, the dismissal of insertions as rhetorical tags, pedantic flourishes indicative of the best and worst of the Renaissance love affair with classical learning and of the Tudor tendency to stereotype its "outlandish" neighbors, appear cavalier.

Such dismissal disregards the very basic fact that a good percentage of the Tudor readership was proficient in Latin and at least passively competent in certain foreign vernaculars. (See Chapter Six.) The footnoted translations of modern editors suggest this capacity as surely as they attest to modern bilingual incapacity. The willingness to view these foreign languages, Latin most particularly, as situational styles available to even the grammar-school educated Renaissance writer and reader constitutes the basic premise of what follows.[15]

Bilingual insertions provoke a crisis of competence for the twentieth century reader. By the latter we understood the "informed reader" of current critical parlance who, by suppressing as far as possible the personal and idiosyncratic features of his response attempts "...everything within this power to make himself informed." As Stanley Fish describes him, he is (1) a competent speaker of the language of the text who possesses (2) the semantic knowledge ("lexical sets, collocational probabilities, idioms, professional and other dialects, etc.") necessary to comprehension. He possesses (3) literary competence as well.[16] As we envisage him, however, the linguistic and literary realities of Nashe's eclectic text are sorely trying those abilities and the foreign language sub-system is arousing particular anxiety. In other words, we suppose a reader who knows enough Latin to gather the general denotative gist of an insertion but who is far from competent linguistically and stylistically in that language. Indeed, full competence in Latin--stylistic and cultural as well as merely grammatical, much as the educated sixteenth century

reader may have possessed it--is the object of our recuperation. The crisis this incompetence provokes seriously handicaps our understanding of the text as both linguistic and literary discourse.

While linguistic at its very core, this crisis cannot be resolved by translation alone, for translation remedies grammatical incompetence only. It furnishes literal, denotative equivalents or comprehensive renditions of the thought or idea contained in the insertion. But denotation, while essential, still constitutes only one aspect of meaning. Of course translation by its very nature cannot supply the connotative complement necessary to the establishment of total meaning. Such information depends on the material specificity of language, on the various networks of content or meaning with which a given expression-form contracts to constitute a sign.[17] But translation volatizes that materiality and with it all possibility of associated or implicated meaning.

To establish "bilingual competence" thus requires, first and foremost, recuperation of the connotative codes or, more properly, connotative sub-codes which complete the signifying potentiality of the foreign insertion and its constituent elements. As a sign, the insertion may participate in any number of sub-codes. Our sights are trained on the stylistic-cultural connotations of the foreign language sub-system so as to provide the twentieth century reader with the intrinsic knowledge of a situational variety which his sixteenth century counterpart possesses as a matter of course as a language user in a functionally bilingual

society.

Recuperation of this stylistic connotative code contributes significantly to our knowledge of Elizabethan language resources. It differs from usual studies, which deal with the transfer of foreign words, by its emphasis on units of discourse which belong to one of the community's many speech varieties. Moreover, insofar as signification is a pre-condition for communication, recuperation of connotative meaning fosters a revised and more complete probe of the stylistic interaction between the insertion and its vernacular context. The results of this probe may cause us to revise certain notions about mixed style. Recuperation, then, involves a double process of description and analysis which corresponds to the double function, semiotic and semantic, of the insertion itself.[18] This duality is essential to our view of the bilingual insertion and we shall have occasion to return to it, cum variatione, as the chapter develops.

Register: A Linguistic Tool for the Description of Style

Register refers to a situational variety or style of language. It implies correlation between certain distinctive formal features of language use and the speech situation. Hence the term register can also refer to a method of formally describing such styles. As a mode of varietal description, register belongs to the domain of linguistic stylistics and is both formal and semantic in nature. It is the method used her to recuperate the signifying power of the bilingual insertions found in Renaissance prose.

The descriptive procedure of linguistic stylistics generally

involves the passing of formal features of a selected text, either transcribed from speech or written, through a set of pre-established parameters. The number of parameters included in the grill varies according to the demands for methodological rigor faced by the researchers. David Crystal and Derek Davy provide one of the most linguistically complete schemas in Investigating English Style.[19] In addition to distinct parameters and groupings of parameters, their model also furnishes a complete run of the various levels on which stylistic analysis should, in a pre-determined manner, be conducted. These levels include the phonetic and the graphetic (the substance of written communication), the phonological and the graphological (specific systematization of the substance of communication), the grammatical, the lexical, and the semantic. The latter embraces what is generally described as discourse. Proposed in this way, stylistics obviously approximates Firth's notion of contextual meaning and thus, implicitly, the concerns of pragmatics.

Register provides a less complicated method of varietal description that is quite well suited to the task of describing the language of literary texts. It defines a situational style, conveniently called a register, as the interplay of only three dimensions--field, mode, and tenor--which belong to the "institutional" grouping in Crystal and Davy's comprehensive stylistic schema. Briefly, field refers to what is going on or to the subject of discourse; mode, to whether the text is spoken or written; tenor, to the social stratification or social relationship obtaining between participants in the speech act as indicated by

language.

The comparative simplicity of register also stems from the fact that it limits formal analysis to the more readily perceptible, generally comprehensible levels of grammar and lexis. For our purposes, grammar consists essentially of syntax. Morphology, which usually figures under grammar, may be of interest to other kinds of register studies (to the description of a possible "neologistic" style, for example), but not to the description of foreign insertions. As a new and specific domain of formal linguistic description, lexis refers to the determination of meaning by studying the choice and distribution patterns of words and idioms within a given number of texts or "stretches" of language.[20] Collocation is the name given to such meaning by co-occurrence. For a rudimentary example, it can be said that in an extensive sampling of texts, 'full' is found to be one of the collocational meanings of "moon." Lexical meaning, it should be added, is generally considered independently of the item's grammatical form and function. As used by us, however, lexis also includes the usual semantic or notional aspect of meaning. This addition is necessitated by the kind of recuperation we attempt, but it follows the trend in grammatical linguistics of not separating form and meaning.[21]

Procedurally, register analysis follows the pattern basic to stylistic description. Taking a text which most often has been situationally typed in advance in a general and tentative manner, it uses the three situational dimensions of field, mode, and tenor to categorize the formal features of that text.[22] The relevant

features (now known as style markers) which emerge from the triple classification are then correlated and their correlation constitutes what we call the register of that particular situation. By applying this procedure to a bed-time story, for example, the analyst can posit a bed-time story register: a network of lexical and grammatical features that consistently appear in that particular speech situation.[23]

The notions of 1) a network and 2) a consistent correlation between a network of formal features and a speech situation are fundamental to a definition of register. The first helps distinguish register from the simple evocation of situation. Evocation involves a synthetic, impressionistic sense of situation. Evocation is atmospheric. For it one word often suffices. Markers such as "contemn," "prognosis," or "laid-back," for example, call forth in capsule form the situations of poetry, medicine, and contemporary American slang. Each of these items belongs to a network which we, as language users, possess as part of our register competence and may even expect to erupt in a sort of formal chain reaction following the appearance of such an item. But with evocation this chain reaction does not occur. Instead of a network of forms organized on the basis of a speech situation and cast about it, with evocation we receive a distilled essence of situation. Formally and informationally, evocation is more restricted than register. It does not so much confirm or deny as insinuate the language user's communicative competence and social identity. Register analysis can specify the knowledge of language forms and their situational determinants that underlies any

evocation of situation and makes its condensed, impressionistic recognition possible.

Clichés illustrate well both the mechanism of evocation and the network of situational forms and knowledge evocation entails; they also illustrate well the mutual predictability between form and situation that is so crucial to register. In fact, in clichés this correlation is so exceptionally tight that clichés can be said to work almost automatically, even when outside the habitual milieu, to evoke that milieu and the usual circumstances of its own utterance. "No Smoking, Please Fasten Seatbelts," for example, conjures up the situation of airplane travel immediately and unequivocably. As with most clichés, the situation here coincides with the field (the profession, task, or activity being engaged in). But, situationally bound by definition, the cliché furnishes rather precise information on the other dimensions of register as well. Mode in this case is electronic writing, with occasional redundant utterance by the flight attendant or captain; the tenor ranks as formal insofar as no provision for audience response is made.[27]

But not all conventional associations between language and situation work as unequivocably as clichés, and clichés, furthermore, should not be confused for register. Register is a much more flexible concept. It is above all a network, and for this reason at least four points should be made about the general indicative value of the formal features which register analsis describes.

First, a single formal feature rarely suffices to identify a

register. Communication depends most often on an organized network of features. The latter may be purely lexical or (more rarely) purely grammatical or a combination of both. The air travel cliché, for instance, collocates two idioms. "No Smoking" is less marked with respect to airline travel: it can and does appear in contexts as diverse as elevators, restaurants, and factory assemblies. "Please Fasten Seatbelts," on the other hand, is quite restricted to air travel language although it could conceivably light up on the instrument panel of an automobile (collocated, no doubt, with a buzzer alarm). The combination of the two idioms, however, unmistakably identifies the air travel situation. To take another example, the passive voice alone does not indicate scientific language, but in conjunction with features such as abstract nouns formed from adjectives and verbs, it does become a marker of that situational style. Second, the networks of formal features that constitute a register know varying degrees of constraint. The lexical and grammatical forms of auditor's reports are rather limited; those of family conversation, exceptionally free.[25] Third, a single formal feature may mark more than one register: 'thou' belongs to religious as well as to early, generally pre-seventeenth century literary and spoken English. In a case like this, the clustering or collocation of lexical items can frequently eliminate ambiguity. Coupled with 'spare,' for example, 'strike' identifies a situation quite distinct from its appearance with 'arbitration.' Fourth, in contrast to marked and even doubly marked features, many linguistic items are not relevant stylistically at all. Such items,

which are known as common-core elements, appear in any and all registers of a language; they constitute the shared formal basis of linguistic communication.

Register, it must be emphasized, is a semantic as well as pragmatic concept. Because of its relation both to socio-cultural context and to speech situation, register entials a remarkably comprehensive type of meaning.[26] The fundamental notion of network itself implies patterns of meaning, while the equally fundamental notion of socio-culturally determined networks reminds us that register is especially concerned with connotation, that paradoxically concrete and ephemeral type of meaning. From the perspective of register, synonyms cannot exist in any real sense, for each lexical item participates in a distinct defining network of socio-culturally specific meaning.

The dimensions are essential to the semantic density and dynamism of register. The dynamism results from the dialectical interchange of ergon and energeia, from the intimate interchange between the constant network of forms and the ever-changing world of extra-linguistic reality which the three dimensions, in a very real sense, sum up. Analysis by means of these dimensions exposes the specific layers of information encoded in situational styles. Each dimension qualifies as a connotative code or rather (if register is considered for its totality of meaning) sub-code; each dimension organizes one aspect of extra-linguistic reality. The density of meaning of language appears most palpable when a single item is shown to participate in all three sub-codes and hence to function as three distinct signs. Register does not imply any

particular order or priority in the layering of dimensions. Although the markers of a given style frequently are distributed unequally among the dimensions, the dominant dimension itself varies with considerable frequency. Field dominates in references to the poetic or legal registers, for example; tenor dominates in slang. By uncovering the distinctiveness yet dynamic interaction of these levels, register helps uncover the complixities of language as an instrument of communication and as a form of meaning and behavior. The very dynamism of this complexity makes the drawing of a flow chart which, by visualizing the configuration of semantic space and dimensional interpenetration for a given register, would be highly desirable from a semiotic standpoint, an almost impossible task.

Register, Pragmatics, and Literature

The notion of register helps order the seemingly unresolvable conceptual confusion between poetic and non-poetic language in a way which the structuralist notion of parallel series, because it deals with domains of language use and culture rather than the concrete linguistic forms which represent and traverse them, cannot. Register demonstrates that style exists and operates effectively outside literature. It thus exposes the narrow focus of the critical commonplace which holds style to be an exclusively literary phenomenon. It democratizes literary style by presenting it as one of the pool of situational styles available to a community. The invalidity of the poetic/non-poetic distinction lies in its positing of two distinct and non-contagious pools.

To be in the pool means to be governed by certain common and

basic basic rules of language use. But this does not entail a loss of specificity. Register in fact establishes the integrity of literary language, and of every other variety as well, by pointing to the rules and formal markers particular to it.

As a result of these distinctions, literary competence may be considered akind of register competence and both of these may be considered forms of a still more comprehensive competence that includes knowledge of grammar, of logical contextual rules, of socio-cultural varieties of language governing the utilization of all. In saying this we are arguing that the ability to handle variety, which certainly grows in proportion to the language user's experience, also constitutes part of his innate linguistic ability. Again, we would be hard pressed to suggest the spatial arrangement that properly would convey the complexity of language competence. Such visualizations are undoubtedly useful and needed. But pragmatic linguists would strongly object to discussions which treat stylistic varieties as so many individual competences added on, in a geometrically progressing series as the language user's experience broadens, to a median--i.e., grammatical--competence.[27] Such a view does more than retain grammar as the essence of language competence; it realizes George Steiner's fears about a mechanistic apprehension of language and its creative dynamism.[28]

By positing separate competences for each style, by not admitting an innate ability to adjust linguistic form to the needs of the speech situation, the critic who nevertheless accepts (his own understanding of) the notion of literary competence as useful and who recognizes the stylistic variety inherent to literature,

backs himself into a corner. Literary competence then appears fragmented of necessity--as fragmented ss style in ordinary language--and this multiplicity, both amazing and rather frightening, diminishes the attractiveness of literary competence as a critical concept. It becomes too unwieldy to be of much practical use in explaining both our ability to send and receive literary messages and the nature of the language literary communication instrumentalizes.

Register, with its conceptual flexibility, can help sort out the confusion of stylistic variety. In the process, it can also help explain that persistent and often obscure sense, most apparent in the Formalist distinction between poetic and non-poetic language, that literature somehow entails a qualitatively different use of language--even when the language it uses is formally identical to the language of non-literary discourse. While register does not provide a satisfying and conceptually coherent means of ordering stylistic variety and the complex nature of literary language as well.

Literature qualifies as a register in at least three ways. The first has already been discussed: literary language as one of the styles institutionalized by a speech community and consequently on a par with medical language, with legal and administrative languages, etc. Social role distinguishes each of these many varieties. Literature fills an aesthetic role. This role requires writer and reader to approach literary discourse with a disinterestedness denied to non-literary discourse. The luxury of the aesthetic role in the functional economics of discourse,

and the prestige consequently attached to it, account for the sense of literature's aristocratic otherness in a purely pragmatic way. Role thus projects a sense of intrinsic disinterestedness to literary forms and language even though linguistic and literary material have nothing to do, intrinsically, with the aesthetic role. While the aesthetic function itself appears to be a constant social value, the object which it invests frequently shifts, as Tynjanov's concept of orientation clearly points out. The development of Latin literary language, its development from a stylistically and socially variegated, essentially colloquial base in particular, illustrates well the importance of function over material. A purist purge of Lahn's supposedly extraneous elements did occur, but only at a later date when a tradition of authoritative models had been established and could provide guidelines for restricting the initial expansiveness of Latin literary language.[30] In their early stages, on the other hand, Romance literary languages follow the opposite track of deliberately withdrawing from spoken forms and establishing the functional specialness of the written. But this procedure is no doubt determined by the existence and overwhelming prestige and linguistic otherness of the Latin literary model.[31]

Inasmuch as register implies a network of conventional forms, the term "literary register" can be used to refer exclusively to restricted varieties of literary language such as classical Latin. Literary register in this sense functions very much like a restricted speech code, for it generates a fixed social message. Behaviorally, language of this at least partially normative type

restricts the writer to working within the chosen code. Materially, this code is not so much restricted as closed. It consists of an organized network of formal features ranging from the phonic and metric through the lexical and syntactical (the essence of register being in the latter two), which corresponds to constant semantic material (specific themes, motifs, topics, symbols, etc.)[32] Literary register in this restricted sense does manifest a formal and functional purity similar to that of such restricted socio-cultural registers as the legal or medical. We associate the restricted literary register most immediately with the language of poetry, although it is by no means limited to poetry. Dante, for example, sought to define a lingua d'arte, not just a lingua poetica. But in terms of a restricted formal canon, we do tend to identify the literary register with poetry and specifically with pre-Romantic poetry, with what Wordsworth called "false poetic diction" in contrast to the natural diction of broad social reality.[33]

Internally, this restricted literary register consists of a complex or, better, a diachronic accumulation of restricted formal sub-systems, each of which connotes a specific literary situation: the bucolic, the Euphuistic, the symbolist, etc.[34] In Langue et techniques poétiquesà l'époque romane, Paul Zumthor describes several registers that traverse the lyric of that period in its various forms. These sub-systems are stylistic and in no way coincide with genre.[35] This, too, Zumthor's study illustrates with many examples.

Zumthor notes the breakdown of these closed registers of lyric

in the thriteenth century, and attributes the disintegration of their formal coherence to the pressures of extra-literary language and reality.[36] The possibility of pursuing the issue and seeking patterns of organization in the invading spheres of language falls outside the critic's stated interests. But such a possibility and, moreover, its relevance to literary criticism cannot be denied.

Thus our third possibility is to consider literature as an open register or elaborated code which allows the writer to make use, potentially, of all they styles, literary and non-literary alike, available to the community to produce his message. Literature in this sense is no longer a register but a super-register.[37]

Just as the traditional notion of poetic diction helps define the restricted literary register, literary forms marked by a generally strong mimetic orientation towards socio-cultural reality such as comedy and the novel demonstrate the viability of the super-register concept. Literary texts in these modes evidence considerable stylistic variety and mixture; some offer veritable stylistic encyclopedias. In this way they demonstrate just how fundamentally literary competence depends on linguistic and stylistic competence. They also point to literature as the most difficult of registers currently in need of description.[38] The notion of super-register proves the importance of register as a descriptive methodology--as a procedure for describing the pool of ever-rippling stylistic varieties, literary and non-literary both, with identical parameters and for establishing a proper pragmatic sense of the relationship between what literary criticism (at least) will always consider the two major categories of lan-

guage use.

Register as a pragmatic or communicative concept is concerned not only with style as form but also with the appropriateness of form to situation. As such, register figures not merely as a linguistic concept but also as a fundamental component of rhetorical and literary theory from the time of Antiquity. Register overlaps and expresses in a more exclusively linguistic key the same concerns as decorum. Decorum is the decens, quid deceat, what is fitting; it is the conveniens, the accommodatum, the aptum, what is suitable. Decorum is the most general of the four virtues of discourse in that it insures the tie between discourse and situation. Hence it insures the success of discourse. Decorum, then, is hardly the exclusively literary concept that students of literature frequently take it to be despite the fact that ancient and medieval rhetorical theory clearly discuss the importance of stylistic appropriateness for both literary and non-literary discourse.

Heinrich Lausberg stresses its pragmatic nature when he defines the aptum as the harmonizing of the determined goal of the speaker with the opinion of the public.[39] This harmony constitutes the external aspect of appropriateness. It is realized by an internal appropriateness, by the felicity of choice of linguistic expression and arrangement in relation to the given speech situation and material. The successful speaker, in other words, must adapt the parts of his speech to the totality of discourse and aim for the effectiveness of that totality. It is in virtue of this concern for situationally appropriate linguistic form and

the realization of its importance to communicative success that register and decorum may be considered identical.

The pragmatic underpinnings of decorum also emerge from Lausberg's description of style, or rather styles, as so many systematizations or regularizations of the aptum. The three principal styles distinguished by rhetorical theory result from a summary division from among the many styles available. In a linguistic sense these three emerge from a classification of three types of material and situations. What distinguishes them from the pool of styles, and also helps establish their literary character, is their realtion to ornatus, to the beauty of linguistic description which must be considered a luxury of discourse.[40]

Classical theory discusses appropriateness of action and thought as well as of expression; but for Aristotle, the latter is most basic: "...speeches of the written or literary kind owe more of their effect to their diction than to their thought.[41] Aristotle, furthermore, presents linguistic decorum as a frankly pragmatic concept. Communicative effectiveness is its primary goal:

> This aptness of language is one thing that makes people believe in the truth of your story: their minds draw the false conclusion that you are to be trusted from the fact that others behave as you do when things are as you describe them; and therefore they take your story to be true, whether it is so or not. (Rhetoric,III.7.20)

For Aristotle, as later for Cicero (Orator, xxi), language is appropriate when it expresses emotion and character, and corresponds to its subject matter (Rhetoric, III.7.10 ff).[42] Weighty matters call for solemn style, trivial ones for casualness. This correspondence is most basic to decorum and returns us directly

to register's concern for speech situation of the most general kind. The need for this correspondence, moreover, is stated in generic terms that hold for both poetry and prose (Rhetoric, III. 2.1 ff). In both, the effectiveness of discourse is always paramount. From a pragmatic perspective, specific kinds of poetry and prose may work towards the same effect and thus use the same kind of language to realize it. Tragedy and oratory, for example, both rely on the lofty style to move their audiences to the highest degree of emotion, pathos. The difference between the two speech types lies, in part, in how that effect is utilized.[43] Tragic pathos works to provike terror and compassion, that of oratory to win a favorable judgement. For this reason oratory generally confines its loftiness to the most suitable moment of the speech, the peroratio.[44] For the rest it may rely on stately, i.e., not ordinary but not exaggerated, language to convey its arguments with the clarity befitting prose. (Of course, as Aristotle himself points out in Rhetoric, III.7.24 ff., some speakers always try to win by appealing exclusively to emotion. Tragedy, on the other hand, uses a greater variety of types of lofty diction (rare, foreign, and compound words; a greater density of metaphor) and does so more consistently because the material it treats, the situation it describes, is itself perceived as unusual. Yet to be both intelligible and stylistically felicitous, the lofty diction of tragedy must also demonstrate moderation.[45]

When Aristotle remarks that "...this way of proving your story by displaying these signs of its genuineness expresses your personal character..." (Rhet. III.7.25 ff.), he is defining appro-

priateness in terms that recall Bernstein's speech codes and the sense of social cohesion they signify and foster. He continues the socio-cultural pragmatic argument by noting how each class (determined on the basis of age, sex, and nationality) has its own way of expressing "truth." The speaker, in other words, must be aware of these differences, not only to address different audiences effectively, although that is certainly part of his goal, but also to render each character type more effectively and thereby demonstrate his social perceptiveness.

Decorum in this sense, as discussed by Aristotle (Rhet. III. 1 and 7, and Poetics,xv, xvii) and Horace (Ars poetica, ll.89-127), aims at success in discourse through a mimetic credibility which is based largely on adherence to social norms: a slave should speak like a slave and not like the young master, etc.[46] Mimetic decorum is particularly crucial to the success of comedy, where the different classes must be represented in their "truth" to be convincing. Comedy is the one literary mode where different orders of society and language come together.

Medieval rhetoric inherited the socio-cultural as well as the more literary-compositional orientation of classical decorum. It applied the theory to works written both in Latin and the vernacular. The most schematic forumlation of the hence traditional correlation between character, subject, and language appears in the Virgil's wheel. Taking the poet's principal works as the bases for a tripartite division of style, the wheel assigns to each level of style not only the appropriate literary genre but also an appropriate profession, flower, animal, and instrument.

This specification of socio-cultural emblems reflects the period's consciousness of its own internal social differentiations. With the correlation of literary genres with the gamut of socio-cultural styles and their various appurtanences, the wheel makes explicit the double, intrinsically literary and socio-cultural orientation of stylistic appropriateness in literature. The wheel thus reflects what Vittore Branca calls the "...desta e risentita coscienza della necessità di una rigorosa coerenza formale al contesto culturale e tematico in cui si situa ogni scritto."[47] The specification and layering of components in each of the wheel's styles, it should be added, recalls the correlation of the three dimensions in register. The at least superficial correspondence between the wheel's component of profession and register's concept of field puts this similarity into relief and suggests, in consequence, the fundamentally pragmatic nature of the wheel.

De volgare eloquentia proves highly instructive with regard to the theory and praxis of style and stylistic decorum in the Middle Ages. Dante's treatise adheres to the tripartite distinction between sublimis, mediocris, humilis; at the same time, in the celebrated discussion of the intrinsic suitability of the languages of d'oc, d'oil, and si to specify literary genres, it extends the notion of stylistic appropriateness from levels of style to languages per se.[48] With these remarks and indeed with the entirety of Book I, Dante manifests an unusually heightened awareness of linguistic diversity and its cultural as well as literary implications.

The problem of linguistic diversity, or rather the problematic

relationship between linguistic diversity and literary decorum, is tied in medieval theory, as in classical, to the issue of genre. Most problematical in this regard, once again, is comedy. Comedy in the Middle Ages, as is well known, comes to refer not only to a kind of drama but also to any poem or narrative with a happy ending. More important, both in the theatrical and the more generic sense, comedy is oriented towards the representation of reality and thus bears a greater mimetic or etopeiac responsibility than tragedy (with which, as the opposite type of generic ending, it came to be lined by thirteenth and fourteenth century writers for a reduction of tripartite style to an essential duality).[49] This greater responsibility licenses the mixture of styles which style theory normally prohibits within the confines of a single literary work.

Boccaccio's Decameron and, more sublimely Dante's Divine Comedy demonstrate how stylistic mixture can be orchestrated within the generic framework of the human comedy to convey with aesthetic excellence the plenitude of language and reality. They testify eloquently in defense of the seeming paradox of indecorous decorum, of appropriatness based not on exclusively literary concern but on a sense of how literature, like culture itself, draws order out of diversity. Works which aim at a stylistic fullness of this mold should not be confused with the seria-ludicra type of mixed style work of the same period. The latter aim not at mimesis but at a more restricted effect which depends precisely on the distinctiveness and socio-cultural implications of the various levels of style.

Rigid adherence to the tripartite division of styles seems a distinctively Latin, and Latinizing phenomenon. Petrarch's strict sense not only of stylistic but also of linguistic decorum (the vernacular being suited to light matters such as are treated in the Canzioniere) may be attributed to his respect for the authority of the Latin canon. But neither Greek nor Christian literature nor, more generally, indigenous popular literature insist upon it. On the contrary, linguistic stylistic mixture, albeint of different types, marks them all. Vittore Branca suggests that theatre's status as exception to the rule in Latin may indeed derive from that theatre's direct Hellenic origins.[50] Here, perhaps, we would find the basis for the more complete poetics that is needed to accommodate mixed form.

By tacitly allowing stylistic mixture as an index of cultural diversity, provided that communicative effectiveness is maintained, classical and medieval notions of decorum can be considered, if not properly inclusive, at least non-dogmatic. The neo-classical concept of decorum, on the other hand, the one most familiar to students of literature, eclipses this early pragmatic flexibility with its own restrictedly literary, highly prescriptive focus. The neo-classical pursuit of the essence of literature led to the establishment of distinct categories and hierarchical rankings in matters of genre, character, and style, all of which could be justified on the basis of decorum. That the age developed the concept of propriety in terms of its own social norms is only natural and perfectly in accord with the pragmatic point of view. Less acceptable, however, is its tendency to universalize its

particular values of "elegance and good taste."[51]

The after shocks of this doubly normative approach are still being felt in literary criticism today, most strongly and deservedly with regard to the seventeenth and eighteenth century works supposedly predicated on its basis. At the same time, spurred by the inadequacies of normative definitions of stylistic appropriateness in dealing with other types and periods of literature (particularly with regard to genre and style as key-noted by Northrop Frye in the Anatomy of Criticism) and by the explanatory power of models such as the structuralist, linguistic, semiotic, and pragmatic, all of which place literature in a more comprehensive theoretical framework, literary theory has slowly begun to formulate alternatives. With several of these, the pendulum is swinging back to the fuller pragmatic notion of appropriateness implicit in the classical theory of decorum.

Mary Louise Pratt's work on literary discourse belongs to this alternative swing although, somewhat ironically, its understanding of pragmatic linguistics strikes us as rather "neoclassical" too.[52] In fact, Pratt hardly mentions the world pragmatics. Her point of departure is the speech act theory of analytical philosophy and her terminological touchstone contextual appropriateness. But the latter she discusses exclusively in relation to the implicit rules of logic in discourse. This restricted focus continues as her discussion moves from the rules of general conversation and natural narrative to those of written and literary discourse. With the latter, still another restriction occurs insofar as discussion centers on the logic governing long-

established literary conventions, particularly those of genre.

Because of this double, logical and literary, restriction, Toward A Speech Act Theory of Literary Discourse presents only a partial view of what the pragmatic theory of language comprises, and hence only a partial explanation of how it assists the reading of literary texts. It severely shortchanges the socio-cultural concreteness of style by concentrating only on the logical and grammatical aspects of style.[53] It also shortchanges literary works organized by forgotten literary conventions, such as the sottie, or those organized by more general rules of communication, such as Tudor prose works written in the "rhapsodic" adding style.[54] Although it is contextual, Pratt's theory presents us once again with an abstract model of competence that excludes socio-cultural heterogeneity.

Register can remedy this shortcoming, for it formulates questions of competence and appropriateness in the more flexible and specifically material stylistic terms required by supposedly "unconventional" mixed style texts.

First, although originally developed for non-literary varieties of language, with its definition of style as situational, register easily adapts to the description of restrictedly literary varieties. (This point is illustrated in the following section.) Indeed, the notions of literary language and poetic diction (especially) already reflect register analysis of a basic type. Thus, its methodology can be used to describe all of the styles, literary and non-literary, that may appear in the literary text.

Second, register's correlation of formal features with

context stresses the materiality of style and its cultural organization. Both of these factors consititute presuppositions as essential to the pragmatic goal of determining utterance meaning as logic. Thus implicature, an essential notion of pragmatics that is crucial to meaningful communication in the heterogeneous text, may be said to occur on stylistic and cultural as well as logical levels. John Gumperz makes this point, somewhat too implicitly, when he speaks of the comprehensive competence needed to interpret code-switching in the bilingual's mixed language utterance. Integration of the interpolated elements depends on grammatical competence in the second language and on knowledge of its stylistic connotations as well. Gumperz terms the whole "cultural competence."[55] The bilingual example once again points up a basic connection that holds equally well in cases of unilingual implicature. The interrelationship of grammar, logic, and culture is simply less obvious in the latter.

Third, culture represents the most general of contextual constraints; once introduced into a theory of signification and communication, culture can be further specified but never again ignored. Hence register's concern for the material or formal features of style easily extends beyond foreign language insertions to the many cultural forms--allusions, reminiscences, echoes, quotations and pseudo-quotations, translations and plagiarisms--that contribute so palpably to the stylistic heterogeneity of Renaissance texts and so prominently to the reader's difficulties with stylistic implicature. An exclusively logical view of implicature cannot explain use of such peculiar forms. These

forms, like situationally defined styles, are signs that transmit meaning even merely in their physical materiality. These the abstract, logical structures of context cannot handle.

One final inbalance due to equating pragmatics exclusively with presuppositions deserves mention. Literature, quite obviously, is a form of communication, but Pratt's account of context shortchanges the notion of dialogue that is so basic a component of pragmatic theory. Like pragmatics, dialogue is hardly mentioned. Rather, working from Labov's study of natural narrative and from Grice's rules of conversation, she defines the literary Speaker-Audience contract as one in which the audience yields its turn to speak out of expectation of something "tellable" (i.e., the representation of "...a state of affiars that are held to be unusual, contrary to expectations, or otherwise problematic") from the speaker. The audience, consequently, is "non-participant."[56] The speaker then compensates for monopolizing the conversation by verbally "displaying" this tellable state of affairs--i.e., he invites the audience to consider, judge, and respond with belief, imagination, and emotion.

From the perspective of pragmatic linguistics, this account of audience response is too limited and atomistic. While it supposedly takes conversation as its model, it acutally separates the activities of speaker and audience. The sense of conversational or communicational circuit disappears. Each side is presented as interacting with the text all alone. Lost, too, is the sense of the text as the object of dynamic exchange between speech participants.

This blurring of the full communicative focus and its dynamic nature occurs at least in part because the linguistic materiality of the text is neglected. This materiality consists first of all of style--of the situational ties of style and the sense of communal identity and acceptability that style can generate. Materiality also consists of such elements as verb tenses, deictics, adverbs, etc., all of which invest the represented situation with an immediacy that enmeshes the reader and obliges him to respond to the text as a communication.[57] The "I-You" markers appearing in some texts, in fact, transform the existential interaction of the reading process into an explicit, if often conventionalized, dialogue. A critic such as Stanley Fish would argue, even further, that any and all elements of discourse force the reader into dialogue insofar as the process of reading consists of a temporal flow in which expectations about what follows or waht "is meant" are constantly being set up and confirmed or revised.[58] Fish, it is true, does not mention the author; dialogue takes place between reader and text, and meaning consists exclusively of reader response. Fish underscores the materiality of the latter's experience by calling it an "encounter with the line."

The notion of dialogue in literary communication extends well beyond the text's role as the object of exchange and discussion. The literary text, as Voloshinov pointed out long ago, is in dialogue with other literary texts--those of the same author and those by authors who preceded him.[59] Meaning is an ever-expanding dynamics.

Furthermore, certain types of literary texts are dialogic internally, structurally. This arises from the fact that verbal interaction grounds language inextricably in contexts and that these are never lost but keep accumulating with each new interaction:

> The speech act by its nature is social. The word is not a tangible object, but an always shifting, always changing means of social communication. It never rests with one consciousness, one voice. Its dynamism consists in movement from speaker to speaker, from one context to another, from one generation to another. Through it all, the word does not forget its path of transfer and cannot completely free itself from the power of those concrete contexts into which it has entered.

Bakhtin further notes that language users--writers, readers, and speakers--receive the contextually contaminated word and contaminate it further with their use of it:

> By no means does each member of the community apprehend the world as a neutral medium of the language system, free from intentions and untenanted by the voices of its previous users. Instead, he receives the word from another voice, a word full of that other voice. The word enters his context from another context, permeated with the intentions of other speakers. His own intention finds the word already occupied. Thus the orientation of word among words, the various perception of other speech acts, and the various means of reacting to them are perhaps the most crucial problems in the sociology of language usage, any kind of language usage, including the artistic. 60

Context provides the language of the literary text with its many voices. Situational style or register is just one particular type of voice. In mixed style and/or mixed language texts, the dialogue of styles is conducted with material and visual force. For Bakhtin, the dialogic literary text exists in opposition to the monologic--those texts in which the author's voice regulates and resolves the interplay of stylistic voices. In dialogic texts, styles interact with each other and the authorial voice without

the latter's authoritative control. Meaning results from the dynamics of exchange rather than from authorial intention.

This concept of dialogue re-casts our understanding of mixed style and thus could prove extremely helpful in analyzing a writer such as Nashe, whose style is still grounded in residually oral habits. It can also enrich our understanding of Latin's behavior in the vernacular text: of Latin in dialogue with its own situational and historical varieties and its dialogue with the myriad styles of vernacular. To speak solely of a dialogue between Latin and the vernacular is too reductive once the principle of multiple voices has been accepted. And with the language, all culture and history is in dialogue. Extending its metaphorical value, we see the Renaissance itself as heated dialogue between old and new, Latin and vernacular, high and low, popular and classical--a process of dynamic interaction in which direction, control, and ultimate resolution cannot be described until the dialogue concludes.

Register, Literary Criticism, and Recuperation of the Bilingual Insertions

As a pragmatic concept of socio-culturally determined style, register can assist literary description and criticism in several ways. As a method of description it can be applied equally to literary and non-literary styles. To operate with a common description of mixed style texts in which any and all varieties of language may appear and do so with seeming randomness. Because it is concerned with formal features and their conventional correlation with speech situations, register also serves literary

interpretation as a principle of meaning and structure. Patterns of language are tied to their contexts of use and coinvolve these contexts and their associated values in verbal performance. While allowing for instances of totally idiosyncratic behavior, deviations from the specifically literary pattern can generally be integrated by reference to the larger system of cultural forms and values which constitute our presuppositions about the appropriate means and forms of effective communication. An especially broad range of intentional deviations is characteristic of the literary speech act, where the conversational principle is assumed to be in special force.[61]

Register's value to literary analysis as a principle of meaning and structure appears in the fact that it has generally been applied to texts with problematic form. A look at three such applications will concretize our sense of what register can do and how our application of the concept is innovative.

The often cited Langues et téchniques poétiques à l'époque romane presents the results of exhaustive formal analysis of a cross section of different forms of the Romance lyric. Analysis shows these poems to consist of a limited number of motifs. The motifs themselves are composed of precise, often formulaic lexical material and lexical-syntactic arrangment. Particularly important are the lexical patterns. These consistent patterns are registers. Zumthor names them for the specific situations which they embody: "l'amour idyllique," "la bonne vie," "la requête courtoise," "la saison joyeuse," "le plaisir d'amour." These situations are typical of courtly life; they are obviously socio-cultural

situations of a specifically psychological nature. Hence, perhaps, their limited number. The material of each register is essentially prefabricated and generally stable.[62] They are the pre-formed material, the conventional material, which the poet combines to structure his poem. Creativity lies in their orchestration. Registers, as Zumthor phrases it, are claviers; the poem, a play of tonalities.[63]

Because the corpus which he describes is quite restricted both in form and size, Zumthor's study illustrates well the notion of register as a stylistic code--i.e., a network of communicative conventions that allow for the transmission of a certain type of message.

Cesare Segre moves register into the domain of prose with his analysis of Boccaccio's Fiammetta, a problematic work insofar as it departs from the classical definition of elegy without breaking entirely with that genre's conventions.[64] Here, as for the lyric, structure is shown to consist in the movement (alternation, opposition, sequence) and implication of registers. Movement in the Fiammetta consists primarily of the alternation of the two basic registers, each of which is identified by specific but non-formulaic lexical material or "articolazioni frastiche" and each of which serves a range of textual functions. The allocutive register functions as a grill to signal chapter divisions and to announce various episodes and mental attitudes. The expository registers provides two basic structural sub-divisions: narration and dialogue. The play of registers thus mirrors the integrated complexity of the psychological first person narrative that is

Fiammetta. Better still, it is the "correlato stilistico--non rappresentazione--di una vicenda sentimentale e della gamma di stati d'animo che possono variegarla."[65] In sum, Segre's analysis, like Zumthor's considers situation in essentially psychological terms. It also discusses register primarily in terms of tone and structure.

In her study of the medieval dramatic form known as the sottie, Ida Nelson develops the important connection between register and connotative meaning. Much in line with Pierre Guiraud's work on Villon, she finds the sottie, a carnavalesque form that grew from the clerical mileiu, to be organized by a connotative homosexual sub-code.[66] This network of conventional relations appears once the connotations of the sememes (smallest units of meaning) of the sotties' lexis have been recuperated. Such a task draws heavily on dictionaries and historical etymology. Whereas simple denotative meaning produces only nonsense and formlessness, knowledge of the rediscovered connotative sub-code unlocks meaning and structure in the sottie. As Nelson defines it, this structure is an emblematic circular one which orchestrates variations on different homosexual situations.

All three of these studies are interested in pragmatics, in how the literary text communicates. In the case of the sottie and the lyric, the conventions that rendered the communication meaningful were no longer accessible. The socio-cultural situation to which they were closely tied had changed. Interestingly enough, all three of these deal with literary forms in which the lexis is highly restricted. They investigate the registers of closed

literary worlds.

But we operate with an open system that admits all varieties of language and literary forms. How do we begin to discuss register in cases of mixed style writing such as Nashe's?

One answer is to select material of one particular type and look for signs of its internal coherence. Bakhtin, for example, concentrated on the themes and motifs of popular culture in Rabelais and demonstrated the consistency of their use within the context of popular medieval culture. His work devotes much attention to the identification and explanation of procese lexical material. In certain mexed style works, one register may dominate in an obvious way. In Don Quixote, the register of romance serves as background and controlling device through which other registers are filtered for the fixed purpose of administering the coup de grâce to that decadent aristocrat of literary forms. In works where such control is not immediately apparent, analysis must necessarily begin with small texts, in which the order and diffuseness of meaning can be more readily detected, and move upwards.

Because Latin insertions are a readily self-constituting element of the "mixed and mangeled" Renaissance text, and because the resources for the at least partial recuperation of their stylistic and cultural properties are readily at hand, we have chosen the insertions as the text case for our investigation into the possibility of socio-cultural order in the linguistic/stylistic motley peculiar to a certain type of Renaissance writing.

The investigation consists of two parts. The first groups the Latin and foreign language insertions--what we would call the

bilingual register or sub-system--found in Thomas Nashe's Pierce Penilesse and describe their formal (lexical and grammatical) markers in terms of two of the three dimensions of register. To our knowledge, application of the precise linguistic-stylistic methodology of register to the description of literary texts has not yet been attempted.[67] This description aims at recuperating the register's lost or fuzzy linguistic, stylistic, and cultural significance for the twentieth century reader. Description provides detailed information on the type of Latin used by the author in a given work. It thus contributes one more small tile to the emerging mosaic of Renaissance Latin. It also demonstrates the methodology's potential usefulness in describing the Latin of other texts by the same author and of other authors, continental as well as English, in both the early and late phases of the period.

The second part of the investigation deploys the results of description for the analysis of selected literary texts. If the notion of Latin as a Renaissance situational style or bilingual register has any meaning, this meaning must emerge in literary discourse. The recuperated cultural and stylistic significance of the insertion should enrich our reading of the literary text. We can use the revitalized insertion as a kind of tracer to pinpoint the locus and motivation of the stylistic shifts so characterist of this exuberantly hybrid current of Renaissance writing. We can use it, therefore, to detect underlying patterns of order and meaning in what appears to be disorder or idiosyncratic variation.

Close textual analysis obviously depends on stylistic

description of the English matrix which absorbs the insertion, rechannels its energies, and provides the ground for its new significance. The following chapter discusses how the dimensions of register can also serve the stylistic description of the Renaissance English.

Notes and References

Chapter Three

[1] Jonathan Culler, Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature (Ithaca, N.Y.: Cornell Univ. Press, 1975), p. 138.

[2] Walter R. Davis, Idea and Act in Elizabethan Fiction (Princeton: Princeton Univ. Press, 1969), p. 211.

[3] Richard A. Lanham, The Motives of Eloquence: Literary Rhetoric in the Renaissance (New Haven, Conn.: Yale Univ. Press, 1976), p. 7.

[4] Thomas Nashe, Summer's Last Will and Testament, in The Works of Thomas Nashe, ed. R.B. McKerrow, with corrections and supplementary notes by F.P. Wilson, vol. III (1904-05; rpt. New York: Barnes and Noble, Inc., 1965), p. 283, l. 1590.

[5] Wesley Trimpi, "The Practice of Historical Interpretation and Nashe's 'Brightnesse Falls from the Ayre,'" Journal of English and Germanic Philology, LXVI (1966), 501-518.

[6] R.B. McKerrow, ed., The Works of Thomas Nashe, with corrections and supplementary notes by F.P. Wilson, vol.IV (1908; rpt. New York: Barnes and Noble, Inc., 1965), p. 440.

[7] V.N. Voloshinov, Marxism and the Philosophy of Language, trans. Ladislav Matejka and I.R. Titunik (New York: Seminar Press, 1973), pp. 80-81.

[8] Michel Beaujour, Le Jeu de Rabelais (Issoudun, India: Laboureur et Cie, 1969), p. 9.

[9] Hans Robert Jauss, "Literary History as a Challenge to Literary Theory," New Literary History, II, i (1970), 10.

[10] Thomas Nashe, The Unfortunate Traveller, in Vol. II of The Works of Thomas Nashe, ed. R.B. McKerrow, with corrections and supplementary notes by F.P. Wilson (1904-1905; rpt. New York: Barnes and Noble, Inc., 1965), pp. 293.13-295.3.

[11] Ian Gordon, The Movement of English Prose (1966; rpt. London: Longman's Ltd., 1972), p. 93.

[12] F.P. Wilson, "Shakespeare and the Diction of Common Life," Annual Shakespeare Lecture, British Academy, London, 1941, p. 3; Henry Cecil Wyld, A History of Modern Colloquial English, 3rd

ed. (1920; rpt. Oxford: Basil Blackwell, 1956), pp. 99-101.

[13] Samuel Johnson, Proposals (1756), p. 5, in Wilson, p. 18.

[14] André Topia, "Contrepoints joyciens," Poétique, 27 (1976), 351-371.

[15] In reality, only Latin can be considered a situational variety--i.e., a language variety enjoying an assigned role in Elizabethan society and competently used by certain members of that speech community to meet specific needs. As Chapter Six discusses, much less is known of Tudor competence in foreign vernaculars as such language learning fell to the individual rather than to the institutional sphere. Most foreign vernacular insertions can therefore be considered tokens of linguistic routines, insertions in the mechanical sense of the word.

[16] Stanley E. Fish, "Literature and the Reader: Affective Stylistics," New Literary History, II, i (1970), 145.

[17] Umberto Eco, A Theory of Semiotics (Bloomington: Indiana Univ. Press, 1976), pp. 51-52.

[18] Emile Benveniste, Problèmes de linguistique générale, II (Paris: Gallimard, 1974), pp. 224-225.

[19] David Crystal and Derek Davy, Investigating English Style (Bloomington: Indiana Univ. Press, 1969). This comprehensive stylistic framework classifies language according to various groupings of parameters. The first includes "Individuality" (unselfconscious, idiosyncratic features such as "pet words" and any physical or psychological traits which distinguish the individual's use of speech or writing), "Dialect" (regional or class distinctions), "Time" (relatively stable for the individual but important for historical analysis). As discourse, language can be specified in terms of "Medium" (speech, writing) and "Participation" (monologue, dialogue). In contrast to this rather general level of identification, situational varieties can be ranked institutionally as indicating "Province" (occupational or professional activity), "Status" (the social relationship between participants), "Modality" (language format: essay, letter, commentary, etc.), and "Singularity" (individual idiosyncrasies within a conventional variety). A given style may be defined in terms of these various dimensions, although not all of them will prove relevant in any one given style. See pp. 66-67.

[20] John Sinclair, "Beginning the Study of Lexis," In Memory of J.R.Firth, eds. C.E. Bazell, J.C. Catford, M.A.K. Halliday, and R.H. Robins (London: Longman's, 1966), pp. 410-430.

[21] Crystal and Davy, p. 19.

[22] Before initiating closer examination of the relationship between register and literature, certain weaknesses inherent to a concept which is still in the developmental stages deserve consideration. Theoretical inconsistency is by far the most serious of these problems and it crops up most often with regard to the dimensions of register.

Register is the offspring of several fathers: T.B. W. Reid ("Linguistics, Structuralism, and Philology," Archivium Linguisticum, 8:28-37), J. C. Catford (A Linguistic Theory of Translation: An Essay in Applied Linguistics, London, Oxford University Press, 1965), M. A. K. Halliday, Angus McIntosh, and P. D. Strevens (The Linguistic Sciences and Language Teaching, London, Longman's, 1964), J. Ellis ("On Contextual Meaning," In Memory of J. R. Firth, op. cit., and Towards a General Comparative Linguistics, The Hague, Mouton, 1966), Geoffrey Leech (English in Advertising, London, Longman's 1966), and M. J. Gregory ("Aspects of Variety Differentiation," Journal of Linguistics, 3:177-197).

Multiple parents naturally result in a proliferation of names and a confusion of definitions for the three principal dimensions. What we call tenor is a case in point. Depending on the linguist, the notion of social relationship between participants in the communication is qualified as: "style" (Martin Joss, The Five Clocks, 1961, rpt. New York, Harcourt, Brace, and World, Inc., 1967); "the style of discourse" (Halliday, McIntosh, and Strevens); "status" (Crystal and Davy); "tenor" (Nils Erik Ednvist, John Spencer, and Michael Gregory, Linguisics and Style, 1964; rpt. London, Oxford University Press, 1967); and "formality" ("Register," Encyclopedia of Linguistics, Information, and Control, ed. A. R. Meetham and R. A. Hudson, Oxford, Pergamon Press, 1969).

As the Encyclopedia article points out in a careful review, the different labels often reflect conceptual differences. Some linguists conflate this dimension with others, while other linguists clearly pare down their definitions. Different theorists stress different dimensions and even go so far as to equate register with a single dimension. Dwight Bolinger, for example, locates the essence of register in formality (Aspects of Language, 2nd ed., 1968, rpt. York, Harcourt, Brace, Jovanovich, Inc., 1975). Literary critics also tend to the reductive use of the term, frequently viewing register as an equivalent of tone and totally neglecting its implications as social style .

Another notorious source of confusion concerns the status of the concept of "role." Role refers to the function (social,

information, official, etc.) of the text or utterance and implies the extra-linguistic evaluation of the roles possible within a community. Phatic language comes under role in the sense that it serves to keep the communicational channels open. Literature plays an aesthetic role in the community. In a bilingual or multi-lingual community, languages may take distinct social roles. The example of Spanish and Guaraní in Paraguay has been cited, and that of Latin and the vernacular in the Middles Ages is an example particularly well known to students of that period. In this regard, it should be noted that languages may also lack registers for certain roles. Such was the case of the medieval vernacular which relied on Latin to fulfill official (legal, religious, administrative), and literary functions for which it had developed no suitable forms.

Critics generally handle the dimension of role either by classifying it as a separate, fourth dimension of register or by subsuming it within one or more of the principal three. Our concept of register tends towards the latter. Although it does not specify role as a separate dimension, it does keep the concept in mind when evaluating Nashe's use of popular forms of writing in which the entertainment function overshadows aesthetic considerations. Such forms include journalistic pamphlets, jest books, travel literature, and folk tales.

These inconsistencies obviously infect the key term. Halliday, for example, confuses our understanding of register by labelling the "languages" of football, advertising, news headlines, and religious services as equally valid registers when, in reality, each of these involves different levels and degrees of dimensional sepcification. For one thing, news headlins and the language used in religious services represent specific situations, whereas the languages of advertising or football really constitute occupationally defined restricted codes.

Another major problem concerns data. Register analysis requires extensive empirical information in order to determine the conventional formal makers of the broad spectrum of the situational varieties to be found in any community. The working up of such information understandably proves a long and difficult task. While certain major situational styles have been described, notably by Crystal and Davy, many others, both in speech and writing, still require investigation and description. Insofar as it potentially draws on all varieties of languages, literature, too, shares this need for empirical data. Register description of specifically literary varieties of lan-

guage is also needed to assist literary criticism.

[23] M. A. K. Halliday and Ruquaiya Hasan, Cohesion in English (1976; rpt. London: Longman's 1977), pp. 22-23.

[24] Joos, p. 35.

[25] Crystal and Davy, p. 115.

[26] Halliday and Hasan, p. 26.

[27] Costanzo Di Girolamo, Critica della letterarietá (Milano: Il Saggiatore, 1978), pp. 115-116.

[28] George Steiner, After Babel: Aspects of Language and Translation (1975; rpt. New York: Oxford University Press, 1976), pp. 99-108.

[29] Di Girolamo, p. 20.

[30] L. R. Palmer, The Latin Language (1954; rpt. London: Faber and Faber, Ltd., 1966), p. 119 ff.

[31] Paul Zumthor, Langue et téchniques poétiques à l'époque romane (Paris: Librairie C. Klincksieck, 1963), pp. 7-69. See also Zumthor's discussion of the concept in his later work, Essai de poétique médiévale (Paris: Séuil, 19-2), and also in Langue, texte, énigme (Paris: Séuil, 1975).

[32] Maria Corti, Principi della communicazione letteraria (Milano: Bompiani, 1976), pp. 79-80. Corti cites S. Debenedetti, "Le Canzoni de Stefano Protonotaro: P. I. La Canzone siciliana," Studi Romanzi, XXII (1932), pp. 5-68, as the first to use the term "code" for this type of closed tradition.

[33] "Poetic Diction, Princeton Encyclopedia of Poetry and Poetics, ed. Alex Preminger, Frank J. Warnke, and O. B. Hardison, Jr., enlarged ed. (Princeton: Princeton Univ. Press, 1974), pp. 628-635.

[34] Corti, p. 84.

[35] Zumthor, Langue et techniques, p. 123 ff.
Genre's position within register theory is uncertain. It obviously represents a situation with certain kinds of formal constraints. Most stylisticians categorize it as part of format, hence as a sub-division of medium or mode. Genre seems to co-involve the language user's logical as well as socio-cultural contextual expections.

[36] Zumthor, Langue et techniques, p. 161 ff.

[37] Crystal and Davy, pp. 78-81.

[38] Crystal and Davy, p. 80: "But no introduction to stylistic analysis should begin with literature, as this is potentially the most difficult kind of language to analyse--not only because it allows a greater range and more extreme kinds of deviation from the linguistic norms present in the rest of the language [61], but also because it presupposes an understanding of the varieties which constitute normal, non-literary language, as we mentioned earlier."

[39] Heinrich Lausberg, Elementi di retorica, trans. Lea Ritter Santini (Bologna: Società Editrice Il Mulino, 1969), p. 259, sec. 464.

[40] Lausberg, pp. 92-93, esc. 162.

[41] Aristotle, Rhetoric, in Rhetoric and Poetics of Aristotle, ed. Friedrich Solmsen, trans. W. Rhys Roberts (New York: The Modern Library-Random House, 1954), p. 166. All further references to this work appear in the text.

[42] Cicero, De Oratore, trans. W. W. Sutton, completed H. Rackham, vol. I (1942; rpt. Cambridge, Mass.: 1967), pp. 67-71.

[43] Lausberg, p. 268, sec. 468.

[44] Lausberg, pp.52-53, sec. 70.

[45] Aristotle, Poetics, xxii, in Rhetoric and Poetics of Aristotle, ed. Friedrich Solmsen, trans. Ingram Bywater (New York: The Modern Library-Random House, 1954), pp. 253-256. All further references to this work appear in the text.

[46] Aristotle discusses pripriety of character in Chapter XV of the Poetics, p. 262 supra. Valor is defined as a manly virtue, as inappropriate to a woman as any manifestation of "unscrupulous cleverness" would be. Also, Horace, De arte poetica, in Opera, ed. Fridericus Klingner, 5th ed. (Leipzig: B. G. Teubner Verlagsgeselschaft, 1959), pp. 298-299.

[47] Vittore Branca, Boccaccio medievale, 4th ed. (Firenze: G.C. Sansoni, S.p.A., 1975), p. 90.

[48] Dante Alighieri, De vulgari eloquentia, I.x, in A Translation of the Latin Works of Dante Alighieri (De vulgari eloquentia, De monarchia, Epistles, and Eclogues, and the Quaestio de Aqua et Terra), no trans. (1904; rpt. New York: Greenwood Press, 1969), pp. 30-31.

[49] Edmond Faral, Les Arts poétiques du xiii ième siècle (1923; rpt. Paris: E. Campion, 1962).

[50] Branca, p. 90, n. 1.

[51] "Decorum," Princeton Encyclopedia, p. 187.

[52] Mary Louise Pratt, Toward A Speech Act Theory of Literary Discourse (Bloomington: Indiana Univ. Press, 1977).

[53] Pratt, pp. 158-162. Pratt's analysis suggests that an interesting, almost point by point correlation between the various "virtues" of classical style and the maxims of Grice's Co-operative Principle needs to be undertaken. Clarity, for example, parallels the maxim of manner or at least certain components of it.

[54] Walter J. Ong, S.J., "Oral Residue in Tudor Prose Style," in Rhetoric, Romance, and Technology (Ithaca, N.Y.: Cornell Univ. Press, 1971), pp. 23-47.

[55] John J. Gumperz, "Verbal Strategies in Multilingual Communication," Report on the Twenty-first Annual Round Table Meeting on Linguistics and Language Studies, ed. James E. Alatis (Washington, D.C.: Georgetown Univ. Press, 1970), pp. 129-147.

[56] Pratt, p. 115 and p. 136.

[57] Elizabeth Bruss, Autobiographical Acts (Baltimore: Hohns Hopkins Univ. Press, 1976), pp. 19-32, for a thorough discussion of the linguistic markers of context.

[58] Fish, p. 125.

[59] Voloshinov, p. 95.

[60] Mikhail Bakhtin, "Discourse Typology in Prose," in Readings in Russian Poetics, ed. Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass.: The M.I.T. Press, 1971), p. 180. Also, The Word and Verbal Art: Selected Essays by Jan Mukarovský, trans. and ed. John Burbank and Peter Steiner (New Haven: Yale Univ. Press, 1977), pp. 1-9.

[61] Pratt, p. 61.

[62] Zumthor, pp. 156-160.

[63] Zumthor, p. 11.

[64] Cesare Segre, "Strutture e registri nella Fiammetta," Strumenti Critici, VI (1972), pp. 122-162.

[65] Segre, p. 156.

[66] Ida Nelson, "La Sottie: Jeu du Gay Vouloir," Diss. New York University 1974, now published under the title La Sottie sans souci: essai d'interprétation homosexuelle (Paris: H. Champion, 1977). Also, Pierre Guiraud, Le Jargon de Villon ou le gai savoir de la coquille (Paris: Gallimard, 1968).

[67] M.A.K. Halliday, Language as Social Semiotic (Baltimore: University Park Press, 1978), pp. 142-151 discusses the dimensions of regsiter as semiotic indicators of the speech situation and illustrates their value for literary analysis with a text from James Thurber.

Chapter Four

The Relevance of Register Dimensions to the Description and Analysis of Renaissance Literary Style

The Flexibility of Register Dimensions

As discussed in Chapter Three, the concept of register belongs to the domain of pragmatic stylistics. It points out the ties between social context and the forms of language use established by a given language community. Although an individual language user may not be actively competent in all the situational styles so available, he does develop and operate with his own repertoire of styles. Furthermore, as Basil Bernstein's investigations suggest, the language user's social identity, behavior, and perhaps even his cognitive horizon are intimately related to the specific styles available in his repertoire. These he acquires as a natural result of having to learn language in given situations. Register is pragmatic in that it refers to the knowledge of which linguistic forms are appropriate to a variety of social situations.

Register delimits the broader concept of contextual competence which, as discussed in Chapter Two, includes universal logical as well as socio-culturally specific kinds of knowledge. Register operates with the latter and delimits it as well. From among the several possible types of socio-culturally determined con-

textual knowledge, register selects three specific dimensions: field, mode, and tenor. Narrowly defined, register thus becomes the correlation of stylistic markers from these three.

As descriptive parameters, these dimensions filter the many types of variety present in a text: they bring to the surface one particular (situationally based) type of consistency in the forms of language use. The systematicness which stylistic competence exposes cannot be described with mathematical regularity as is the case with grammatical competence. Rather, variations within each dimension are measured along a graduated scale or cline that allows for the inevitability of "smudged" stylistic markers. It should be remembered, moreover, that the various classifications and definitions of contextual knowledge are themselves still considered provisional.[1] Register itself is often assigned rather different dimensions. The present confusion in descriptive theory and the diffusiveness inherent to socio-cultural description do not, of course, invalidate the fundamental recognition of register, that is, that as language users we tend to associate specific linguistic forms with given social contexts.

As a semantic pragmatic concept, register is concerned with the consistency and meaning of situational styles and consequently with the meaning that results from stylistic switches in discourse. By locating the motives for such switching within the comprehensive framework of communicative competence, it thereby side-steps purely grammatical and normative definitions of style. Register analysis is concerned with how a change in speech situation may result in a

change of meaning for polysemous lexemes. It is concerned also with how a contextually specific form functions out of context to enrich the utterance with certain of its associated meanings. Communicative competence implies that all such switches contribute to the meaningfulness of the message if only the receiver possesses the knowledge necessary to decode it.

The dimensions of register help us do just that. Ordinarily, the dimensions provide categories for classifying the formal features of a text which is realized in a style contemporary or at least familiar to the analyst-receiver and identified as such. His task is to break down the synthetic impression of situational style into specific types of situational knowledge. Our task, on the other hand, is to pass isolated bilingual insertions through the constant grills of field, mode, and tenor to ascertain whether any stylistic regularities emerge which justify our premise that bilingual insertions are tokens of a situational style that was available to the Renaissance writer and his readers as members of a society that, generally speaking, was bilingually competent at least with regard to written Latin. Identification of a "bilingual register" in the strict sense of the term obviously awaits the description of more than one literary text, for register is an institutional category. For the single text we can at best demonstrate the formal existence and structural function of a bilingual stylistic sub-system.

By passing the insertions through these dimensional grids, we can begin to make explicit the knowledge of stylistic variations intrinsic to Latin which the competent sixteenth century

language user (writer and reader) could be expected to possess as a result of his rigorous Latin-based education. The knowledge generated by this process of stylistic filtration can be re-cycled in close textual analysis. If a bilingual sub-system can be said to exist, the analysis incorporating this information should show the insertion contributing to the meaning and structure of the text in ways far more integral and meaningful than those admitted by conventional evaluations of the insertions as mere "rhetorical tags."

With foreign vernacular insertions, the possibility of a register in any substantial sense is highly unlikely, at least in Nashe. Such insertions are drastically fewer in number and divided among languages for which no general Tudor competence can be assumed. Hence, in contrast to Latin, they constitute straightforward examples of linguistic clichés and their value to our analysis lies precisely in this. We subject them to register analysis, nevertheless, to point up their institutional features and to complete the picture of the kinds of foreign languages incorporated into the Renaissance literary text.

As discussed in Chapter Three, situational style deals essentially with connotative meaning: its meaningfulness in discourse and mixed style discourse in particular derives from the language user's ability to ascertain the appropriateness, surface or implicated, of the given formal markers to the given context. For our purposes, connotative meaning may be said to function on at least two levels. The three dimensions of register describe certain variations which, while situational, are internal to the particular

style. Role, on the other hand, refers to the socio-cultural status of the particular situational style or language. It provides "external" connotative meaning.

Role is sometimes included as a dimension of register, but we prefer to keep it separate because, with Latin at least, role subsumes the meaning value due to gross linguistic differences which may or may not be related to the insertion's internal stylistic properties. This possibility of stylistic divergence between the stylistic connotations of the linguistic code per se and the formal features of actual insertions is one of the problems involved in treating a distinct language as a situational variety. The latter by definition implies a consistency that may not be forthcoming insofar as the insertions may be drawn from stylistic varieties internal to that language (classical literary Latin, scholastic slang, medical Latin, etc.).

This problem can be explained in yet another way. The synthetic impression of style mentioned earlier may derive from one of the dimensions of register: the scientific or legal registers identify with field, the colloquial with mode, etc. In the case of Latin, this overall impression results from role--the position of the language in Renaissance society. Readily, almost to the point of cliché, we identify Latin as the language of culture--of the Church, government, administration, law, and learning. Learning itself evokes the equally stereotypic image of the humanists' revival of ancient language and literature and their own productions which were modelled stylistically upon those discoveries.

In the case of Latin, role exhibits various facets which may be variously tagged as official or literary, written and formal. In some way or another, the expression "Renaissance Latin" provokes these descriptive reactions not only in the non-Latin reader but also in the reader who possesses a certain competence in the language. Such is the force of the role played by that language in that period that it can subsume known differences which otherwise would make themselves felt. One task of register description, therefore, becomes the measurement of just how far the Latin deployed in Pierce Penilesse meets the stylistic stereotypes of role.

Charles Bally attributes the power of situational evocation to the laziness of the "mentalité moyenne" which, taking no heed of situational complexity and its linguistic differentiation, reduces perception of any milieu and hence of the language associated with it, to two or three salient characteristics. This simplification, needless to say, attaches with particular alacrity to factors of race or nationality.[2] In the case of the bilingually competent and curious (i.e., "above average") reader, such simplification can be better described perhaps as a form of psycholinguistic economy. With closer attention, such a reader may easily discern these differentiating markers. Although it is difficult to specify exactly how, he probably operates somewhere in-between the two levels of linguistic consciousness. Contextual presuppositions, particularly those pertaining to the literary speech situation and to the greater attention to words that it demands, would play a major role in determining this consciousness.

The point remains that we tend to think of Renaissance Latin in terms of its role connotations despite the fact that the stylistic reality of an actual insertion may diverge quite dramatically from this preconception.[3] This disparity is the basis of much linguistic humor. Think, for example, of Janotus de Bragmardo's Latin harangue to retrieve the bells of Notre Dame in Chapter XIX of Rabelais' Gargantua. The humor of the passage depends on the contrast between the speaker's varietal jumble and the presupposed formality of both the oratorical occasion and the role of the linguistic code in Renaissance society. However, we tend to forget that the corrupted "monk's Latin" which serves as the basis of Rabelais' caricature did in fact exist outside literature as one of the varieties of Latin available to the Renaissance Latin user, at least in terms of his passive competence. Tokens of Latin in the Renaissance text, in other words, do not automatically invoke the labels of "official" or "formal." The signifying power of the Latin code is highly complex, even in terms of role, if only we can crack the seemingly uniform veneer imposed upon it by linguistic, chronological, and cultural distance. It should be noted that by examining the insertions against the background of the Latin language in its entirety--i.e., in all the kinds and chronological dimensions available to the Renaissance--description may very well establish registers internal to the bilingual register. Such results would merely re-confirm the injustice of continuing literary analysis which is based on role-induced stereotypes.

The close textual analysis which is needed to verify the restored communicative power of the insertions is interlingual

analysis. To assess if and how mixed style works towards meaningful discourse requires that the vernacular matrix also be subjected to description in terms of the dimensions of register. Thus, a sound stylistic sense of the vernacular is necessary to demonstrate that code-switching in a bilingual community is best considered a particularly conspicuous form (from the perspective of those outside the community) of the more general phenomenon of style-switching.

The objective of this chapter is to demonstrate the broader applicability of the dimensions of register for description and analysis by discussing them in relation to both the Renaissance vernacular and mixed style. We confine our discussion to two of the three dimensions of register, field and medium. A complete discussion would include the dimensions of participation (a second aspect, with medium, of mode) and tenor. These dimensions in fact are included in Chapter Eight with the description of the Latin insertions. For the present purpose of demonstrating the relevance of the dimensions of register to the study of Tudor language, however, the discussion of field and medium amply suffices.

As emerges from the discussions, each dimension of register corresponds with rather startling appropriateness to certain major issues in the development of the sixteenth century literary vernacular and the relation of Latin to that development. The dimensions of register, in other words, are concepts with which we can approach the history of the language and relate it to the general cultural context of the period.

The dimension of field, for example, relates to the Renaissance expansion of knowledge and its manifestation in a number of new vernacular semantic fields. Field can serve to specify the domains of both the "old" Latin culture and the "new" matrix of vernacular discourse in which the former now appears. In terms of literary analysis, it works towards a form we might label "cultural semiotic intertextuality." Medium, on the other hand, connects with what Halliday and Hasan call the "textual function of language."[4] With regard to Tudor prose, it connects with the stylistic impact of oral residualism and with the gradual development of a distinctively written form of literary language.

Latin's traditonal role with respect to medium is that of a culturally prestigious model of written style. Within this purview, the insertion figures little, if at all, for the simple reason that it is not sustained enough to offer a representative sampling of Latin style. At best, as sententia, it is prized for its conciseness and point. However, the Latin insertion may well contribute to the transformation of vernacular prose style in an almost opposite manner--namely, by supporting the vernacular's still prominent oral base. Active agents in this unexpected form of medium interaction are the oral polemical contexts in which Tudor Latin was learned and the word order of the insertions actually chosen to appear in the particular literary text. John Lyons notes in a similar regard that "...synchronic dialectal variation is itself the source of a considerable amount of what is subsequently describable as change in the overall language system."[5] The prestige factor, moreover, accounts in large part for the initial preference

shown to one varietal form over another. Now the use of Latin in sixteenth century English prose qualifies as dialectal variation if the premise of the bilingual community, as outlined theoretically in Chapter One and with reference to Tudor England in Chapter Six, is accepted. And the cultural prestige of Latin in the Renaissance clearly accounts for its widespread use in several variant forms: Latin discourse per se, Latin insertions, Latin loanwords. Of the latter's contribution to the systemic evolution of English there is not doubt; nor is there with regard to the former's impact on the "system" of English prose style. It therefore seems reasonable at least to hypothesieze that insertions, too, may have played a role in the evolution of both style and even language (insofar as the insertions act conservatively to reinforce the vernacular's oral forms instead of promoting distinctively written ones). In this case we may speak more properly of the democratization of Latin than of its prestige function. The latter still operates, of course, but its effect proves more ambiguous. Medium analysis helps locate the stylistic markers of this transformational ambiguity.

The chapter first presents a brief linguistic/stylistic definition of each dimension. It then proceeds to the conceptual adjustment necessary for the description of Tudor English, and, finally, discusses how each dimension functions as a parameter for literary analysis.

Field

Field is the dimension of register in which specific linguistic features correlate with the nature of the task, occupa-

tion, or professional activity being engaged in.

When we refer to the language of medicine, religion, diplomacy, or law, for example, we are labelling a situational variety in terms of field. This identification is activated by our recognition of certain formal features, lexical ones in particular, as correlatable and often unique to the given situation. A well-established notion in stylistics, field is perhaps the easiest dimension of register analysis to perform since it relates language to its extra-linguistic contexts.

Ordinarily, in non-literary uses of language, it is the situational origin of an utterance, not its subject matter, that determines field. While subject matter may furnish some of the distinctive vocabulary items, most often it constitutes only one of the several factors that determine the field of a given language event. In itself, subject matter guarantees nothing.[6] Politics or biology, for example, may figure among the several topics of a conversation, but the situation (and field) remains that of conversation.

With foreign language insertions, situational origin is in one sense unmistakable thanks to the insertion's material differentiation from the matrix language. At its vaguest, this difference comes across as "otherness" or "foreignness." More specifically, although still of a general order, the foreign stretch can be identified in terms of its geographical origin and the socio-cultural associations that the latter may evoke. From this perspective, Latin transcends the geographical lines of sixteenth century Europe and represents a transnational official culture which the vernacular is struggling to emulate and supplant.

Field analysis by no means sabotages these external situational identifications. Rather, it aims at turning a general situation into

several particular ones. Probing beneath the surface, it provides a run of the different professional and cultural domains of foreign language use. By specifying the variety of technical and non-technical situational styles found among the insertions, it breaks up our monolithic, stereotypic impression of Latin.

Unlike single word loan transfers, insertions have rarely if ever been studied in terms of their semantic or socio-cultural domains. Field description remedies this neglect. It contributes to our knowledge of the foreign code's internal functional variety best when it extends beyond the single work, either to works of the same author or to the works of different authors of the same period. At this level, interesting patterns of both institutional usage and personal preference begin to emerge. Cross-country and cross-chronology comparisons prove fascinating too, pointing as they do not only to different linguistic dominants, but also to the changed cultural contexts those dominants reflect.[7] For instance, in Rabelais' Pantagruel the majority of insertions fall to the fields of religion and law--a distribution well befitting the second quarter of the sixteenth century, a still unsettled period of transition from medieval to modern modes of thought, which in France was being jolted anew by the religious-political provocation of evangelism. In contrast, Nashe's predilection for literary insertions derives in part from the literary bias of English humanism and in part--as comparison with a contemporary continental writer such as Montaigne suggests--from the full flowering of humanism in the final quarter of that century.

On the whole, foreign insertions lend themselves to field analysis without much difficulty. The one adjustment to the strict linguistic

elaboration of the dimension involves an increased reliance on subject matter as a field criterion. Because of reduced size, many insertions simply do not contain the formal features requisite to the identification of a given speech variety. In terms of either denotative or connotative meaning,however, these problematic entries often evoke a given situation or field. The expression Inamorato Poeta, for example, does not belong to the language of literature sensu strictu; nevertheless, referentially it unmistakably conjures up that field and can be classified with it.

With field description of a vernacular text, complications may arise from the rather generic nature of the words used to define field. "Activity," "task," and "what is going on" can also apply to such pragmatic concepts as illocution and format. All three hold great potential for the specification of different levels of speech activity within the text. In literary discourse in particular, these levels may multiply even further. Since field emphasizes the occupational or professional aspect of language activity, conceptual confusion among the three does not occur with certain stylistic varieties, notably the technical ones. In general such styles manifest an inner coherence that, together with their readily identifiable extra-linguistic context, allows for their immediate and unmistakable recognition.[8] Even the casual empirical observer, for example, easily recognizes advertising, religious, or scientific texts. In contrast, the less technical or internally coherent the occupation or task, the more liable field description is to spill over into those otherwise distinct levels of pragmatic analysis.

To illustrate, we take a passage from Pierce Penilesse in which the narrator condemns the abuse of courts of law by the common folk

for their pettiest of suits and grievances.[9] Subject matter (abuse of the court) can be clearly distinguished from the language user's task (condemning this abuse). Field analysis proper should examine the latter, pointing out the formal markers that, regardless of what is being condemned, characterize this particular kind of language activity. Concurrently, insofar as it describes what the speaker is performing or accomplishing with his utterance, condemnation also qualifies as an illocutory act. Illocution gives a name to the implicit action of context. It normally serves in the analysis of texts marked by a divergence between grammatical meaning and utterance meaning, such as happens when questions function as exclamations or as commands ("Whose fault is it?" "Wont't you take out the garbage, son?"). In Nashe's text no such discrepancy between surface and underlying event occurs; discourse may be said to operate on a simple or more unified level. Format, in turn, refers to the conventionalized features (lexis, grammar, and physical arrangement especially) that signal the specific purpose of the language event. Irrespective of subject, for example, a review, a writ, or a petition is characterized by a predictable set of organizational features that announce what this particular language act "is up to." Nashe's condemnation qualifies as format only in an auxiliary sense: it evokes only a general type of conventionalized formal procedure, including a naming of the object and the causes of condemnation.

Summing up these differences, field stresses "activity" as part of the utterance's extra-linguistic situation; it implies a basic sociocultural, professional or occupational, understanding of the event. Illocution views its "activity" as one form of contextual meaning which

it classifies as "acts" of a rather generic nature. Field embraces the entire language event, but does not necessarily influence its shape or purpose. This event may include several speech acts without causing a shift in field. The passage in question may qualify as an illocutory act of condemnation on the global level only; internally, this particular type of declarative act (one that brings about the state of affairs it refers to) may quite possibly contain separate acts of a representative and/or expressive nature.[10] Also, while it does not coincide with it, field demonstrates an affinity for subject matter which illocution can more easily avoid and format, as a medium-based concept, generally does.

The advantage of textual field for literary analysis lies in its providing formal access to extra-linguistic contexts without necessarily passing by subject matter. Precise ways in which a study of textual fields can further appreciation of the literary work and its language are unclear at this stage. As with insertional analysis, an enumeration of the fields appearing in a work or a comparison of fields appearing in works of the same genre (used here as a fixed situational classification) would provide us with useful information regarding that certain range of language habits. Or, a selected field could serve as the criterion for selecting texts from various literary works. Stylistic analysis of these, on the basis of the remaining dimensions of register, would point up the possibilities for variation within a register within a given framework. Such exercises await an adequate build-up of textual analyses which are much more complicated in general than that of insertions and consequently slower to appear.

Our own need to study the relationship between foreign insertion

and vernacular text gives rise to a third type of field analysis which we label interactional. It begins, quite simply, with a rather elementary juxtapositioning of the previously identified fields of both insertion and text. Given the sometimes problematical task of establishing the latter, interactional field analysis may adopt a double-pronged approach that begins with a strict definition of the field of discourse but soon passes to the secondary criterion of subject matter. Textual field serves as a backdrop against which the appropriateness of the insertion can be tested. Thus, for the example cited above, interactional analysis asks whether the legal Latin insertion is suitable (1) to a passage of condemnation and (2) to a condemnation of the abuse of legal procedures. In both cases, the answer is yes, although appropriateness in (1) ultimately depends on a complex of contextual factors and presuppositions about this field (including its admission of the foreign code's official status), whereas appropriateness in (2) stems more simply from the fact that the insertion's field and the text's subject are both legal.

This appropriateness is weighed in terms of sixteenth century expectations about the mutual suitability of the contacting fields as determined from their role or status in that socio-cultural milieu. Certain fields, for example, form culturally contiguous clusters. In the sample text, a religious insertion could substitute for the legal one without disturbing the appropriateness relation between the insertion and textual field (1)--condemnation. With regard to textual field (2)--abuse of the courts--the religious substitute would end field equivalency but, insofar as religion and law both belong to official and authoritative Renaissance cultural domains, it would still remain within the closed circle of culturally appropriate insertions. Much more startling

to our sense of linguistic and cultural propriety would be the inclusion of an insertion drawn from tavern jargon.[11]

Such an insertion, of course, may figure in the text precisely because of its inappropriateness: in terms of implicated contextual meaning, of the point the author intends to make, it proves appropriate. A basic and very generous tenet of literary pragmatics in fact holds that, instances of bad writing aside, all seemingly inappropriate elements of the text are ultimately "felicitous."[12] Interactional field analysis, therefore, must be performed on two distinct levels: following the initial juxtapositioning comes examination of the modes of syntactic and contextual integration that can twist any foreign insertion into an ultimate state of felicity. The results of interactional analysis on both levels benefit our understanding of the Renaissance literary work and the linguistic-cultural crisis which it both expresses and embodies.

Like the run of foreign language fields, juxtapositioning serves an indicative, informational purpose that contributes not only to our knowledge of historical usage but also, thanks to the strong extra-linguistic of field, to our understanding of the Renaissance as a period of radical cultural transition and the absolutely essential role of language as a literal and symbolic articulation of that crisis. With its catalog-like simplicity, field juxtapositioning restates the Renaissance conflict between the old and the new, the official and the popular; it does so in linguistic terms that are much more precise and telling than the customary opposition between Latin and vernacular or foreign and domestic. Just as the semantic field classification of loanwords confirms suspected domains of foreign influence, juxtapositioning locates the zones of contact where that influence is brought to bear and where the boundaries fixed by a hierarchical society

are violated, expanded, or re-aligned. Symbolically, juxtapositioning schematizes and particularizes the heterogeneity and combinational possiblilities of linguistic and extra-linguistic reality. Free of immediate contextual constraints, the linguistic token merges with its extra-linguistic counterpart, language with field, so that a given text functions as the point of contact where law intersects with the law, religion with a search for the devil, literature with an attack on gluttony. The deliberate starkness of juxtapositioning points to the self-containedness of fields; this is further re-inforced by the physical differences of language to suggest the harshness and violence of eventual contact.

As with any type of register analysis, juxtapositioning needs to be performed on large samples--on all the insertion-text combinations of a literary work or, more manageably, on all the insertions of a given field--if its value as a catalog of linguistic usage and index of cultural change is to be substantiated. In other words, continuity in patterns of cultural contact need to be demonstrated. Within the individual work it is possible that, in the manner of the "spiritual etymon" of Spitzerian stylistics, a single juxtapositioning of insertion and textual fields contain the essence of a broader pattern, stimulating thereby an encompassing discussion of how the literary work, in content as well as linguistic texture, gives expression to the ups and downs, pushes and shoves, denials, affirmations, and transformations of this profound cultural renewal. The temptation to shift Spitzer's correlation to an historical study of linguistic usage and its cultural implications, to invest the patterns of field contact in the single literary work with a more general, institutionalized value, is great; but its justification obviously depends on more extensive observation of field contact in a variety of literary works. If verified, field analysis would

come to represent one means of formalizing not only that linguistic and stylistic heterogeneity of Renaissance écriture, but also an intertextual analysis of the generalized and pervasive, often subconscious, socio-cultural order described by Julia Kristeva.[14]

Juxtapositioning suspends the molecules of cultural movement within the given text in a pause which encourages speculation as to the general nature of their actual chemical reaction. Verification of this comes when the molecules, released into the text once again and catalyzed by the immediate (and especially the syntactic) pressures of context, activate their energies and begin the process of cultural exchange.

In essence this further, text-internal stage of analysis regards the insertion as a sign which the text incorporates and re-semanticizes; its semiotic premise naturally co-opts specifically literary concerns (as one of the parallel series announced by Tynianov) into the more general process of linguistic and cultural inquiry.[15] While the chemical metaphor still describes this process aptly, the shift to linguistic and semiotic terminology emphasizes the fact that linguistic, literary, and cultural history all concur in placing language, and specifically "il problema di lingua,"at the epicenter of the Renaissance's cultural tremblors. Current investigations into the semiotics of language set forth in rather general terms what Renaissance thinkers about language and their modern students have always, implicitly or explicitly, recognized: language constitutes a principal resource for those exchanges of meaning and value which constitute a culture.[16] This means that the Renaissance problem of language is not to be restricted to one field only (literature or the development of a literary language), nor is the slow conversion from Latin to the vernacular to be considered merely emblematic of a more inclusive process of

of cultural transformation. Rather, language is simultaneously the privileged vehicle and most manifest symptom of this thorough-going upheaval. The notion of code-switching, discussed in Chapter Three for the profound psychological and social question it raises, here gains a forceful metaphorical validity; indeed, the more mechanical connotations of "switching" impress upon us a sense of the radical and abrupt nature of this conversion. The impact of the switch appears in no field as suddenly and violently as it does in religion. The "protesters" turn to the vernacular as a symbolic refusal of Latin Catholicism and as a consequence of their position on ultimate salvation. The linguistic switch signals a totally new relationship between God, man, and ecclesiastic authority (for use of the vernacular wins souls for man, not for God). In a similar sense L. Olschki describes the development of modern scientific thought as "intrinsically predestined" to use of the vernacular, even though this prestigious field continued to use Latin into the seventeenth century, far longer than any other that recorded the effects of the crisis.[17] Hence the notion of field is so central to cultural transformation in the Renaissance that one could define the entire process as one of converting Latin fields into the vernacular and (to the Renaissance mind, even more shocking) expanding culture directly through a legitimized vernacular.

In the topos of the translatio imperii, handed down from the Middle Ages and extended to letters and language, the sixteenth century humanists found a traditional historical-philosophical cadre for this shift in the language of culture.[18] It is also true that discussion of the vernacular, following the tone and arguments set by the Italians, Bembo chief among them, tended to stress the ideal over the real. In contrast to the much

emphasized and well recognized heterogeneity and mutability of the spoken language, the development of a regularized, written literary vernacular would assure a continuous transmission of culture; moreover, its own aesthetic perfection would embody and transmit the best and most permanent qualities of the new culture as a whole, eliminating the fragmentation of the real. This envisaged culture was, implicitly, an elitist one. Intent on an ideal, whether past or future, Latin or literary vernacular, the humanists discounted what strikes us as the most basic and vital of relations between language and culture: that in its own patterns and variations, language reflects those of the culture at large and, more fundamentally still, that language functions as a principal resource in the dynamic exchange of meanings that constitute any given culture. Hence the clash of languages and styles that so profoundly disturbs a humanist like Sir John Cheke; the wrenching of fields from their accustomed contexts, languages, and styles; the lack of taste that so often accompanies the groping towards new values, all these simultaneously embody the cahotage of Renaissance culture and work towards its new resting point. This state of creative and energetic confusion is what fascinates later students of the Renaissance, although it also defies easy classification and leads many of them down the same critical-philosophical path opened by Bembo and others. Cutting through and arranging the overgrowth of particularities, they view the period as an evolution towards the new classical ideal in language, literature, and the general socio-cultural, political sphere.

Mikhail Bakhtin, quoted earlier, was one of the first and most eloquent to point to the intense interaction of language and culture, old and new, domestic and foreign, in the Renaissance and, moreover, to un-

cover principles of thematic and imagistic continuity which escaped critics of an ideal, or largely neo-classical, literary persuasion. Following in his traces, with particular regard to the metaphoric presence of Latin and its special fields in vernacular prose fiction, certain elementary notions about this linguistic-cultural exchange emerge from a mere casual observation of the text. First, the vernacular obviously carries the burden of discourse. Changes in typeface assert the decorative value of insertions; they also draw attention to the old culture as existing in a fragmented state and, insofar as proper names of all types are so marked, to its reification. In both cases, the insertion finishes as an object to be manipulated rather than as a medium of dynamic exchange.

Of course, appearances may deceive, and the visual message be qualified by the verbal one so that, while the vernacular propels the discourse, the latter's semantic continuity often depends on the insertion. This is especially true in instances where the insertion interrupts the progression of a vernacular sentence, although the comprehension of insertional context may also affect discourse cohesion when the insertion functions as an independent sentence. (See Field Exercise II in the section following this chapter.)

Linguistic and typographical appearances also mislead with regard to the actual extent and direction of linguistic-cultural exchange insofar as they cannot mark the vernacular's absorption of foreign vocabulary that has been newly assimiliated and the rhythmic structures so

fundamental to a sense of the period. Nor can they point to units of expression and culture such as exempla and sententiae which--borrowed from the Latin, translated, and integrated as part of the writer's composite cultural competence--not only assure the flow of literary discourse

in the vernacular but also incorporate it into a tradition of eloquence and human experience. Elements such as the latter, which may be labelled an implicit intertext as opposed to the explicit one of insertions, do not reverse the direction of cultural change, but they do oblige us to define the translatio more precisely as a process of mutual contamination.

While juxtapositioning studies field usage and transformation somewhat abstractly, in terms of the general sixteenth century cultural context, text-internal analysis immerses itself in the nitty-gritty of the immediate textual situation. It charts the directional flows of contamination. Specifically, it examines the different contextual resources which the text deploys to integrate the insertion, and it asks how integration affects the insertion's integrity. More than to linguistic and grammatical boundaries, integrity refers to the insertion's field identity or, more generally, to its original context or the "contexte présupposé" which it evokes with varying degrees of specificity.[20] In the case of insertions from classical literature, this contextual layering acquires particular depth of detail. As Gianfranco Contini notes, the vitality and authority of these insertions lies in their style, especially in the "compact tissue" which renders them memorable and citable.[21] By recalling the old and inviting the pleasure of recognition, these insertions illustrate with particular clarity the definition of cultural transformation as contamination and intertextuality. In themselves they are already texts: *independent units of meaning at the disposition of a new text* in terms of their intrinsic semantic content, formal features, and cultural identity.

Specification of this multi-layered "contexte présupposé" identifies the insertion as a particular unit of culture; it also defines the task of text-internal--or now, intertextual--analysis as specification of the net-

work of relations that bind insertion, context, and presupposed context. A variety of metaphors presently serves to characterize the nature of intertextual exchange. Laurent Jenny, working with a notion of "texte centreur" that approximates our own sense of the vernacular matrix, adopts the vocabulary of writing ("edit," "re-write," "correct," "copy") and rhetorical figures (paronomasia, ellipsis, amplification, etc.) to express how the new context conditions the insertion. Julia Kristeva describes the interaction as a series of oppositions and transformations producing various types of negative and indefinite effects; with their psychoanalytical roots, her terms would find fertile terrain in the study of a writer like Nashe, whose respectful use of Latin contrasts sharply with his flamboyant vernacular styles, thereby recalling the general Renaissance anxiety vis-à-vis authority which Erik Erikson has probed so thoroughly in the person of Martin Luther.[22]

In addition to transformation, exchange is fundamental to the intertextual process. Thus, at the same time as the insertion is acted upon or treated as material for the enunciation of a new message, its original context with the force of its situational integrity asserts itself vis-à-vis the new. Old voice and new join in a dialogue in which cultural order serves as the implicit subject. This dialogue is sometimes described as carnival, suggesting the joyful inversion of cultural order and authority celebrated in the medieval carnival. Bakhtin first used the festival to specify the institutional medieval character and intrinsic relationship of certain images and themes, and hence the continuity of medieval popular culture, in Rabelais. Carnival represents the relativization and boisterous inversion of all forms of cultural constraints, with special emphasis on those of bodily functions. At the same time, it represents an officially sanctioned chaos, a licensed

physic for the body social, and thus implies an eventual return to the accustomed order. For this reason, the metaphor of the carnival does not suit a late Renaissance writer like Nashe; his intertextuality is prompted, precisely, by the absence of an assured order to which he can return. A similar condition of open-ended transformation characterizes the style of several modern writers, from Joyce through Pynchon and beyond; but in them this uncertainty is recognized as the necessary condition for constructing a possible private order and hence cultural disorder is consciously, if not joyfully, exploited. In this filiation of intertextual writers, Nashe figures like a middle child: his intertextuality reflects both nostalgia for a vanished sense of cultural order and angry attempts to reconstruct it. At the same time, in his exclusively vernacular passages, Nashe works towards the new order. But he cannot admit the conflict and the necessity of self-reliance and the individual as the basis of a new order. The metaphor that best describes the peculiar quality of his writing is therefore that of the drama, marked by its dialogue of interpenetrating contexts and propelled by tension towards an unknown final resolution.[23]

Insofar as it deals with field, text-internal analysis involves cultural criticism. The target includes culture in its most general sense (old and new, domestic and foreign), the extra-linguistic spheres represented by the fields of insertions and discourse (religion, law, hunting, games, etc.), and in certain instances the specific original context of individual insertions. In addition to these, intertextual analysis in literary texts may also take well-determined codes such as rhetoric or literary genres, or established functions of the insertion, such as citation or characterization, as its object. In fact, given the

pluri-functionality of the sign, all of these various aspects of the insertion may be subjected to intertextual scrutiny. Regardless of which particular target is selected, however, intertextual criticism always entails a double process of deviating the unit from standard cultural usage and reactivating its meaning via the new.

As critics often note, intertextuality offers a hypothetical choice between a linear, uninformed reading of the text and one that knowingly combines horizontal continuity with vertical, intertextual projections. When the intertextual unit consists of a foreign language insertion, no such choice is possible, even theoretically. Cultural projections, however minimal, are forced upon even the unilingual reader. Critics who define intertextuality more strictly, as the assimilation and transformation of structurally and/or formally similar units, would reject the notion of minimal intertextuality described above. Not every allusion, reminiscence, or foreign insertion, they argue, results in critical comparison. Examination of Nashe's foreign fragments from the perspective of the bilingually and hence culturally competent sixteenth century reader (only one of our hypothetical readers, but in many ways the ideal one for "strict constructionists" of literary intertextuality) seems to prove their argument: the richness of combinational potential varies significantly from insertion to insertion. At the same time, the case of the bilingual reader clarifies, per usual, a rather basic point which critics operating from an unilingual perspective tend to neglect; namely, that differences in the degrees and kinds of information available for analysis depend as much on the reader's cultural-linguistic knowledge of the particular intertextual units as on the latter's in-

trinsic properties. The vertical dimension remains static in terms of the units' content, but not with respect to the reader, whose competence is always changing. Over-emphasis on the units of intertext, then, in its own way duplicates the mistake of insisting on an ideal reader or homogeneous style. It reduces the wealth of interpretative options.

Like the poetic word, the intertextual insertion, whether minimal or maximal, enlarges the semantic space of the text. To paraphrase Roman Jakobson, it shifts the possibilities of meaning from the syntagmatic to the paradigmatic.[25] In this sense, field description becomes an effort to fill in the paradigms--linguistic, stylistic, and cultural--no longer available to most twentieth century readers and even to many twentieth century critics of Elizabethan literature. The latter work for the most part with a partial paradigm of rhetoric, regarding the insertion at best as a now démodé stylistic peculiarity of that period. Lacking competence in the language, and often operating with a superficial understanding of the Latin commonplace in Renaissance rhetoric (and specifically by ignoring the value assigned to the commonplace as a form of traditional knowledge experienced and renewed with each re-articulation), such critics perforce take a unidimensional view of the insertion. Ignoring both its cultural situation and specific content, they ignore the possibility of patterns of meaning so inherent to human language and culture in even its most variegated forms.

Because it moves so readily between linguistic and extra-linguistic spheres, field analysis cannot help being the most complex and most interesting dimension of register. By uncovering the finely forged and complex bonds between language and culture, it necessarily prepares the terrain for the remaining dimensions and shifts attention away from their

more usual linguistic formulations to a cultural semiotic interpretation.

Mode

Mode is a catch-phrase in contemporary literary criticism and in linguistic stylistics as well. Stylisticians employ it to refer to at least three fundamental aspects of language variety: medium, participation, and format. These concepts find common ground in the material facts of language organization. In contrast to field, they describe different aspects of the "manner of doing" of language. Medium distinguishes between the two primary substances of communication, speech and writing.[26] Participation operates a monologue-dialogue distinction that specifies the quality of the decoder's presence (implicit or explicit) in the communicative act. In contrast to both of the latter, which deal with the situational variables of discourse, format examines the overall organization of a text for the conventional markers which identify its communicative purpose (letter, oration, conversation, etc.). The tendency to fuse or confuse these aspects of mode is considerable. M.A.K. Halliday's mode of discourse, for example, includes the concept of medium, role, and certain aspects of format as well. We apply the label "mode" to the two dimensions of medium and participation which Crystal and Davy combine under the rubric of discourse while keeping medium as a separate dimension altogether.[27] We adopt the term "mode" because it better emphasizes the sense of contingent or apparent linguistic substance which is so crucial to our study of Renaissance literary texts and the transformation of media which occurred during that period.

Medium

At first glance, no aspect of situational style appears as straightforward and uncomplicated as medium: speech operates with phonetic material, writing with the graphological. Medium analysis,

accordingly, identifies those features which mark a given text as spoken or written language. A second glance, however, belies the simplicity of this formulation; in particular, it exposes the overlapping inherent to much actual language use--dialogue in the novel, for example, or the oral delivery of a paper. The duality, furthermore, seems to imply a parity between the two principal media. Not all linguists would concur. The nature of the relationship between speech and writing or, more exactly, the position of writing within the broad framework of modern linguistic theory, in fact represents one more particular and heatedly disputed issue in the more general quarrel over linguistic heterogeneity.

Historically speaking, the written language was long considered the linguistic norm. Still today the ordinary language user tends to think of the rules governing language as something formally codified, learned from a book, and subsequently applied in practice. The reasons behind this identification of grammar with the written language trace back well beyond the Renaissance to the earliest attempts to theorize the transformation of the vernacular into a viable written language. Their elaboration reflects an early confusion of linguistic observations (Latin, to paraphrase Dante, is grammatical and regulated; the vernacular, "corruptible") and objectives (definition of a norm) with cultural ideals and prestige. The intricacies of this confusion have been discussed at length by Karl Otto von Apel and Thérèse Labande-Jeanroy.[28] In general terms, it can be attributed to the unavoidable use of Latin as the principal if not only model of written communication, to the high prestige enjoyed by that language through the Renaissance, and to the tendency to define the norm, like writing, as something permanent.

Reacting to this one-sided, tyrannical view of language, modern linguistics under Saussure push the pendulum to the opposite extreme. According to Saussure, writing exists for the sole purpose of representing language. Noting that the first linguists, like the humanists before them, had confused language and writing, the Genevan proclaims a new dominion: "The linguistic object is not both the written and the spoken forms of words; the spoken forms alone constitute the object."[29] His re-orientation of the discipline in effect brackets writing, together with diachronic, geographical, and social variation as inessential to the study of langue. Writing belongs to the external elements of language but is more pernicious because its qualities as a system distort our perception of language. Specifically, it imposes a false sense of unity, substituting visual marks for the true bond of sound. Thus Saussure recognizes writing as a system of signs, describing it briefly in linguistic/semiotic terms still valid today, but divorces this system from that of language. Thanks in part to his own"tyrannical" influence, and in part to the continuation of the general nineteenth century interest in the acoustical material of language, speech supplanted writing as the norm in modern language studies. Through the 1930's and still largely today, writing is viewed as an inferior means of language production, a mere representation or preservation of spoken utterances.[30]

Slowly however, with writing as with other problematic aspects of language study, the pendulum is now swinging towards a middle position. The notion of speech and writing as two interrelated but functionally autonomous substances used to realize the same language is gradually gaining acceptance. The richer, more comprehensive sense of language which this position implies has been set forth most persuasively by the

Prague School functionalists, who view the two media as distinct situational styles of which the fully competent language user disposes, and independent minded linguists such as Dwight Bolinger.[31] One of the earliest arguments in favor of writing as a distinct but equal language system came in 1881 from Badouin de Courtenay, predictably enough as a result of his work inventorying written foreign language (Slavonic) forms.[32] As it would later for Malinowski and Firth, working in a foreign language distanced the language observer from his object and encouraged unbiased perception of theretofore neglected aspects of language--in this case not only of context but also of the systemic, semiotic nature of graphology.

The functionalist position, in essence, acknowledges the genetic priority of speech but, at the same time, it also argues for the evolution of writing into a system that communicates with the receiver directly by means of its own graphic substance and conventions (italics, capitalization, spacing, punctuation, etc.). Vachek rephrases this position in stylistic terms by characterizing the written language as a marked style in contrast to the unmarked or neutral spoken variety.[33] His formulation thus recalls Charles Bally's well-known definition of "common language " ("la langue de la conversation normalisée") as a stylistic zero point from which the opposing extremes of intellectual and affective language develop.[34]

Recognition of writing as a situational style derived from speech but functionally independent thus constitutes one more fundamental element in the theory of language which this dissertation adopts for its study of literary bilingualism. Among the various consequences which this recognition has for our study, the first concerns the structural relationship existing between the two varieties. While its precise nature is unclear and differs according to the language, this relationship is

most often conceived in broad terms as a series of convergences and divergences of distinctive features at different levels of linguistic structure. Convergence usually obtains on the level of the morpheme: neither below (there is no one to one correspondence between the phoneme and the grapheme, the smallest units of speech and writing, although this possibility always exists for any alphabetic language system), nor above (writing does not lend itself to customary forms of syntactic analysis such as tree diagrams or labeled bracketing, although typographically such structural anatomies can be set up).[35] Divergences refer to the lack of distinctive features in one variety which the other possesses (the graphic sign ! in speech, accent indicators in writing, for example) and the choice of means to remedy that gap (rising intonation in the first case, italics or sentence rearrangement in the second). As a type of formal analysis, register obviously depends upon as thorough a prior description of the convergences and divergences of the two media as possible; it can then attempt to locate these features as they are realized in the text under consideration.

A second consequence of recognizing the two media as distinct situational varieties is to emphasize the role of socio-cultural factors in determining their norms of usage and interaction. In this way, for example, the well-attested fact that the boundaries between spoken and written language are enforced more rigidly in French than in English may be attributed not only to differences of linguistic structure, but also to the institutional pressures peculiar to each society. Ian Gordon, in this regard, compares the early appearance and influence of didactic prose[36] in England with the courtly milieu from which French literature develops. Of course, the norms governing media relations may vary with time in the

same language. Thus spoken and written forms may be said to enjoy a more symbiotic relationship in Tudor English than they do at the end of the seventeenth century when the literary language was governed more explicitly by well-established grammatical norms and by its own self-conscious rules of discourse and decorum.[37]

Recognition of the socio-cultural variation inherent to media usage promotes fuller understanding of the intrinsic qualities of each. With specific regard to writing, it urges that the celebrated notion of permanence be construed in relative terms; for written language does evolve, albeit at a much slower pace than speech, which materially is more susceptible to immediate pressures for change. Writing, then, does not so much fossilize language as subject it to tighter, chirographic and typographic, control.[38] Even in the cases of "classical" literary languages such as Sanskrit or the Arabic of the Koran, which certainly seem to justify the stereotype of written language as a dead or sacred code guarded and perpetuated by a priestly caste of writers, fossilization is better attributed to specific socio-cultural imperatives than to the medium itself.

Like linguistic forms, norms of media usage can change--or be changed by programmed action. This is the aim of Raymond Queneau's appeal to end the condition of "media bilingualism" that disrupts contemporary French. Crack the vise of archaic and arbitrarily petrified forms, he argues, and let writing evolve with the same vitality and variety of speech. Queneau's own writings practice what he preaches, as do those--remarkable for their comparatively early appearance--of L.-F. Céline. Dwight Bolinger launches the same appeal from the linguist's look-out.[39]

The situation these writers aim to restore is very much the one we find in Renaissance writing. So too, although its goal was quite the op-

posite of theirs, the comparatively rapid development of literary vernaculars in the Renaissance proves the effectiveness of concerted attempts to modify language usage. The Renaissance experience can encourage twentieth century reformers like Queneau; it can also warn them of how easily aesthetic ideals and cultural imperatives can becloud what seems to be a strictly linguistic issue--namely, discovery of the principles upon which written norms are based. As Josef Vachek admits, there remains a long way to go before the principles upon which written norms, past and present, are based can be described.[40] One thing is clear, however; writing, as a deliberate form of language use, is inevitably subject to more conscious control, including varying socio-cultural determinants, than speech. Thus, while modern linguistics locates the norms of spoken language simply in the language forms currently in use and accepted by the community of speakers, it cannot, as Queneau seems to imply, automatically apply the same principles to written language.

At this early stage of their program, twentieth century reformers such as Queneau seem content with the rather basic principle of continuous evolution. Renaissance humanists, on the other hand, facing the task of stabilizing the spoken vernacular and establishing a consensus of written forms for cultivation by educated users, resolved the common dilemma of locating written norms by turning to existing, high prestige, literary models. Under Bembo, the Italians turned to the masterpieces of the vernacular literature of the fourteenth century, to the "grammatical" example of classical latin, and to its most excellent realizations in Cicero. The French included recent Italian literature in the literary traditions they set out to pillage, while the late arriving English learned from both continental models. Although the French and the English disposed of no vernacular literary traditions as literarily illustrious

and complete with respect both to prose and to poetry as that of the Italians, their deliberate inclusion of domestic items in the lexical expansion of the literary language points to a similar and absolutely fundamental intention: to forge a new, but solidly national culture. The literary vernacular would record the advances of this culture; by its own aesthetic qualities and achievements, it would both contribute to and symbolize national glory.[41]

From the functionalist perspective, the literary language may thus be said to embody a certain, generally prestigious cultural situation. So too, on the level of media, differences in language substance entail distinct speech situations. It is a renewed sense of these situations which register description of a literary text or of a stylistic subsystem within it seeks. Speech implies the co-presence of two or more communicators. Although the degree of active interchange between them may vary, transmission of the message depends in a very real sense on the immediacy of situation, for it contains the extra-linguistic (shared knowledge of context) and paralinguistic (facial expressions, gestures, voice qualifiers, etc.) communication which completes the linguistic utterance. Speed, spontaneity, frequent interruption, and expression of the sender's emotivity are the hallmarks of spoken language.[42] Writing, on the other hand, is linked to no specific situation. Rather, by means of conventional graphic signs it creates its own situations and contexts. These it conveys to the physically removed reader in a form that is of necessity more logical, coherent, and linguistically complete than in speech. Put another way, writing formalizes or edits the natural expansiveness of speech.[43]

Before moving from general theoretical background to the specifics of media in Renaissance language, one further aspect of situation deserves

attention. As Father Ong notes, "The media are more significantly within the mind than outside it."[44] Thus discussion of language as substance and situation leads as a matter of course to discussion of its impact on consciousness, both individual and collective--in other words, on writer, reader, and culturally induced modes of perception.

Charles Bally's Traité de stylistique française, with its definition of the spoken language as affective, subjective, and concrete, and of the written as intellectual, analytical and abstract, remains one of the best known and important attempts to link language substance, situation, and style as well, with basic mental tendencies.[45] It also remains one of the most basic and complete studies of its kind. Blessed with the hindsight of latecomers, for example, we notice that his descriptions overlap and anticipate certain of those set forth by the Prague School.[46] Similarly, the elaborated and restricted codes of Basil Bernstein, discussed in an earlier chapter, qualify as a specifically sociolinguistic extension of Bally's medium based styles. Although these codes are defined with particular reference to speech, Bernstein's description of the elaborated code includes the analytical functions generally attributed to writing and which writing helps reinforce. Eric Havelock's study of media transformation in ancient Greece provides mentalistic definitions, too: writing is seen to foster analysis as a forma mentis on a scale impossible when speech exists alone. Havelock, furthermore, relates differences in media to types of literary composition (oral epic and prose dialogue) and ultimately to types of civilization as well. Contemporary structuralist critics such as Barthes, Sollers, and Ricoeur, to take a final example, concentrate on the psychological effects of writing and reading.[47]

While they work from radically different points of view and occupy

quite different positions in the history of modern linguistics and literary criticism, writers such as these concur in their recognition of medium as a mode of behaving and knowing, and hence of culture itself. The writings of Walter J.Ong and Marshall McLuhan develop the specifically cultural implications of this concern with medium and consciousness.[48] In particular, they examine the control exerted by a dominant medium on how a given society perceives reality, organizes its accumulated experience, and transmits this knowledge to its present and future members.

In all three of these interrelated senses--as a mode of linguistic behavior, knowledge, and culture--the issue of medium vitally affects our analysis of foreign language usage in Renaissance literary texts and our approach to the problem, via the twentieth and sixteenth century reader's expectations about language and literary communication.

With regard to both English and Latin, the description of medium in the Tudor Renaissance is complicated by an unusually intricate network of interrelated factors. For one, the humanist program to develop the vernacular into a literary medium met resistance, not so much from the partisans of Latin, as had been the case in the earlier continental Renaissance, but from partisans of the long and well-established native prose tradition. Structural opposition to a thorough conversion to the model of Latin prose came from the language itself, from English phonology in particular. The medium situation of Latin in the same period presents its own types of ambiguity. On the one hand, the interrelationship between spoken and written styles of Latin is determined intrinsically, through the various stages of the historical development of the language. On the other, the medium identity of the language in the sixteenth century has been given a particular shape because of the modes in which it has

been transmitted and received by that society. Here the prestige of the language, defined by its role as spur and model in the development of the literary vernacular, vies with the insertion's essentially oral function as commonplace. Perception of the insertion is itself divided between commonplace, a unit of traditional knowledge preserved in speech and shared by the community of those initiated into Latin culture, and text, a unit of knowledge preserved in writing and potentially available to any reader regardless of his position in time and space. Complicating the medium analysis of both languages is the amazing growth and impact of printing on Renaissance consciousness and literary expression, and the solidly rhetorical mode of teaching the language arts during that period.

Trapped in this tangled web of medium, the language of the Tudor prose text as a rule defies the facility of usual stylistic classifications, particularly those of the either/or type. Its language is, in fact, both literary and colloquial. It is a hybrid in the obvious sense that it contains markers proper to each style and in the more fundamental one that its literariness builds on a colloquial base. In preparation for register analysis, the problem lies not in the mixture of styles, but in our own twentieth century expectations, fostered by neo-classical concepts of the literary lexicon and exacerbated by the Formalists' polarity between poetic and ordinary language, about the "appropriateness" of that mixture and its value implications for the literary text. More plainly, the problem lies in our distance from the sixteenth century media situation. Hence the present task of specifying the content of those labels within their own historical context and of testing those results against our own expectations. Here we pursue the project with special

regard to sixteenth century English and to that period's perception of Latin as medium. Media relations intrinsic to Latin, which coincide in grand part with the Renaissance's stylistic assessment of the language of the ancients, are discussed in detail in Chapter Eight, in the corresponding section on mode. Just as it does with respect to Tudor English, this historical consideration of Latin's media associations frequently surprises our expectations. As a result, conscious of having long operated with ill-formed and incomplete stylistic preconceptions about both languages, we now begin to detect the same Pavlovian response in our analyses of text-insertion interaction. Too often and too automatically, particularly in the works of writers like Nashe, Greene, and Deloney, we have labelled the vernacular "popular colloquial"; Latin, "formal written," and have put down their relation as pedantic ornament or mock pedantic deflation. Operating with insufficient knowledge of both languages and with fixed, mutually exclusive definitions of the media, we have totally neglected the possibility of a more intricate relationship, one to which the competent bilingual reader might respond.

Of the various types of media interaction to be found in literature, the one most immediately apparent to the twentieth century critic is what Crystal and Davy call "complex medium"--that is, the conscious use of speech forms in writing (a slang expression or colloquial word order, for example) and vice-versa.[49] Our interest, of course, lies exclusively with the former. The markers of speech may appear sporadically, to echo or evoke that situation; or they may be exploited systematically, as happens so often in literature, to create the illusion of speech. Here the term illusion should be stresed and the notion of marker perhaps give way to tracer, for the features that create speech in writing are

seldom those of spontaneious utterance. Exact reproduction of the loose syntax, repetitions, and weak, context-bound vocabulary that characterize actual speech would needlessly confuse and weaken written communication. In fact, analysts of medium problems in literature, T.T. Eliot among them, generally distinguish between ordinary speech, prose (language which is organized for visual--i.e., typographical--presentation within a literary context), and spoken prose. The latter is more logically complete, organized, and grammatical than the ordinary conversation which it imitates.[50]

Compex medium, as should be obvious, depends on the development and maintenance of distinct boundaries between the two styles. Borrowing from the other medium can then be likened to borrowing from another language.[51] But such systemic individuation is by no means complete at the time when Nashe and his fellow professionals were writing. Thus, to qualify a passage from Greene as a "skilful literary reconstruction of converstion," as so eminent a critic of English prose as Ian Gordon does, may credit both language and writer with a more developed sense of media distinction than the historical situation warrants.[52] In sum, in the description of Renaissance literary texts, the concept of complex medium is, for reasons of historical development, of limited value.

Common-core elements, those unmarked features upon which speech and writing draw with equal freedom, may be described in a rather loose sense as offering a second type of media interpenetration. This overlap occurs most notably on the levels of lexis and grammar, and also in such organizational forms as alliteration, anaphora, parallelism, etc.[53] In English, this common base also dominates on the level of rhythm. Since R.W. Chambers, in fact, critics have identified the rhythms of spoken English, which have remained essentially unchanged throughout the language's long evolu-

tion,[54] as the principle of continuity of English prose.

A final form of interpenetration, and the one peculiar to the media transition of the late English Renaissance, is oral residualism. Christened by Father Ong, it refers to the retention in writing of "habits of thought and expression tracing back to pre-literate situations or practice, or deriving from the dominance of the oral as a medium in a given culture, or indicating a reluctance or inability to disassociate the written medium from the spoken."[55] As a media habit, oral residualism is largely unconscious and therefore quite distinct from deliberately cultivated oral effects (complex medium). Its instinctive disregard for media boundaries helps account for the characteristic piquancy of Tudor prose, and for its many stylistic inconsistencies as well. Nashe's prose, for example, bounces and rebounds with all the freedom and flexibility of speech, even when he is trying to be his most "literary" by consciously adopting the various formal styles available to a Tudor writer. While residualism injects the written word with an unique dose of oral energy, expressivity, and concreteness, it is, as the word itself suggests, a passing phenomenon. Indeed, this very palpable presence of oralism in Tudor prose recently has been explained, not as the groping efforts of unskilled literary artisans, but--quite the contrary!--as a release of the excess energy generated as a matter of course in the process of media transformation. As Father Ong notes, any massive change-over in media temporarily aggravates the previously dominant form.[56] Hence in the late Renaissance switch to a culture of the written and printed word, oral residualism, increasingly reinforced by the deliberate use of oral forms, develops into hyper-oralism.

Oral residualism manifests itself in various forms: in standard themes, motifs, and commonplace material, in aural patterning, and in

loose grammatical organization.[57] This residualism receives reinforcement from several different quarters: structurally, from the constraints of speech rhythms; compositionally, from the enduring socio-political importance of "mixed media" genres ("written to be spoken as if not written" and "written to be read as if spoken") like the pamphlet, sermon, and the self-improvement manual.[58] This residualism lasts well into the seventeenth century when, gradually having been interiorized, written forms of thought and expression asserted their independence from the oral and the end to one period of media transition.[59] At that point, complex medium gains ascendancy as the primary form of media interpenetration.

Rhetoric, too reinforces and actually exacerbates this residual oralism. Although intimately connected with the written medium, sixteenth century rhetoric retains its strong early ties with speech. Reshaped with the classical revival, it thoroughly suffuses the development of literary expression with both the forma and polemical spirit of public speaking. With regard to written literary expression, Morris Croll points out the fact that whatever their more immediate origin--classical, medieval, popular or folk--the various prose styles available to the sixteenth century writer ultimately all derive from Gorgian or Isocratean oratory.[60]

The oration in fact served as the basic unit for all types of formalized language activity in the Renaissance, drama and debate included. The needs of the public speaker for a flow of words and expressions, for memorable patterns of thought and sound, for devices that structure as well as develop the argument, became the needs of the writer. These devices he already possessed to some extent, of course; they were part

of his speech competence, knowledge which he transferred, unconsciously, residually, to his writing.[61] The conditions of reception for written or literary communication were also to a large extent still those of oratory. As in ancient times, reading in the Renaissance, far from the silent and solitary activity it is today, was very much an oral and communal affair, in less prestigious as well as courtly circles.[62]

As implemented in the Tudor grammar schoool, rhetoric promoted not only a mastery of the language arts but also a mode of social behavior. In the early days of humanism especially, it restored and exalted the figure of the orator as the linguistic and cultural ideal. The capacity to speak eloquently signified one's moral and intellectual fitness to safeguard the ever-accumulating treasures of human knowledge and experience, orally preserved for the most part, and to transmit them to future generations.[63] Pragmatically speaking, rhetorical training aggrandized the sense of situational immediacy and personality so basic to oral communication. The orator's goal is urgent: he must convince a public audience to act on a matter of concrete social import. This urgency perforce transforms ordinary linguistic performance into an energetically dramatic and essentially polemical one. The orator takes a stand on the issue, argues his position with intensity, and himself generates intense personal loyalty among his followers. Pro or contra, virtue or vice, rhetoric as promoted in an oral or transitionally oral culture excludes the possibility of neutral or objective discourse.

Controversy, then, is a natural by-product of such training. The Tudor grammar school, it should be noted, implemented the distinctly masculine, ego-dominated, and aggressively polemical tradition of Latin rhetoric The well-drilled patterns of test and contest that made language learning

a puberty rite persisted long after the passage to Renaissance manhood had been made. The many very real social, political, and religious controversies of the period, moreover, aggravated the academically fostered penchant for partisanship and verbal aggression. Many disputes arising from those issues were of utmost seriousness; at the same time, however, one cannot avoid the suspicion that rhetoric also encouraged many of them by encouraging a love of debate, of sound and style, and of often flamboyantly dramatic posing.[64] By making available a much larger audience than had ever before been possible, in a communicative situation that was still fundamentally perceived as oral, printing only exacerbated this polemical tendency.[65]

The high quotient of polemics and personality so characteristic of much Tudor prose decreased, of course, with the decrease of oral residualism and counterbalancing growth in awareness of writing as a communicative situation marked by its own rules and modes of perception. Certain of these--recognition of the constraints imposed in communicating with a mentally as well as physically removed reader, for example; of thought as a process of analysis rather than oral exchange; of the impersonal uniformity of print--transformed written communication into a quite sober business. Polemics and personality obviously did not disappear from writing, but their grossly palpable presence was increasingly judged ill-becoming to both the medium and the language situation it entailed. In other words, writing and printing had introduced new modes of linguistic behavior which were soon controlled by new conventions of social behavior.

In condemning the unabashedly personal polemics of Tudor writings, in regretting that the issues in the Nashe-Harvey quarrel, for example, are not treated more "substantially" (i.e., by calmly reasoned intellectual

analysis), literary critics of a certain type identify themselves as inheritors of the post-Renaissance media "settlement."[66] Like their seventeenth century predecessors, they suppose their own particular social canons of good taste and fair play, like those of artistic form, to be universal ones. Accustomed to labelling the Renaissance as the"age of printing" and to understanding that label from their own well-defined media situation, they ignore the evidence of sixteenth century media transition and the mental as well as linguistic complications that such a cross-over involves. The impact of "print shock," for example, which was no doubt as forceful in its way as the future shock that is so evidently disrupting twentieth century modes of perception and behavior, seldom enters any critical discussion of polemical literature. More generally, without a proper sense of the Renaissance's media complications, such critics perforce musunderstand the nature, varieties, and motivations or oralism in a writer like Nashe.

Janus-like, rhetoric watches over both directions of the Tudor media transition. Implicitly, it reinforces residual oralism, while explicitly it provides the theory and practical rules that, for speech and moreover for writing, develop artificial forms deliberately removed from ordinary vernacular usage. The identification of rhetoric with artifice, although customary, is by no means inevitable, as the doctrine of the three styles reminds us. Rather, this channelization of everyday forms not merely into written ones but into consciously crafted deviations constitutes the distinctive mark of a certain tradition of rhetoric which W.S. Howell calls "stylistic."

In England this tradition first appeared in Bede's Liber de Schematibus et Tropis (701-702?), but it gained particular prominence in the mid-sixteenth century. Howell explains its persistence and Tudor florescence

as a seemingly "...normal concomitant of a social and political situtions in which the holders of power are hereditary aristocrats who must be conciliated by the commoners if the latter are to gain privileges for themselves."[67] Schemes and tropes, the basic tools for turning language away from everyday patterns, he accordingly notes, were "especially popular in feudal and monarchical periods of English history, and became less important with the growth of parliamentary government."[68] In other words, by 1688, with middle-class power constitutionally assured, a formal style which used the colloquial basis of the language instead of avoiding it became possible--or rather, acceptable. In this view, the literary vogue of artificial high style figures as a cunning strategy in a socio-political power struggle that, having spanned centuries, finally found resolution.

Although Howell never specifically mentions the issue of media, if we identify everyday language with the colloquial, then his discussion can be said to furnish a historically specific socio-political counterpart to Ong's and McLuhan's analyses of the impact of media and media transition on individual and social consciousness. However incomplete and summary in scope, as he himself recognizes, Howell's discussion works in tandem with theirs to remind us that the history of literature, and hence literary analysis, can be understood fully only in relation to the "parallel series," including extra-linguistic ones, with which it necessarily interacts in ever shifting ways. The differing approaches of Howell and Ong illustrate the variety of series in which a given element or system--rhetoric in this case--can participate. Ong's stress on the orality of Renaissance rhetoric redresses the more customary emphasis on its instrumentality in priming the vernacular for written and poetic communication. Howell essentially belongs to the latter tradition, although

in the remarks just cited he momentarily breaks away from it to correlate the literary and linguistic series with socio-cultural ones in a manner unusual for its degree of historical specificity.

To our mind, however, neither Howell nor Ong sufficiently stresses the ideological series, despite the absolutely fundamental role of nationalism in spurring the media switch-over and its valuing of rhetoric as one means of achieving a modern literary vernacular. About the need for the latter there was no dispute. Nor, as R.F. Jones makes clear in his chapters on "The Inadequate Language," was there any dispute over the primary material means of enriching it: in a period of intense nationalism, virturally all discussants of the situation allowed for loans from foreign sources when necessary.[69] Thus the fundamental problem of literary development quickly passed from material resources to one of stylistic adequation. The full force of the nationalistic spirit came into play not with regard to borrowing, but with how to weld these disparate elements--native and foreign, popular and learned, spoken and written--to produce an "eloquent" vernacular which could express the needs and ideas of a new and increasingly heterogeneous culture while stamping this expression with the native seal.

In this process of development and adequation, Latin provided the chief model and materiél. For excess ornamentation and the other abuses which inevitably marked the process of transition, stylistic rhetoric provided a theoretical justification. The structural demands of English rhythm and a longstanding tradition of utilitarian prose, on the other hand, provided the all-essential rudders which ultimately kept development of the written vernacular to a native and fundamentally colloquial course and brought it to the port of adequation. 1688, then, was not so

decisive a date as Howell would have us believe.

Expanding nationalism, economic prosperity, and the innumerable controversies besieging the Tudor socio-political citadel created pressing practical needs which the native prose tradition with its resolutely utilitarian orientation could meet. As one form of stylistic motivation, these needs held their own against the prestige of Latin and ornamental rhetoric to establish the native tradition as a viable alternative to the new models. Partisans of plain prose, a sixteenth century manifestation of the tradition reacting against a mounting tendency towards excessive stylistic embellishment, urged that literary English be written as it was spoken. In addition to merchants, tradesmen, and other "ordinary" citizens who would benefit from it directly, these proponents of utilitarian prose also included Latin trained humanists such as Thomas Wilson, Roger Ascham, and Sir John Cheke. These learned men were themselves motivated by the almost evangelical sense of social responsibility peculiar to English humanism which itself derived from the ideological basis of the native tradition. Their anti-rhetorical stand was solidly, and not at all ironically, grounded in the rhetorical (or pragmatic as we would say today) recognition of the diversity of speech situations and their particular requirements. More exactly, their own pragmatic interests lay in using English to inform, educate, and persuade a largely "unlatined public"; stylistic distinctions of any magnitude between tongue and pen, it was held, would seriously impede this process.[70]

Militating against excess ornamentation on the structural front was the rhythm of English speech, the force of which can be gauged by its role in resisting earlier attempts to impose alien models on the written vernacular. As Ian Gordon argues so persuasively, the aureate, "translationese,"

inkhorn styles of the fifteenth and sixteenth centuries failed to gain acceptance, not because they were ornate (although that bias was certainly a potent socio-cultural factor), but because they deployed a kind of ornateness that was foreign to the natural movement of English speech. Similarly, the linguistic program of humanist Latinity succeeded only when vernacular rhythms were allowed to rule and mold the imported forms.[71] This fusion of native and borrowed distinguishes the prose of Cranmer and Hooker; it proves even more striking in Nashe, however, where the opposing elements sport the showier garb of popular culture and pedantry.

The process of stylistic adequation is readily apparent in his earlier works in his handling of Latinate vocabulary and other pedanticisms, including the bilingual insertion.[72] These elements pervade Nashe's Anatomie of Absurditie (1589) and the preface to Greene's Menaphon (1590), where their function is the pretentiously serious one so typical of bright, well-learned literary debutants. These elements are highly conspicuous in Pierce Penilesse as well; but by 1592 Nashe treats his heterogeneous material more dexterously if not less self-consciously, as examination of that "smoking gun," the bilingual insertion, reveals. A trace of parody can be detected in the opening complaint with its overload of well-chosen Latin marginal citations. Complementing it is the well-planned but casually executed display of Latin insertions in the attack on Richard Harvey (Field Exercise II). With great skill and variety, Nashe passes these seemingly intractable units through the syntactic and rhythmic shuttles of his pointedly colloquial English to weave a text that is remarkably of one piece.

In the media transition of Tudor England, Latin qua language promotes the written. The tight link between Latin and writing is an old one, the dominant one of the Middle Ages; it is also a continuing one, as the use

of Latin for scientific writing well into the seventeenth century, as with Newton's Philosophiae naturalis principia mathematica, illustrates. Literarily, we can calibrate Chamber's essential point to our own perspective, saying that while the continuity of English prose does not depend on Latin or any other culturally prestigious language, the idea of English prose as conceived by Renaissance theorists, with specific regard to its aesthetic and cultural functions, does. The concept of a literary language as a distinct functional variety serving the particular needs of analytical thought and formal cultural expression implies a certain formal deviation from the ordinary language. While the precise degree of difference depends on shifting socio-cultural contexts, as mentioned earlier, the deliberate attempt at verbal differentiation is a fundamental motivation of the literary variety. It marked the earliest appearance of literary vernaculars, and it reappeared to characterize the Renaissance's linguistic and literary development program. By their material difference, foreign models, with Latin pre-
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eminent among them, concretely exemplified the notion of literary difference.

Materially, Latin contributes to this renovation in several well-known ways: by the massive influx of neologisms which express new and often abstract concepts; by the expanded rhythm of the English sentence as a result of their incorporation into the native vocabulary; by experimentations in imitating the rhythmic and psychological pulsations of the Latin period. These were the elements that, by the prestige of Latin as the literary language par excellence and by their own quantitatively pervasive presence, unavoidably disrupted native English patterns and made stylistic adequation a major issue of the linguistic renovation. Also, while Latin dominated the several literary models available, the very existence of this plurality--which in a very concrete sense captures the extra-national essence of the Renaissance literary thrust--spurred linguistic and literary self-

consciousness of a necessarily nationalistic bent. The pressure of this plurality made more tangible through the revolutionary advent of printing,and more competitive through the burgeoning pride of nationalism, helps explain why Renaissance efforts to develop an ornate literary language succeeded while earlier ones failed.

Quite unlike the Latin language, the Latin insertion enjoys a dual media identity.[74] This claim may initially strike us as paradoxical because, unlike our sixteenth century counterparts who were imbued with an oral/oratorical spirit of rhetoric and its many techniques, we automatically and almost exclusively identify Latin, and with it the insertion, with writing--with manuscripts and their copying, with endless compendia, with the embellishment of the literary vernacular. Stylistic pigeon-holing of this sort, while not inaccurate, is incomplete and historically biased. With respect to the primary media and to both Latin and English, we live today in a world where duality implies dichotomy, separation rather than interpenetration. But in the Renaissance, as the preceding pages have argued, the condition of separation holds neither for the media nor for the languages in contact. Nor does it hold for the Latin insertion. Our attempt to recapture sixteenth century perceptions of the insertion must therefore compensate for our biased contemporary response by emphasizing the unfamiliar, oral aspect of the insertion's media identity.

One explanation for the neglect of the insertion's oral character is its close identification with the commonplace or cliché and the disrepute into which the latter has fallen since the time of the Romantics at least. The canons of modern literary style prize originality. What is more, mesmerized by the powerful normative force of writing, many

moderns consciously strive for originality in speaking. In a very real sense, however, such efforts run against the natural grain or economy of active language use. Register studies of non-literary language or styles, for example, show just how essential the cliché or ready-made phrase is to verbal communication--to learning the process in the first place, and to efficiency and success in all subsequent exchanges. Similarly, E. R. Curtius has re-valued the communicative function of the commonplace in the field of literature, demonstrating how the corpus of commonplaces systematically organizes and preserves an entire cultural tradition.[75] Curtius, of course, focuses on written literature and on the commonplace tradition primarily as received and transmitted by Late Latin Antiquity and the Middle Ages. Working within the first of of these two parameters, the question of the commonplace's medium identity need hardly be posed; working within the second, it understandably counts much less than it would had the Renaissance been examined. Our own study of the bilingual insertion attempts to incorporate both of these re-valuations of the commonplace or, more precisely, to integrate Curtius' insights into the cultural function of the literary commonplace into the more comprehensive framework of general communication and its socio-cultural organization.

One reason why modern print culture, including the Romantics, persistently undervalues the cliché is that this culture has lost all sense of how to preserve knowledge without mechanical aids. The twentieth century memory especially is notoriously short-lived. Printing, and now various forms of electronic media such as computers and cassettes, store our knowledge for easy reference and retrieval. Their advent has not only eased the burden of memory; it has also radically re-organized the structure of knowledge so that the techniques of preserving knowledge once

practiced by an oral culture have become obsolete.

To overcome the evanescence of the spoken word and to guard their stores of accumulated knowledge, oral cultures developed easily memorable forms such as anecdotes, fables, parables, proverbs, apothegms, aphorisms, etc. The characteristic and relatively fixed structure of these forms help insure the recall of content. Content itself is preserved as commonplaces or themes, both of which condense the fundamental experiences of the community into situational essences. Thus reduced, knowledge is more easily stored, retrieved, and transmitted orally to successive generations of the community. Due to the difficulties and limits inherent to such preservation, only a certain type of knowledge, which Father Ong characterizes as knowledge of the "human lifeworld," is so encoded.[76] Objects also participate in this lifeworld, at least insofar as they are encoded in those communally fixed patterns of perception and evaluation known as epithets and formulas. Thus, with respect to both experience and expression, oral culture operates of necessity with fixed units. These units do more than simply preserve communal knowledge; they organize the language user's world and his reaction to it.[77] Although the discussants of oral culture and consciousness whom we follow do not mention it explicitly, implicitly their theories provide a media-based variation and affirmation of the Whorfian hypothesis.

As a result of linguistic structuring of this type, in oral cultures man and his world function as one. The subject-object distinction so basic to literate cultures does not hold, a fact which recent visual experiments with members of non-literate societies seem to confirm.[78] In such societies, moreover, the whole is perceived as the interaction of those previously mentioned pre-established, stable units. One consequence of this form of

thinking is the natural inhibition of intellectual or scientific analysis which, by way of contrast, may be defined as a more individually motivated process of discovering new units and ideas. New ideas may result from oral modes of thought but, as the examination of oral literary practice confirms, these ideas still result from fresh combinations of standard material. In this way each performance qualifies, simultaneously and without contradiction, as unique and perishable yet solidly traditional and memorable.

Having revitalized the commonplace's role in oral culture, we can better understand its function in the residually oral culture of the Renaissance. We can better understand the often annoyingly pervasive presence of these fixed units of thought and expression, their inevitability as a form of thought not strictly tied to classical antiquity, and their attractiveness as a form of noetic stability during an anxious period of cultural transition. The Latin insertion in particular emphatically formalizes certain of the commonplace's basic oral qualities. Its high connotative quotient and the physical differential of its linguistic material throw into high relief the sense of codified cultural knowledge, of pre-established and preserved form, of memorable, well-chiseled structure. The fact that the Renaissance preserves these units not only in in manuscripts but also in books does not diminish the fundamentally oral character of their impact. This impact remains in part because of the intrinsic form of the commonplace, in part because the phenomenon of books is itself still so comparatively new that the analytical modes of thought induced by printing have not yet been thoroughly ingested, digested, and perceived as desirable. Continued oral impact also results from the fact that the commonplaces which cast Tudor experience in the

mold of classical antiquity were primarily recorded and learned in school and school related texts--from elementary grammars such as Lily's through extensive compilations designed to insure proficiency, such as Erasmus' De Copia Verborum. Whether sixteenth or twentieth century, the effect of school texts on the structuring of consciousness and thus expression is quite similar to that of the commonplace in oral culture. As R. R. Bolgar notes, school texts "...shape the character of our attention. They fix our minds in the habit of noticing certain facts and neglecting others. They furnish us with categories of reasoned interpretation which are necessarily exclusive. In short, they mould our experience."[79]

A restored sense of oral culture may be said to re-mold our own experience of how the Latin insertion functions in vernacular composition. At this point of our study, schematic indications may suffice. If, for example, the stringing out of pre-fabricated units so characteristic of much Tudor prose may be considered a marker of oral residualism, then the weaving in and out of Latin insertions in such prose by a bilingual writer should hardly prove surprising.[80] Quite the contrary. Instead of a deliberate inclusion prompted by conscious application of the doctrine of imitation or the desire for an ornamental pedantic flourish, use of the insertion may be more properly considered a reflex action of a still orally structured consciousness. From this perspective, the compositional purpose and effect of the Latin insertion should be gauged, like that of the cliché in oral poetry and even in certain types of Romance lyric, in terms of its structural and tonal function within the artistic whole. In prose this means determination of its position vis-à-vis the other units composing the immediate or micro-text; it also means the cumulative effect

of the foreign insertions within the entire work or macro-text. In oral composition, including the transfer of its techniques to writing, it is arrangement, not expression, that creates fresh experience. Because the ora context of composition and its lingering influence are so often neglected, t Latin insertion has been often rejected as a cliché in the trivial sense of the word, a sense which only a noetically wealthy print culture could afford

The Latin cliché of the Renaissance, however, is more than a self-contained, pre-established unit of which the author artfully disposes in fashioning his text. It is more because the vernacular with which it is being strung is itself being perceived and used more analytically and because Latin supports printing in fostering this new dominant in thought organization. Just as the perception of Latin's linguistic otherness, and concomitantly its cultural superiority, sparked the competitive drive to develop an adequate literary vernacular, so within the literary text, and particularly within the vernacular sentence, inclusion of the Latin insertion creates that consciousness of the difference between subject and object which is so crucial to analytical thought. Its graphological, grammatical, lexical, and often graphetical otherness necessarily distinguishes the Latin from its vernacular matrix. Even the bilingually competent reader will register this break and switch-over,although he may do so at a more sub-conscious level of linguistic awareness. The critical energy released in the process of reading a mixed language text flows in both directions, of course--from vernacular to Latin and back to vernacular again. Each segment in one linguistic code encourages analysis of the opposing code; eventually, this critical attention focuses on the intrinsic linguistic properties of each as well. Although the degree of analysis may vary, the net effect is to disturb the equilibrium resulting from the oral identity of the constituents in either code. At the same time,

it is essential to note that with the integrated Latin insertion, and with in-sentence integration especially, we are dealing with one form of indirect discourse. The "obligatory hallmark" of the latter, as V.N. Voloshinov observes, is that analysis occurs simultaneously with the transmission of another's utterance. In the case of the Latin insertion, that utterance is transmitted with considerable formal as well as the usual thematic integrity.[81] In other words, it simultaneously keeps its oral contours and function while participating in the development of new, necessarily analytical discourse. A comprehensive probe of the foreign insertion's compositional function, therefore, must necessarily pursue both modes of operation--the uncritical and static oral, the dynamic and analytical written. This duality is the unavoidable price and richness of the Renaissance experience of media transition and cultural transmission.

Analytical perception of the Latin commonplace, it should be added, was implicit in the well-known Renaissance procedures for culling and copying ancient texts. From the first recommendations of Chrysoloras, humanist pedagogical writers advocated not only that the student read his authors with discrimination, for noteworthy discoveries, but also (and more analytically still) that he jot them down under the appropriate heading as either verba or res.[82] Although virtually all such treatises refer to the essential unity and interaction of form and matter, in practice these structures of categorization fostered a duality which made the eventual over-emphasis on verba possible. While many factors contributed to this split, including the simple passage of time, compendia played a conspicuous role. Roger Ascham warned against their power to betray the ideal community with antiquity in his influential pedagogical treatise, The Schoolmaster (published posthumously in 1570).[83]

The process of cultural transmission in the Renaissance is frequently described as a crisis in cultural identity. For this reason, one further aspect of the Latin insertion's oral identity deserves emphasis. If we consider that the oral community is constituted and defined by the particular life experiences which it shares, preserves, and transmits, then we can comprehend in just how profound a way the classical commonplace relieves that period's collective identity anxiety. The period's massive, often frantic culling of Greek and Latin phrases and citations expresses with powerful concreteness its sense of community with Antiquity. The commonplace provides tangible proof of that bond. The notion of the oral community and its continuity helps account, in media terms, for the central importance in the Renaissance of the doctrine of imitation. It also readjusts our sense of that doctrine's motivational thrust, particularly with regard to classical res. With verba, the desire to imitate the ancients verbally, by employing the culled material as models for more elaborate expression in writing, certainly proceeded from a sense of the age's inferiority vis-à-vis the past. But with res, this was not--or only partially--the case. The matter of the ancients is not so much to be imitated as welcomed as confirmation of the continuity and unity of human experience. Whether a pedagogical theorist like Erasmus, a popular raconteur like Rabelais, or an analyst of life and individual consciousness like Montaigne, Renaissance writers discovered in ancient authors a sense of life kindred to their own. Preoccupation with the problematic aspects of human life and moral values constituted one of the strongest bonds between the two ages.[84] As an eloquent and memorable token of these concerns and, moreover,

as proof of this community of values, the classical commonplace gains an almost sacramental importance. It is, indeed, the outward sign of a collective spiritual identity that persists through time and space.

Recognition of the bond of res only intensified the feelings of inferiority acknowledged with respect to verba. Plus and minus, both domains of imitation pushed the Renaissance into that conspicuous consumption of commonplaces which has irked critics since the sixteenth century itself. With regard to expression, the abuse of commonplace material is generally ascribed to the as yet unformed taste and "more is better" philosophy of literary nouveaux riches. When considered in terms of matter, this excess can be attributed in part to the age's identity anxiety, in part to the pleasure which an oral or residually oral culture takes in repeating what already has been uttered. In both instances, the appeal of the commonplace lies in its authority. But authority in an oral culture, it is essential to observe, does not imply a voice speaking from a superior position but rather the voice of
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the community and its traditional discourse. Thus, for example, when Nashe's use of Ovid's citation condemning perjurers, "Neque enim Lex aequior vlla est, quam necis artifices arte perire sua" (22) to condemn Richard Harvey is considered from the oral context, the censure involved derives not from Nashe alone, not from the moral superiority of the past with respect to the present or of Latin with respect to the vernacular, but from the fitness of the insertion in a new situation perceived in essence as identical to the old, and hence from the community of values of past and present. Speaking with Nashe, amplifying his single, unauthoritative voice, is the voice of Ovid and hence that of classical literary tradition itself, and the moral values it promulgated. Simultaneously, the citation censures the present situation and confirms

the immutable nature of human behavior. Furthermore, as the number of translations and bilingual compendia increased, and with them the persuasion that classical res was indeed communal property, the deliberate retention of Latin gained in symbolic value as a visual, typographically and linguistically diffferentiated reminder of continuity despite change. In generative terms, it represented a token of the deep structure of tradition; in Bernstein's sociolinguistic terms, a token of the restricted code of European experience, a closed group experience despite its considerable breadth and depth.

The conspicuous use of Latin insertions in vernacular compositions can be attributed indirectly to yet another fundamental aspect of oral culture--the art of memorization. Despite the advent of printing, the ever more ready availability of compendia, and the eventual deleterious effect of both on the ability of the individual to store information and recall it, the force of the acoustic memory developed in the rhetorical practice of the schools and universities and more generally as a natural offshoot of oral and residually oral cultures, remains strong even in the late sixteenth century. And the commonplace is itself a mnemonic device, a thematic kernal and compositional heading frequently marked by formal patternings on various levels--rhythmic, phonological, grammatical, lexical, and semantic. (The linguistic otherness of the Latin commonplace, felt in the graphetic and graphological markings it obtains in writing and printing, only consecrates this memorability further.) Chief among these levels with regard to literary composition in the orally residual Renaissance is the rhythmic. Rhythmic memory encourages and even requires a measured flow of material within the line or, in the case of Tudor prose, within the sentence. These rhythmic frames, moreover, have been shown to

permeate linguistic boundaries. Deeply rooted in the psyche, they retain[87] their form despite the speaker's shifts in language. This transferability is a fact of basic import to mixed language literary composition. It suggests, for example, that the strong rhythmic movement of Tudor prose actually conspires to pull forth the classical commonplaces which are so much a part of every Renaissance man's "mental equipment," even when these commonplaces are formulated in Latin.[88]

As Father Ong observes, the Elizabethans maximized the tradition of the classical commonplace at the very moment when it began to die.[89] Printing hastened its end by significantly accelerating the switch-over to more consistently analytical modes of thinking and the entire restructuring of the noetic economy. Drastic changes in both the organization and quality of knowledge--in traditional modes of culture and behavior--resulted. Many of them directly affected sixteenth century perceptions of the bilingual insertion and prepared for the conditioning of our own perspectives.

In ending the situational immediacy of oral communication, printing revolutionized its communal basis. Most notably, it weakened the key oral structural supports of personality and personal loyalty. In contrast even to script, which still conveyed at least some sense of the writer's individuality, it weakened those supports to the point of almost total depersonalization.[90] With respect to readers, printing opened up the once cohesive community to invasion by strangers, by those unfamiliar with the established premises of traditional discourse. The message, of course, provided objective, physical proof of communication, but this was communication reduced to transaction. Participants performed in isolation. Gone was the intimacy of shared situation. The distancing

and analytical eye had supplanted the reassuring immediacy and synthetic resonance of the voice as the organ of exchange, to paraphrase Father Ong.[91] This lost sense of community, furthermore, suggests that the notion of authority (including the bilingual insertion) as something alien, imposed from above and outside to establish the writer's identity, could only develop with printing.

Printing changed the communal basis of communication in a still more fundamental sense: by changing the relation of the individual to his knowledge. It transformed knowledge into a commodity, an object of individual acquisition rather than an experience shared with the community. It established knowledge as an entity outside the reader and alien to him, for the fact of easy retrievability weakened the powers of memory and with it the sense of spiritual bond integrating individual and community into a "knowing" whole. Printing allowed him to know more quantitatively, but qualitatively he knew it less well--in the manner of an absentee landowner rather than a feudal liege.[92]

By isolating the participants and channelling communication to the eye, printing encouraged individual observation and speculation at the expense of traditional knowledge.[93] One quite tangible result of the interrogative manner of thinking was a dramatic increase in the number of fields of knowledge. In contrast to more orally based cultures such as that of the Middle Ages, in which the various domains of knowledge were perceived as interpenetrating part of a larger whole, the new fields of the Renaissance were perceived as distinct. In this way the Latin insertionevolved from a symbol of general communal integrity and continuity into the mark of one particular element in a now variegated culture.

In altering the mode of knowledge, furthermore, printing inevitably

altered its style. The permanency it provided assured the value and continuity of visually segmented analytical thought and, correspondingly, diminished the value of copiousness and redundancy. While absolutely essential to oral expression, in a print culture these qualities became functionally obsolete. They obstructed the forward dynamism of linear analysis. Copia, in particular, began to be denigrated; it could insure facility but not quality.[94]

In terms of socio-cultural attitudes towards style, printing altered the longstanding values attached to writing, written style, and the linguistic codes associated with it. In a word, printing democratized writing. It rendered literacy both indispensable and easier to achieve. Although writing may have retained its more highly formal function in certain circles, in the Renaissance it was first practiced as a general activity open to virtually all classes. And, of course, virtually all classes of Elizabethan society participated in writing by reading from among the astonishing variety of publications available. By birthing manuals, pamphlets, and ballads as readily as technical treatises and sonnet cycles, the printer served as unprejudiced midwife of this democratization.

Printing particularly democratized Latin. Culturally speaking, as a form of writing Latin had never totally transferred from the realm of the sacred to the profane. But printing dimmed Latin's aureole by enlarging the arena in which the vernacular could develop formally, test its literary validity, and demonstrate its legitimacy as a vehicle of writing. Although Latin continued as the sole language for scientific writing, and its positive cultural prestige was tapped to enrich its rival, the mere inclusion of it in predominantly vernacular texts con-

stituted a de facto democratization of linguistic codes. By the time of Nashe at the end of the sixteenth century, only a trace of the extreme high and low, positive and negative, social ratings of the diglossic Middle Ages remained.

Graphology, typeface and spacing especially, captures the different symbolic modes of this democratization. Within the same text the Latin insertion may be set off in formal verse or marginal notes; it may, by contrast, be assimilated into the developing structure of the vernacular. Italics also convey the same double message as spacing. Although in one sense they point unequivocably to the insertion's ornamental function, the duality emerges from the shifting valuation of that function in the course of the Renaissance media transition. From its positive status as something as intrinsic to the oral need for information preservation as copiousness, the ornament devolves into something perceived as extrinsic to the essence of the verbal message. The efficiency encouraged by the analytical thought patterns of both writing and English grammar (in opposition to the synthetic grammar of Latin, it should be remarked) contribute significantly to this redefinition of the ornamental as decorative or vain. Thus, the more formal the insertion's setting is spatially, the more reified the insertion appears. Like a prize fragment of an obsolete culture, it is preserved in a showcase. On the other hand, when the insertion mixes with the vernacular, the phenomenological impact of typography gains complexity. The opposition between italics and "non-italics" not only marks the distinctiveness of the old and new cultures but also suggests their discontinuity; the dynamism of the printed line, however, underscores their cooperation in an on-going venture. With respect to the revolution in linguistic consciousness, the marked presence

of the insertion, be it a phrase or full citation, demonstrates the fact that in writing and printing knowledge advances in small segmented items rather than as established units of utterance.

These are the historical contexts in which the medium analysis of mixed language Tudor prose must proceed. With respect to English, native linguistic patterns, humanist rhetoric, and the transition to print culture effect a hyper-oralism which seriously complicates description of the literary text by requiring attention to residually oral features as well as to those of deliberately transposed or complex medium. These same contexts also demonstrate how insufficient the more traditional frames of rhetorical praxis and linguistic prestige are in establishing the media identity and function of the Latin insertion in vernacular literary texts. Dismissal of the insertion as a pedantic flourish accents its written at the expense of its oral identity; it consequently simplifies the insertion's cultural as well as stylistic function within the text. For both English matrix and Latin insertion, in sum, anything less than this tri-dimensional historical context would distort media description.

Unlike field, in which both the domains of knowledge and their socio-cultural organization can be perceived and described with considerable sharpness, the categories of medium (with vernacular texts of the Renaissance, at least) interpenetrate to an extreme degree. Also interpenetrating are the boundaries between medium, consciousness, and culture--so much so, in fact, that discussion of transformations in media and literary style easily leads to discussion of the Renaissance cultural transformation in general. The opposition cum permeability of spoken and written language forms becomes symptomatic of the attraction and repulsion between vernacular and Latin, and new and old, forms of know-

ledge, behavior, and culture. Renaissance commentators such as Lyly, Cheke, and E.K. clearly recognized the intrinsic relation between language and culture. They adopted expressions such as "mingle-mangle," "gallimaufrey," and "hodge-podge" to emblematize a chaos perceived on all levels of organization--linguistic, cultural, and social.[95]

No longer the joyous disorder of the medieval carnival, a licensed and temporary topsy-turveydom, Renaissance chaos is often interpreted, especially at the end of the century, as a sign of corruption. Unable either to return to the old order or to envisage the new--the democratization of linguistic codes into a standard, for example--the Renaissance lived in perpetual carnival. Or rather, to borrow a modern metaphor, it experienced the anxiety and exhiliration of prolonged cultural free fall. Of course, the desire to stabilize grew at a pace with the mounting perception of fluidity and diffusion. Linguistic treatises of the sixteenth and early seventeenth centuries, for example, repeatedly urged purification of the national language. The dictionaries and grammars of the seventeenth and eighteenth centuries attempted to halt the flux by codifying it. Even printing, although it had contributed significantly to the de-stabilization of culture and consciousness, helped relieve the anxiety of continual relativization for, as Father Ong points out, "Permanent unreality is more pleausible and comforting than reality that is transient."[96]

Caught in the eddy of outflowing obsolete and inflowing new words and meanings, the Renaissance writer could easily lose his linguistic and cultural bearings, and with them his sense of identity. Schizophrenia, indeed, is the word Marshall McLuhan applies to emphasize the severity of this loss. Although his discussion of this radical alienation develops within the specific context of the media, its relevance as

a psycho-cultural backdrop to Renaissance behavior, linguistic and other, is obvious.

The notion of a culturally induced split personality illuminates one particularly well-known literary problem of the age: stylistic inconsistency. It provides a more comprehensive context in which to evaluate writers like Thomas Nashe, in whom such inconsistency appears a dominant feature. McLuhan's argument implies that inconsistency of style derives not from any ignored or immature sense of decorum but rather from the discontinuities of personality necessarily experienced by the writer as participant in a transitional culture. Here style is indeed the man himself in the fullest, post-Romantic, sense. Morris Croll makes the same point indirectly when he describes Nashe as a transitional figure, potentially important but regretably lacking in both "authority" and "philosophy." Nashe's writing represents a trail-blazing effort to "...escape from [Ciceronian] formalism through the method of extravagance and licentious freedom of style"--merely that and nothing more.[97] In other words, like many transitional and potentially revolutionary figures, Nashe could only react; he did not act to establish any of the needed reforms of style and matter. In contrast to him, a contemporary anti-Ciceronian of remarkably solid and consistent personality who articulated the much needed new philosophy while developing a prose style appropriate to it, stands Francis Bacon. However real, cultural schizophrenia was far from a universal Renaissance malady.

Stylistically and philosophically, Bacon signals the coming of age of the new culture; Nashe, the uneasy co-existence of the old with the new. But in contrast to McLuhan's negative assessment, a positive interpretation of this co-existence as creative cooperation has been elaborated

by S.L.Bethell in the concept of "multi-consciousness." With it he refers to the peculiar, generally unconscious ability of sixteenth century language users to entertain two opposite aspects of a situation simultaneously.[98] The roots of multi-consciousness lie in the traditional dualities of Christianity (God-man, supernature-nature, spiritual-material) and in such Renaissance variations upon them as the macro- and microcosms. Literarily this mental tendency accounts for such phenomena as the conscious cultivation of paradox in the late sixteenth and early seventeenth centuries. In the drama of the same period, it helps account for apparent contradictions in characterization, for anachronisms of costume and contemporary reference, and for the alternation of convention and naturalism so typical of Elizabethan and Jacobean drama.

The positive effect of this dual holding power comes from its use of the disparate elements to illuminate rather than to contradict each other. Multi-consciousness is not irony but equilibrium. This new synthesis not only relieves the anxiety produced by seeming opposition but adds depth and subtlety to the perception of reality and its portrayal in the literary text. Multi-consciousness in the perception of time and of dramatic conventions holds particular interest for our study in that it views these forms as demonstrating the continuity of the past into the present and the usefulness of the past to distance and appraise the present.

These forms obviously function in a manner analagous to that of the commonplace as discussed earlier. In fact, the lessons of multi-consciousness transfer quite easily to perception of the bilingual insertion. Graphetically and graphologically, the Latin insertion calls attention to itself. Indeed, it functions rather like an anachronism of costume:

classical garb appears on the totally contemporary stage of the vernacular text. The multi-conscious reader attends both to its intrinsic identity and to its function in the new context. The latter operates on two levels. The first one, the linguistic, concerns the democratization and stylistic interplay of codes. The residual oralism of the vernacular, for example, may activate the oral properties of the insertion to foster simultaneous perception of it as an harmonious oral and contrasting written element of discourse. On the second level, that of culture, the reader attends to insertional-matrix interaction as the conjunction between two distinct moments in the life of a single community and, occasionally, between two distinct individuals of that community. The classical insertion may, for instance, represent an ideal and distant past that by its mere presence exposes and condemns the chaos of the present.[99] On this level also, multi-consciousness brings the insertion's conventional medium-based functions as commonplace and pedantic notation into simultaneous focus. On each level, the modes of textual integration for each particular insertion determine the kind of synthesis achieved.

The historical situation of late Tudor medium shapes the various types of analyses proposed in the following pages. First of all, with the description of each of the two codes on the level of code (medium analysis proper), these contexts warn against stereotypic stylistic response. To label the English of prose texts such as Nashe's "colloquial," or the Latin of insertions as "written," is to to ignore the historically determined complication of medium for each code and consequently to restrict their stylistic potential within the text. Knowledge of these contexts fights against automatic response. With English, it brings the heretofore mis-

understood phenomenon of hyper-oralism into high relief by defining it within the diachronic framework of media evolution. Hence the colloquial dominant in writers of Nashe's mold will no longer be explained solely in terms of *genre* and as a genre dependent delay in the switch to formal written literary style, but also as a direct consequence of that switching process. Only when the complex nature of this dominant, with its blending of residual and deliberately transposed oral features, is clear can the real stylistic allure and compositional effect of medium in the literary text be re-discovered. With Latin, these contexts point to a basic antagonism between the "written pedantic" stereotype (the one most perpetuated by unilingual, print conscious twentieth century readers) and the oral properties of the insertion as commonplace. Media analysis of the Latin cannot resolve this antagonism, of course. It can only specify the formal features that lead to a media dominant in each individual insertion and to a cumulative one for the entire Latin register as it appears in the English text under consideration.

Media description, in other words, provides the formal evidence that confirms or refutes the media stereotypes of each language. Media juxtapositional analysis continues this line by testing the validity of yet another automatic stylistic response: namely, the notion that in the works of writers like Nashe, Greene, Lodge, etc, formal written Latin appears against a contrasting ground of exuberantly colloquial vernacular which undermines the value attached to the Latin. Like field juxtaposition, this type of analysis culls the results of the preceding descriptions of each code, compares the media dominant of the two languages within particular texts, and then provides a kind of gross survey of the patterns of media-based stylistic choices made by the author within a given work. It is exclusively concerned with interlingual correlations.

Text internal analysis, on the other hand, examines the linguistic and cultural implication of interlingual interaction. The first of these tasks is relatively straightforward. It asks whether and how textual contact accentuates the intrinsic media identity of both insertion and matrix. Most typically, it asks whether the oralism of the vernacular brings the otherwise submerged oral properties of the Latin into prominence. This level of analysis also examines matters of literary composition that relate to the ultimate perception of medium qualities. These include such points as whether the insertion is presented in the margins (a convention of writing), as formal verse (a potentially complex medium effect), as an element of the narrator's on-going discourse (subject to the effects of hyper-oralism in particular), or as the utterance of a character (complex medium with possible interference from the hyper-oral). Text internal analysis on this level essentially picks up from and extends the juxtapositional. Like the juxtapositional, it can be performed on individual texts or to establish patterns of interaction within a given work.

The task of studying the cultural implications of interlingual interaction is complicated by the fact that the categories of medium, unlike those of field, are seldom distinct. Medium, in fact, is the most permeable of the three dimensions of register. Its linguistic-stylistic function passes easily into the domain of the symbolic. As the preceding pages have insisted, it represents basic modes of consciousness and culture as well as language substance. It is this very permeability that renders the second task of text internal analysis--a specifically cultural and consciousness oriented inquiry--necessary. This permeability, furthermore, greatly multiplies the possible directions this second orientation may take. For the sake of manageable analysis, certain limits must be imposed.

We have narrowed these possibilities by adapting Halliday's schedule of three linguistic functions--the ideational, the interpersonal, the textual--to the interpretative purposes of text internal medium analysis. Concerned as it is with the interaction of vernacular matrix and bilingual insertion, text internal analysis is itself a functional concept. For its part, as the dimension of style concerned with language substance, medium shows a natural affinity for the textual function. Indeed, to recall our initial definition, medium belongs to the broader register dimension of mode, and under this dimension many linguists (among them Halliday) include the notion of format or genre or rhetorical mode: all synonyms for the notion of "macro-structure" which is one of the three principal levels on which texture or text-forming relations operate.[100] In this way, medium, and particularly medium in the broad definition established here, enjoys a clear if indirect dimensional tie to the textual function.

This function examines how the text, defined as a semantic unit in contradistinction to the grammatical unit of the sentence, operates: what makes it cohere with itself and with the context of situation. In our case the textual function examines the various ways in which the bilingual insertion is integrated into the vernacular matrix. This process begins simply with the integration of each code's medium styles (written dominant in colloquial matrix or oral dominant in colloquial matrix, etc.) but soon extends to the three specific parameters of textual analysis: theme, information, and cohesion. Integration of the bilingual insertion must be approached as a textual phenomenon since the insertion often appears at the level of the independent sentence. The necessity of textual analysis does not eliminate the need to study the rather frequent phenomenon of sentence-internal

integration, of course; the latter should be recognized as a distinct level of analysis which also participates in the creation of text.

Theme systems, the first of the text-forming components, does in fact operate within the sentence. It examines the organization of clausal information into a message of two parts: the point of departure (theme) and the remainder (rheme). Applied to the bilingual insertion, theme analysis divides instances of sentence-internal integration into those in which the insertion functions as the point of departure from those in which it provides the adjunct information. Since the fundamental interest in theme lies in the numerous possibilities of thematic variation, a second stage of this analysis could focus exclusively on the located instances of insertion/theme and, specifically, on the description of how it interacts with the rheme.[101] For example:

> ...Dulce bellum inexpertis: theres no man loues the smooke of his owne Countrey, that hath not beene syngde in the flame of an other soyle. It is a pleasante thing, ouer a full pot, to read the fable of thirsty Tantalus: but a harder matter to disgest salt meates at Sea, with stinking water.
> (Pierce Penilesse His Svpplication to the Divell, p.171.25-30)

In this text the Latin theme initiates a pattern of antithetical semantic ordering (dulce bellum) which the vernacular rheme continues ("owne Countrey": "other soyle," "pleasante thing": "harder matter," "full pot": "thirsty Tantalus"). However, in contrast to the concision of the point of departure, the remainder articulates the pattern in rather expansive clauses.

This text obviously offers only one particular instance of theme/rheme interaction. Attention to other realizations of it within a given literary work, which would establish the presence or absence of patterns of thematic variation, would be of greater relevance. Such patterns, like identification of the insertion/themes themselves, would interest both linguistics and lit-

erary criticism. Linguistics could investigate theme as a mechanism of code-switching: the foregrounding of linguistically and culturally specific content; stylistics could follow the manifestations of this mechanism in a particular writer. Literarily, the theme intersects to some degree with the often noticed intonational function of bilingual insertions.[102] Of course, as a system theme looks at patterns rather than at isolated instances of head-positioning. From the perspective of cultural content and transformation, theme analysis asks whether the old (the Latin theme) activates the new (the vernacular remainder) or completes it.

Like theme, the information system works with ranked units of grammatical structure: clauses; verbal, nominal, and adverbial groups. (To these we have added the isolated foreign word; see Chapter Seven.) Information also deals with the structuring of content, not of the sentence but of the text itself. It classifies the content which the insertion contributes as "old" (recoverable in some way from the textual and extra-textual environment by the reader) or "new" (not so recoverable).[103] One aspect of the usefulness of information analysis for our purposes lies, therefore, in its providing a systematic framework in which the cultural implications of integration can be evaluated. It asks whether the insertion (a unit of traditional, classical content) plays an integral role in constructing the text's unity or whether, as is usually thought, it serves in an adjunct or perhaps even totally unrelated semantic capacity. Information analysis also assists in assessing both the writer's bilingual competence and the competence he anticipated from his readers. Because extra-textual environment figures explicitly as a source of information, this form of analysis also helps distinguish between the competence of sixteenth and twentieth century readers.

Field Exercise II illustrates several different types of information

structuring as they occur in a single extended text. These include independent sentences as well as embedded and intonational clauses and phrases. The analysis further points to the author's efforts to provide the unilingual with the same information, on a denotative level, as the bilingual reader. Although Halliday and Hasan remark that information structuring appears imperfectly in written language (because it depends on tone groups, which punctuation can show but not express fully), the markings of the foreign insertions compensate for this shortcoming.[104]

With the third component of the textual function, cohesive relations, the focus shifts from the grammatical structuring of information to the semantic continuity between structurally unrelated elements of text. Cohesion plays an essential role in the processing of any text, mixed language or not, because it helps supply the missing pices of information. Equally important, it injects the discourse with "life" by assuring a constancy of meaning even as discourse develops.[105] In our case, it brings the foreign element's share in that life into relief.

Cohesion may take five forms: reference, substitution, ellipsis, lexis, and conjunction. Field Exercise II once again, particularly in the analysis of Lex aequior vlla est, quam artifices arte perire sua (22), illustrates various forms of cohesion. In arte perire sua, sua provides cohesion by personal reference; it ties with the preceding "thy father's occupation." Perire and arte both provide continuity lexically, through reiteration: perire functions as superordinate reiteration (perire 'to go to waste, to die' is more general than "hang," the lexical item to which it is tied); arte works either by (bilingual) repetition of the same word ("occupation") or by synonym reiteration, depending on the type of bilingualism one attributes to the particular language user.

Because of the conceptual permeability of medium, the textual function requires support from the ideational. Only with such conjunction will the insertion's triple value as a unit of language, consciousness, and culture emerge from text internal medium analysis. The ideational function is concerned with the expression of content (linguistic and, by extension, cultural) and with its position in the consciousness of the language user. By moving inward, it complements the concern of text internal field analysis for the external cultural implications of insertional integration. The ideational thus rephrases the questions of how the "new" cultural and linguistic matrix incorporates the "old," and whether the latter retains its integrity and critical power, to ask instead how the text reflects the language user's consciousness of the two cultures. As the ideational is concerned with the language user's experience of content, it begins in our case by noting the use of Latin as opposed to the vernacular to formulate that content. It also asks how that content structures his experience, thus echoing the same concerns voiced earlier with reference to oral culture and Whorfian theory.

The ideational operates with the same grammatically ranked structural units as the textual function. While such rankings represent in themselves one mode of experiencing content, each of them poses further specific questions about that experience. With clauses, transitivity is at issue; with verbal groups, tense; with nominals and adverbials, the epithetical and circumstantial. The ideational function would prompt description, for example, of the tenses used in the various insertions of the Latin register (does past dominate? or present?) and of the tense relationship between Latin and vernacular in the given text. In this way grammatical rank analyses of the bilingual insertions of a given literary work (as performed for Pierce Peni-

lesse in Chapter Seven) and more significantly of a given writer's opus, can be interpreted as a valuable, although by no means decisive, index of his conscious and sub-conscious attitudes towards Latin language and culture.

The positioning of such content within the writer's consciousness also emerges from a study of the abstract logical relations used to encode it. Halliday mentions such patterns as coordination, apposition, and modification; to these, the study of the bilingual insertion's integration would add subordination and independence (including margins and formal verse citation.) Applied together in relation to a mixed language text, the textual and ideational functions result in a more precise linguistic description of how consciousness and expression interact, of how the text emerges from isolated units of linguistic and cultural consciousness--in short, how the three aspects of medium coalesce to symbolically substitute for and illustrate each other.

By way of example, take the case of the paratactically linked bilingual insertion. The paratactical mode frequent to much popular Tudor prose is itself generally characterized as a hold-over from oral modes of discourse which the strong segmentation natural to English has reinforced despite the growing literary prestige of hypotaxis as an alternate mode of clausal integration. Stylistically, paratactical linkage of the insertion suggests parity of perception: vernacular and Latin both figure as beads on the same string of residually oral discourse. Code may distinguish them materially and culturally, but not in terms of discourse function. On the cultural level of ideation, parataxis suggests the contiguity and equality of classical with modern. It reinforces the classical element's integrity and consequently emphasizes its potential detachability. Parataxis, in other words, reflects cultural coordination rather than fusion.

Since the logical patterning internal to the Latin is also important to our study, in Chapter Seven we rank the sentence insertions by degrees of complexity and completeness: simple, combinational (compound and complex), multiple (balanced and hybrid); complete and incomplete. Our medium description further classifies the insertions by their degree of proximity to English word order. This rather unusual parameter facilitates a test of text internal analysis of considerable import to the study of mixed language writing--namely, the degree to which the internal structure of the foreign element disrupts that of vernacular discourse. This test operates on a principle similar to the conclusion drawn from Father Ong's study of types of poetic epithets in Spenser and Milton.[106] While the former relies on a high percentage of fixed or formulaic epithets, in the latter original ones predominate. Ong relates this difference to the transition from residually oral to print culture, arguing that the use of fixed epithets had become impossible by Milton's time because the analytical modes of thought encouraged by print had been thoroughly absorbed: the media revolution was complete. The integrity of the formulaic expression, which demands processing as a single unit, ultimately could not resist the fragmentation and linearization of thought induced by print-oriented consciousness. During the period of transition, however, the inclusion of formulaic elements and the different quality of response they automatically triggered could slow down the flow of analytical discourse and its processing. In a similar way, the Latin insertion may be said to slow down the analytical flow of the vernacular and, strong in its linguistic integrity, demand holistic oral processing. Such response is imposed even on the unilingual reader, who absorbs the unit at least in terms of its linguistic code and the latter's various socio-cultural connotations. At the same time, however,

the very fact of its inclusion in the vernacular text subjects the insertion to an analytical processing that destroys this integrity.

It is in this regard that the insertion's grammatical organization gains importance. In a movement that corresponds to the supplanting of fixed by original epithets, we notice that the word order in a good percentage of insertions follows that of English. Such ordering obviously facilitates the processing of mixed language texts by minimizing the syntactic obstancles to code-switching. For even the competent bilingual reader, Redeo ad vos, mei Auditores (23) puts less of a brake on language processing than Ingenio perij qui miser ipse meo (54). For the unilingual or imperfectly bilingual reader, moreover, the proximity to English word order may actually promote analytical decoding of the insertion. The presence of cognates--such as arte, artifices, and perire in Neque enim Lex aequior vlla est, quam necis artifices arte perire sua (22)-- frequently assists word order in this promotion. In this way, both lexis and word order contribute to the formal democratization of codes mentioned earlier. On the other hand, the more the insertion is marked by the dislocated rhetorical word order allowed by synthetic Latin grammar, the more it impedes the flow of vernacular discourse. This is the case of insertions (54) and (22) and several others. In such cases medium description and medium effect seem to at cross purposes: as a result of its grammatical-rhetorical dislocations, such an insertion is identified as written and even highly literary (and hence analytical in terms of its intrinsic code features) but is processed by the linear-moving vernacular as an integral unit, like the oral formula.

Thus the consideration of Latin word order also contributes to our understanding of how Latin and the vernacular interact not only as language (code) but also as language substance (medium). Such consideration is significant regardless of how the insertion is integrated into the matrix, al-

though the potential for disruption is greater with the embedded unit. And in such situations we can reasonably expect to find the more analytically ordered insertions. The choice of linear or rhetorically ordered insertions, and moreover of patterns in such choice, inform us indirectly about the writer's own bilingualism (his ideation of foreign language content), but directly about the competence which, consciously or sub-consciously, he expected of his readers.

As the inordinate length of this section implies, medium is the richest and most complicated dimension of register, at least with respect to Renaissance language. These complications pervade both the description of medium and the analysis of how it functions in the mixed language literary text. Specifically addressing the latter is the series of "interactional" tests proposed in the preceding pages. Each of these tests obviously entails a much more extensive conceptual elaboration than is indicated here. Cohesion analysis alone, for example, works with five distinct parameters, but here it figures merely as one of three levels for describing the insertion's textual function. From the perspective of linguistics and its rigorous methodological obligations, such suggestions no doubt evidence great temerity. Acknowledging this, we nevertheless offer them. We offer them to indicate even summarily the levels of complexity that penetrate the Renaissance media evolution and how knowledge of this complexity necessarily charges the literary text with unexpected vitality on all levels of organization. More important still, we offer them to demonstrate just how intrinsic a role the bilingual insertion plays in the media transition and language development of the Renaissance.

Notes and References

Chapter Four

[1] John Lyons, Semantics, II (1977; rpt. Cambridge: Cambridge Univ. Press, 1978), p. 584.

[2] Charles Bally, Traité de stylistique française, 2nd ed., t. II (Heidelberg: Carl Winters Universitäts-Buchhandlung, n.d.), p. 223.

[3] Cf. Leo Spitzer, "The Problem of Latin Renaissance Poetry," and "Zu Pontans Latinität," in Romanische Literaturstudien 1936-1956 (Tubingen: Max Niermeyer Verlag, 1959), pp. 923-944 and pp. 912-923.

[4] M.A.K. Halliday and Ruquaiya Hasan, Cohesion in English (1976; rpt. London: Longman's, 1977), pp. 25- 27.

[5] Lyons, p. 621.

[6] David Crystal and Derek Davy, Investigating English Style (Bloomington: Indiana Univ. Press, 1969), p. 73. Crystal and Davy dispute the importance attributed to subject matter by those (such as Halliday, McIntosh, and Strevens in The Linguistic Sciences and Language Teaching, Bloomington: Indiana Univ. Press, 1964, pp. 90-91) who discuss register. Adding to their objections, it seems that the notion of subject matter lends itself to more specification than analysis may require. A sermon may deal with God's love, man's sins, or a Biblical text; in identifying field with subject matter in these instances, analysis would be constrained to neglect the common situational origin. The sermon itself, moreover, represents a sub-class of the broader activity of religious language. (Identifying field with this more general level of occupational language activity facilitates our particular task of identifying unfamiliar varieties.) Subject matter thus belongs to the issue of the degree of specification within dimensions, a major problem of register analysis in general.

In this regard, too, it should be noted that Halliday's distinction between event, language activity, and subject matter, while useful as a general schema of field components, needlessly complicates our understanding of this dimension by allowing equal attention to events "pure and simple"--i.e., where language activity plays a minor or unrelated part. Register analysis, after all, is designed to describe language in use in events. Thus Crystal and Davy's stress (p. 71) on situation or event as suggesting desirable forms to be used is less confusing conceptually and more helpful practically. Halliday further complicates the description

of field by a willingness to shift the defining component from event to subject matter in cases where language activity constitutes the main event. The fields of a political rally, biology lecture, or sports commentary would thus be politics, biology, and sports. Yet the notions of rally, lecture, and commentary certainly qualify as "events" too. In the usual sense of that word, they qualify better than the subject matter. While these activities are later recuperated under the dimension of mode (Halliday, McIntosh, and Strevens, p. 92), this solution avoids the confusion at the heart of the concept of "language activity" and "event." In many texts, different acts occur simultaneously and their description requires careful conceptual specification if the analysis of "what is going on is to be accurate. See Elizabeth Bruss, Autobiographical Acts: The Changing Situation of A Literary Genre (Baletimore, Md.: Johns Hopkins Univ. Press, 1976), p. 28, concerning the embedded speech acts.

[7] Jury Tynjanov and Roman Jakobson point to the necessity of interpreting the evolution of a literary or linguistic "series" by means of correlation with other historical series in the early essay "Problemy izucenija literatury i jazyka," Novyj Lef, 12 (1928), pp. 35-37, trans. as "Studio della letteratura e del linguaggio," in I Forr listi russi, ed. Tzvetan Todorov, trans. Vittorio Strada, 3rd ed. (Torino: Piccola Biblioteca Einaudi, 1968), p. 149.

[8] Crystal and Davy, p. 71.

[9] Thomas Nashe, Pierce Penilesse His Svpplication to the Divéll, in The Works of Thomas Nashe, ed. R. B. McKerrow, with corrections and supplementary notes by F. P. Wilson, vol I (1958; rpt. New York: Barnes and Noble, Inc., 1965), p. 189.10.

[10] John R. Searle, "A Classification of Illocutionary Acts," Language in Society, 5, i (1976), pp. 1-76. See also Mary Louise Pratt, Toward A Speech Act Theory of Literary Discourse (Bloomington: Indiana Univ. Press, 1977), p. 80. Michael Gregory and Suzanne Carroll, Language and Situation: Language Varieties and their Social Contexts (London: Routledge and Kegan Paul, 1978), p. 8, establish the category of "functional tenor" which corresponds to illocution: "what the user is trying to do with language (in a sense that is differnt from the purposive-role/field-of-discourse factors."

[11] Nashe, I, p. 189.10. Again, results depend on cumulative analysis. With this hypothetical substitution, the advantage of a two-pronged textual analysis which also allows for literary illocution stands out more clearly than in the original exercise. Both of these examples emphasize how much more clear-cut analysis is when the fields under study are technical ones.

[12] Pratt, pp. 214-215.

[13] Laurent Jenny, "La Stratégie de la forme, " Poétique. 27(1976), pp. 258-260.

[14] Julia Kristeva, La Révolution du language poétique: L'Avantgarde à la fin du XIX ième siècle: Lautréamong et Mallarmé (Paris: Séuil, 1974), p. 60.

[15] Emile Benveniste, Problèmes de linguistique générale, II (Paris: Gallimard, 1974), pp. 64-66.

[16] For the pertinent historical discussion of this notion, see Karl Otto Apel, L'Idea di lingua nella tradizione dell'umanesimo da Dante a Vico, trans. Luciano Tosti (Bologna: Società editrice Il Mulino. 1975), pp. 265-272; Mikhail Bakhtin, Rabelais and His World, trans. Helene Iswolsky (Cambridge, Mass.: The M. I. T. Press, 1968), pp. 465-474; Leo Spitzer, "Linguistic Perspectivism in the Don Quijote," in Linguistics and Literary History: Essays in Stylistics (1948; rpt. Princeton: Princeton Univ. Press, 1970), pp. 41-85; and M. A. K. Halliday, Language as Social Semiotic (Baltimore, Md.: University Park Press, 1978).

[17] L. Olschki, Geschichte der neusprachlichen wissenschaftlichen Literatur (vol I, Heidelberg, 1918; vol. II, Leipzig, 1922; vol. III, Halle, 1927) cited in Apel, p. 253, without volume or page indication. Also see P. O. Kristeller, "The Origin and Development of the Language of Italian Prose," Renaissance Thought II (New York: Harper and Row, Publ., Inc., 1965), p. 140. Quite recently, and from the same domain, Vatican II's shift to the vernacular produced intense shock, confusion, and division among even non-religious Catholics. The angry traditionalists and those eager to discard Latin as ir-

relevant to their personal religious experience or to the modern, more socially oriénted view of religion: both groups perceived the change in language as an institutional change of theological and political import. Traditionalists denounced the loss of Latin as a loss not only of tradition but also of the Church' 's universality, insofar as Latin had symbolized the spiritual unity of terrestrially variegated groups. Also lost was a sense of aesthetic pleasure, particularly in languages genetically distant from Latin such as English. While psycho-sociologists may attrubute this resistance to various factors, its importance from our perspective lies in the fact that it may be the closest parallel we have today--experientially, culturally, and in some ways theoretically--of the sixteenth century linguistic crisis. Interestingly enough, modern Catholics who reacted to the awkwardness and plainness of English as the language of the Mass moved in exactly the opposite direction of Renaissance English Protestants who, at least initially and often persistently, developed a plain style in opposition to the perceived ornateness of all things Roman.

[18] Hans Wilhelm Klein, Latein und Volgare in Italien: Ein Beitrag zur Geschichte der italienishcen Nationalsprache (München: Max Hueber Verlag, 1957), p. 74. Also, E. R. Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask (1948; rpt. New York: Harper and Row, Publishers, 1963), P. 29 and p. 384.

[19] Ian Gordon, The Movement of English Prose (1966; rpt. London: Longman's Litd., 1972), pp. 12-13 and pp. 73-84. Also Morris W. Croll, "Attic Prose: Lipsius, Montainge, Bacon," in Style, Rhetoric, and Rhythm: Essays by Morris W. Croll, ed. J. Max Patrick et. al. (princeton: Princeton Univ. Press, 1966), pp. 181-185.

[20] Kristeva, pp. 337-356.

[21] Gianfranco Contini, "Dante et la mémoire poétique," Poétique, 27 (1976), p. 299. Laurent Jenny recalls similar condensation of form and meaning in the units upon which

dreams build (p. 266).

[22] Erik H. Erikson, Young Man Luther: A Study in Psycho-analysis and History (1958; rpt. New York: W. W. Norton and Co., Inc., 1962); also, Jenny, p. 258, and pp. 274-278, and Julia Kristeva, Sémiotiké: Recherches pour une sémanalyse (Paris: Editions du Séuil, 1969)

[23] Kenneth Burke, A Rhetoric of Motives (1950; rpt. Berkeley: Univ. Of California Press, 1969), pp. 16-18. Also, Jiri Veltruský, "Basic Features of Dramatic Dialogue," in Semiotics of Art: Prague School Contributions, ed. Ladislave Matejka and Irwin R. Titunik (Cambridge; Mass.: The M. I. T. Press, 1977), pp. 128-133.

[24] Jenny, pp. 260-263.

[25] Roman Jakobson, "Concluding Statement: Linguistics and Poetics," in Style in Language, ed. Thomas Sebeok (1960; rpt. Cambridge, Mass.: The M. I. T. Press, 1971), p. 358.

[26] While modern electronic media such as radio, television, tape recorders, etc. would certainly interest stylistic studies of quite contemporary literature, they affect our object of study only as an illuminating principle of contrast. An intertextual comparison of the Renaissance and the twentieth century as periods of cultural transition could take the problems ensuing from radical media changes in each age as its point of departure, with the relationships between oral and electronic media as its focus. Cf. Marshall McLuhan, The Gutenberg Galaxy: The Making of Typographic Man (1965; rpt. Toronto: Univ. of Toronot Press, 1966), and the frequently cited article of Laurent Jenny.

[27] Crystal and Davy, pp. 68-71. They discuss format as "modality," a totally distinct level of analysis (pp. 74-76). A truly comprehensive mode analysis of mixed style would certainly include format: Menippean satire, fore example, with its medley of verse and prose forms.

[28] Apel, pp. 267-270. Also, Thérèse Labande-Jeanroy, La Question de la langue en Italie: de Baretti à Manzoni (Paris: Champion, 1925).

[29] Ferdinand de Saussure, Course in General Linguistics, ed. Charles Bally, Albert Sechehaye, Albert Riedlinger, trans. with introduction by Wade Baskin (New York: McGraw-Hill Paperbacks, 1966), pp. 23-24.

[30] Josef Vachek, Written Language: General Problems and Problems of English (The Hague: Mouton, 1973), pp. 9-11, cites this attitude in three generations of post Saussurean linguists: Edward Sapir, Language: An Introduction to the Study of Speech (New York: Harcourt Brace Co., 1921), p. 19; Leonard Bloomfield, Language (New York: Henry Holt and Co., 1933), p. 86; and Charles F. Hockett, A Course in Modern Linguistics (New York: The Mac Millan Co., 1958), p.4. See also the remarks of W. von Humboldt in Dwight Bolinger, Aspects of Language, 2nd ed. (New York: Harcourt Brace Jovanovich, Inc., 1975), p. 474; Peter L. Berger and Thomas Luckmann, The Social Construction of Reality: A Treatise in the Sociology of Knowledge (1966; rpt. Garden City, N.Y.: Doubleday and Co., 1967), echo the same idea. André Martinet, Elements of General Linguistics, trans. Elisabeth Palmer (1964; rpt. Chicago: Univ. of Chicago Press, 1966), pp. 150-154, recognizes the primacy of speech but also discusses the difference between speech and writing as two distinct styles or languages

[31] Vachek, pp. 14-16. Bolinger provides two excellent charts to point out the differentiation of styles, pp. 474-478. Also aligning themselves with the functionalist position, at least implicitly, are William Haas, Phonographic Translation Manchester: Manchester Univ. Press, 1970) and I.J. Gelb, A Study of Writing, 2nd ed. (1951; rpt. Chicago: Univ of Chicago Press, 1974), pp. 6-11. Fred W. Householder argues the minority position in "On the Primacy of Writing," in his book Linguistic Speculations (Cambridge: Cambridge Univ. Press, 1971), pp. 244-264.

[32] Jan Badouin de Courtenay, "Nekotoryje ot dely stravnitel'noj grammatiki slovajanskich jazykov," Russkij Filologiceskij Vestnik, 5 (1881), 265-343, cited in Vachek, p. 12.

[33] Vachek, p. 16 and p. 39.

[34] Bally, p. 216.

[35] Bolinger, pp. 468-474.

[36] Gordon, pp. 45-47.

[37] Louis T. Milic, A Quantitative Approach to the Style of Jonathan Swift (The Hague: Mouton, 1967), provides a series of charts on sentence formation and percentage of foreign words in Swift, his predecessors, and his followers (selected ones).

[38] Walter J. Ong, S.J., The Presence of the Word: Some Prolegomena for Cultural and Religous History (New Haven: Yale Univ. Press, 1967), p. 78, and Saussure, p. 24, concerning the preservation of speech where no writing exists.

[39] Bolinger, p. 482; Raymond Queneau, Bâtons, chiffres et lettres, rev. ed. (1950; rpt. Paris: Editions Gallimard, 1965), pp. 65-94, especially, with the diagrams on pp. 82-83. On p. 18 Queneau cites Céline's Bagatelles pour un massacre (p. 218): "...rien n'est plus difficile que de diriger, dominer, transposer la langue parlée, le langage émotif, le seul sincère, le langage usuel, en langue écrite, de le fixer sans le tuer..."

[40] Josef Vachek, "Written Language and Printed Language," in A Prague School Reader in Linguistics, Josef Vachek comp. (1964; rpt. Bloomington: Indiana Univ. Press, 1967), p. 454.

[41] Paul Zumthor, Langue et téchniques poétiques à l'époque romane (Paris: C. Klincksieck, 1963), p. 68 ff. for the rise of the literary Romance vernaculars as instruments of cultural expression.

[42] Gregory and Carroll, p. 42, distinguish between spontaneous and non-spontaneous speech such as recitation or the speaking of a written text. The former suffices for the distinctions which we make here; but, again, a complete linguistic description of register requires consideration of the full range of medium possibilities. See also R. Hasan, "Code, Register, and Social Dialect," in Class, Codes, and Control, ed. Basil Bernstein, vol. 2 (London: Routledge and Kegan Paul, 1973), pp. 280-281. Cf. J. Marouzeau, Traité de stylistique latine, 2nd ed. (Paris: Les Belles lettres, 1946), p. 172.

[43] Zumthor, p. 50, and Bolinger, p. 479.

[44] Walter J. Ong, S.J., Interfaces of the Word: Studies in the Evolution of Consciousness and Culture (Ithaca, N.Y.: Cornell Univ. Press, 1977), p. 46.

[45] Bally, passim. Bally's stylistics reflects the preoccupation of modern post-Saussurian linguistics with the spoken language. It belongs to that remarkable series of studies that includes Leo Spitzer's Italienische Umgangssprache (Bonn, 1922), H. Wunderlich's Unsere Umgangssprache in der Eigenart ihrer Satzfügung dargestellt (Weimar u. Berlin, 1894) and, although its evidence necessarily derives from written texts, J.B. Hofmann's Lateinische Umgangssprache (Heidelberg: Carl Winters Universitätsbuchhandlung, 1936).

[46] Cf. Bally's definition of the common language, which suppresses linguistic diversity as well as emotive and intellectual excess so as to assure the more efficacious communication of basic needs (pp. 210-212), with B. Havránek's discussion of situational styles in "The Functional Differentiation of the Standard Language,"

in A Prague School Reader on Esthetics, Literary Structure, and Style, ed. Paul L. Garvin (Washington, D.C.: Georgetwon Univ. Press, 1964), pp. 3-16. Unlike I.A. Richards, who resolves a variety of mental styles into only two basic ones, the emotive and the referential (Science and Poetry, 1926), Bally establishes common language as a stylistically neutral point of departure which overlaps with each of the opposing marked forms in different points (pp. 213-214). See pp. 285-288 for Bally's discussion of the language user's instinctive perception of language situation and the mode of expression proper to it.

[47] Basil Bernstein, "Elaborated and Restricted Codes," in Explorations in Sociolinguistics, ed. Stanley Lieberson, 3rd ed. (Bloomington: Indiana Univ. Press, 1971), pp. 126-133; Eric Havelock, Preface to Plato (Oxford: Basil Blackwell, 1963); Roland Barthes, S/Z: An Essay, trans. Richard Miller (New York: Hill and Wang, 1974); Philippe Sollers, Logiques (Paris: Séuil, 1968); Paul Ricouer, Le Conflit des interprétations (Paris: Séuil, 1969); Jacques Derrida, Of Grammatology, trans. Gayatri Chakravorty Spivak (Baltimore: The Johns Hopkins Univ. Press, 1976), devotes special attention to the tension and increasing interiorization writing produces.

[48] Ong, Interfaces of the Word, and McLuhan,

[49] Crystal and Davy, p. 70. The use of graphological markers such as quotation marks to indicate speech in writing is relatively recent and allows for greater retention of the affective features so characteristic of speech. It should be noted also that, in opposition to literary recreations of speech, documentary transcriptions tend to attenuate the affective markers. See Bruno Migliorini, Storia della lingua italiana, 4th ed. (1960; rpt. Firenze: G.C. Sansoni, 1971), pp. 4-6, for the sources of spoken Latin. V.N. Voloshinov, Marxism and the Philosophy of Language, trans. Ladislav Matejka and I.R. Titunik (New York: Seminar Press, 1973), pp. 109-160, devotes an entire section "Toward A History of Forms of Utterance in Language Constructions."

[50] David Abercrombie, "Conversation and Spoken Prose," Studies in Phonetics and Linguistics (London: Oxford Univ. Press, 1965), pp. 3-4; T.S. Eliot distinguishes among verse, prose, and speech in "Poetry and Drama," On Poetry and Poets (New York: Farrar, Straus, Cudahy, 1957), pp. 76-77. Spoken prose is more logically complete, organized, and grammatical than ordinary conversation. Cf. Gregory and Carroll, pp. 40-45. Also, Jiri Veltruský, "Construction of Semantic Contexts," in Semiotics of Art, pp. 134-144, where he notes the continuity of the writer's basic phonological patterns in dramatic dialogue.

[51] H.A. Gleason, Jr., Linguistics and English Grammar (New York: Holt, Rinehart and Winston, Inc., 1965), p. 372; Haas, pp. 15-17; Nils Erik Enkvist, John Spencer, and Michael Gregory, Linguistics and Style (1964; rpt. London: Oxford Univ. Press, 1967),

pp. 86-88.

[52] Gordon, p. 92.

[53] Vachek, "Written Language and Printed Language," p. 454.

[54] R.W. Chambers, On the Continuity of English Prose from Alfred to More and His School, an extract from the Introduction to Nicolas Harpsfield's Life of Sir Thomas More, eds. E.V. Hitchcock and R.W. Chambers (1932; rpt. London: Oxford Univ. Press, 1966), p. 19 ff.

[55] Walter J. Ong, S.J., "Oral Residue in Tudor Prose Style," in Rhetoric, Romance, and Technology (Ithaca, N.Y.: Cornell Univ. Press, 1971), p. 25.

[56] Ong, pp. 23-47; Also, Marshall McLuhan, "The Effect of the Printed Book on Language in the Sixteenth Century," in Explorations in Communication: An Anthology, ed. Edmund Carpenter and Marshall McLuhan (Boston: Beacon Press, 1960), pp. 129-130.

[57] Ong, "Oral Residue," pp. 38-44.

[58] Gregory and Carroll, pp. 42-47, discuss the various possible combinations of media.

[59] Ong, Interfaces, pp. 198-200.

[60] Morris W. Croll, "'Attic Prose' in the Seventeenth Century," "Attic" and Baroque Prose Style: The Anti-Ciceronian Movement: Essays by Morris W. Croll, eds. J. Max Patrick et al. (Princeton: Princeton Univ. Press, 1969), p. 63. Only letter writing, developed from the medieval ars dictaminis, escapes the dominion of the oration, and then only in part.

[61] Ong, "Oral Residue," pp. 33-38, compares the rhapsodic composition of the oral performer, with its stringing together of set units, with the paratactical, generally unanalytical sentence patterns of Tudor prose.

[62] Croll, p. 62; also, H.J. Chaytor, "Reading and Writing," in Explorations in Communication, pp. 117-124. Personal interview with Floyd Moreland, Professor Classics, Brooklyn College, 13 June 1978.

[63] Apel, pp. 171-204, esp. pp. 193-194; Wilbur Samuel Howell, Logic and Rhetoric in England, 1500-1700 (1956; rpt. New York: Russell and Russell, Inc., 1961), pp. 134-135.

[64] Howell, p. 124; also, R. R. Bolgar, The Classical Heritage and Its Beneficiaries (1954; rpt. Cambridge: Cambridge Univ. Press, 1963), pp. 268-270 and pp. 320-322.

[65] In The Presence of the Word, p. 238, Ong writes that "...probably no culture has been more riotously polemic in its verbal production than that of Europe in the two centuries after Gutenberg."

[66] C.S. Lewis, English Literature in the Sixteenth Century (1954; rpt. Oxford: Clarendon, 1965) is the most notable critic of this persuasion, although his position is rather implicit.

[67] Howell, p. 118.

[68] Howell, p. 118.

[69] Richard Foster Jones, The Triumph of the English Language: A Survey of Opinions Concerning the Vernacular from the Introduction of Printing to the Restoration (1953; rpt. Stanford, Ca.: Stanford Univ. Press, 1966), pp. 68-141.

[70] Jones, p. 137.

[71] Gordon, p. 83.

[72] T.L. Summersgill, "The Influence of the Marprelate Controversy on the Style of Thomas Nashe," Studies in Philology, XLVIII (1951), 145-160.

[73] Zumthor, p. 50. "Literary," obviously is a designation of role more than medium, although the overlapping of the two in modern language usage and terminology sometimes makes them seem equivalent.

[74] The Humanists' efforts to encourage the oral use of Latin should certainly not be neglected. Nevertheless, as linguists have repeatedly shown, second language competence often varies significantly according the the medium of instruction and use, with the user obviously more proficient in the dominant medium. In this sense, written Latin can be called the dominant form of Renaissance bilingualism.

[75] Curtius, p. 70, for the relationship between cliché and topos, and p. 79 for a discussion of "topics."

[76] Ong, Interfaces, p. 106.

[77] The negative value attached to stereotyped expression (cliché) and experience (commonplace) by print culture, and its demand for ever fresh response to experience, is thus a luxury not permitted to an oral culture.

[78] McLuhan, Gutenberg Galaxy, pp. 36-38.

[79] Bolgar, p. 321. Volshinov, pp. 151-152, makes a similar point with respect to patterns of receiving and evaluating another's utterance.

[80] Ong, "Oral Residue," passim.

[81] Voloshinov, p. 114.

[82] Bolgar, pp. 269-270.

[83] Roger Ascham, The Schoolmaster (1570), ed. Lawrence V. Ryan (Ithaca, N.Y. : Cornell Univ. Press, 1967).

[84] Bolgar, p. 299 and p. 322.

[85] Ong, Presence of the Word, pp. 231-233.

[86] The ability of the sixteenth century audience to entertain the two perspectives of ancient and modern simultaneously finds ample support in S. L. Bethell's Shakespeare and the Popular Tradition (1944; rpt. New York: Octagon Books, 1977). The appropriateness of the insertion to its new context illustrates the basic principle of oral composition--i.e., spontaneity in tradition.

[87] Robert Scholes and Robert Kellogg, The Nature of Narrative (1966; rpt. London: Oxford Univ. Press, 1975), pp. 23-25.

[88] Bolgar, p. 301.

[89] Ong, Interfaces, p. 48: "Shakespeare lived at the end of the pre-typographic script world, a residually oral world devoted to retooling the wisdom of the past through the new invention of print, which in codifying the oral world for visual retrieval was actually destroying it."

[90] Vachek, "Written Language and Printed Language," p. 456.

[91] Ong, Presence, pp. 220-221.

[92] Ong, Interfaces, pp. 87-89.

[93] Ong, Interfaces, p. 47.

[94] F. W. Bateson, English Poetry and the English Language (New York: Russell and Russell, 1961), p. 33.

[95] The Complete Works of John Lyly, ed. R. Warwick Bond, III (1902; rpt. Oxford: University Press, 1967), 115; Sir John Cheke, "Letter to Thomas Hoby," 16 July 1557, in the introduction to Hoby's translation of Baldassare Castiglione's The Book of the Courtier in The Tudor Translations, ed. W. E. Henley, Vol. XXIII (London: David Nutt, 1900), pp. 12-13; E.K.'s Dedicatory Epistle to The Shepheardes Calender in The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw, Charles Grosvenor Osgood and Frederick Morgan Padelford, vol. 7 (1943; rpt.

Baltimore, Md.: The Johns Hopkins Univ. Press, 1966), p. 9.

[96] Ong, Interfaces, p. 21.

[97] Croll, p. 189 and p. 195.

[98] Bethell, p. 21. Bethell, interestingly enough, refers to multi-consciousness as "residual awareness."

[99] A third possibility that comes to mind is when the English or vernacular leads to the condemnation of the Latin or when the Latin is made to condemn itself. This is the case of the burlesque insertion--a valid function literarily but not from the perspective of multi-consciousness with its implicated synthesis. The burlesque unmasks; it creates division rather than equilibrium. It implies conscious use of the critical analytical faculty whereas multi-consciousness is an essentially unconscious tendency. Rabelais turns Latin upon itself, for example, to criticize the various institutions or fields--ecclesiastic, legal, scholastic--which the code symbolizes. Multi-consciousness still belongs to the synthetic perception of the medieval mentality so that the criticism or distancing it implies is less obviously self-directed and hence more difficult to pinpoint. Nashe's insertions, for example, insinuate a double thrust but the immediately perceptible target is generally the vernacular context, not the Latin insertion. Like his stylistic inconsistency, this ambivalence operates as the objective correlative of his unsettled cultural and perhaps personal identity.

[100] For the notion of "text" and "texture," see Halliday and Hasan, pp. 1-13; for levels of textures, pp. 323-325. For the three functions of language, see Halliday, "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors," in Literary Style: A Symposium, ed. Seymour Chatman (London: Oxford Univ. Press, 1971), pp. 330-368.

[101] Halliday and Hasan, pp. 325-326.

[102] Zumthor, p. 102.

[103] Halliday and Hasan, p. 27.

[104] Halliday and Hasan, p. 325.

[105] Halliday and Hasan, pp. 299-300,

[106] Ong, Interfaces, pp. 192-204.

Exercises in Register Analysis

The following three exercises anticipate the register description of the Latin insertions from Thomas Nashe's Pierce Penilesse His Svpplication to the Divell which is elaborated in Chapters Seven and Eight. They also anticipate the cultural and linguistic background to the use of the insertions which is provided in Chapters Five and Six.

These exercises have been positioned mid-point in the dissertation for several reasons. One is to complement the just completed discussion of the relevance of register and its various dimensions to the stylistic description of Tudor prose. Another is to remind the reader that the dissertation is intended as an essay in applied linguistic theory and poetics. Since a linguistic approach to Renaissance language and literature is still largely unchartered territory, we offer the exercises as cartographic illustrations of our explorations. Most important, we include the exercises here to recall and emphasize the fact that literary studies cannot, and must not, avoid the literary text. Contact with the text not only validates but hones poetic and descriptive theory. We have labored first in the abstract so as better to rub against the text's concreteness, to revel in its lexical richness, stylistic plenitude, and cultural density. This delight we would share.

FIELD EXERCISE I

TEXT: Pierce Penilesse His Svpplication to the Divell

INSERTION: Nisi prius (81)
INSERTIONAL FIELD: Legal
DEFINITION: Nisi prius is the name of a writ which orders the sheriff to establish a jury at Westminster on a certain day, "unless" the judges of the assize court come the county "sooner"; by extension, a civil action brought to trial before judge and jury in the court of assize; the judgment of that court; or simply, the court itself.

FIELD OF DISCOURSE: Abuse of the law

TEXT [1]

Be aduertised, Master Os foetidum, Bedle of the Blackesmithes, that Lawyers cannot deuise which way in the world to begge, they are so troubled with brabblements and sutes euery Tearme, of Yeomen and Gentlemen that fall out for nothing. If Iohn a Nokes his henne doo but leap into Elizabeth de Gappes close, shee will neuer leaue to haunt her husband, till he bring it to a Nisi prius. One while, the Parson sueth the parishioner for bringing home his tythes: another while, the Parishioner sueth the Parson for not takinge away his Tythes in time.

This passage occurs early (paragraph four) in the long (pp. 187.22-199.19) Complaint of Wrath. While the narrator identifies Wrath with Envie, he also distinguishes between the two. Whereas Envie takes aim only at one's superiors, Wrath "respecteth no degrees nor persons, but is equally armed agaynst all that offende him" (p.187.25-26). The entire complaint illustrates just how democratically this social ill is dispersed. It begins, appropriately, by examining that institutional remedy to social anger, the law. In the text under consideration, the manifestation of Wrath in all social ranks is not only discussed but stylistically enacted.

With regard to the text's field of discourse, the abuse of the legal system by common folk and gentles quick to prosecute for trivial offenses, the inclusion of Nisi prius is appropriate. The term figures as one among [2] an extended series of legal terms which includes:

bedle--OED, 2: one who delivers a message or executes mandates of authority; *b. spec. messenger of justice, warrant officer; under-bailiff; *c. under officer of Forest Court. Also, *1.b: a crier or usher of a law court.

lawyers--OED, 1: "One versed in the law; a member of the legal profession, one whose business it is to conduct suits in the courts, or to advise clients, in the widest sense embracing every branch of the profession though in colloquial use often limited to attorneys and solicitors."

deuise--OED, 4.: to assign or give by will, especially concerned with proper

begge--OED, *5.a. petition the Court of Wards established by Henry VIII for the custody of a minor, heiress, idiot, as a feudal superior with interest in the matter; gives rise to the expression 'to beg for a fool.'

brabblements--OED: "Cavilling, quibbling (obs.); noisy quarrelling, contentious uproar (now chiefly dial.). Brabble, from which it is formed, is defined in *2. "A frivolous or paltry action at law."

sutes--OED, II.prosecution; legal process, with the particular senses of 7. "The action of suing in a court of law" and 10. "A process instituted in a court of justice for the recovery or protection of a right, the enforcement of a claim, or the redress of a wrong; "

Tearme--OED, 5.(spec): the period, usually three or four a year, appointed for the sitting of certain courts of law, or for instruction and study in a university of school; *b. session of a law court during such a period. Also 6.: an estate or interest in land etc. for a certain period.

sueth--OED provides various shades of legal meaning, the most general being 11.: to institute a suit for, make legal claim to. In 12.,a special meaning of relevance to our text: "to make application before a court for the trant of (a writ or other legal process): often with implications of further proceedings being taken upon the writ."

Among these items, bedle and sueth possess specific meanings that bear directly upon that of Nisi prius. With two others, the legal signification is not denotatively operative: begge functions in its more general sense 'to ask' and deuise 'to think out or invent.' Nevertheless, the possibility of their legal meaning contributes to the field specificity of the passage. More important, it implicates lawyers, as conniving mercenaries, in the criticism of those who abuse the law, a criticism which links this passage with the opening attack against choleric and avaricious justices. In terms of this linkage, the minor lexical series deriving from the field of religion--Parson, parishioner, Tythes, bedle-- gains relevance. It does

so in function of the bedle: an official of both the law and religion, this figure implicitly ties the text's end to its beginning, and the devil (to whom it is applied as epithet) to the field of textual discourse.

Stylistically, the text divides into two principal parts: (1) the mock formal address informing the devil of the lawyers' predicament and (2) two brief illustrations of petty lawsuits marked by a homespun colloquial idiom. These, together with the entire exposé on anger and the law, are completed in the next paragraph by the still more rustic "Merry tale of a Butcher & his calves." Tenor-wise, then, the passage moves like a rapidly descending elevator.

High formality is immediately established by the imperative verb form joined with the double epithet. The three balanced but uncomplicated clauses which follow progressively elaborate the sentence's meaning and the text's theme: "Yeomen and Gentlemen that fall out for nothing." While this clause is stylistically neutral, the approaching shift to popular language has been cued in by the preceding tenor contrast of "brablements and sutes." The stylistic effect of Nisi prius must be gauged within this shift of style.

Although technical, the term is quite current in sixteenth century everyday language.[3] The likelihood of its being used by a housewife is supported by historical documentation concerning the ordinary operations of the processes of law in Elizabethan England.[4] Typographically, however, Nashe reactivates its foreign origin by including it within a series of foreign or foreign looking names and titles. The effect of this tactic is to recall the prestige of both language and field for the insertion. At the same time, close examination of this foreign series discloses a high/low ambiguity of import to the entire text.

According to McKerrow, Iohn a Nokes is a quite commonplace name for a sixteenth century litigant.[5] His customary opponent is Iohn a Stiles, here substituted by Elizabeth de Gappes. McKerrow suggests that the nonce nomination derives from the name "atte Gappe" which is frequently listed for mayors and bailiffs of Yarmouth. However pertinent, appreciation of Nashe's stylistic wit suggests that the substitution may also be motivated by delight in oxymoronic word play. The OED defines gap as 1. a breach in the wall or hedge, as the result of violence or natural decay; 2. opening or breach for attack. Close, on the other hand, adds to the legal vocabulary (OED 1.c: Breaking one's close--clausem frangere--unwarrantable entry upon the land of another) although the more usual meaning of the substantive here intended on the denotative level is that of an enclosure near a building (3) or (3.b) a farmyard. Thus "Elizabeth de Gappes close" implies that she herself is responsible for the suit by the rundown state of her own property. The military connotation of close adds still another note of burlesque dignity to this confrontation.

Os foetidum, in addition to the tenor contrast between its meaning and epithetic function, links the text to the entire passage on the law and thus clarifies the appropriateness of Nisi prius with respect to the text as an illocutory act of complaint. "Stinking mouth" looks ahead to the lawyers who know not which way best to make their gain; it looks back to the three examples (also drawn from a mixture of popular and learned sources) of irrational causes of anger: the sight of a pig, of a sturgeon and, especially, the Irishman's violent response to someone who breaks wind in his company (188.29-32). Thematic continuity between this and the the text under study depends not only on anger and the olfactory, but also on the implied contrast between these "light matter," not worthy of Pierce's

complaint and trivial causes of anger which result in abuse of the serious institution of the law. As Bedle of the Blacksmithes and hence as herald of far heavier and blacker matters, the devil is asked (at the conclusion of the butcher's tale, which also ends the discourse on justice) to arbitrate between the litigants by carrying them off to hell and end their tiresome, pestiferous noise.

In each of its stages, the larger text of which our sample forms part condemns those--high officials and ordinary citizens alike--who abuse the law. If Nisi prius functions synecdochically for its field, Nashe's own careful use of the term indicates a judicious respect for the law that contrasts directly with the distortion, trivialization, and misguided excessive respect to which others subject it. In other words, the text conveys Nashe's sense of the law as an ideal field which human usage may uphold (his own reactivation of the term's linguistic otherness and his failure to attack the institution itself) or corrupt. Because of its Latin formulation, Nisi prius evokes its field more immediately than the English legal vocabulary. While other italicized items become entangled in the negative web of implications spun out by context, Nisi prius keeps its register connotations intact. Its typographic distinction entails a qualitative one and this authority lends its force to the illocutory act of condemnation. Its status as a nearly assimilated loanword, moreover, suggests the ideal realization of cultural transfer, of the continuity of the old within the new.

This exercise demonstrates how closely the two senses of textual field, subject of discourse and illocutory action, work together. The results of text-internal analysis, which examines the integration of the field specific insertion by a field specific text, depends

on this co-operation. Text-internal analysis itself combines close textual study with consideration of the more general socio-cultural factors which also determine the linguistic/stylistic values of the bilingual insertion.

Notes

Field Exercise I

[1] Thomas Nashe, Pierce Penilesse His Svpplication to the Divell in The Works of Thomas Nashe, ed. R. B. McKerrow with corrections and supplementary notes by F.P. Wilson, vol. I (1958; rpt. New York: Barnes and Noble, Inc., 1965), p. 189.1-10. All further references to this work will appear in the text.

[2] Oxford English Dictionary, compact ed. (1971; rpt. Oxford: Oxford Univ. Press, 1976). Unless otherwise specified, all lexical entries and definitions come from this work. To indicate an obsolete meaning, we use the asterisk.

[3] R. B. McKerrow, ed., The Works of Thomas Nashe, vol. IV, p. 116.

[4] J. E. Neale, "English Local Government: A Historical Retrospect," in Essays in Elizabthean History (London: Jonathan Cape, 1958), pp. 202-224; also, Arthur Underhill, "Law," in Shakespeare's England: An Account of the Life and Manners of His Age, vol. I (1916; rpt. Oxford: Clarendon Press, 1966), pp. 381-412.

[5] McKerrow, IV, p. 116.

FIELD EXERCISE II

TEXT: Pierce Penilesse, pp. 198.7-199.11
PURPOSE: To demonstrate (1) how field competence completes the reader's appreciation of what the text "is doing" and (2) how Nashe, while integrating the insertions syntactically with considerable variety, assures the semantic cohesiveness of the text for the unilingual or limited bilingual reader.

INSERTION	INSERTIONAL FIELD
Ad imprimendum solum (59)	Printing
Neque enim Lex aequior vlla est, quam necis artifices arte perire sua (22)	Literature with proverbial cast
cur scripsi, cur perii (43)	Literature (reminiscence)
prauum praua decent, iuuat inconcessa voluptas (44)	Literature/Proverbs (cross)
Redeo ad vos, mei Auditores (23)	Oratory

FIELD OF DISCOURSE: Abuse of Richard Harvey

TEXT

...I haue reade ouer thy Sheepish discourse of the Lambe of GOD and his enemies, and entreated my patience to be good to thee whilst I reade: but for all that I could doe with my selfe, (as I am sure I may doe as much as another man) I could not refraine, but bequeath it to the Priuie, leafe by leafe as I read it, it was so vgly, dorbellicall, and lumpish. Monstrous, monstrous, and palpable, not to bee spoken of in a Christian Congregation: thou hast skumd ouer the Schoolemen, and of the froth of theyr folly made a dish of diuinitie Brewesse, which the dogges will not eate. If the Printer haue any great dealings with thee, hee were best to get a priuiledge betimes, Ad imprimendum solum, forbidding all other to sell waste paper but himselfe, or else he will bee in a wofull taking. The Lambe of God make thee a wiser Bell-weather then thou art, for else I doubt thou wilt be driuen to leaue all, and fall to thy fathers occupation, which is, to goe and make a rope to hang thy selfe. Neque enim Lex aequior vlla est, quam necis artifices arte perire sua: and so I leaue thee till a better opportunity, to bee tormented world without end of our Poets and Writers about London, whome thou hast called piperlye Make-playes and Make-bates: not doubting but hee also whom thou termest the vaine Pap-hatchet will haue a flurt at thee one day: all ioyntly driuing thee to this issue, that thou shalt bee constrained to go to the chiefe Beame of thy Benifice, and there beginning a lamentable speech with cur scripsi, cur perii, end with prauum praua decent, iuuat inconcessa voluptas, and so with a trice, trusse vp thy life in the

His owne wordes.

> string of thy Sancebell. So be it, pray Pen, Incke, and paper, on their knees, that they may not bee troubled with thee any more.
>
> Redeo ad vos, mei Auditores, haue I not an indifferent prittye vayne in Spurgalling an Asse? if you knew how extemporall it were at this instant, and with what hast it is writ, you would say so. But I would not haue you thinke that all this that is set downe heere is in good earnest, for then you goe by S. Gyles, the wrong way to Westminster: but onely to shewe howe for a neede I could rayle, if I were throughly fyred.

This text, which directly precedes the quick conclusion to the Complaint of Wrath, concludes Nashe's extensive (195.23-199.16), highly personal attack on Richard Harvey. The attack responds to the essentially unprovoked lashing of Nashe in the epistle to Harvey's Theological Discourse of the Lamb of God (1590).[1] It thus ranks second in the many vollies exchanged during the course of the celebrated Nashe-Harvey controversy, in which Gabriel Harvey defended the family honor and views on learning.

Although R. B. McKerrow characterizes the entire attack as an afterthought to Nashe's praise of poetry, in the latter Nashe clearly and continuously has Richard Harvey in mind as one of poetry's enemies.[2] Most clear is his allusion to the latter's contentious epistle (McKerrow himself notes the probable reference): I my selfe haue beene so censured among some dulheaded *Divines..."(PP, 192.4-5). More substantially, the discussion of poetry amplifies and varies the distinctions, which Nashe first makes apropos of the "dunsticall" divine, between those who possess wit and style, and know how to use them, and those who do not. In this way Nashe neatly turns the tables, imputing to Harvey the very crimes of which he himself had been charged. Moreover, in the transitional passage which precedes the attack proper, Nashe first alludes to those charges negatively, via the topos of "affected modesty" which, as E.R. Curtius notes, is frequent in the proemiums of judicial oratory.[3] The topos itself is then inverted as Nashe lauds what he considers to be his

most distinguishing asset: a nimble mind. With it he can serve those who treat him well and mistreat those who serve him ill (PP, 195.8-13).

The attack on Harvey is thus presented as an example of how Nashe can rail when provoked. Quite conveniently, this example also illustrates the theme of wrath. By pointing to this coincidence twice (PP, 195.23-24 and 199.12-16), at the beginning and end of the attack, Nashe establishes a formal rhetorical cadre which allows him to discharge personal animosity while claiming impersonal, objective distance. By means of this rhetorical cadre, personal example is transformed into exemplum, a fable warning against the chastizing of an "extemporall" wit. Furthermore, by adopting the introductory phrase "put case" (PP, 195.23), Nashe specifically presents the forthcoming attack as a legal suit, a statement of facts brought for justice before the court of spectator readers. His own role, suggested by the final Latin tag, is that of the moralizing Ciceronian orator. If an afterthought, then, this attack is a remarkably well-planned one.

While the field of discourse for this text may be defined as the abuse of an opponent, this abuse is articulated in terms of several subjects: Harvey's support of Ramism; the public shame resulting from his Astrologicall Discourse[4] with its unrealized prognostications of disaster; the Lamb of God epistle. Here Nashe first upbraids Harvey for comparing him to Martin Marprelate and for disparaging another Thomas Nashe, butler at Pembroke Hall. Then, in the text under consideration, he comments on the theological discourse itself, defends other victims of the divine's wrath and, finally, having accumulated these various proofs of Harvey's lack of learning and discernment, he prognosticates his opponent's end.

In the text, as in no other part of the attack, a second illocutionary act is also being performed--namely, a demonstration of the soundness of

Nashe's learning to disprove Harvey's charges of ill-founded and pretentious learning. Hence the sudden increase and concentration of Latin insertions, the familiar badges of the community of scholars. To demonstrate his right to membership in that select group, Nashe must choose and dispose of his insertions judiciously; furthermore, to adhere to his own standards of style, he must do so in a witty, "extemporall" manner.[5] The field identity and appropriateness of the insertions, together with their modes of syntactic integration, can therefore serve as basic tests of his Latin competence. Here, as in the academy, Latin serves as a rite de passage.

At the same time, as vehicles of demonstration and refutation, the insertions can be identified with the challenges and boasts exchanged in the formalized verbal combat so typical of oral cultures and found in medieval and Renaissance times in religious and scholastic disputes. Deployed in an ad hominem attack, the insertions gain the additional aura of ritual insults--ritualized not only in form but also in the sense that insertional meanings and associations are available to all members of that community.[6] Field analysis, then, recovers the ritual signification for the twentieth century reader. Without it, like the sixteenth century Latinless reader, he tends to accept the insertion merely as a token of the writer's scholarly competence or pretensions and, more crucially, to miss the full double thrust of the text by separating the use of Latin from the vernacular attack.

To a certain degree at least, the outcome just described may be unavoidable. What is remarkable is the extent to which Nashe provides against it: first, by integrating the many insertions without disrupting the semantic coherence of the English; and second, by often reduplicating or echoing the content of the insertions in English. To assure himself a maximum audience, Nashe performs a mighty balancing act with his high-

flying insertions.

I INSERTION: Ad imprimendum solum (59)
FIELD: Printing
DEFINITION: exclusive printing rights, a special type of franchise, monopoly or patent; OED (6) lists this phrase as a particular type of "privilege" (first recorded appearance 1378) and notes the frequency of its Latin formulation in English, citing Nashe's text.

Truncation of the complete phrase, Cum privilegio ad imprimendi solum, confirms the OED indication that this is a well-established expression known to Latin and "Latinless" readers alike. The latter's comprehension is assured by the cognate which precedes and the essentially accurate translation which follows. The mode of integration, as a modifier of "privilege," is grammatically correct in both English and Latin. Insofar as its semantic content is contained within the translation, the insertion functions as pure ornament. The Latin, in italics, only enhances this decorative value.

In virtue of these same qualities--content, linguistic code, appropriateness, and decorative value--the insertion serves as the linchpin which allows Nashe's insults and humor to roll. By direct statement and stylistic implication, the wheel of his wit, like that of fortune, operates an inversion of privilege, moving it from high to low. Crucial to this inversion is the notion of"wastepaper" 'paper cast aside as spoiled, superfluous, or useless for its original purpose' (OED). A recent neologism (1585), which Nashe himself has already used in the Anatomie of Absurditie (1589), "wastepaper" summarizes the essence of the Elizabethan Grub Street. Here, as the specified object of the insertion and its English translation, "wastepaper" symbolizes the trivial issue of the once noble business of writing and printing. It also refers to Harvey's treatise, which Nashe has just qualified as "waste" both materially (paper for the privy) and

and intellectually (a "skumming" of scholastic philosophy).

Direct and indirect, the pervasive scatological commentary of this section recalls and impudently challenges the oft repeated maxim of Harvey's Epistle that "...schollers know and should practise the rules of decorum."[7] Nashe anticipates Harvey's decorous outrage at such licentiousness in what seems mock self-censure: "Monstrous, monstrous, and palpable, not to be spoken of in a Christian Congregation:..." The ongoing direction of punctuation and composition, however, actually aims the remark against the divine's own work.

II INSERTION: Neque enim Lex aequior vlla est, quam necis artifices arte perire sua. (22)
FIELD: Literature with proverbial cast
DEFINITION: "For there is no juster law than that the craftsmen of death should perish by their own craft." Ovid, Ars am., I.655-56.

While the semantic continuity of the vernacular is not disturbed if the reader jumps this citation, its inclusion provides an excellent example of how the Latin insertion adds moralistic point to discourse. For the unilingual reader, the citation's illocutory function (censure) is cued in structurally without any need for content comprehension. Sententiousness rather than the more expected pedantic resonance is suggested by the insertion's intonational position at the head of a long string of clauses. A specifically religious key is evoked by the phrase "world without end," a common English rendition of the well-known ecclesiastical closing formula "in secula seculorum," and its collocation with "tormented." (Coincidentally but probably unintentionally, this phrase echoes a similar one, "the world is a world," used by Harvey in discussing how even the most imperfect of men may be "amended."[8]) That the censure of the citation is directed against Harvey is obvious to the same reader thanks to the bilingual convertibility of artifex (artifices). "Artificer" 'one who makes by art

or skill; esp. one who follows an industrial handicraft' (OED-1) is a longstanding Latin cognate (1393); "artifice" 'the action of an artificer' is of more recent coinage (1534). But the referential value of both for the sixteenth century reader is undeniable and assures the comprehension of artifices. Textual reference to the occupation of Harvey père insures it still further. With this remark Nashe adds insult to injury and compounds them both, disparaging the craft of the father and attributing a "mechanicall" quality to the son's intellectual endeavors.

For the reader competent in Latin the weave of the bilingual semantic tissue is even tighter insofar as "occupation" 'mechanical or mercantile employment; handicraft; trade' (OED-4. c) is a usual translation of ars.[9] The unit intoned by the insertion, moreover, concludes appropriately with the imagined suicide of Richard Harvey predicted by the insertion. Readers familiar with Ovid know that these lines are pronounced against perjurers--a context most appropriate to Harvey from Nashe's point of view. By this parallel, Nashe demonstrates the principle of spontaneity in tradition so basic to use of the commonplace. This community of values personalizes the censure so that we can speak of impersonality only with regard to the authority of the citation's linguistic code. Both levels of connotative criticism, and moreover their mutual opposition, are crucial to an understanding of the Renaissance commonplace.

Although Nashe prays that "The Lambe of God make thee a wiser Bell-weather than thou art," he knows that this will not be so and thus quickly abandons his victim "til a better opportunity," when the sententia shall be realized. His prayer ironically echoes the one in which Harvey prays for Martin Marprelate ("The Lamb of God make him a better Lamb heerafter...") but inverts the final request. Whereas Harvey asks for a conversion to

arguments ad rem, Nashe, like Martin, goes for the jugular, ad personam, "ad Harveium." "Bellweather" in its proper sense alludes ironically to the title of Harvey's treatise, in its transferred senses to his contentious vociferation and public shame at the failure of his astrological predictions. Here the double condemnation, as the sheep that leads the flock and "a clamorous person, one ready to give mouth" (OED-3), is a quite homely one that prepares for the attack on paternal and filial occupations.

III INSERTION A: cur scripsi, cur perii (43)
FIELD: Literature (reminiscence)
DEFINITION: "Why did I write, why was I ruined?" 10
Nashe's insertion is a reminiscence of Virgil, Eclogues 8.41: "ut vidi, ut perii, ut me malus abstulit error" 'As I saw, how I was lost! How a fatal frenzy swept me away'

IV INSERTION B: prauum praua decent,iuuat inconcessa voluptas (44)
FIELD: Literature, and literature/proverb cross
DEFINITION: "Depraved things for depraved people"
The first member is a metaplasmic play on "parvuum parva decent" from Horace, Epist.i.7.44 and known as a proverb in the Middle Ages. "Forbidden joys delight" is a half line from Ovid, Amores, 3.4.31.

Both insertions function as the objects of prepositions. Given the obviousness of this syntactic function, comprehension of the insertions' semantic content is rendered optional. Thanks to the unmistakable pointers, "beginning a lamentable speech with_____, end with_____," a connotative definition of Latin as oratorical and elegiac is made available to all readers together with the syntactic function.

At this point of the attack, Latin insertions join with the dramatically vivid image of Harvey delivering his gallows speech to transform the sacrificial victim into an ironic emblem of foolishness and incompetence. This image contrasts sharply with the self-congratulatory buoyancy of Nashe, the surviving orator who triumphs in his cause. Nashe fittingly adopts a Latin tinged with the colors of Ciceronian oratory. No such appropriateness in field characterizes Harvey.

Harvey borrows his Latin from literature; rather, he reminisces from it and so garbles his citations that his speech becomes doubly lamentable, in quality as well as tone. He flourishes his knowledge only in the obligatory ceremonial positions. Studied by themselves, these insertions shift in tone from ego-centered emotionalism to the stately impersonality of third person judgment. This movement suggests an evolution towards the decorum (suitable to his final moments) of which Harvey so persistently prides himself in the Epistle. But this dignified balance is comically broken by the quick "falling" low tenor of his imagined end: "And so with a trice, trusse up thy life in the string of thy Sancebell."

Nashe's playful alterations of the insertions point up Harvey's moral fiber as well as his linguistic incompetence. They also force the undercurrent of the insults running through the entire attack to a head.

"Cur" suggests that the interrogative rather than the assertive is Harvey's primary mode of being. "Perii" echoes the condemnation of the preceding citation. It recalls by antithesis one of Nashe's favored Ovidian tags, "Ingenio perij qui miser ipse meo" (54); only, unlike Ovid and Nashe, Harvey's self destruction comes from writing without wit. Comparison with this insertion's model and with the latter's original context (the lament of a jilted lover) trivializes the pathos of Harvey's situation even further. Moreover, in discussing the Tudor grammar school curriculum, W. T. Baldwin cites Sir Thomas Elyot's praise of the Bucolics' familiar, "praty controversies" as suitable in style and content to the taste of children. One of the first poems read by young "schollers," Virgil's work in his opinion represents a "logical first step to Parnassus."[11] Richard Harvey, in Nashe's opinion, seems to have stepped no farther.

In its actual or altered form, the citation from Horace, which circu-

culated as a proverb already in the Middle Ages, adds to the condemnation of Harvey. He is both small and depraved. The altered form, of course, injects the note of sexual licentiousness which the juxtaposed tag from Ovid then extends. The new unit is simultaneously a form of personal abuse aimed at the illusions and reality of Harvey's decorum and an inversion of his attack on Martin Marprelate's supposedly licentious style. With this hybrid insertion, Nashe plumbs the origin of Harvey's woes with the tools of an early Freudian analyst. Sex and scatology bind the text and characterize the particular kind of aggression it perpetrates. Reliance on these forms, here and elsewhere, suggests that Nashe himself is a suitable object for a type of Norman O. Brown analysis. While these elements definitely encourage a psychoanalytical approach to Nashe, such criticism cannot proceed without taking into account the socio-cultural nexus of the sixteenth century. The continuity of carnivalesque inversions with their exaltation of sexual and scatalogical images, and the ritual abuse characteristic of oral culture itself, must not be neglected in particular. They may, of course, be interpreted in social psychoanalytical sense.

IV INSERTION: Redeo ad vos, mei Auditores (23)
FIELD: oratory
DEFINITION: "I return to you, my listeners."
Although a nonce formation, by its vocabulary and grammatical structures (direct address, analytical word order) this insertion evokes a well known situation in public speaking, namely, the end of a digression.

This insertion signals the end of the attack against Richard Harvey and the beginning of a new situation in which Nashe defends the attack and lauds its style to his readers. Unlike previous insertions, its semantic content has not been duplicated in English; cues to it have not been provided; nor can the Latin be skipped without injury to the compositional

polish and narrative continuity, for this tag serves not only for transition but also to establish the connotative context for the remarks on style which follow.

Simultaneously, this single tag establishes Nashe's role as orator, that of the readers as listeners and judges, and identifies the situation as one of oral communication and pleading. The speaker touts the extemporaneous oral nature of both the completed performance and the on-going exchange, but he is also keenly aware of the need to convince his audience of the illustrative, essentially ludic purpose of the attack.

The insistency and deliberate bonhommie of his plea betray his awareness of the perilously narrow line between out-and-out invective and a humoristic sublimation of that very real hostility. Instinctively, he seems to recognize that the virulent and heatedly personal polemics developed by a rhetorical, and by a specifically Latin rhetorical, education are not quite appropriate to writing. The audience is too distant, its reaction too uncontrollable; so he must insist. Here Nashe finds himself caught in the shifting values of media transition. The form and spirit of the oral culture remain vitally operative; the zeal typical to the ritual verbal combat and exorcism of an enemy has hardly diminished; yet a nagging doubt about its propriety in writing has begun to insinuate itself. Copious apology and ambivalence is the result, with Nashe simultaneously dismissing his attack as an exercise in style and flaunting its almost magical powers as a weapon of offensive defense.

Style itself, particularly the witty style exhibited here in the integration of the Latin insertion, is one means of displacing hostility and transforming it into pleasure and even admiration. Hence the campaign to convince the listener to accept the attack as ludic. With this ration-

alization Nashe can disguise this anxiety and revel in the satisfaction which his stylistic feats so obviously bring him.

Discussion of how the syntactic, field, and general stylistic integration of the Latin insertion actually helps measure the shaky walk between invective and the humorous displacement of anger, however fascinating and pertinent to an understanding of the complexities of Nashe's style, would take us too far afield of our limited objective. This exercise merely seeks to demonstrate the complexity involved in domesticating the insertion on those levels and how such integration works to achieve both the explicit and implicit purposes of discourse.

The more interesting results of this analysis with respect to language, style, and discourse cohesion can be summarized as follows:

I The relative homogeneity among the fields of Latin drawn upon.

II Variety in the modes of syntactic integration:

(A) Examples I and III are incorporated into the English sentence. Although the possibility of semantic and grammatical disruption is greatest here, Nashe evidently proceeds with extreme caution to avoid grammatical dislocation and to insure an at least broadly connotative comprehension of the Latin content by the unilingual English reader. The methods employed to achieve this vary: in (I) the insertion functions, if necessary, as a detachable modifier; in (III) semantic cues and unmistakable syntactic patterns create expectations which minimize the potential disolocation.

(B) Examples II and IV both begin a long paratactic unit, a position important for its intonational value and with a solid tradition in medieval literary bilingualism.[12] With regard to the semantic continuity of discourse, this position is flexible. Its effect depends on the compositional function of the unit. Thus (II) can be skipped, if necessary, with minimal dislocation since it occurs mid-paragraph and consequently benefits from the density of contextual development, whereas (IV) initiates not only a

syntactic but also a new compositional and situational unit. Deprived of any prior conditioning, it must be understood on its own terms or provoke a dislocation of meaning and style.

The appropriateness and skill of integration demonstrate Nashe's linguistic and stylistic competence in both languages. They arouse admiration because they speak for a control that is both technical and personal. The former, which is obviously much stronger, assists in controlling the latter. Although Nashe does not totally succeed in displacing his injury into humor, the Latin insertions offer the easiest opportunity to do so and in this text at least they represent the most successful attempt.

Notes

Field Exercise II

[1] R. B. McKerrow, ed. The Works of Thomas Nashe, vol. V, pp. 65-110, for a thorough discussion of the quarrel; see pp. 73-79 for Richard Harvey's role in it. Goading Harvey as much as the impudence of the Preface to Greene's Menaphon, in which a young and unknown Nashe evaluates the present state of scholarly learning (including a favorable mention of Gabriel Harvey's Latin) was the collusion between Nashe and Green and their membership in the group that, under Lyly or the author of Pap with a Hatchet, had previously attacked Gabriel Harvey.

[2] McKerrow, V, p. 78.

[3] Ernst Robert Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask (1948; rpt. New York: Harper and Row, 1963), p. 83.

[4] W. S. Howell, Logic and Rhetoric in England, 1500-1700 (1956; rpt. New York: Russell and Russell, Inc., 1961), pp. 191-199, for an account of Nashe's opposition to Ramism.

[5] T. L. Summersgill, "The Influence of the Marprelate Controversy on the Style of Thomas Nashe," Studies in Philology, XLVIII (1951), 145-160. In addition to the claim of "extemporall" writing in this text (PP, 199.6), Nashe begins the entire tirade with the warning, "...and let him not (whatsoever he be) measure the weight of my words by this booke, where I write Quicquid in buccam venerit, as fast as my hand can trot..." (PP, 195. 17-20)

[6] Walter J. Ong, S. J., "Latin Language Study as a Renaissance Puberty Rite," in Rhetoric, Romance, and Technology (Ithaca, N.Y.: Cornell Univ. Press, 1971), pp. 113-141. Also see Ong's The Presence of the Word: Some Prolegomena for Cultural and Religious History (New Haven, Ct.: Yale Univ. Press, 1967), p. 207.

[7] The Epistle (rpt. in McKerrow and Wilson, vol. V, Appendix B, pp. 176-183) in fact makes continuous reference to the sense of decorum incumbent to a man of religion, most ntoably as a constraint for not acceding to the wishes of others and attacking Nashe. This, of course, Harvey immediately proceeds to do.

[8] Richard Harvey, "To the fauourable or indifferent Reader," (The Epistle to the Reader, from the Lamb of God, 1590) in Mc McKerrow and Wilson, vol. V, p. 178.

[9] Cf. Thomas Thomas, Dictionarium summa fide ac Diligentia accuratissime emendatum....quinta edit. (London: D. Paul, 1596).

[10] H. Rushton Fairclough, trans., the Eclogues of Virgil, rev. ed.,vol.I(1935; rpt. Cambridge, Mass.: Harvard Univ. Press, 1974), p. 59.

[11] T. W. Baldwin, William Shakesperes Small Latine and Lesse Greeke, vol. 1 (Urbana: Univ. of Illinois Press, 1944), p. 461.

[12] Paul Zumthor, Langue et téchniques poétiques à l'époque romane (Paris: C. Klincksieck, 1963), p. 94.

MODE EXERCISE I

TEXT: Pierce Penilesse, p. 159.20-31

INSERTION: Fluctibus in mediis navim Palinure relinquis (9)
"In the midst of the waves, Palinurus, do you desert the ship?"[1]

MODE: Written language, literary dominant

MARKERS: The head position of fluctus, together with the "i" assonance and the readily perceived rhythm of dactylic hexameter, mark this insertion as literary. The plural of fluctus, in the concrete sense of 'waves' or 'surges of the sea,' is frequent in literature. The prosaic navis (cf. ratis or the metonymic puppis) frequently collocates with relinquo in Virgil. The literary connotation of the marker Palinure confirms this mode specification. In effect, the insertion derives from Ovid's Tristia, 5.6.7. With regard to the aspect of "participation," the address (now identified as apostrophe), classifies the insertions as dialogic: the "you" implies the co-presence of "I" in an immediate speech situation. Use of the second person singular indicates a familiarity that tempers the conspicuously literary quality of the insertion which is only enhanced by the formal positioning in the margin of the English text.

TEXT

Beleeue me, Gentlemen, for some crosse mishapes haue taught me experience, ther is not that strict obseruation of honour, which hath beene heeretofore. Men of great calling take it of merite, to haue their names eternizde by Poets; & whatsoeuer pamphlet or dedication encounters them, they put it vp in their sleeues, and scarce giue him thankes that presents it. Much better is it for those golden Pens to raise such vngratfull Peasants from the Dung-hil of obscuritie, and make them equal in fame to the Worthies of olde, when their doting selfe-loue shall challenge it of dutie, and not onely giue them nothing themselues, but impouerish liberality in others.

Fluctibus in mediis navim Palinure relinquis.

MODE OF THE ENGLISH TEXT: The style of the English text also qualifies as a predominantly written one that is softened by dialogic and colloquial features. This mixture, like its harmonious relation with the Latin insertion, is indirectly signalled in the opening words, "Beleeue me," which themselves evoke the well-known Latin saying "Crede mihi." Each of the three sentences that compose the text contains at least one hypotactic clause; clear, simple, and counterbalanced by the frequent compounding of either entire clauses or predicates, this subordination does not disrupt

the continuous forward movement of the prose. Rhythmically, the text is notable for the progressive expansion and balance of syllables within the clauses of each sentence:

Sentence I:	6, 12, 12, 6.
Sentence II:	10, 10; 16, 7, 9.
Sentence III:	27, 13, 13, 9, 13.

Syllabically, each sentence expands by almost twenty-five from its predecessor; the third sentence almost exactly equals the first two combined. The cluster of clauses with an odd number of syllables in the second half of the text corresponds to the more detailed discussion of the breakdown of the patronage system and underscores with its staccato movement the narrator's emotional reaction to this change.

Lexically, French loans predominate. Some are established: "honour," "merite," "liberality." Several utilize meanings newly developed in the sixteenth century: "challenge" 'to have natural right or claim to; call for, demand--1577' (OED, 6); "experience" 'knowledge resulting from actual observation--1553' (OED, 7); "encounter" 'to meet or fall in with (a person or thing), esp. casually--1520' (OED, 4). "Eternizde" 'immortalized' is quite new: the OED lists its first recorded date as 1603, eleven years after the first edition of Pierce Penilesse. "Impouerish" in the sense used here, "to reduce or diminish,"is not recorded until 1611 (OED, 1. b). These various loans all inject the text with the high tenor of literary vocabularly; with their several syllables, they contribute significantly to its expansive rhythmic balance. "Strict obseruation" also belongs to this stratum. It combines a fairly recent Latin loan ("obseruation" 'the act of observing a law; practical adherence to custom or rule--1535,' OED, 1) with another anticipated neologism ("strict" 'of inquiry...observation: characterized by close and unrelaxing effort--1596, OED, 17).

In contrast to these loans, select and well-scattered native items either convey a sense of traditional plain speaking ("crosse mishapes," "heeretofore," "great calling," "taught," "take," "giue...thankes," "doting," "selfe-loue") or add a note of concrete, metaphorical colloquiality ("put it vp in their sleeues," "Dung-hil"). Like the switch-over in rhythm in the second part of the text, the lower tenor of these items characterizes the abuse under discussion and forcefully expresses the narrator's contempt for it.

STYLISTIC INTERACTION OF TEXT AND INSERTION: The obvious stylistic harmony between text and insertion argues for the carefulness of Nashe's composition. Further support for this comes from analysis of the interactional exchanges between text and insertion. This support is most apparent when the insertion is considered as a commonplace and the text as part of a larger thematic unit that treats the issue of sixteenth century patronage of poets.

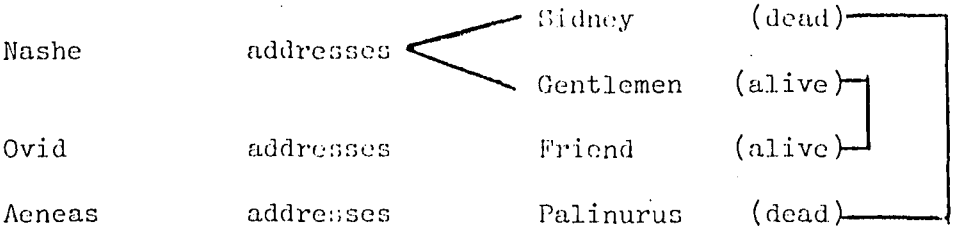
This four paragraph passage begins with a brief formal salute to Sir Philip Sidney as the ideal patron/poet; the second paragraph, also brief, laments Sidney's death and the end of that ideal. Our text next compares the ideal of the immediate past with present reality, while the final paragraph dwells on the injustices of the present system of patronage. Paragraph three, then, functions as a transition point in this movement from the ideal to the real, from Sidney to "Cormorantes," "Dunces," and "Droane[s]." Its own internal stylistic division reflects that of the entire passage, in which the ordered progression, dignified lexis and expanded rhythms of the first two paragraphs give way to the increasingly short and choppy, cumulatively hypotactic or incomplete clauses of the final one.

The concentration of three Latin insertions in the margins of the first two and one half paragraphs contributes to the formality of that section; it also extends the ideal back from the immediate to the classical past. All three insertions come from Ovid and have been selected with considerable thematic or situational appropriateness to evoke a specific community--that of poets--and a specific communal experience--that of a difficult and niggardly patronage system.

Like the insertion under analysis, Cultor et Antistes doctorum sancte virorum (52) 'cherisher and revered protector of learned men' comes from the Tristia (3. 14. 1), a book of Ovid seldom used in the Renaissance in the vernacular despite its obvious thematic relevance to the often cited shortcomings of the patronage system.[3] The Latin vocative finds correspondence in the English apostrophe to Sidney, while the high formality of the insertion matches that of the English text. The religious connotations of cultor and antistes (cf. Appendix D) suggest Nashe's veneration for the noble poet scholar. In its original context, the insertion prefaces Ovid's request to his friend, an unidentified older poet, to watch over his books, which he describes as his family; he must do so because exile among the barbarians allows no suitable place for verse. Sidney, as Nashe fittingly describes him, watched over the "Sons of the Muses" (PP, 159.17-18). Despite its well-tended stylistic and thematic approriateness, Nashe excised this insertion in the third edition of Pierce Penilesse. More than Gabriel Harvey's mocking criticism, veneration for Sidney may have prompted the elimination, for this tag is one that Elizabethan hacks were including ever more frequently in their hasty and ill-conceived productions as epitaphers.[4] To avoid contamination by association, Nashe simply removed the insertion.

To comment on Sidney's death, Nashe re-uses the commonplace with which Ovid decries the death of Tibullus: Heu rapiunt mala fata bonos (8) 'Alas, evil fate sweeps away good men' (Amores, 3.9.35). With it, he again evokes the community of poets within and throughout the ages; again, Sidney's role as esteemed poet and predecessor is implied. But whereas Ovid's text moves away from the expression of personal loss to a recognition of the deceased elder poet's immortality through the verses he left behind and to an anticipation of the the re-established community of poets in the netherworld, Nashe's concerns remain very personal and "this-worldly." As the English text makes clear, Sidney has abandoned the young English poets he cherished and nourished like so many seedlings. His death signals the end of a patronage system that treats poets honorably and honestly. By implication, this break with the past is as irremediable as death itself. As a result, the appropriateness of the insertional tribute gains a bitter poignancy.

Fluctibus in mediis Palinure navim relinquis (9) echoes the theme of abandonment and loss expressed by the second insertion. Like the first, it harmonizes stylistically with the English text to which the apostrophe links it in dialogic interaction. The reappearance of this apostrophe, in fact, suggests a double identity for Nashe's Palinurus: in addition to the "Gentlemen" readers addressed in the juxtaposed English text, he is Sidney as well. By contextual implication, Nashe perpetuates two distinct but related communal experiences, the parallel layering of which can be expressed as follows:



While the "Gentlemen" readers are very much alive, like Ovid's addressee, Sidney is dead like the Virgilian Palinurus. This difference is crucial to the complexity of Nashe's dilemma as the writer in need of a patron and friend. Betrayed by the untimely death of the noble Sidney, his hopes, like those of Ovid, now depend on a second but uncertain Palinurus who must be reminded of his duty by recalling the example of Aeneas' faithful friend.

Ovid, of course, took a memorable literary situation and actualized it in personal and implicitly political terms. Nashe adopts Ovid's own technique, but in actualizing the celebrated exile's lament, he emphasizes the social aspect of the sixteenth century literary situation. For Nashe, moreover, the insertion functions not primarily as a literary reminiscence of a specific author but as a commonplace--a way of categorizing a certain experience, preserving it, and attesting to its continuity throughout the ages. As the specific vehicle that ferries us between past and present, Latin and vernacular, the apostrophes emphasize that the experience of being abandoned by friends neglectful of their duties is a common, or better, communal one.

Analyzed from the perspective of the commonplace, and moreover with a renewed sense of its function as a communal bond in a residually oral culture, the insertion gains a depth and solidity of meaning. This perspective exposes the more usual perception of the insertion as pedantic ornament as flat and uni-dimensional; or rather, it reminds us that empty pedanticism represents only a final stage in the functional evolution of the commonplace. If the Renaissance is recognized as an age of transition, the difficulty of firmly categorizing the commonplace at either extreme of the media spectrum becomes apparent. Emphasis on vain pedanticism and

written detachability at the expense of stylistic and thematic appropriateness proceeds only from our own twentieth century media bilingualism and the aggravation of it by our all too frequent lack of Latin-vernacular bilingualism.

In qualified support of the more customary position, however, it should be added that in the Renaissance the oral identity of the commonplace is being weakened by the growing dominance of writing and printing, and the visual, analytical, and individual modes of thought they foster. The commonplace, which structures thought into memorable units and is now placed in a "deconstructing" context, cannot function in the old manner. As writing and printing alter thought patterns, perception of the commonplace as a dynamic bonding principle fades. The recurrent situation which it expresses is perceived as nothing more than a core--an isolated, static, and superficial unit.

In isolating the commonplace, written language creates a growing consciousness of its use in two distinct situations, past and present. This awareness naturally turns analytical, and when it probes the particulars of the situational parallels, it uncovers differences rather than identity. Analytically considered, for example, the Sidney-Palinurus identification is shown to be only superficially appropriate. Unlike Nashe, Aeneas has lost an intimate friend. "Nudus in ignota, Palinure, iacebis harena"'naked shalt thou lie, Palinurus, on an unknown strand' (Aen. V.871): his lament is heroic in meter and especially in generosity of spirit for the fate of his friend.[5] Nashe, borrowing the words of Ovid before him, intones a more self-directed lament in elegiac meter. His loss, an impersonal one, is financial as well as moral, for Sidney is the unique, nobly exalted poet/patron whose death has destroyed the precious bond between those other-

wise distinct orders. The death of this Palinurus consigns the surviving poets to almost assured neglect because he has left too few to "...water those budding hopes with their plenty which thy bounty erst planted" (PP, 195.18-19). In the context of the Virgilian text, this water imagery becomes problematic: it attests either to Nashe's bad taste or to the continuity of the insertion's oral functioning, as a situational core, with obvious disregard for the negative implications which an analytical mind would instinctively pursue. The impudence of the Aeneas-Nashe/Pierce Penilesse equation aside, it is also essential to remember that the death of Virgil's Palinurus has been decreed by the gods as the sacrific necessary to insure the Trojans' safe arrival in Italy. Unlike Sidney's, his death does not destroy but actually establishes the new community.

In this case the insertion proves superficially appropriate because analysis is not pursued to the level of "deep" situational structure. By stopping short, the differences between past and present, the break of continuity between them, need not be consciously confronted. By avoiding the full implications of situational comparison in this way, the superficial re-use of the insertion borders on acutal misuse of it. But re-use need not always result in superficiality or distortion. For example, when analyzed in relation to Ovid, the situational gap between Nashe and the original classical model instructs us by implication on the true nature of patronage, friendship, and exile in the sixteenth century.

For reasons of political and personal delicacy, Ovid maintains the anonymity of the friend and patron whom he addresses.[6] For reasons of disintegrated social order, Nashe can only address a plural and imper-

sonal audience of "Gentlemen" readers whose very title signals an anonymous middle station between the "Men of great calling," who once served as patrons, and the peasant "upstarts" who are now replacing them in commissioning the poets. It is in this chaotic re-ordering of relationships that the impact of Sidney's death makes itself felt. "Honor" and "liberality," noble and old-fashioned words which define the material as well as spiritual burdens of patronage, have both disappeared. Spurred by jealousy, avarice, and zeal for social promotion, upstarts deliberately stifle liberality: they patronize the poets self-servingly, but do not themselves serve as patrons. Men of great calling behave even worse, for their initial responsibility is greater. They have refashioned honor into a self-absorbed nonchalance untainted by any memory of social duty. Rather than an affair of friendship or social obligation, sixteenth century patronage is therefore, to use Nashe's own word, an "encounter": a casual meeting or, if its earliest sense is reactivated, a meeting of adversaries (OED, 1). Thus Nashe's potential patron, quite the opposite of the friend and rescuer Ovid calls upon, is contextually implicated with the barbarian. By causing the poet's sufferings, he transforms sixteenth century England into a place of exile.

In this second example, analysis passes from an initial similarity of situation to an exploration of their differences. Recognition of the latter enriches the attack upon the present. Just how consciously Nashe exploited these implications is difficult to ascertain, but their presence in this text and in others, including the highly formal dedication to Amyntas, is undeniable. Given this demonstrated willingness to use the insertion as a critical cultural probe, the refusal to do so in the case of the Virgilian Palinurus, and others like it, strikes us all the more

forcefully. If awareness of the insertion's potential critical function exists, why is it not pursued more consistently? From a twentieth century perspective, certainly, the failure to do so is precisely what constitutes the often disparaged artificiality of the use of Latin insertions.

This variance in Nashe's practice can be explained in terms of the Renaissance media transition. At times, he operates from within an at least residually oral culture and uses the insertion, unconsciously, as a commonplace. In other moments, an analytical objectification of the past replaces this integral, affirmative response to the continuity of experience and the text supplants the commonplace. This distancing generally occurs when the English text treats of a perceived threat or attack upon the social order or sense of community of contemporary reality. Then, as happens with Ovid, the insertion provides a well-known and more or less certain background against which the chaos of the present can be defined. The uncritical oral or commonplace use of the insertion, on the other hand, represents a defensive reflex to block anxiety about the ultimate direction of present events. It deploys the commonplace as a bulwark against the recognized chaos. To signal only the similarity of past with present gives the latter a future as well--a total and assured identity, in short. Contented, it stops here. Any detailed examination of the points of similiarity would expose the illusory, wish-fulfilment nature of this identity. From this perspective, too, the deliberate inundations of insertions frequent to prose writers like Nashe may be interpreted as an unconscious reaction to the anxiety of cultural identity and the refusal to face it consciously. The insertion as text--the critical intertextual insertion--forces this confrontation by its own need for

analytical precision.

The effect of this instability in perceiving the insertion's medium and cultural identity is kaleidoscipic: the contours of the object remain fixed but internally new forms and colors flow in and out of vision. The significance of the new media and new modes of analytical consciousness in accounting for this instability finds further support when the insertion's typographical position is considered.

Temporarily stripped of its accustomed pedantic trappings, the margin becomes a place of continuous perceptual metamorphosis. Taken in itself, the margin invites intrinsic, in nuce contemplation of the insertion. Its white borders isolate the insertion and expose the timelessness of its situational or thematic core. The validity of this "essential" renewal is in no way damaged if emphasis then shifts to the decorative function of the margin, together with the insertion's italic typeface, vis-à-vis the principal text since, for an oral or residually oral culture, decoration possesses intrinsic value. The notion of decoration or formalization as vain or artificial is alien to its "noetic economy."[7] On the other hand, when this focus is adjusted to an analytical, typographic culture, the margin regains its pedantic function. It can be said then to expose the insertion as a gloss, an intellectualized afterthought which Nashe will eliminate in the third edition of Pierce Penilesse.

As part of an obviously overwrought pedantic paraphanalia, the insertion cuts two ways. Supposedely it distinguishes Nashe and his alter ego Pierce Penilesse from their venal contemporaries by reasserting the elect community of the Latin learned. Actually, it flatters venal readers,

particularly the imperfectly bilingual ones easily satisfied with superficial analogies, into considering themselves part of this community. Ultimately, then, it exposes Nashe and his narrator as contributing to the very situation of cultural degeneration that they so emphatically deplore. Transformed in this way into a tool of worldly advancement and self-delusion, the ideals of humanist education which the insertion em bodies are indeed rendered "marginal," in spiritual as well as textual space. With allowances made for personal animus, Gabriel Harvey's criticism of the excessive display of Latin insertions in this section of Pierce Penilesse can be appreciated as unwitting confirmation of just how soundly the move from synthetic oral consciousness to written/printed analysis is already in progress. For Harvey, the repetition of what has been said in the past no longer holds intrinsic value or pleasure. It, too, must contribute to the elaboration of new, more original and individual thought.

Mediating between the radical casting of the insertion as commonplace or text is the apostrophe. It transforms the marginal insertion into an invitation for interaction between two distinct linguistic and textual spheres. To this, the English text responds affirmatively, via the parallel vernacular apostrophe. For the bilingual reader at least, this double apostrophe personalizes and vocalizes an utterance which the growing habit of printing and silent reading was slowly transforming into a silent visual object. This apostrophe, finally, testifies most eloquently to the meaning and impact of the Renaissance media conversion.

Notes

Mode Exercise I

[1] Ovid, Tristia. Ex Ponto, trans. Arthur Leslie Wheeler (1924; rpt. Cambridge, Mass.: Loeb Classical Library-Harvard Univ. Press, 1965), pp. 232-233.

[2] The Oxford Latin Dictionary, ed. A. Souter et al. (Oxford: The Clarendon Press, 1968), lists mihi crede, credite as a frequent parenthetical expression. Ovid frequently employs it (Ars Am. 3. 511, Fast. 5. 674) as does Seneca (Thyest. 81; Colum. 4. 3. 5). In The Unfortunate Traveller, vol. II, p. 217. 34 of The Works of Thomas Nashe, Nashe includes the insertion Crede mihi res est ingeniosa dare and in Pierce Penilesse, Experto crede Roberto (25).

[3] Frederick S. Boas, Ovid and the Elizabethans (London: The English Association, n. d.), p. 10. Professor Fred Nichols notes that Renaissance Latin (as opposed to the vernacular), and especially the poems of exile, is full of echoes from the Tristia.

[4] Edwin Haviland Miller, The Professional Writer in Elizabethan England: A Study of Nondramatic Literature (Cambridge, Mass.: Harvard Univ. Press, 1959), pp. 225-231. For Gabriel Harvey's criticism of Nashe's marginal notes, see Fovre Letters and certeine Sonnets, especially touching Robert Greene and other parties by him abused (1592), ed. G. B. Hardison (1922; rpt. New York: Barnes and Noble, 1966), pp. 44-49.

[5] Virgil, Aeneid, V. 871, in Eclogues, Georgics, Aeneid I VI, trans. H. R. Fairclough, rev. ed. (Cambridge, Mass.: Loeb Classical Library-Harvard Univ. Press, 1974), p. 504.

[6] Wheeler, trans. Tristia. Ex Ponto, p. xviii.

[7] Walter J. Ong, S.J., Interfaces of the Word: Studies in the Evolution of Consciousness and Culture (Ithaca, N.Y.: Cornell Univ. Press, 1977), pp. 44-47. As Professor Nichols has noted, locating something in the margin creates ambiguity as to precisely when, in relation to the rest of the text, it is to be read.

Part II

Preliminaries of the Register Analysis of Foreign Language Insertions in Elizabethan Prose

Chapter Five

Structural Receptivity:

English as the Matrix Language

A linguistic-stylistic approach to literary bilingualism, like any interdisciplinary study, seeks to formulate familiar issues from unfamiliar perspectives. This chapter takes up specific aspects of the motivation and resistance to code-switching on various levels of linguistic behavior. These aspects cannot be discussed in equal depth, but to ignore them totally would be to short-change the complexity of Renaissance literary bilingualsim. In mixed language texts such as Thomas Nashe's Pierce Penilesse His Svpplication to the Divell, the tremendous literary and lexcial dynamism of the age converge. This interaction is so pervasive in Nashe that to take the narrow approach--to view the foreign language insertions in this work as a merely literary phenomenon and to evaluate them exclusively according to the parameters of literary stylistics--would necessarily vitiate the phenomenon by depriving it of its roots in concrete sixteenth century linguistic reality

Bilingual Motivation: Some Theoretical Points

The bilingual individual seldom performs consistently, for each language situation brings with it a host of interacting contextual and socio- and psycho-linguistic variables which, added to the structural characteristics of the languages brought into

contact, determine the precise degree and type of interference for that particular situation. In terms of their effect on bilingual behavior, these variables can be classified under the headings of motivation and resistance. Because it acts in configuration with others, a single variable can, depending on the circumstances, serve as a stimulus or constraint to code-switiching.

Various orders of determinants exist, and the gauging of their impact on the bilingual process engages different branches of linguistic inquiry. Certain variables, such as the dimensions of register, belong to the immediate speech situation and are more readily observable and analyzable than others. By way of example, interference may decrease when the bilingual writes to a friend but increase when he speaks with the same individual. Interference may rise while he makes conversation but decrease when he relates an anecdote. The friend's own bilingual competence may also constrain or stimulate the interpolation of foreign lexical items. Indeed, where the interlocutor is unilingual, interference will most likely be reduced to a minimum or zero level.

Related to these specific situational variables are sociolinguistic factors such as the prestige function of the languages in use, puristic attitutes towards both, the degree of institutionalization[1] of language learning in the speakers. The first usually stimulates interference, the second discourages it, and the third functions as a "free variable."

At the level of the bilingual individual, motivation or resistance may be rooted in more directly psychological factors

and extend to questions of competence (particularly the speaker's ability to keep the language distinct), the symbolic value the languages hold for him, and hence language loyalty. A strong sense of language loyalty generally inhibits bilingual interference.

Finally, it should be noted that the stability of the language systems in contact provides structural resistance to interference. Structural differences between the languages, on the other hand, frequently stimulate interference and even determine its type.[2] A weak adjective class in Old English, for example, encouraged extensive borrowings in that category from French and Latin during the Middle English period.[3]

In discussing bilingualism, linguistics customarily restricts the term "interference" to language systems which are brought into contact; "code-switching" refers to the mixing of languages on the level of the individual's linguistic behavior in concrete speech situations. The several levels of variables mentioned above relate both to code-switching and to interference for, as discussed in Chapter One, the distinction between language-system and language behavior is a conceptual aid at base. Particularly in the case of the bilingual speaker, we encounter fewer difficulties if we speak of contextually dependent communicative competence and thus absorb the distinctions between system and behavior. Rephrasing our point, we can say that the different levels of variables mentioned above actually represent differnt strata of linguistic organization which the language suer draws upon with varying degrees of consciousness to formulate his message. Understandably, he

tends to be most--but even here, not always--conscious of the surface or situation elements. It is from the situational level of context, just as with literary analysis, that certain behavioral stimuli can be most readily recuperated.

By inserting a lexical item or collocation for which equivalents in the recipient do exist, the speaker or writer chooses from the alternatives available in his own personal, bilingual code. In his deliberate use of bilingualism he becomes a conscious stylist, a verbal strategist, if you will, and most resembles the literary artist. With literary bilingualism, in particular, motivation would seem to triumph automatically over resistance factors. Because literature is a highly intentioned or aesthetic as well as linguistic process, we assume as a matter of course that bilingual elements present in the text have some (eventually if not immediately) recoverable stylistic purpose.

Of course, this rule of thumb holds only for lengthier insertions. In a period like the Renaissance, single word transfers belong as much to _langue_ as to _parole_, to the designative and the structural as much as to the stylistic functions of language. Transfers represent only one aspect of sixteenth century lexical hyper-activity, but their astounding quantity, coupled with the lack of linguistic standards--or rather, a tolerance for variation and experimentation--pose a difficult critical question: does the transfer represent borrowing (a loanword recently integrated into the code) or interference (a nonce insertion in the message)? Nashe's text, like others of this time, abounds in both types. Both types can be highly motivated and hence stylistically

meaningful. Only close textual analysis of individual entries, backed by lexicographical research, can finally distinguish single word insertions from the direct transfer form of neologism.

Linguistic Stimuli and Constraints: Structural and Non-structural

This section deals with the linguistic and specifically with the structural characteristics of English which pertain directly to its role as the recipient of bilingual insertions. It addresses such precise questions as: What boundaries does English set up for insertions and how difficult are they to cross? Which properties and what precedents in the development of English specifically encourage lexical transfer? Does this recipient condition the types of insertions it will accept?

Answers to these questions could fill an entire textbook of linguistics. Our response, necessarily brief, capsulizes several basic facts of linguistic description. Put quite simply: English, with its simplified grammatical forms and heterogeneous lexis, is a remarkably concise, flexible language, and thus a particularly receptive matrix for foreign insertions.

To elaborate this point, we focus on certain select structural properties and historical tendencies grouped under the major headings of grammar, word structure, and Renaissance lexical aggrandizement. Description centers so strongly on the formal or lexical and grammatical barriers to linguistic crossing in part because analysis of Pierce Penilesse reveals no bilingual interference on the phonological level (in contrast to The Unfortunate Traveller), in part because it proved impossible to study lexical interference without

some attention to its grammatical implications. Syntax (A) primarily bears upon the organization of the English sentence and the importance of embedding for the integration of the bilingual insertion. The second section (B) points up the relevance of English's morphological simplicity and examines various word-formation devices as a contrasting frame for stylistically motivated transfers. Word structure (C) examines how borrowing contributed to the heterogeneity of the English lexis. In terms of historical development, it should be remembered that the absence of fixed grammatical standards left room for frequent variation in constructions and morphological ending; at the same time, the period faced a unique combination of pressures urging lexical expansion (D). In the rush of neologisms resulting from these pressures, nonce or stylistically motivated insertions find their proper linguistic context.

(A) English Syntax from a Bilingual Perspective

English grammar is remarkably stable, concise, and flexible. Its stability appears primarily in the Subject-Verb-Object sentence order basic to English speech and found in native prose from the time of Alfred. Concision and flexibility, on the other hand, largely result from the structural simplifications accomplished during the evolution from Old English to the modern form which, in its essential characteristics, was already operative by the end of the fifteenth century. These simplifications, especially the drastic reduction of inflections and accompanying increased reliance on structural words and fixed sentence order, facilitated the ex-

pansion and integration of a highly heterogeneous or composite lexis.

The key structural stimulus to bilingual insertions comes with the basic English sentence and its remarkable stability. The latter depends in part on the sentence's basic constituent unit, the word-group, defined by Harold Whitehall as "...a cluster of two or more words which functions either independently or in a longer sequence of statement as a grammatical unit."[4] Word-groups then break down into two principle types, headed and non-headed, each with its own distinct sub-divisions.

For our purposes, the precise definition of these types and sub-divisions is not as important as the fact that the internal ordering of these word-groups, while allowing certain variations, is also relatively stable. Each group contains a key word or nucleus easily identified by major stress in speech and semantically (as the major unit of meaning) in formal analysis. Within the sentence, grammar and rhythm mark the boundaries between these groups.

Sentence stability further derives from the fact that words and word-groups fill in the essentially fixed (Subject-Verb-Inner Complement-Outer Complement) slots of the basic sentence. Already in Old English word position assured grammatical function so reliably that fixed word order is thought to have rendered the inflections redundant and led to their eventual elimination.[5]

However, a relatively small percentage of actual sentences evidence this stark, 1-2-3-4, "Jane gives Spot the ball" simplicity. Variation in the basic sentence pattern, while limited by the sta-

bility of the principal elements, can be realized by movable modifiers (less essential, mostly adverbial single words or word-groups) or the use of special emphatic constructions such as the passive voice, introductory formulas ["it is (was," "there is (are, was, were)"] or the transformation of the Inner Complement into a prepositional word-group ("Jane gives the ball to Spot.").[6] A variation that particularly fosters linguistic efficiency is the principle of parallel or systematic substitution, by which words of other classes replace immediately preceding words or word-groups: "I shall run if you will"; "He prefers Italian wine to French." Such substitution aids bilingual insertions indirectly, by developing linguistic flexibility, especially in regard to the absence of balanced structures. Romance vernaculars, although analytically organized, cannot duplicate this form of grammatical condensation.

Fixed but flexible sentence structure assists bilingual insertions in several more specific ways. Most basically, it means that they can be syntactically integrated without any obligatory alteration of their source morphology. The variety of inflectional forms in loans actually integrated into the English lexis (proviso, limbo, folio, recipe, tenet, interest)[7] demonstrates this freedom. Moreover, insofar as literary bilingualism tends to involve two categories, the isolated word and the tag (phrase and clause), which in a rough way duplicate the notion of word-group, they become another of the various units to be assembled in the "Chinese-puzzle intricacy" of the English sentence.[8] With independent clauses, embedding turns into a question of assembly; the latter can be integrated paratactically or by simple co-ordination as independent

units: "...but Cucullus non facit monachum..."[9] Here insertion size reduces grammatical interference to virtually zero. The clause represents one more added unit in the continuous forward movement of the entire, strung-out English sentence.

The precise type of embedding depends quite understandably on the dimensions and structure of the insertion. Within the simple sentence or clause, insertions of all three dimensions can occupy fixed or movable positions. Here fixed word order can guarantee the insertion a grammatical function comprehensible to the native listener/reader regardless of his grasp of insertional semantic content. If translation is difficult, or even impossible, at least a sense of what, grammatically, should appear in the slot (however consciusly realized) is possible. With "I am vacuus viator" (PP, 160.36), the insertion position following a form of the verb "to be" indicates some form of attribute to the subject. An uninflected English word in a Latin sentence, by way of contrast, would be functionally as well as semantically incomprehensible to the unilingual receiver. The importance of this sentence order aid becomes clearer as we consider the various levels of bilingual competence to be found in Renaissance readers.

In both examples above, Latin word order follows the English and not unsurprisingly this feature characterizes the majority of insertions. By more or less conforming to the linear dynamics of the matrix, analytically ordered insertions eliminate an important aspect of syntactic interference. Their synthetically ordered confrères, on the other hand, temporarily arrest that movement, causing a rapid shift in syntactic as well as linguistic gears.

Once the insertion is decoded, movement can pick up once again. Disruption of the text in such cases is thus more provocative.

The force of English as a recipient language bears down on individual words even more than on phrases and clauses insofar as the former are more immediately subject not only to the pressures of grammar but also to those of the phonemic and stress systems as well. Most French loans in Middle English, for example, were rapidly assimilated to English pronunciation. Acting in concert, all three systems make the foreign item's conformity to English patterns virturally inevitable, and the stability of these systems through time has allowed English to absorb an unusually high quotient of heterogeneous items without sacrificing its own linguistic identity. With bilingual insertions in prose literature, of course, the pressure of grammar remains paramount.

In addition to fixed word order, English disposes of various mechanisms for syntactic integration which also help ease the transition between word-groups in different languages. The single word transfer, for example, can be inflected rather easily (although Nashe does not use this until The Unfortunate Traveller with "quemadmodums and quapropters"). Another obvious linking device, of enormous potential for English matrix bilingualism because of the latter's morphological simplicity, is what Frederick Agard terms "selection," i.e., combination with no overt manifestation of grammatical links.[11] It is particularly characteristic of Noun-Adjective collocations (black cat, big shoes) and opposed to obligatory inflectional linkage in gender and number in Romance languages (il gatto nero, des chaussures grandes). Surprisingly

enough, Nashe makes no use of this "free form" principle. Instead, he relies on the syntactic markers or structural words so basic to English concision: "before genus + proavos" (PP, 160. 22). Related to this is the principle of agreement or government. In the previous entry, the preposition "before" governs the so-called objective case; to it Nashe joins the Latin accusative form "genus + proavos."[12] In "I am aliquis" (PP, 197. 20), the Latin nominative corresponds to the expected English predicate complement or nominative, as this form was once so revealingly called.

Government implies yet another aspect of bilingual syntactic integration, one that involves both fixed word order and these various linkage devices, namely, what linguists refer to as the interlingual identification of grammatical categories. The two cases just cited offer particularly elaborate examples of correspondence not only between the parts of speech (Latin nouns and pronouns used in the proper English substantive frames) but also in the specific grammatical form of those parts of speech. This is possible because 1) the forms in question are nouns and pronouns, word classes with regular morphological inflections, including the plural, and 2) Latin is highly inflected. On a broader level, the principle means that Latin adverbs function qua adverbs in the English text, or that a subordinate Latin clause such as quos honoris causa nominavi (PP, 197. 20) functions as a subordinate. Its converse, grammatical shift, when a Latin verbal such as memorandum functions in English as a substantive, also interests bilingual integration. The frequency of the interlingual identification of grammatical categories in Pierce Penilesse suggests

that, if we can extrapolate from Nashe, in Renaissance literary bilingualism intelligibility demands are high.

Uriel Weinreich remarks that the choice whether or not to integrate a transfer is most clear on the level of grammar, and that this choice "...would appear to depend not on the structures of the languages in contact, but rather on individual psychological and socio-cultural factors prevailing in the contact situation."[13] Nevertheless, at least with a language like English, the structural aspect should not be too readily dismissed, for interlingual identification represents a variation on what A. A. Prins (French Influence on English Phrasing, Leiden, 1952) and John Orr (The Impact of French upon English, Oxford, 1945) have noticed about borrowed lexical collocations and structural patterns: "...to be a candidate for retention (as tenir sa langue had been retained in 'hold one's tongue'), the foreign phrase must on its introduction be structured as if it were already English."[14] Because they did not meet this criteria, many constructions introduced by the so-called "translation style" of the fourteenth and fifteenth centuries never proved productive. Similarly, the complicated hypotactical and rhetorical structures introduced by the Latin humanists met with stiff resistance until they were finally adjusted to more native English patterns. Ian Gordon cites Hooker's prose, with the long periodic sentence based on native speech rhythm, as exemplary in this regard.[15] The implication of this tendency, really almost a necessity, for bilingual nonce insertions is clear.

(B) Morphology as a Stimulus to Bilingualism

(i) Morphological Simplicity

The concise and functionally flexible vernacular instrument available to the Renaissance developed as a result of many changes introduced by Middle and Early Modern English. Chief among these was the radical reduction of inflections which transformed English from a synthetic into an analytic language. If we disregard certain dialectal variants still tolerated in Early Modern English, the language at this time had already been trimmed down to only five inflections: -s, -ed, -ing, -er, -est.

Loss of inflection was really only part of a larger process of morphemic streamlining. Certain of these additional changes affect potential bilingual crossing only indirectly as, for example, with the regularization of adjective forms and noun pluralization. Others, such as the loss of grammatical gender or the frequent omission of articles, contribute to the easiness of formal integration by reducing the major barrier of agreement.

This extreme inflectional simplicity can be seen as emblematic of the larger system of basic morphemic types to which, as bound morphemes, inflections belong. In addition to bound phonemic morphemes, this uncomplicated system includes bound syllabic morphemes (the affixes used in word-formation) and the free word simple (the minimum unit of noun-bound meaning). The latter can appear alone, in compounds, or as a derivative base.[16] Its great combinational freedom, together with the form's high frequency, contribute greatly to the language's flexibility in word-formation. From it also, the language acquires an essentially monosyllabic structure which tends to contrast with the poly-syllabic Latin and Romance loans.

At the same time, morphological simplification resulted in a variety of irregularly shaped, unmarked lexical forms so that the heterogeneous morphology of bilingual transfers proved no great obstacle to integration. In Latin, for example, English borrowed from all parts of speech, from all inflectional forms: alibi, alias, agenda, affidavit, posse, sponsor, bonus.

Yet another result of morphological levelling related to word form irregularity was the increased reliance on structural words, especially prepositions and conjunctions. By linking subordinate or modifying terms to preceding fixed position elements of the sentence, they assured a semantically dense but functionally simple linguistic operation.[17] Because of the sudden growth of prepositions in the Renaissance, their meaning was often imprecise and had to be determined by context. Of is just such a multi-purpose relational word, the vagueness of which could be played upon in bilingual integration. The number and variety of conjunctions also grew in this period. Their appearance signalled a major shift to hypotactic constructions and transitional adverbs, both of which mark a significant departure from traditional means of linkage by parataxis or simple coordination. In relying on the latter as a principal means of clause integration, Renaissance bilingualism thus holds to the native prose tradition.

(ii) Morphological Processes

While loanwords represent an extraordinary or external means of building up lexical resources, languages chiefly rely on internal means to achieve vocabulary expansion. Late Modern English disposes of a small arsenal of word-formation procedures which

range from the typically Anglo-Saxon compounding to acronyming, from the traditional to the very recent. Procedures such as onomatopoeia, reduplication (dilly-dally, boo-hoo), and telescoping (slanguage, brunch) take root in the more imaginative aspects of language; others, such as back formation (editor > edit, beggar > beg) are more simply morphological. The material these various processes work upon can be strictly native, foreign but assimilated, or even newly transferred. The many possible combinations of material and procedures contributes significantly to the wealth and flexibility of the English lexis.

Our interest lies with certain traditional techniques and specifically, as a contrasting backdrop to both loanwords and bilingual insertions, with those processes which operate with foreign material or otherwise encourage the type of linguistic agility we associate with bilingualism.

In addition to direct transfers, foreign material can be modified to English patterns or serve as building blocks for other word-formation devices, notably compounding and derivation. The latter quite often result in mixed language or hybrid formations; the mixture of old with new material helps render the new word less strange. As a lexical type, hybrids became possible only with the massive invasion of foreign vocabulary in Middle English. The rapidity, ease, and pervasiveness of their development during this period reflect not only the lexical needs of English but also the accommodating nature of a relatively simple morphemic structure.

Compounding combines free morphemes drawn from almost any part of speech. Some units--the adjective-noun, for instance--

are more common than others; the popularity of certain combinations can also be said to fluctuate according to period preference.[18] Neither Latin nor French exhibit the degree of compounding found in English, although Latin does offer some examples.[19] In Old English compounding functioned as the chief morphological process, creating new words from the lexical stock already available. In Middle English it set to work on borrowed material as well. Gentlewoman provides a good instance of a hybrid formation which became quite productive on its own, with derivatives such as gentlewomanhood-gentlewomanlike, gentlewomanly, and gentlewomanliness. In these examples, however, we also find an illustration of the Middle English tendency for compounding to be outweighed by the "rival" process of affixation.

If compounding can be labelled a native morphological process, affixation can be said to begin with the French and Latin importations of Middle English. Rather, it began on a large scale at that time, for Old English did possess a few derivatives: priesthood (preosthad) is one. Affixing refers to the combining of bound morphemes with either free morphemes, compounds, derivative words or other bound morphemes to form what is known as derivatives. What gave a productive boost to affixation was the introduction not only of new stems but also of a considerable repertoire of new affixes: dis-, re-, trans-, -ment, -able, -ous, -al, -ate, etc. In most languages, derivatives consist of a foreign stem and native affix: English -ful, for example, with the French loans grâce, beauté, or merci. By developing new words also from a native base and foreign affix, English again showed unusual morphological flexibility, cer-

tainly superior to the Romance languages. As Otto Jespersen notes, this particular form of composite is unusual because it requires enough foreign words to be already in the vocabulary so that the affixes are felt to be transparent.[20] The presence of both types of derivatives contributed significantly to the heterogeneity of the Middle English lexis.

The Renaissance continued to rely on affixation, revived compounding, and introduced new procedures. The latter include the modification of direct transfers: by "clipping" the terminal morphology of the source word (exoticus > exotic, consultas > consult), by adjusting it to an ending more acceptable to English patterns (conspicuus > conspicuous), or by substitution (externus > external).[21]

The Renaissance introduced yet another index of English morphological flexibility, functional shift. Sometimes called "conversion," this word-formation device refers to the ability of the same form to function as different word classes without, except in the case of verb inflections, any morphological changes. The most frequent shift changes nouns into verbs (peace, bell, father), but other forms include a) noun to adjective (mystery lady) or adverb (to drive home), b) adjective to noun (the village green) or adjective to adverb (to drive slow), c) verb to noun (a pinch of salt), d) preposition or directive adverb to noun (the fourth down) or to verb (Off! Off!), and adverb to adjective (a sickly child). The interchangeableness of these forms makes itself felt most in writing; in speech, on the other hand, stress modification (ab'sent, adj.; ab sent', vb.) and the differential voicing of final consonants (abuse: ə byooz', vb.; ə byoos', n.) distinguishes

between grammatical categories. As a word-formation device, functional shift is not restricted to English; however, the language's inflectional losses, together with the phonetic shift in its Early Modern form, helped reduce the "fixed quantity" nature of the parts of speech.[22] Functional shift can occur with borrowed as well as with native material.

(C) English Word Structure

Various adjectives--heterogeneous, composite, cosmopolitan, hybrid--describe the word structure of English. All suggest the diversity of sources and morphological procedures which the language relies upon in building up its lexis. From this, three basic word types emerge: the native (retained from Old English), the borrowed, and new formations (coined at any time from materials already available within the language).[23] As pointed out in the preceding section, certain types of the latter contribute indirectly to the language's heterogeneity. In this section we now focus on borrowings as the word type most characteristic of Early Modern English and most pertinent to bilingual insertions.

Borrowing is the common name for bilingual interference on the level of lexis. It involves three main types of transfer: 1) loanwords, 2) loan translations, and 3) loan extensions. Our interest lies with loanwords, the direct borrowing of words and sometimes phrases, with varying degrees of phonological and grammatical integration, by a recipient from a source language. It lies in particular with those loans which have not been grammatically assimilated by English, in other words, which retain their

source language features and patterns and are consequently perceived as "foreign." These represent a particular form of neologism which, in terms of morphological integrity, overlaps with bilingual insertions. What distinguishes the two is the fact that loans are integrated into the code, whereas insertions continue as interference on the level of parole. At a time of lexical crisis like the Renaissance, the difference may be difficult to pinpoint, and both forms will be objected to as incongruous, as ruptures and intrusions into the native lexis.

Borrowing in English hardly began in the sixteenth century, however. Indeed, the language's word structure can be viewed historically as a slowly building stratification of loans from different languages, with certain periods injecting massive doses of transfers into the vocabulary stream.

Old English developed almost exclusively from West Teutonic, with a few Celtic words, mainly name places, retained from the island's original inhabitants. In the early Christian period (ca. 597 A.D.), it incorporated but did not assimilate, some four hundred Latin words.[24] Except for a handful which reflected domestic concerns and were integrated into the spoken language, these were all Church-related, technical or learned words. Because of their similarities to English forms, the next stratum of several hundred Scandinavian loans mixed in easily.[25] One the whole, then, direct borrowing was a rare procedure in Old English, which relied instead on loan translation (misericordia>mildheortness) or coined new expressions by compounding native elements (heahboda::archangel) or by using native suffixes as in the case of preosthad.

Borrowing on a massive scale, as a linguistic habit, really only began after 1066. French was borrowed directly, while Latin entered both directly and indirectly, through French. Both functioned throughout the Middle English period as the languages of cultural and official prestige. Various types of borrowing occurred then to push English on its way to heterogeneity. In addition to direct transfers, we find various forms of modified loans as well as hybrid formations through compounding and affixation. Given the chronological spread of Middle English (1066-1500), doublets or the formation of two distinct items from the same source word were frequent (*cachier* > *catch* and *chase*).

The dominance of French during this period is incontestable. Not only did it serve as a conduit for many Latin loans, but frequently the latter were Gallicized so as to appear French.[26] As the language of the new rulers, French influenced the major cultural spheres of English existence, with loans expanding its lexical capabilities in such specific semantic fields as government administration, law, military affairs, fashion, art, literature, food, and social manners. While certain items thus belonged to technical fields, a good percentage did not. Moreover, many of the latter quickly passed from the cultivated ruling class to the people, with whom interjections, exclamations, and set phrases on the order of *alas*, *certes*, *adieu*, and *Deu le set* became especially popular. These were, of course, the easiest form of loan to imitate and provide a first indication of the prestige factor translated into linguistic snobbism.[27] By 1350, however, many of these

non-technical words (air, age, arrive, use, for example) had been so thoroughly assimilated both phonetically and grammatically that they became part of the ordinary English vocabulary. Later loans, like all recent transfers, maintained their sense of linguistic "difference." Many of these also retained a more learned connotation, as did Latin loans throughout the period.

The impact of Middle English French loans cannot be overstressed. Borrowing did continue; quantitatively, it increased dramatically during the Renaissance and still today functions as an important means of vocabulary enrichment. Nevertheless, the crucial import of this earlier period derives, first, from its quantitatively significant initial leap towards a linguistically mixed lexis, and most of all from the establishing of a forma mentis --sometimes consciously applied, sometimes not--that favored borrowing. In effecting this, French loans broke down the resistance to borrowing which English, as a Germanic language and therefore with a preference for lexical expansion through native resources, had exhibited. Summing up the impact of French loans, Otto Jespersen writes: "They paved the way for the Latin words which resembled them in so many respects, and they had already created in English minds that predilection for foreign words which made them shrink from consciously coining new words out of native material."[28]

Borrowing, whether in direct transfers or hybrids, provides and important cadre for bilingual insertions and the linguistic-stylistic variegation which, in their wake, rapidly gained the literary text. It constitutes al linguistic precedent on the level

of code, an authority which in a sense legitimizes stylistically motivated nonce borrowing. At the very least, in comparison with more homogeneously stocked languages, it had to reduce the "surprise" which the inclusion of foreign items was bound to provoke.

This preparedness holds whether one judges linguistic mixture a plague or a blessing. This precedent setting role of borrowing naturally reflects our standpoint today. It is essentially diachronic; contemporary medieval or Renaissance assessments of the English lexis understandably lack this historical perspective. They tend to focus instead on the immediate lexical problems of their periods, notably on the creation of a literary language, taking stands pro and contra on the proper means to that end. Sir John Cheke's battle against "overseas" language, for example, apparently ignores the heavy percentage of borrowings in Middle English which had already been totally integrated into the vocabulary he used.

In stressing the lexical heterogeneity of English, one must distinguish carefully between the percentage of total vocabulary borrowings and their percentage of actual use. Various statistical studies, some based on contemporary dictionary counts, others on the lexis of key writers such as Chaucer and Shakespeare, come up with similar results. Greek, Latin, and French loans constitute from fifty to sixty per cent of the total active vocabulary (with this percentage increasing over time), but a drastically reduced percentage when frequency is counted. In fact, the nine most frequent words are all native (and, be, have, it, of, the,

to, will, you).[29] This division reflects the well-known functional distinction between native and borrowed lexis: the former are structural, the latter "content" words.

Middle English borrowing not only expanded, but also considerably enriched the English lexis by developing a system of stylistically differentiated synonyms. In word pairs such as begin-commence, deed-exploit, kingly-royal, the native English item is generally esteemed more colloquial, concrete, and plain in contradistinction to the literary, abstract, and refined French. Where Latin synonyms also compete, a three-fold nuancing results (rise-mount-ascend, fire-flame-conflagration), and language connotation shift accordingly, with French tagged as literary and Latin as learned. The popular-learned axis should not be maintained too rigidly, however; the distinction between English and French, for reasons discussed earlier,[30] can be quite slight.

Insofar as stylistic differentiation depends on the rather fixed situational connotations of the linguistic codes from which the synonyms are drawn, this system offers a fine combination of bilingual and register analysis. Painting the register dimensions in bold colors, we can describe French as largely literary, written and formal. With latin the field changes to a more generic "learned," while other parameters remain constant. The English design proves more complex for the simple reason that many more situational varieties are available in the literary texts. At best, the mode remains consistently that of the spoken language. Code connotations are, of course, generalizations to which individual items in particular texts may always prove an exception.

However, as with bilingual insertions, the stylistic impact of loan transfers depends on the interrelationship of code and item, on whether or not the item reflects the often stereotypic values assigned to the code.

Integration of the loan synonyms into the English code, by muting without eliminating source connotations, allows for a linguistic variety that is in one sense more sophisticated than out—and--out code-switching. At the same time, it can also be argued that this large scale adoption of learned and literary words threw English into an "unnatural" state.[31] It not only upset the essentially monosyllabic character of the language but, more seriously still, also checked the reliance on native resources and made classical education pre-requisite to anything above basic lexical competence. Thus, while the new wealth of expression encouraged stylistic precision, in ill-prepared or tasteless hands it could easily lead to bombast. Indeed, a celebrated (but by no means the first) abuse of learned loans known as aureate diction had already appeared by the fifteenth century. Its intentions--to construct a lofty poetic lexis--were sound, and some of its creations did pass into English. Many, however, did not, and on the whole its various artifacts strike us today rather like an entomologist's collection board, a crowded dispaly of curious specimens of loans and hybrids such as matutyne, revest, habitacle, and menstrale.

Middle English, in establishing not only the precedent of large scale lexical borrowing but also of its literary abuse and the reaction to that abuse, thus sounds in a minor key the major

themes of Renaissance lexical development.

(D) Renaissance Lexical Aggrandizement

The tremendous acceleration in lexical acquisition during the sixteenth century cannot be over-emphasized. While living languages are always in a state of entropy or c ntinual transformation within the system, the Renaissance transformation of the English lexis constitutes a crisis point in the on-going dynamics of langue. Albert Baugh's conservative estimate puts the number of new words from 1500 to 1600 at ten thousand, including items now obsolete. From the Shorter Oxford Dictionary, F.W. Bateson calculates that thirty-nine of every one hundred words entered
32
the language during that century. More than expansion, it was a period of lexical sport which in its more frenzied moments bordered on the anarchic.

Expansion affected the three major word types. Native sources contributed some new formations, with Spenser, for example, reviving a good number of archaisms and coining others on traditional patterns. Less successfully, Sir John Cheke used native morphology to coin "pure" English equivalents for the loanwords (moonal::lunatic) he abhorred. The different morphological procedures discussed in section (B), operating on lexical material already available as well as on recent transfers, contributed variety of word type to this aggrandizement. Loanwords, on the other hand, gave semantic substance to lexical enrichment. Words borrowed at an earlier epoch were borrowed again: episcopus, which had give bishop to Old English, gave episcopal to the sixteenth century. Other shifts were purely semantic: Gower, for instance,

had used intelligence as the equivalent of "the human mind"; Elyot assigns it the sense of "official information."[33] Approximately fifty languages were drawn upon by this "radical spirit of appropriation," with most loanwords coming, for reasons of prestige, from Latin, Greek, and the Romance (French, Italian, Spanish) languages.[34] Moreover, in contrast to Middle English and as a result of Humanism, Latin and Greek were borrowed not only more extensively but also more directly.[35] The percentage of Latin loans actually increased quite dramatically.

How did the new items gain currency ? Translations, available on all subjects and in good supply thanks to the growth of printing, functioned as the chief initial means of introduction. Dictionaries of these "hard words" followed later. Travel helped balance this indirect, book-channelled, preponderantly classical influence with direct knowledge of modern vernacular languages.

At base, the Renaissance's lexical "construction project" was a literary issue, for an adequate vocabulary was considered the sine qua non for the development of a more polished vernacular literature. The problematics of the literary-lexical interrelationship best emerges in translations, which first revealed and then offered remedies to the lexical inadequacies of English. In England, the questione della lingua was spurred not only the the desire to imitate the ancients, but also by the recent literary achievements of France and Italy, who had faced and to a large extent resolved the problems of classical hegemony. Like England, they had begun with serious lexical insufficiencies; like Rome in regard to Greece,

they had not hesitated to borrow so as to develop. So their example joinded that of Rome to justify the practice of borrowing, a necessity rendered odious to many on account of their nationalistic pride and loyalty to the vernacular "mother tongue."

Structurally, for the reasons outlined here, English could absorb the impact of this extraordinary lexical tidal wave, but not without certain dislocations, some of them only temporary, in tradional linguistic patterns and attitudes. For example, the polysyllabic structure of most loanwords interfered with the traditional, monosyllabic base of prose rhythm. Choice of the most apt transfer posed another problem. Because of the imprecision and unfamiliarity of neologisms of all types, glosses in the form of established lexical equivalents were frequently provided. While necessary for the purposes of clarification, such augmentation of the means of expression also encouraged the copious, diffuse style of much Renaissance prose. Eventually a new balance was struck rhythmically, syntactically, and lexically, but until around 1575 the experimentation induced by foreign lexis and stylistics labored under the shadow of scepticism and apology. Indeed, the controversies associated with lexical expansion brought the dispute over linguistic-stylistic embellishment, which had begun with the fifteenth century aureate diction, to a head. While scholars took sides for intellectual jousts, parodies of "inkhornisms," as the sixteenth century christened those elaborate Latin loans, "overseas" language, and the zealots abusing them began to appear and to channel popular native reaction to linguistic exaggeration. In the language of Thomas Nashe, and moreover in its internal evo-

lution, we can watch as the drama of linguistic motley reaches its climax.

Notes and References

Chapter Five

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[28] Jespersen, p. 119.

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Chapter Six

Conditions and Forms of Bilingualism in Elizabethan England

Extra-linguistic Stimuli and Constraints

For purposes of discussion we can distinguish structural elements, the linguistic foundations upon which bilingual activity builds or is refused, from the socio-cultural and psychological factors which shape the immediate utterance. Since each text or speech event combines certain select factors from a general pool of socio-cultural and psychological variables (for yet another variation on the langue-parole relationship so illuminating for various levels of linguistic analysis), knowledge of this larger formative context is a prerequisite to analysis of the individual utterance. By determining values for the languages in contact, the latter establish the significance of code-switching as a cultural event.

Literary bilingualism draws on these socio-cultural values but also injects its own specifically aesthetic considerations into the complicated process of value actualization. In literary works, the dominant aesthetic motivation may instrumentalize the socio-cultural forces to different degrees in accord with such variable constraints as generic decorum. For example, in highly mimetic genres such as comedy, with its display of established

social types, the literary and cultural import of code-switching may be said to balance out: in medieval and Renaissance comedy, Latin characterizes the pedant on the basis of his institutional identity. Raimbaut de Vaqueiras' celebrated "Domna, tant vos ai preiada" puts actual language to similar realistic use, for the troubadours addresses his lady in Provençal and she responds in her native Genovese. This poem is, admittedly, an exception to its genre: medieval lyric on the whole is motivated by the more exclusively formal concerns of the poetics of contrast.[1] Raimbaut's poem derives from that poetics, but brings it down to actual, rather bourgeois (in terms of its subject) reality. In other words, he instrumentalizes the situational roles and socio-cultural connotations of the two linguistic codes. In the poetics of contrast, these mimetic values more usually are transcended, or transmuted, into tonal values which the poet orchestrates much in the way a painter applies his colors.

Although it imposes fewer formal constraints on its bilingual material than poetry, prose can also invest code-switching with the aesthetic function. In Chapter IX of Pantagruel, for example, Panurge's plurilinguistic virtuosity fulfills a predominantly symbolic function, signifying the capabilities, bravado, and encyclopedism both of the character and his age. What counts for Rabelais and his readers is material variety and literary display, not the languages themselves and their socio-cultural attachments.[2]

The above suggests that code-switching in the literary text operates on three distinct but interacting levels: 1) the referential semantic, 2) stylistically and compositionally literary,

and 3) the situationally or socio-culturally stylistic level. The present chapter deals with a combination of the second and third of these levels. It examines the cultural significance of bilingualism in Renaissance England and seeks to recuperate the specific values and attitudes associated with the various languages then in contact. In terms of the linguistic theory discussed in Chapter Five, it elaborates the "restrictions" and motivations for code-switching in a particular cultural context. Discussion ranges from English precedents for literary bilingualism to the questions posed by socio- and psycholinguistics concerning the literary and social prestige of the source and recipient language, the institutions governing second language acquisition, and the varying levels of bilingual competence to be expected among the various social classes of Elizabethan readers. Discussion adopts an integrative, linguistic and semiotic approach to information normally placed under the rubric of cultural, linguistic, and literary history.

Bilingual Literary Precedents in England

The bilingual tag of Renaissance literature, which is so frequently attributed to the influence of Humanism, actually belongs to the larger tradition of literary bilingualism established in Western Europe at least since Aristophanes' use of various Greek dialects to characterize the woen in Lysistrata.[3] In addition to this formal tradition, there also exists what can be referred to as involuntary bilingualism. The latter occurs in particular with diglossic communities where a colloquial idiom of inferior pres-

tige functions together with a more learned language. Diglossia itself represents only one, especially exacerbated stage of the of the various bilingual stages natural, but long neglected by most language historians, to the development of many languages.[4] In English, involuntary bilingualism would include, for example, the Latin tags in religious hymns and certainly the Latin and French elements that slipped into the vernacular homilies of the often continentally educated monks. In Old and Middle English, however, it sometimes proves difficult to separate cases such as this, of bilingualism in literature (interference on the level of langue) from literary bilingualism (code-switching, a stylistic device of linguistic behavior) precisely because diglossia involves cultural as well as linguistic contact. This confused situation holds with special force in the case of the itinerant friars, the chief conduits of the "mixed culture of medieval Christendom" to the English people and their language.[5] In a mixed culture, some foreign words and idioms may be used of necessity, because no native equivalent exists; others appear because the prestige term is desired or, still again, out of bilingual habit.

Our concern here, however, is not to determine the degree to which Old and Middle English mixed language literature involves conscious artistry or unconscious linguistic contamination. Rather, in order to establish the broader cultural and historical contexts of Renaissance insertions, we examine certain fundamental points in the literary bilingualism of pre-Renaissance England. In cultural as well as formal terms, early bilingual literature

represents an important tradition. Although Humanism introduced a new orientation, the continuity and strength of the native tradition cannot be denied. It constitutes an implicit form of cultural-linguistic conditioning as basic as the language attitudes and institutions operating in Elizabethan society. A writer in the popular vein like Nashe utilzed not only some of the genres, but also the insertional substacne found in earlier English bilingual literature.

As to be expected, the literary bilingualism of diglossic medieval England customarily takes the form of Latin interpolations (words, phrases, entire sentences) into vernacular texts. Except for the linguistic mixture common to the homilists, it does not involve actual macaronics until the seventeenth century with William Drummond of Hawthornden. During its ascendancy over English, Anglo-Norman serves as the vernacular matrix. Occasionally, as with the political "Song of the Times" (ca. 1320), one poem contains all three languages. The only known samples of Anglo-Norman/English bilingualism appear in the prologues of two late thirteenth and fourteenth century fragmentary dramas. Both consist of English paraphrases of the French; in other words, it is a question of two separate versions, not of organically bilingual works.[6]

Important in terms of cultural contexts are the fields or institutional domains from which the various insertions are drawn. Again, as is to be expected, Latin tags are largely religious; sub-divisions include the ecclesiastical (Sacred Scripture, patristic writings), the liturgical (doxologies, intonational words, and entire lines from the Fivine Office), and medieval clichés

based upon them, such as the "Ave-Eva" anagram. Most religious insertions were well enough known to have become formulaic. Common proverbs and scholarly sayings, non-religious but didactic in nature, such as those found in Piers Plowman, appeared later. In opposition to these, in satire and in the political songs, the clerk at times composed his own Latin.

In estimating the common people's Latin competence, the role of the set expression, particularly as assisted by mnemonic aids such as alliteration, should not be underestimated. Few people could read but, as Albert Baugh notes, the aural ability "...to pick up some knowledge of a foreign language through direct contact seems to have been commoner in the Middle Ages than now."[7] Because the grammar, syntax, and pronunciation of English at this period was not standardized, the most ordinary people could dare to use the foreign tags they had often heard at religious ceremonies or from their social betters. Thus, in the Wakefield Second Shepherd's Play (ca. 1400-1450), the first shepherd's bad Latin ("Resurrex a mortruus...Juda carnas dominus") may function for purposes of realism as well as burlesque.[8]

Bilingual insertions figure significantly in three medieval literary genres: the lyric (hymns, political songs, carols), the sermon (with its related forms, satire and complaint), and the drama. Because of its institutional identification, the tag could serve serious or playful purposes. In the carol it served both, depending on which aspect of the popular song's cultural duality--its pagan antecedents or Christian and specifically its Nativity associations--predominates. The Latin tag's incorpora-

tion into the famous "Boar's Head" carol thus becomes an outward sign of the cultural transfusion the genre of the carol itself represent. In the sermon, bilingualism could take various forms. A scriptural passage, introduced in Latin and translated for the lay audience, generally functioned as the sermon's text or theme. One method of organizing the sermon consisted in analyzing this them word by word. Latin, as the traditional language of moral admonition, could aslo appear in the various exempla used by the friars to drive home their didactic point. As to the drama, foreign insertions appear less frequently in English than, for example, in French. This situation reflects the fact that plays earlier than the fourteenth century, particularly those marking the transition from sung Latin liturgical representation to the spoken vernacular cycle plays, are no longer extant.

Bilingual words represent a rather small percentage of the lexis of early English literature. The genre easiest to quantify is the lyric, of course. Its most bilingual form is the carol: two hundred and two of the four hundred seventy-four carols collected by Richard L. Greene contain some type of foreign language insertion.[9] This solid number reflects the general rise in the number and variety of stylistic purposes to which the bilingual insertion is put in the fourteenth and fifteenth centuries. Old English verse, on the other hand, provides only two brief examples, the concluding lines of the "Phoenix" and the "Oratio poetica."[10] For the thirteenth century, only five insertions have been located.

Renaissance Attitudes towards English

In contrast to the continental vernaculars, which had had to contend often bitterly with Latin for their rights as intellectual and literary mediums, Renaissance English fought a rather easy battle. It fought not over the ultimate goal--the supremacy of Latin or English--but over the means to improving English. While to some extent shared by all educated Englishmen, the strongest feelings of English's inferiority arose among the humanists, who were by profession closer to the ruled Latin model. But even here, inferiority was discussed only in terms of linguistic-literary quality and not of the innate quality of the mother tongue. Because the Renaissance arrive there late, England could profit from the vernacular's triumph on the continent and English humanists could split into innovative and conservative supporters of the mother tongue. In this split and in this support, the English version of the debate on the vernacular was unique.

Serious differences of opinion between the two groups did exist, of course. Their arguments are best articulated as a series of questions and hypotheses. Lexically, could the language expand sufficiently from native sources alone, rejecting pedantic loans and overseas terms to retain its (albeit illusory) linguistic purity and continue in the native tradition? Or, quite the contrary, would the "barbarous" tongue be enriched, switching to a highly heterogeneous polysyllabic vocabulary, complex Latinate construction, and heavily rhetorical ornamentation? While the purist conservatives manifested an almost rligious faith in English, the gamut of innovator attitudes ran from Latinist fanaticism to

moderate emulation. To a large extent, the majority attitude shifted with time, flowing in an upward curve from initial scepticism and apologies to timidly voiced confidence, and finally, in the last decades of the century, to enthusiastic confirmation of the vernacular's capacity to serve as an instrument of serious thought and literary endeavor. Richard Mulcaster's celebrated declaration, "I love Rome but London better; I favor Italy but England more; I honour Latin but I worship the English" captures the dignified pride of conservativism balance with innovation.[11]

Paramount among the institutions fostering pride in the vernacular was the native prose tradition and the long-standing commitment to literacy that it represented. From the very beginning, English prose had served the primary educational needs of those who basically knew only their mother tongue.[12] In each period, it had competed with more rhetorical foreign styles, fighting contamination by Latinate or translationese affectations. In Middle English it was forced to retreat to the humble genres of religious instruction; in these sermons, homilies, and spiritual manual, the norm of simple spoken English--efficient, clear, and accessible to all--could be maintained. With the fifteenth century advent of the burgher class, it moved out once again to such secular but still humble forms as letters, accounts, records, chronicles, and anecdotes. This prose remained English at base, and very well rooted in the religious as well as practical commercial mentality of its people. It bowed to centuries of foreign pressure at most by enlarging its vocabulary and lengthening its sentences.

Sixteenth century humanists thus found a fairly adequate, although to their mind far from polished, literary medium at their disposal. At the same time, they found a sizeable, literate audience which needed no hard sell as to the value of education. What is more, in keeping with English tradition, these humanists saw the benefits of restored learning and letters as intended not for an elite of linguistically trainded scholars, but for society as a whole. With this approach to learning, their primary objectives, accordingly, became those of re-organizing the old grammar schools, creating new ones, and encouraging the translation into English of classical literature, both ancient and contemporary continental.

By its amazing output alone, Elizabethan translation argued actively and effectively in favor of English. Translations on all subjects imaginable, both learned and practical, by scholars, merchants, and gentlemen flooded the market so absolutely that, by R. R. Bolgar's estimate, translation accounts for one of every eight books printed between 1475 and 1640.[13] It was the backbone of popular learning and, by encouraging inadvertent comparison with the more polished original language, it did more than any other single factor to bare the inadequacies of English. Double-edged, translation is the sword which cuts the knot of Renaissance education, nationalism, and enriched literary vernacular. Translations of the Bible were most important: from Tyndale (1536) to the Authorized Version (1611), all seven translations reflect the traditional aim of good English prose, i.e., to be open to all readers.

Further support for English as the language of practical affairs, education, and religion came with the Reformation stress on private interpretation of the Bible and later with the Puritans' demand for a Protestant-educated clergy. Moreover, the religious controversies between Anglicans and Catholics, and later between Anglicans and Puritans, with their fierce pamphlet battles, particularly impressed on all parties the absolute necessity of a literate populace and an adequate vernacular medium with which to persuade them.

However contradictory it may appear, support for English also came through another major Elizabethan institution, the Latin grammar school. The fact that the vernacular was never a curriculum subject does not mean that specific training in it was not provided. English was, in fact, a basic part of the grammar school day, and it was worked up both as language--that is, in explicit grammatical analyses taken from Lily's Rudiments of grammar (1520), which prepared pupils for translations from English to Latin--and as a means of expression subject to stylistic manipulation and variation, including the principles of rhetoric studied in conjunction with Latin. Indeed, in an article refuting T. W. Baldwin's characterization of English's position in the schools as an "...unavoidable evil to be tolerated no more than absolutely necessary," William Nelson argues that training in the vernacular was an implicit objective of the schools and of such important pedagogical theorists[14] as Vives and Cheke. All educated men--whether gentleman, professional writer, or merchant--could profit from the persuasive command of the vernacular which

the Latin grammar school made possible. In this way, through the schools, consciousness of English as a literary medium grew.

In sum, although sixteenth century attitudes towards English were complicated by the cultural prestige of Latin, these attitudes were essentially positive. This positivism was fostered by certain factors indigenous to England and the English Renaissance: the country's natural geographic insulation; a firmly established, highly functional tradition of native prose which served the practical-minded rising middle class well; the Reformation and the virulent polemics of post-Reformation religious controversy. Governing all these factors, the mainspring of Renaissance élan for the less educated and scholars alike (but hardly unique to England) was the rising swell of enthusiastic national pride.

Attitudes towards Latin and Modern Foreign Languages

Of the various elements which determine language status, prestige proved most decisive for Latin in Renaissance England and it involved two distinct factors: social advancement and literary-cultural value. While literary critics tend to stress the latter, and historians the former, these factors belong together for a solid understanding of Latin's importance in that society.

Education, and in the Renaissance education meant at least the Latin grammar school, was not only a sign of culture but also the gateway to very concrete social and economic advantages. Education guaranteed financial success to some, "upward mobility" to others. A univeristy graduate, for example, however humble his

origins, was considered a gentleman. Puritans regarded it as the key to salvation. Louis B. Wright cites the endowment of grammar schools by middle class merchants as proof of their belief in the practical (as distinct from the academic) merit of education.[15] Quite strongly, he caracterizes as a "fetish" their unshakable faith in the power of learning to promote economic, social, and even religious well-being.

However essential to the contexts of Tudor pedagogy, Wright's position tells only part of th story since it is written to illuminate a very specific social class perspective. But the school was also, if not chiefly, the preserve of gentlemen's sons, and in this regard Walter J. Ong's analogy between Latin schooling and tribal initiation rites offers another, highly symbolic insight into the status of Latin in Elizabethan society.[16]

Ong's interpretation takes into account the fact that pupils came from all classes (a fact important to the use of Latin in popular genres), and insists upon the interaction betwen the practical and the literary aspects of education. As a puberty rite, the Latin school toughens up the pupil's entire person, and especially his moral fiber, through rigorous academic and physical siscipline in an all male environment. Latin, the key not only to the ancients but also to all forms of human knowledge available in the Renaissance, constitutes the particular substance and symbol of this induction. Arduous and competitive, this training prepares for the challenges of the adult world. For the young gentleman, this could first be the university and then his own

estate, government service, or the court. For merchants and the professional writer, it was the expanding world of trade and commerce, where solid linguistic skills proved a practical advantage and mark of prestige both.

Insofar as Latin was insolubly linked to the pedagogical institution, and the latter continued to satisfy the Elizabethans' socio-economic aspirations, the prestige of Latin could not suffer. Indeed, it retained its power for centuries afterwards. In literary-cultural terms, however, a more complicated picture emerges, for although Renaissance education began with a literary emphasis, its practical advantages soon gained ascendancy.[17]

The pedagogical system that made Latin the mark of the cultivated Renaissance man and medium for intellectual communication was based on the study of classical authors. In its initial stages in England, as decades before on the continent, Humanism meant unbounded admiration for this literature, its moral content, its elegant rhetorical style. Admiration led naturally to imitation. At first, all activity was confined to Latin itself: the language was purified of medieval "corruptions," and Cicero set up as the idol of artful prose. Soon, however, this fever for elegance spread to the vernacular as well, causing the respectable prose tradition of English to be pronounced constitutionally unfit. Energy then concentrated on curing the vernacular according to the Latin pattern. In the long run, these efforts proved beneficial: lexical innovations were absorbed, while complex rhetorical and Latinate constructions melded with native speech rhythms and ornamental devices.[18] In the short run, however, the crusaders for humanist Latinity

committed many sins of excess and, since not all English humanists were persuaded by the new faith, Latin prestige suffered.

Its hybrid offspring, inkhornisms and the English Ciceronian period, suffered in particular, the victims of violent denunciation and ridicule. For arch-indigenous conservatives such as Sir John Cheke, inkhornisms and all other borrowings first sinned by being bizarre; their un-English form gave the vernacular an odious "mixt and mangeled" form. Inkhornisms were also attacked as obscure; and many were. However, as Ian Gordon points out, the wilder neologisms were those coined by the conservatives themselves, in parodies such as the letter of Thomas Wilson's Lincolnshire man, a rather mild, Elizabethan avatar of Rabelais' écolier limousin:[19]

> Pondering, expending, and revoluting with my selfe, your ingent affabilitie, and ingenious capacity for mundane affaires: I cannot but celebrate, and extol your magnifical dexteritie above all other...Dated at my Dome,...the penulte of the moneth Sextile. Anno Millimo quillimo trillimo.
>
> "Plainnesse, what it is," Arte of Rhetorique

With this excerpt the problematics of bilingual insertions foreign based neologisms emerges quite clearly. Underlined as inkhornisms. as sixteenth century lexical monstrosities, are several words now thoroughly assimilated into the English lexis. This suggests that the problems of strangeness and obscurity, while valid, are also relative. Cheke's own coinages, in fact, though native-based, proved just as strange. Recognizing this problem, moderate humanists consistently urged patience and, as an immediate aid, the well-tried panacea of the gloss.

Cheke, of course, was a pro-English extremist. Nevertheless,

others, educated men genuinely persuaded as to Latin's cultural superiority and consequently ambivalent in their attitude towards English, reacted as well. As English writing became too elaborately Latinate, too self-conscious, and thereby threatened to destroy the best of the native tradition, their emotional involvement with the mother tongue countered the socio-cultural dominance of their acquired language. As Gordon stresses, for these men the mother tongue meant the traditional, universally understood forms of spoken English and the written language which imitated those structures.[20] With this reaction, a solid equilibrium between the two languages became possible for the first time.

The combination of literary-cultural and social values also determined the prestige of French, Italian, and Spanish, the foreign vernaculars most known to Elizabethan England. Modern languages put the finishing touch to the young gentleman's education. Depending upon his career, they could be of practical use or merely a cultural nicety. For the merchant, on the other hand, their primary value was utilitarian. Increased opportunity to travel, expanding trade, translations--in short, the Renaissance pursuit of knowledge--stimulated modern language study on a rather wide scale.

The values attributed to particular modern languages depended not only on the specific associations of the languages in question, but also, to a certain degree at least, on English class perspectives. Educated circles were more naturally sensitive to the cultural headway of the Romance tongues, while the popular mind, motivated no doubt by religious and political rivalries, viewed them with

suspicion, in negative stereotypes. Even educated Englishmen, however, demonstrated ambivalent attitudes towards the continent. French, an integral part of the English heritage, enjoyed the greatest prestige. Mastery of it continued to be regarded as a social accomplishment, and in the sixteenth century it was above all a diplomatic necessity. During this period, however, Italian emerged as the rival language of culture. The teaching of it was oriented towards the gentleman, stressing literature and elegant speech isntead of everyday expressions.[21] This positive image was at the same time opposed by Italy's reputation for corrupting the morals--and as Nashe's The Unfortunate Traveller points out so vividly, even the fashions--of the upright young Englishman relishing his requisite continental tour. The generally negative prestige of Spanish, on the other hand, resulted from its serious political and religious disagreements with England. Nevertheless, as trade between them developed, so did the importance, if not the cultural or positive prestige, of Spanish.

Language Learning in Renaissance England

Nothing argues as forcefully for the prestige of Latin as its decisive role in Tudor pedagogical institutions. The grammar schools, adhering to the humanist principles and Latin curriculum authors originally set forth in Erasmus's De ratione studii (1511), provided thorough training in the language arts of the trivium. The lower school drilled pupils in Latin grammar, while the upper forms introduced some logic into their approach to composition and literature. University studies treated the same school authors, but with exercises of a logical rather than a rhetorical

nature. Other forms of education existed, but more as supplements than as alternatives to Latin training. To meet such particular educational needs as modern languages, law, and the more technical subjects required by merchants and navigators, a system of tutors and private schools sprang up. Elementary education began with the long-established petty schools where reading, writing, and counting, which constituted education for society at large, were taught. Crucial to the creation of a literate population, these rudiments were the basic requirements for those seeking admission to the grammar school. Latin education did indeed remain the number one springboard to worldly success and social prestige.

How and when languages are learned necessarily shapes the type and degree of bilingualism. From detailed scholarly descriptions of Tudor grammar schools, where language learning was concentrated, we can draw fairly accurate inferences as to the Latin competence of the Renaissance writer and a good percentage of his readers. External measurement through this specific, institutionalized area of language contact and the range of styles, both spoken and written, fostered in the secondary language is perhaps our only means of assessing bilingual proficiency for a chronologically distant period notoriously short on individual biography such as the Renaissance. Because of the high degree of homogeneity in the period's pedagogical philosophy and methodology, we can use this information to describe certain internal or aptitude factors in regard to the general public and hence the individual. This homogeneity guarantees a certain institutionally shared level of word range, reading ability, and general culture--in short, a basic profile of the average (well) educated reader. As with language

attitudes, the socio-historical approach to language learning uncovers communciation conventions, such as the bilingual insertions, particular to this group of producers and consumers of literature.

In measuring the proficiency of bilinguals today, we customarily distinguish between active and passive, between automatic and hesitant competence. Such distinctions do not really hold for the Renaissance. Whoever passed the rigors of grammar school drilling was institutionally assured a basic, almost vernacular-like proficiency in written and spoken Latin and, to a lesser extent, in Greek.[22] Those without such training may have been familiar with certain institutional forms of language (especially the religious and the legal), but would have had no grammatical knowledge, no sense of the meaning of individual words strung together in the insertion. Thus, in speaking of Renaissance readers, we should distinguish between the grammar school educated bilingual and the merely literary petty school graduate.

Proficiency in a second language is determined, among others, by factors such as the duration, frequency, and pressure for language contact. The Tudor grammar schoool constituted an environment totally independent of the vernacular speaking family; it was a language community in miniature, totally geared to achieving fluency in Latin. The break between these two worlds was further reinforced by the Humanists' return to classical Latin as opposed to the more vernacular-like medieval form.[23] This small, inside, exclusively male world stood midway between the pupil's vernacular home life and the outside adult world gained by mastery of Latin. Depending on the school, language contact could last

through six to eight educational forms and provided daily drills in grammar, composition, and literature. The demanding school day began about six in the morning and lasted, with appropriately organized breaks, into the early evening. Rabelais' frenetic description of Gargantua's average school day sins in excess but not in spirit.[24]

Aptitude in language learning depends on such variables as age, sex, intelligence, language attitude (social and personal reactions to the external and in this case prestige functions of the alternate idioms), and motivation. Many of these internal factors can be determined for that sociological abstraction, the general educated reader, by our information on the grammar school. For example, in theory and in general practice, it was ability, not economic or social status that determined admission to the free grammar school Ages varied, but the average pupil, particularly in the latter half of the century, initiated Latin studies at six or seven years of age.[25] The importance of early bilingual education for active competence, which has been repeatedly demonstrated in contemporary analyses of bilinguals' speech, was thus reasonably met.[26] Serious motivation has also been found to spur proficiency. Renaissance motivation was both instrumental and integrative: Latin served for social promotion and initiated the pupil into a new, prestigious cultural world.

The grammar school's comprehensive curriculum stressed spoken as well as written language. For centuries classical Latin had been confined to the written language; it was meant to be read, a school language, sharply divided in the Middle Ages from its

vernacular based colloquial counterpart. The Humanists moved concretely to revitalize both types of Latin. They stressed written performance, but, spurred in part by the classical ideal of rhetorical eloquence, and in part by the recognition that living languages are spoken languages, they acted to return Latin to speech. The curriculum included various exercises in colloquial Latin--usually school related conversations with such ordinary rpactical expressions as "Open the door," "Throw me the ball," and "You're an ass."[27] Texts such as Vives' Linguae Latinae Exercitatio (1539), Castalio's Dialogorum Sacrorum...Libri Quator (1561, first edition in England), and the Colloquies of Erasmus provided the models and the supply of stock phrases of graduated difficulty necessary to assure oral competence. By the third form, student texts included Terence and the Eclogues of Mantuanus.[28] Latin orality was encouraged indirectly, through reading and writing, by the ancient association between rhetoric and oratory. Readings from the curriculum authors and the structure of the pupils' own compositions often followed the oration format and used oral devices such as formulas, epithets, topoi, and commonplaces as principles of organization. Debates were frequent, as were Latin dramas and games--all means of rehearsing active Latin competence and designed to provide adequate register variety in the spoken language.

A fundamental index of this written-oral mixture in Latin language learning comes with the notion of copia. Defined as "...abundance, rich flow as well as ability, power, resources or means of doing things," the concept was basic to the humanist ideal

of eloquence; essentially it pertained to the written language. However, the various collections used to develop copia, beginning with those of Erasmus's Adagia and Apophthegmata, provided language bits that were oral and non-academic. Pupils were also urged to build up and memorize their own commonplace books or lists of striking quotations culled from their readings. Paradoxically, this "mechanization" of information trivialized the humanist ideal of mastering ancient wisdom as much as it helped realize it. With the widespread printing of such compendia in both Latin and the vernacular, particularly in the final quarter of the century, eloquence became more than easy: it became big business.

Translation drills also devloped proficiency and abundant flow in both languages. Translation was closely allied to the humanists' compositional principle of variatio, synonymic shift to avoid monotony; indirectly it also developed the pupil's repertoire of situational and literary styles so that he could modulate expressions for a single concept with all the ease of a master magician. Richard Bernard's Terence in English (1598) contains a sample variation based on one of Nashe's favorite words, pereo:

> Perij. I am undone; my joy is past in this world; my good daies are at an end; I am a man of another world; I am quite cast away; I am but dead; God have mercy upon me; Woe is me; out alas; ah, weladay. 30

As this sample suggests, Elizabethan translation, seldom literal, tended towards the more colloquial tone of the native tradition. Translation, English to Latin or Latin to English, encouraged verbal facility in both languages. That the amazing fecundity of

expression is hardly surprising. Current studies in bilingualism show that even the children totally educated in a language other than their mother tongue develop expressive skills in the home language equal to or sometimes faster than that of the monolingual in either situation. The long recognized links between bilingualism and mental alertness, the speeding up of the processing and free association of ideas--a link, if the expression may be used, so obviously implicit in Elizabethan English--is only now being scientifically measured and will perhaps one day be conclusively demonstrated.[31]

In sharp contrast to Latin, modern languages were taught in a non-academic, rarely literary fashion. Gentleman or merchant, the student learned them through travel, manuals, or tutors; frequently he relied on all three. His own social status determined not so much the method as the languages to be learned. Continental travel generally necessitated the learning of Romance languages. On such a "finishing" trip, Thomas Hoby, translator of Castiglione's The Courtier, learned his italian. For practical purposes, the merchant's tool chest of foreign languages contained German and Dutch as well as the more prestigious cultural tongues.

Travellers and, moreover, those (such as in all probability Thomas Nashe) who did not travel, could acquire foreign language rudiments with an oral bias by means of language manuals. Like translations, the latter belong to the context of Elizabethan attempts at practical self-education. In their most basic form, these manuals consist of pronunciation keys and practice dialogues

modelled on the Erasmian Latin colloquies. The earliest manuals, called manières, contain catch-phrases, salutations, trade terms, and model dialogues geared to the practical necessities of merchants and their apprentices.[32] After 1575, in addition to these technical handbooks, a broader, at times rather sophisticated public requiring a more solid linguistic grounding was also addressed, and the manual format was revised accordingly to include academic grammars, dictionaries, and suitable model conversations. Vernacular manuals such as John Florio's courtly First Fruites... joined manière style dialogues with more serious ones ("Upon Fortune," "Envy and Pride"). Most incorporated proverbs, maxims, and prayers as well: everything, in short, to insure not proficiency but a superficial conversational ability sufficient to the user's social needs.

Language Attitudes and the Individual Writer

Just as a writer develops his own distinctive language or idiolect from the linguistic sources available to him, so, too, in regard to language attitudes, he melds the culturally received with personal convictions. From a writer like Thomas Nashe, vociferously pronouncing on the educational, literary, and religious controversies of the late sixteenth century, we can expect opinionated and often contradictory attitudes towards the bilingual phenomenon.

Lacking direct biographical information as to Nashe's Latin proficiency, we turn to his works. In terms of original Latin productions, nothing remains but an eight line university theme of no outstanding merit on a passage from Ecclesiastes and the

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title of a Latin play in which Nashe purportedly acted. The close translation, with some paraphrasing, of Georgius Pictorius' De illorum Daemonum...Isagoge, which Nashe inserts in Pierce Penilesse and probably did himself, as McKerrow could locate no English version available until 1655, provides ample indication of the writer's competence in Latin, as do the more limited but stylistically important translations of the bilingual insertions incorporated into the text. On the other hand, the tendency to employ the same insertion in more than one work suggests a limit, albeit perhaps more psychological than linguistic, to the writer's expressive capacity in Latin. The same holds for his use of formulas as opposed to original Latin compositions.

Further information emerges when we place the writer against the backdrop of the cultural institutions and literary currents contemporary to him. Nashe, of course, was a university man, matriculated in 1582 at St. John's, Cambridge. This college had been the château-fort of vernacular conservatives such as Cheke and Roger Ascham, both revered by Nashe in Pierce Penilesse (PP, 194-195) as champions of the plain English tradition he himself claimed. He ranked himself among the conservatives all the more since, as he felt, the mid-century domination of St. John's by the odious Puritans had betrayed the early humanist ideal of personally rediscovered wisdom for an education that was superficial and utilitarian.[34]

A writer can convey his attitudes towards the languages he uses in a variety of ways. On the most formal level, he may speak through language treatises and manifestoes, as Dante did with

De vulgari eloquentia or du Bellay with the Défense et illustration...While Nashe certainly made no such major statements, he did at times use the letters and prefaces attached to his works to address linguistic issues head-on. The preface to Robert Greene's Menaphon, for example, opposes the more sober style of Greene's work to the heavily Latinate and rhetorical ebullience all too popular with most writers.[35] In one volley of a long-standing feud, Nashe charged Gabriel Harvey with the abusive use of neologisms. Argumentaive tactics rather than concervative linguistic philosophy motivated this attack. Indeed, Nashe's conservativism turned out, in actual practice, to be only skin deep: he himself coined so many neologisms, both permanent and obsolete, that in the 1594 address to the reader in Christ's Teares over Jerusalem, he was forced into an aggressive defense of foreign loans as eloquent relief from the ho-hum of English monosyllables: "Bookes written in them and no other seeme like shop-keepers boxes, that containe nothing else save hafe-pence, three-farthings, and two-pences."[36] At the same time, by its descriptions of foreign travel, institutions, and personages, a literary text suggests the author's language attitudes indirectly. In this, a writer in the popular tradition like Nashe tends to draw on common prejudices and stereotypes, generally negative but at times positive. A single, strategically applied loan transfer can offer as eloquent a statement on language preconceptions as the massive doese of Latinate vocabulary so typical of over-enthusiastic humanist writers.

Style also functions as an indirect conveyor of linguistic

values. Rhetorical studies at the university no doubt spurred the "extemporall veine" that became Nashe's trademark and helped him master the extraordinary range of literary styles he displays so brilliantly. As a professional writer, Nashe could handle the major prose styles and their associated genres with considerable elegance and then with a toss of the quill, stand them on their heads. The Anatomie of Absurditie (1589) shows his early mastery of euphuistic rhetoric, for example. He was adept enough at the Latinate style to be mocked by Shakespeare at Moth (Thome, backwards, in Elizabethan spelling) in Love's Labors Lost. Other works, less pure stylistically, recall that spectacular point in the Amazon River where its several tributaries flow together but each retains its own particular color--a charging, fluvial rainbow. Precisely for this heady but successful running together of literary currents with the rhythm and idiom of spoken language, Ian Gordon ranks nashe as one of the great Elizabethan prose stylists, second only, but quite opposite, to Hooker.[37] It is in this context of stylistic energy and contradiction that bilingual insertions acquire their culturally emblematic role.

Conclusion

This chapter fills in some background on the multiple pressures, pro et contra, linguistic and extra-linguistic, which ehlped shape literary bilingualism in Renaissance England. Studies of bilingualism must take both these aspects into account, for their interaction stimulates or resists the interference phenomenon. For this reason, much attention has focused on structural factors,

even though they operate rather independently of non-linguistic behavior and experience. More readily understandable, more directly applicable to a study of literary bilingualism, are the non-structural factors which derive "...from the contact of the system with the outer world, from given individual's familiarity with the system, and from the symbolic value which the system as a whole is capable of acquiring and the emotions it can evoke."[38]

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Chapter Six

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Part III

Register Description of the Bilingual Insertions in Thomas Nashe's Pierce Penilesse His Svpplication to the Divell

Chapter Seven

Organizing the Bilingual Insertions for Register Description

Introduction

Now, with the English frame set, description of the bilingual sub-system in Thomas Nashe's Pierce Penilesse His Svppli-cation to the Divell can begin. Size, language, textual unit, and stylistic register are the parameters used. This variety reflects the problematics which analysis of the insertion as a linguistic and cultural sign in the literary text entails. As a polyvalent sign, the insertion carries information that may be specified at various levels, although not all levels are equally at play in every insertion. Which ones are, and how detailed their information, depends on the properties of each individual insertion.

This chapter describes only stylistically significant insertions. It excludes, on the one hand, entries such as the frontispiece motto, which cannot be safely ascribed to Thomas Nashe and, on the other, lexical items without English equivalents, such as the series of plants appearing at the end of the work.[1] Loan transfers of this type, altough not without stylistic effect, essentially belong to the domain of langue. Proper names for both persons and places can appear in either English or a foreign language form; however, the prevalence of interlingual onomastics

in the Renaissance casts doubt on the stylistic motivation of the foreign form. Belgia, for example, appears as frequently as "Belgium." At most, foreign items of this sort flavor the text and augment the total alien presence in it. Their inclusion softens the impact of insertions; nevertheless, they doe not belong to the actual bilingual process as we have defined it.

Our description relies on a series of charts or appendices which add a mirror-like effect to the analyses of insertions. For each chart we indicate specific criteria, summarize results, and discuss typical and a-typical examples. Appendices A and B provide comprehensive lists of the material under analysis. A arranges Latin and B the other, chiefly Romance, insertions. Each insertion is classified according to size, with tag insertions further broken down according to their grammatical structures. This division puts the quantitative weight of Latin into relief and safeguards the otherwise threatened autonomy of non-Latin entries. Each entry is assigned a number which it retains for subsequent analyses. In preparation for Chapter Eight, Appendix C isolates important structural units within the literary text. For Pierce Penilesse, these include various appended structures, the pedantic apparatus, and the interpolated translation from Georgius Pictorius' De illorum daemonorum...Isagoge. In contrast to these first three appendices, which treat insertions as formal units, the remaining two perform internal linguisti-stylistic analysis according the two dimensions of register, field and mode.

Before beginning, a word of methodological caution: in attempting to organize unwieldy masses of data,

analysts too often take the "gardening" approach. For some, the material either fits the categories decided upon or--chop!--off it goes. Others treat their data like Italian gardeners do pear trees, bending them to beautiful but unnatural designs. A certain few, on the other hand, behave quite unimaginatively, like farmers hoeing neat rows of straight shooting beanstalks. But if language, and literary language in particular, is a garden, it is a variegated and luxuriant one that can be cultivated only with great care and flexibility. So in charting bilingual insertions, we aim for order but do not force it. Analysis begins with well-defined linguistic criteria and definitions, to which it adheres as much as possible; however, we allow these distinctions to blur whenever they would overly constrain the material.

Size

Analysis in terms of size or length of insertion serves the practical purpose of constituting manageable groups for subsequent investigations. The dimensions of size are three: (i) text, (ii) tag, and (iii) word. Their definitions are fluid rather than absolute.

(i) Text

Text is the most arbitrary insertional unit, defined in opposition to the fragmentary tag (ii) as a sustained or structured ensemble in which a language other than the matrix functions as the principal code of communication. In linguistic terms, it represents a language shift rather than interference, although occasionally the matrix, in a reverse bilingual process, interferes with the text. Generally unified in content, in length the text

may vary from two sentences to several pages. Consequently, it may coincide with certain formal structures of the literary text (chapter, interpolated anecdote, catalogue) or at least be contained within them. Length relates in a very obvious manner to bilingual complexity and variety. Nashe provides two brief texts of great structural and linguistic simplicity in sharp contrast, for example, to the more extensive, linguistically variegated, often chapter length texts of Rabelais.[2] Renaissance texts, for understandable reasons of prestige, tend to be in Latin; this, in turn, determines the text's participants (scholars, doctors, religious) and its predominantly oral mode. Yet another characteristic of the text is its tendency to take language as its main, or at least as its secondary, field of discourse.

The two Latin texts in Pierce Penilesse function as contrasting exempla to illustrate the same theme of gluttony. Their physical proximity urges comparative analysis of their respective components. Text I consists of two simple sentences, two phrases, and two single words for a total of seventeen lexical units; the text itself is intricately embedded in an English sentence. Text II also presents seventeen units, but this time in the compact form of two sentences, one of which contains a simple subjunctive clause of purpose. Each sentence is backed by its own translation for an even more concentrated, quatrain-like effect. Lexis is likewise concentrated, particularly in Text I, where the seventeen units entail only eleven separate lexical items. With fourteen items, Text II evidences less redundancy, but enough, nevertheless, to suggest a deliberate attempt at virtually self-explanatory

texts. Still another index of structural simplicity is their reliance on the equational verb. Text I uses the appropriate conjugational forms of the copulative esse for its complete sentences; its two phrases function as complements of the English copula to be. Text II provides the Latin copula once.

The nature of this simplicity should not be misunderstood; it is purely formal. Analysis shows these texts to contain those stylistic and thematic constants mentioned earlier as constitutive of an established Renaissance situation-type.

(ii) Tag

In contrast to the more or less structured ensemble of the text, the tag is best described as an isolated fragment of discourse formulated in a linguistic code distinct from that of the matrix. Our use of the term is deliberately descriptive as opposed to functional--in other words, we sidestep the commonly accepted definitions of the tag as gratuitous literary flourish, of refrain, of pithy conclusion. Although the tag's "other language" status and frequent graphological relief often perpetuate that bravura role, the latter is not necessarily its function in the bilingual literary work. In our sense, it serves as an umbrella term for pre-formed linguistic material (classical literature, proverbs, religious and legal expressions, vernacular salutations) and also for the author's own linguistic creations and calques.

Because of their size, tags integrate easily with the recipient language and may be manipulated with great and often playful freedom. Quantitatively, they constitute the largest bilingual dimension. Internally they demonstrate important differences

which should be specified for logistical as well as analytical purposes. More precisely, we want to facilitate the hadling of so many entries and to determine which types of bilingual units and what percentage of each type the writer incorporates into his work. To refine this amourphous mass of tag material, we use a simple grammatical typology which consists of two basic categories, sentence and phrase, and specifies major varieties of each. In particular it attempts to describe the degree of syntactic complexity marking these insertions. The determination of syntactic complexity serves two purposes: 1) to expose the interpretation difficulties faced by the reader, for linguistic competence is measured not only in terms of expanding one's lexis, but also in the handling of more complicated syntactic structures; 2) to describe a major aspect of direct linguistic contrast insofar as Latin, with its highly dense, synthetic syntax is embedded in the analytic, linearly moving and highly colloquial English matrix. In this sense tags become combinational grammatical units. With Romance vernaculars, of course, the issue of syntactic contrast is virtually eliminated. Further grammatical analysis such as internal word order and the tag's position in the English sentence are treated under mode. Our description, it should be added, deals with the features of the tag in isolation, quite independent of its function in either the original or the matrix context.

A Grammatical Typology of Bilingual Sentences

For practical analytical purposes we define our basic structure, the sentence, with Leonard Bloomfield as "...an independent linguistic form, not included by virtue of any grammatical con-

struction in any larger linguistic form."[3] This structural definition allows us to describe a variety of sentence patterns worked out by modern linguistics. With it we can also go back to the traditional definition based on logic--"an independent group of words consisting of at least one subject and one predicate"--without being confined by its long troublesome semantic rider, "expressing a complete thought." This flexibility proves highly useful. Because of the fragmented nature of tags, because of punctuational irregularities, we cannot always rely on such fundamental sentence criteria as final tone-pause or graphology. In dealing with the principal tag code (Latin), we also avoid classical structural terminology (period, colon, comma), which is based on considerations of rhythm, formal arrangement, and physiology (the speaker's breathing capacity)--factors of little relevance to the Latin fragment inserted in a vernacular context. Instead, we apply the logico-syntactic units of sentence, clause, and phrase used to analyze modern languages.[4] Although a certain risk of forcing Latin into conceptually incompatible molds does exist, the flexible definition of these syntactic units, as well as the limited scope of the description we attempt, reduce the dangers of adaptation.

For the most part, we follow the patterns set forth by Crystal and Davy in Investigating English Style, and distinguish sentence types as follows:[5]

I Complete and II Incomplete: this basic category distinguishes units of expression that conclude formally, i.e., that

fill out certain established, non-dependent patterns and are accompanied by graphological or prosodic sentence indicators, from units which for various reasons fail to carry out the patterns they begin. Often caused by interruption, incomplete sentences are characteristic of spoken language; in writing they frequently appear in monologue or dialogue; stylistically, they relate to the rhetorical figure of aposiopesis.

Related to the incomplete sentence is the problem of shortened linguistic forms, which may or may not be contextually bound. In English this would include the response "Yesterday," for example, to the question "When did she arrive?" or the fragments "Ready?" "Yes." For some linguists, these language units are incomplete sentences, derived from (hypothetically posited) expanded forms. Many linguists, however, argue that "no intuitively clear relationship" exists between the elliptical and its hypothetical complete sentence.[6] They argue, moreover, that to the degree that an elliptical construction involves recognizable sentence elements and exhibits such functional characteristics as non-dependence, and the proper graphological or prosodic sentence markers, it should be classified as a complete sentence. They propose the term "minor complete sentence" to distinguish it from the "complete" sentences which follow the patterns established by traditional grammar.

Included among the patterns of minor sentences, those of potential interest to bilingual analysis, in addition to (1) the isolated elements of clause structure mentioned earlier, include (2) subordinate structures, (3) non-finite construction, and (4) the combination of clause elements not permitted by major sentences

--as, for example, the linking of subject and complement in "Everything O. K..?" While the latter represents the most typical form of ellipsis in omitting ther verb "to be," this type of minor sentence also includes other unusual combinations.

The notion of minor sentences appears tailored to the needs of bilingual deacription where Latin insertions so frequently occur in subordinate or elliptical forms. Operationally, however, except for certain recognizable instances of ellipsis, the utility of this concept is considerably reduced because our analysis deliberately treats the entry independent of its actual context, or, for those insertions which are by nature fragmentary, of any context we could imaginatively supply. Such speculation would only lead us astray from our limited descriptive task. For our material, it is far more efficient to speak only in terms of complete and incomplete sentences, and to profit from Crystal and Davy's minor sentence sub-divisions as classificatory principles for the latter. In this regard only one adjustment proves necessary, and that concerns tags where the verb is not expressed but is clearly understood--in other words, the typical form of ellipsis mentioned above. In Latin such forms are rather regular and can as a rule be grouped with simple sentences precisely because the verb can be so readily supplied. Besides the proper forms of esse, the latter includes dicere, agere, and loqui.[7]

Formally, the complete major sentences may be classified as (A) simple and (B) combinational. The simple sentence "...consists of a Subject and Predicator, with or without a Complement, depending

on the class of verb occurring as Predicator, with or without one or more Adverbials, and with or without a Vocative."[8] Because these sentence elements remain fundamental to Latin, English, and the Romance vernaculars, we can use them for our elementary analytical purposes. Each language does order these grammatical functions somewhat differently, with a major distinction arising between Latin and the modern languages. The latter rely grosso modo on a basic Subject-Predicator-Complement-Adverbial order of statement. Although it, too, has a "normal" order (Subject-Complement-Adverbial-Predicator), Latin enjoys more freedom of arrangement because it is an inflected language.[9] Inflections also render a lexical Subject non-obligatory, so that we find Subject/Predicator dixi as well as Subject-Predicator ego dixi statements. Thanks to this exceptional density of nucleus, a single Latin word can often function as a complete major sentence.

Complete combinational sentences (I-B) include: i) compound--a simple main clause and one or more simple dependent clauses joined by a coordinating conjunction or punctuation device (sed, seque, or '+,' for example); ii) complex--one simple main clause and one dependent clause linked by subordinating conjunctions or, in Latin, by specific constructions such as indirect statements.

To these basic categories of simple and combinational, we join that of the multiple. This term describes a variety of tag which juxtaposes two or more independent sentences, generally drawn from quite distinct sources. Multiple is quite distinct from the paratactical which, in regard to Latin at least, implies independence of form with dependence of thought as, for example, in

Advenit, gaudeo 'I am glad because he has come,' where no form word shows the relation between the two clauses.[10] Multiple groupings may be typed structurally as: i) balanced--the juxtaposition of two similar sentence structures (e. g., simple, simple), which sometimes are isocolons; ii) hybrid--the juxtaposition of two differnt sentence types (e. g., simple, complex).

With representative entries, and the total number of insertions in each category in parentheses, the typology of sentence tags presents the following schema:

(51) I Complete Sentence Tags

(32) A. Simple Sentences: Fraus sublimi regnat in aula.

(10) B. Combinational Sentences:

(4) i) Compound: Laudamus veteres, sed nostris vtimur annis.

(6) ii) Complex: Ad consilium ne accesseris, antequam voceris.

(9) C. Multiple Sentences:

(7) i) Balanced: Prauum praua decent, iuvat inconcessa voluptas.

(2) ii) Hybrid: Interdum vulgus rectum videt, est ubi peccat.

(13) II Incomplete Sentence Tags

(4) A. Isolated elements of clause structure:

(2) i) Verbs: Placebo

(2) ii) Vocatives: Deus bone

(5) B. Subordinate Clauses: Vbi quid agitur

(4) C. Non-finite Constructions:

(3) i) Ablative Absolute: permutata vicissitudine

(1) ii) Gerund: ad imprimendum solum

Typological description of bilingual sentences provides important information on the kinds of material unites the writer must somehow incorporate into his matrix. The degree of insertional complexity obviously influences the manner in which the foreign element is integrated; complexity also affects the receiving or decoding end of the communication. With perspective in mind, analysis on the level of sentence results in three crucial questions: 1) Is any particular type of sentence used to the exclusion of others? 2) What is the proportion of complete to incomplete entries? and 3) Is there any pattern of preference within a given type?

In response to these queries, we find that while incomplete insertions account for thirteen out of sixty-five entries (20%), simple sentences constitute a definite majority with thirty-two out of sixty-five (49%).[11] Structural simplicity, the most striking quality of bilingual sentence tags, stems in part from this high number of simple sentences. It also derives from the general restriction (two exceptions in nineteen entries) of combinational and multiple units to two members, and from the formal compactness of all three sentence groups. Limiting our illustration to simple sentences, examination in terms of nucleus and expanders (a purely descriptive, non-discriminating term for determiners and modifiers alike) demonstrates this pithiness well: five sentences (numbers 10, 15, 20, 24, 89) contain only two lexical items,

and eight contain three (numbers 5, 6, 11, 12, 14, 25, 28, 30). Thus thirteen out of thirty-two simple sentences (41%) involve three items or less. Further expansion analysis would reveal the precise degree of lexical-grammatical concision in sentence units other than the simple. Also important in this regard is the absence of compound-complex sentences.

Typological analysis also reveals the following internal characteristics of interest to the style, integration, and decodification of bilingual sentences:

1) The complex combination items offer no consistency in the type of subordinate clause.

2) Four out of nine multiple entries involve some form of repetition and thus of lexical simplification.

3) The two isolated verb entries have been classified as incomplete because they are transitive but lack a complement. This word class rarely transfers, so it is not surprising to find that both of these items have been permanently assimilated as substantives into English. The two isolated vocative structures suggest a missing matrix sentence and hence are listed in this category too.

4) Isolated subordinate structures, incomplete by nature, ease the burden of matrix integration, although the precise type of dependency imposes restrictions of its own. Of five entries, only one (Facinusque invaset mortales) is an incomplete coordinate; given the simplicity of the structure itself, together with the high degree of parataxis and coordination in the English, this proves surprising. We include Sed caueat emptor as a complete

sentence, headed by the adversative sed, on the grounds of Latin rhetorical practice. In Book I of the Tusculane Disputations, for example, Cicero begins at least six sentences in this manner.[12] In two entries the relative pronouns are gender and number specific (qui, quos), while the antecedent of quicquid can be either singular or plural, masculine, feminine, or neuter.

5) As a dependent structure, the ablative absolute provides no linking word to ease integration; the latter depends on the reader's supplying of the necessary preposition to specify the phrase's (generally) adverbial function.

6) One entry calls for a fourth sentence type: caret tempus non habet moribus, a particularly mystifying example of the figure of synchisis, this entry is an unpunctuated grammatical and semantic scramble which could be described as an embedded multiple: caret--tempus non habet--moribus.

A Typology of Bilingual Phrases

We begin this classification with sentences because of their function as the largest independent grammatical unit. Also listed as tags, however, are bilingual phrases, a kind of ad hoc level of description worked out for the sole purpose of including the remaining, non-sentence tags. We define "phrase" as a group of related words lacking a finite verb or infinitive. As with sentences, the sub-divisions established for phrases reflect the specific grammatical qualities of the actual insertional material. No complete theoretical description is attempted or intended. With an understanding of the difficulties imposed by the limited nature of our sample, the charge of analytical inconsistency hope-

fully can be somewhat defused.

Sub-divisions of phrases are based on the parts of speech to which the grammatical function which the phrase's inflectional form suggests. For example, a preposition-substantive combination is listed under substantives, although it could possibly function as an adverb. The extremely close relationship in Latin between adverb and non phrases in the ablative case (with or without the preposition) necessitates this distinction. As mentioned earlier, our analysis tries to be as context free as possible.

So defined, phrases at least potentially include idioms and other established collocations which some linguists treat as a single word. However, as the signalling of idioms properly belongs to register analysi, for grammatical description we classify such items as phrases.

Analysis establishes three phrase categories, each defined in terms of its center. In (A) substantive phrases, a noun (16) or sometimes an adjective (2) functions as the nucleus; the latter can combine with a modifier, a preposition, or preposition and modifier. Adverb phrases (B) are restricted to lexical adverbs. Adverb modifiers, on the other hand, intensify adjective phrases (C).

A grammatical typology of bilingual phrases results in the following schema:

(20) A. Substantive Phrases

(3) i) Combination: genus + proavos

(12) ii) Head and Modification: Grand Signeur

(5) iii) Head and Preposition: iuxta originalem

(2) B. Adverb Phrases: Nisi prius

(2) C. Adjective Phrases: quasi vero

In total, there are twenty-four phrase insertions which occur twenty-five times insofar as super nagulum appears in both the text and as a marginal note.

Bilingual tag phrases as a group evidence three principal tendencies:

1) Structural simplicity: Sixteen out of twenty-four entries (67 %) are double item structures resulting from unmodified combination, including prepositions (four entries) or simple modification (twelve entries). This doubling, to be expected for longer substantive phrases, appears rather significant for adverbs and adjectives. Longer structures include one unusual combination, Sol, Re, Me, Fa, a collocation particular to music. Modified substantives constitute the largest sub-category.

2) In terms of linguistic codes, the percentage of vernacular and hybrid entries for the totality of bilingual phrases has risen dramatically in comparison with their share of bilingual sentences, from two out of sixty-five (3 %) to five out of twenty-four (21 %). Italian is represented by two insertions, French by one; the hybrid is English-Latin.

3) One half (ten out of twenty) substantive phrases evidence potential adverb function either for reasons of declension or prepositional collocation, a condition which contributes to their integrational flexibility.

iii) Word

The simple word, defined by the conventions of written language as a single formal unit separated by spaces is generally a direct transfer from the source language. Potentially, however, it includes phonemic reproductions which collapse a foreign idiom into a single word: boniure, quevala. Certain inherited loans which call attention to themselves linguistically, often by a return to their literal meaning and thus to their field of origin can also be classified as bilingual words.

As a direct, unassimilated transfer, the bilingual word may be further described as a nonce borrowing. It belongs exculusively to the source language, in contrast to the integrated but unnaturalized, low frequency, non-productive loanword with which it often borders. English lexicographers will not list the nonce borrowing or, if they do, its inclusion postdates the 1592 publication of Pierce Penilesse. Its inclusion in the literary text responds solely to the latter's immediate stylistic demands. The unnaturalized loanword, on the other hand, points to the most alien end of that important scale of foreign based items belonging to the English language proper. Crucial to the expansion of Renaissance lexis, its high quantitative presence in texts of the period understandably reduces the likelihood of what we term bilingual words. Pierce Penilesse, in fact, contains only four of the latter: Aliquis, homo (first entered in the OED for 1596 with Shakespeare's I Henry IV), Opus and Usus (two separate words appearing as a compound coordinated by and). Two other single words have been listed under incomplete sentences: Placebo and Nouerint.

A Language Typology of Bilingual Insertions

Examination of the linguistic codes operating in Pierce Penilesse presents us with the first solid evidence of Thomas Nashe's bilingual conservativism. That Latin dominates the isnertions proves no surprise, but the extent of its hegemony does: Latin accounts for the texts as well as eighty-seven out of ninety-three (94 %) bilingual occurrences. Of the five Romance insertions (Appendix B), we find French and Italian quantitatively balanced with two entries each in contrast to the one in Spanish.

With the latter begins the process of phonemic reproduction (beso las manos > Basilez manus) so characteristic of Nashe's Spanish and Italian borrowings in later work. This practice was too frequent in Elizabethan England to constitute in any way an idiosyncrasy on Nashe's part.

As an interesting indication of Rome's weight, the translation from Pictorius alone contributes more (8) entries than the modern and hybrid languages together (6). The hybrid entry itself, Encomium H. Smithi, suggests the traditional scholastic orientation of Nashe. Register, and particularly field analysis, demonstrate this tendency more conclusively; at the same time, they present evidence which qualifies Nashe's bilingualism as "prestige motivated formulaic" in opposition to "individual creative." In this regard, the lack of artificial languages, such as the Vanhotten, slotten, irk bloshen glotten gelderslike in The Unfortunate Traveller (Works, II, 247. 23) should also be noted. While the medieval theme of the seven deadly sins contributes to the Latin weight of Pierce Penilesse, analysis of The Unfortunate Traveller, a

work more open to horizontal bilingualism, still shows only a slight shift in Latin--modern language percentages.

Textual Peculiarities and Structural Units

Our analysis follows the McKerrow text of Pierce Penilesse His Svpplication to the Divell, which is based on the C copy of the 1592 edition of the work. According to McKerrow, this was probably the last edition corrected by Nashe himself.[13] Of the two subsequent edition, that of 1595 also interests us on account of a certain number of corrections in the spelling of the Latin. But as McKerrow notes, these corrections are of a nature that the printer himself could have made.[14] Only one such correction, manifestum for manifeste verum, actually affects our description.

For further ease in handling the more than ample number (93) of bilingual occurrences, we divide them according to their position in the four basic units of the work. Three of these are best seen as adjuncts to the fourth, the actual body of the text. Except perhaps in the case of the pedantic apparatus, bilingual insertions do not define these units, they merely cluster within them. That apparatus, together with the appended addresses, rank as standard literary structures; the third consists of Nashe's own translation of an obscure tract on demonology which he uses to close his work. Each in its own way proves highly informative as to the author's language attitudes and bilingual competence. Together these three units account for thirty-seven out of ninety-three entries (40%), and should be considered as thematically as well

as structurally distinct but complementary to the body of the text.

Analyzing these three with their respective sub-divisions in terms of grammatical typology (Appendix C), we find:

I Appended Addresses (9 insertions)

A. "A priuate Epistle of the Author to the Printer"
(PP, 153. 1-155. 15)
one insertion
one complete sentence

B. Address to the Reader
(PP, 239. 17-242. 27)
four insertions

This address is remarkable for its run-on position following the body of the text and translation. It provides a good run of bilingual units: one simple and two incomplete sentences, and one adverbial phrase. Speaking directly as author, Nashe evidences a rather strong concentration of bilingual expressions.

C. Dedication to "Amyntas"
(PP, 242. 28-245. 16)
four insertions

The dedication also figures as a run-on, from the address to the reader, and evidences the same concentration of Latin by Nashe speaking in his own voice. Included are one simple and two balanced multiple sentences, with one substantive phrase.

II Pedantic Apparatus

This structure ideally includes English as well as foreign author citations, quotations, book titles, marginalia, and certain connective expressions. For purposes of the register description of bilingual insertions, only the side notes have been counted. Nevertheless, to give a sense of other alien forms in

the text, Appendix C also lists foreign book titles and connectives. The number of such entries is not significant, but a more accurate assesment of their presence would have to take into account the number of similar formulations in English. Of these elements, it can be noted:

A. Connectives belong to the English vocabulary, with videlicet recorded for 1464 and thus well integrated by Nashe's time. The OED enters 1598 for id est, together with an example structurally similar to Nashe's use: "gallina bagnata, id est, a wet hen, a milksop (John Florio)". The chronological proximity of Nashe and Florio argues in favor of a "common coin" status for the expression, which is thereby excluded from stylistic consideration.

B. Book Titles are five in number, offering an interesting spectrum of stylistic types and bilingual procedures. One is an accurate title which Nashe merely inserts (De vanitate scientiarum). Another real book, De varijs questionibus, has simply been retained from the Latin text of Pictorius. With still another borrowed title Nashe was less careful, transcribing de Origenis errore instead of De origine errore (and confusing the early Christian writer and the common Latin word origo). Context suggests that the error (!) was inadvertent. The remaining titles come from the shelf of the mock pedantic bookseller, much in the way of Rabelais in Chapter VII of Pantagruel: De Arte bibendi is a classic in this mock library; Incerti Authoris Io Paean, a running together in italics of two set phrases, provides more evidence of Nashe's set phrase combinational tic.

C. Marginal Notes constitute the largest group of pedantic tags and the one that interact most significantly with the text proper. The C edition, however, omits a good number of English and Latin side notes, no doubt in response to Gabriel Harvey's well-put barb: "He tost his imagination a thousand waies, and I beleeve searched every corner of his Grammar-schoole witte (for his margine is as deeplie learned as Fauste precor gelida) to see if he coulde finde anie meanes to relieve his estate."[15] Indeed, field analysis confirms Harvey's suspicions, for fifteen of twenty notes have literary sources. As a result of Nashe's (shamefaced?) omissions, we distinguish between two groups of a total of twenty notes:

(i) Omissions are nine in number and include: four simple, two complex, and two incomplete sentences plus one substantive phrase. Except for the latter, these omissions are clustered at the opening of Pierce Penilesse.

(ii) Retentions are eleven in number and include six simple, one compound, one complex, and one hybrid multiple sentence, and one Latin and one hybrid substantive phrase.

III Thomas Nashe's Translation from Georgius Pictorius''De illorum Daemonum qui sublunari collimitio versantur ortu... Isagoge' (Basle, 1563)
(PP, 227. 3-239. 2)
eight insertions

Nashe follows the Latin original rather closely, but also paraphrases, omits, amplifies, and inserts his own remarks, including one Latin insertion, summum genus. The other insertions have been retained verbatim from the original, an aspect of literary bilingualism often found in translations in general. One transposes

a Greek phrase into Latin to retain the linguistic contrast. Grammatically, these eight tags break down into one each of simple, compound, balanced multiple, andincomplete sentences, and four substantive phrases.

IV The Text or Body of 'Pierce Penilesse His Svpplication to the Divell'

Fifty-seven bilingual occurrences belong to the text proper; these include eighteen simple, two compound, three complex, five multiple, eight incomplete, and one anomalous sentences, sixteen phrases, and four words.

Notes and References

Chapter Seven

[1] R. B. McKerrow, ed., The Works of Thomas Nashe, with crrections and supplementary notes by F.P. Wilson, Vol. IV (1958; rpt. New York: Barnes and Noble, Inc., 1965), n. 151. 4.

[2] François Rabelais, Pantagruel, chapers VI, VII, IX, in Oeuvres complètes, ed. Pierre Jourda, t. I (Paris: Garnier, 1962), pp. 244-255 and pp. 263-270.

[3] Leonard Bloomfield, Language (1933; rpt. New York: Holt, Rinehart, and Winston, Inc., 1961), p. 170.

[4] William G. Hale and Carl D. Buck, A Latin Grammar (19031 rpt. University, Ala.: Univ. of Alabama Press, 1966).

[5] David Crystal adn Derek Davy, Investigating English Style (Bloomington: Univ. of Indiana Press, 1969), pp. 45-55.

[6] Crystal and Davy, p. 51.

[7] Hale and Buck, p. 133.

[8] Crystal and Davy, p. 46, use the term "predicator" to distinguish it from "predicate" in the traditional sense of the whole sentence except for the subject.

[9] Aldo Scaglione, The Classical Theory of Composition from its Origins to the Present: A Historical Survey (Chapel Hill: Univ. of North Carolina Press, 1972), p. 92. Scaglione specifies that normal should be understood in the sense of statistically more frequent. The order is thus: Subject, Subject Modifiers, Verb Modifiers, Verb.

[10] Hale and Buck, p. 133.

[11] The sixty-five entries include fifty-one complete and thirteen incomplete sentences in the vernacular and Latin and the anomalous sentence discussed in point.six.

[12] Discussion with Prof. Floyd Moreland, 15 April 1978.

[13] McKerrow, I, p. 147.

[14] McKerrow, I, p. 147.

[15] Gabriel Harvey, Foure Letters, in McKerrow, IV, 89, n. 12 margin.

Chapter Eight

Register Description of the Bilingual Insertions in Pierce Penilesse His Svpplication to the Divell According to the Dimension of Field and Mode

In asking what kinds of foreign languages appear in a Renaissance text, we refer not only to size and language but also, and most importantly, to style. Grouping the insertions on the basis of their linguistic otherness vis-à-vis the English matrix, we examine this foreign language sub-system for its stylistic constants. The latter represent the first of various underlying principles which give internal coherence to these otherwise scattered and fragmentary foreign interpolations. These principles then work to establish the sub-system as a legitimate structure of the literary text.

At the same time, stylistic description of the bilingual insertions should specify the sub-system's internal diversity. Like the language of literature itself, the sub-system embraces many distinct varieties of language. Some reflect differences of space (distinct linguistic codes and dialects), other of time (differences in classical and medieval Latin grammar or lexis, for example). Some stylistic features identify institutions (literature, religion, law, medecine, etc.) or even sub-systems of such institutional styles of language. Insertions which are recognizably literary, for

instance, may sometimes be further specified as bucolic, Biblical, epic, etc. Still other features reflect situational differences in language medium or in the social relations between encoder and decoder. Finally, a certain percentage of insertions reveal no internally significant style markers. As far as the bilingual sub-system goes, these insertions belong to the realm of "ordinary" language; in therms of the matrix language, however, they are still stylistically significant because of their formal linguistic contrast. In virtue of its stylistic heterogeneity, the bilingual sub-system both symbolizes and contributes to the linguistic compositeness of a verbal carnival such as Thomas Nashe's Pierce Penilesse His Svppli-cation to the Divell.

Simultaneously to describe the diversity and expose the constants which validate the sub-system's role in the total functioning of the work, we rely on the method of stylistic description known as register. As discussed in Chapter Four, the advantages of this concept for analysis of a stylistically inclusive text such as Nashe's are many. Most important perhaps, the framework of institutional varieties which register sets up positions literary style, together with its various sub-systems or genres, in a broader, more democratic linguistic perspective. It teaches us to view literature of this heterogeneous type as a "super variety" that can--and with works such as Pierce Penilesse, does--subsume a wide assortment of non-literary varieties in addition to its own specifically literary varieties. The dimensions of register, furthermore, sometimes cut across tired and imprecise notions of literary criticism. Field, for example, revitalizes our understanding of the term "source." Mode and tenor

separate formal features that have long been grouped under the indiscriminate label of "style" itself.

By relying on collocation for lexical analysis, register allows us to distinguish between schematic and original utterances, between slightly varied schematic formulations and combinations of set phrases. Collocational specification of lexical stretches provides invaluable indices of the writer's second language competence as it emerges in the literary work. Rabelais, for example, can be shown to use much less pre-formed Latin material than Nashe. Of course, if necessary we can always justify the latter's fondness for clichés by declaring that, whatever the code, we speak and often write more by the automatic plugging in of set items than by their original, organic processing.

The fact that an insertion may qualify as cliché compromises its semantic originality, but not the crucial matter of its intrinsic stylistic properties. Clichés, because they automatically evoke the situations in which they customarily appear, point to the fact that formal stylistic description is inevitably concerned with connotation, with conventions of meaning perhaps quite independent of the very features which identify a stretch as cliché. The insertion's function as *sign*, and the arbitrariness of the sign with respect to its referent, appear with greatest clarity in terms of these overtones of meaning.

In this chapter we examine the lexis and grammar of bilingual insertions for their stylistic markers. Although lexis remains our primary interest, grammar is also included

so as to expand the amount of stylistic information available for subsequent literary interpretation. Lexically, for example, the item 'Domine' belongs to the field of scholastic or pedagogical language; its vocative case formation allows us to classify it modally as well, as an instance of spoken language.

Analysis remains purely descriptive; it does not attempt to correlate formal markers with specific language situations or literary themes. Each section following this sets forth the criteria applied for description by the register dimensions of field and mode; the dimension of tenor has not been elaborated for the present paper. Each provides typical and several atypical examples to better illustrate the problems involved in handling samples of literary language by this method.

The recovery of formal and connotative stylistic features, and the possibility of their operating as an organized network characteristic of a particular type of language use at a given moment of time revitalizes our understanding of the language in literary texts from distant periods like the Renaissance, to which we have no immediate stylistic access. With such information, we can develop a more penetrating sense of the linguistic levels within which the Renaissance writer moved and which animate his words.[1]

Because of its multiple dimensions, register does not bury an insertion with one stylistic label, but rather exposes its different layers of possible stylistic significance. Passed through the triple grid of field, mode, and tenor, each insertion emerges as a unique configuration of stylistic markers.

These dimensions allow us to recover much information readily available to the Renaissance reader but not to us; moreover, and yet another reason for our adaptation of the Hallidayn concept, these dimensions are geared preciesely to the kind of information relevant to the stylistics of this particular period of literary language: field, supplying information on the literary and extra-literary domains of language, explores the relation between lexically inclusive prose and reality; mode (and eventually tenor) introduces criteria fundamental to a text in the popular colloquial tradition such as Pierce Penilesse. We limit our dimension questions to these specific areas of contact, foregoing the possibility of a more exhaustive stylistic description of the bilingual insertions to work for our ultimate goal, a probe of the interaction between sub-system and text.

Field (Appendix D)

Field classifies bilingual insertions as indicating a particular situation (activity, task, profession). Appendix D organizes insertions according to field groups and provides detailed description of the field markers for each individual insertion. The following pages summarize the results of that analysis and discuss the criteria used to effect it.

Field description proceeds as far as possible by purely formal linguistic criteria. Lexical items alone or coupled with grammatical features quite often suffice for field identification, particularly in the case of the clichés and formulas drawn from the more technical spheres of Latin culture. As emphasized in an

earlier chapter, lexis at its most formal determines what is known as collocative meaning. The single lexical item sol, for example, radiates with a variety of potential meanings: "sun" in Latin and Spanish; "sou" in Spanish-American and French; "earth" in French; "colloidal solution" or "solution to a problem" in scientific English; "soiled" in Middle English.[2] Collocated with re, mi, fa, as it is in Pierce Penilesse, sol belongs to none of the above, but rather refers to a specific note on the musical scale.

In this almost ideal example, meaning is established by purely formal criteria and, moreover, the collocation's field value ("music," in this case) is still immediately perceptible to the twentieth century reader. Most often, however, the field specification of language bits from a distant past, or foreign tongue, require the assistance of extra-linguistic sources. Field classification that depends on connotation resorts to such aids extensively. Formal features alone, for example, could never correctly identify Sic probo as a common Tudor grammar schoool expression for a young scholar. To this end, the historical digging of a modern scholar is called for.[3] Inclusion of these extra-linguistic means for insertional field analysis obviously constitutes a significant departure from the strictly formal criteria required by rigorous interpretations of register, but a departure that is fully justified by the nature and chronological situation of the text under consideration.

Field description of bilingual insertions in Pierce Penilesse establishes two principal groups: field specific and common-core

insertions. The former also breaks down into two distinct groupsings. The first consists of the more prominent or expected fields of official Latin and foreign language use. Categories in this first grouping understandably contain a greater number of entries than the second or miscellaneous grouping of fields. In Nashe, the field of literature is abundantly represented.

Traditional Fields of Latin Language and Culture		Miscellaneous Fields of Foreign Insertions	
Field	No. Entries	Field	No. Entries
Law	5	Salutations	4
Religion	6	Grammar School	3
Literature	31	Oratory	3
Proverbs	8	Philosophy	2
Literary-Proverbial Crosses	12	Printing + Copying	2
		Drinking	1
		Music	1
		Theology	1
TOTAL	62	TOTAL	17
TOTAL NUMBER OF FIELDS	5	TOTAL NUMBER OF FIELDS	8

This chart provides evidence to counter reductivist impressions of bilingual insertions as somehow consisting entirely of maxims and literary quotations. The proportion of literary entries (including proverbs, and literary-proverbial crosses) is admittedly high: 65% of field specific insertions, 55% of all bilingual insertions. But these figures reflect the fact the proverbs, crosses, and insertions which do not declare their field formally. The

high proportion of literary insertions, moreover, seems particularly characteristic of late as opposed to early, and of English as opposed to the continental, Renaissance.[4] Comparison with the field insertions in Rabelais' Pantagruel, for example, reveals a higher concentration in law and religion; the presence of literature is almost negligible.

Another signficant result that emerges from field analysis is the number of fields in toto that turn up in Pierce Penilesse (13). This variety in field suggests, despite its seeming contradiction, a limited form of foreign language encyclopedism. All fields except drinking and possibly salutations involve prestigious spheres of language activity. The traditional/miscellaneous division distinguishes fields which occur in virtually any text from those which reflect particular textual needs or emphases. The latter may be institutional; they may reflect textual themes or the author's personal predilections. As a burlesque field of Latin prestige, drinking crosses the boundaries of all national literatures. Grammar school and oratorical insertions, on the other hand, reflect the specific preoccupations of Tudor language training.

Field classification entails certain problems, one of which concerns different levels of generality within fields. While register description ideally calls for comparable levels of specification within the categories of a given dimension, such consistency is not possible given the limited nature of the sample worked with here. The fields of religion and law lend themselves to further internal stylistic specification, but most of the others

do not. Rather than renounce field-internal specification for the sake of methodological even-handedness, we opt to include as complete a description as possible for each entry but we do not establish separate groupings according to these field-internal differences in Appendix D. In other words, we compromise.

Other factors which complicate field classification are those of overlapping fields, calques, and semantic extension or literalization.

(A) Overlapping: Usage frequently results in an insertion's belonging to more than one field. Summum genus belongs to the languages of philosophy and grammar, homo to those of philosophy and zoology. The appendix includes both under the apparently dominant field of philosophy. The entire category of literary-proverbial crosses reflects a consistent and massive form of overlapping: phrases from literature which have developed into clichés of varying degrees of field specialization (Cf. Fortuna favet fatuos with Heu rapiunt mala fata bonos.)

(B) Calques: The term refers to variations or burlesque inversions of well known phrases. Calques are included in their proper field but marked *. Examples include Non novi Daemonem, Non est domi, and Sine prole.

(C) Semantic extension and literalization: Items sometimes acquire colloquial meanings new to the period in which the text appears. New meanings can result in new field classification. The writer can then play with old and new. Nashe himself is credited by the OED with extending Nouerint to refer to scriveners. In this case, the original associations with the legal field remain

operative. Flipping the coin, with Placebo he restores the original Latin meaning of a word which normally figures in a series of colloquial English idioms in which religion is far from implicated.

Field specific insertions of a more technical variety (religion, law, and printing, in particular) tend to take the form of clichés. For example, three of the five legal entries are common names for different types of writs; three of the six religious insertions involve well-known paryers and a fourth plays with a famous quotation from the Passion gospel. One of the two printing insertions commonly figures in the many publications of the day. Many proverbs also belong to this category. This density of clichés obviously bears on the important issue of the reader's bilingual competence and specifically on his ability to recognize or decode the foreign phrase. In this regard, the importance of distinguishing the so-called technical clichés, accessible to the populace at large, from those of a more literary order (including the Ciceronian catch-phrases) becomes clear. From the perspective of general competence, the fact that calques are limited to the fields of religion and law, and that they substitute relatively simple foreign words that have English cognates (hominem > Daemonem and non is added in entry 11; prole > coitu in entry 77) also appears significant.

The second major group established by field analysis contains insertions with no (zero) significant field features. Thanks largely to the amazingly detailed work of Nashe's editor, R. B. McKerrow, these common-core insertions need not be lumped together

indiscriminately, but can be classified profitably in terms of their general source and frequency in Elizabethan texts. The basic sivisions of this ordering include "common" and "nonce" insertions. The first refers to foreign lexical items which frequently appear in mixed language texts or in identical collocations in the foreign language matrix but which, unlike most clichés and formulae, lack specific situational contexts. Three insertions figure in this non-evocative category. In contrast to them, nonce insertions offer unfamiliar combinations rarely found in mixed language texts. Hence they are attributable more to the author's specific textual needs than to any cultural currency. Six insertions appear in this category. Nonce formations indicate the author's productive competence as opposed to his reliance on lingustic routines (cf. Chapter One). Although none appear in Nashe, macaronic constructions would qualify for this category.

A final group of four insertions is labelled "problematic" rather than "non-significant" since furtherresearch may eventually permit a more exact classification.

Quantitatively, a chart of the major groupings shows the following:

	No. Entries	Total No. Entries
Field Specific Insertions		79
Traditional	51	
Miscellaneous	28	
Common Core		10
Common	4	
Nonce	6	
Problem		4
	INSERTION TOTAL	93

Given their strong numerical presence (65% of field specific and 55% of all foreign insertions) and their privileged position in Tudor pedagogical and rhetorical praxis, the fields of literature and proverbs merit special discussion. Because two overlap to the point of establishing a separate third category, this discussion necessarily centers on the criteria used to distinguish them.

Because the language of literature is so inclusive (cf. Chapter Three), this field forces us to open up our criteria and work on a variety of analytical levels. One basic distinction is formal. We can separate insertions marked by the vocabulary and constructions typical of literature as a restricted (and especially a poetic) register, from insertions which exhibit no such features and tend towards the common-core position even though their ultimate source is a literary one. With respect to the other dimensions of register, these restrictedly literary insertions correlate as a rule with formal formality and the written mode. The others, by contrast, frequently display the forms of polite but informal spoken language; although they, too, generally derive from literary sources, it is literature of the <u>sermo</u> type which can be identified formally only in virtue of prosodic features, not by grammar and lexis. In such cases, then, prosody and extra-linguistic means serve for literary identification.[5] In both cases, identification of the field re-invests the insertions with a specific situational connotation ("literature") which they no doubt held for educated Renaissance readers.

Internally, this second group of literary insertions sub-

divides into (A) entries which contain prosodic but no grammatical or lexical literary markers, and (B) entries which contain formal features characteristic of proverbs (cf. infra). Pol, me occidistis, amici (3) illustrates the first category, Nam si foras hostem non habent, domi inueniunt (40) the second. Entries in the latter sometimes combine restricted literary features with those of proverbs. Fraus sublimi regnat in aula (18) contains the poetic aula and the rhetorically dislocated sublimi, yet the total effect is one of the concise moral judgment characteristic of maxims.

As the preceding example suggests, the problematic nature of the language in literature makes literary identification depend quite frequently on a configuration of features from different levels of analysis. It is, in fact, by conventional configurations that literature emerges most clearly as a technical field in its own right. As a rule, lexis alone proves sufficient for identification only when a constituent item is clearly marked by formal formality, as happens with aerumnam in Miser est quicunque aerumnam suam nequit occultare (37). Far more usual is the case of Procul, O procul este prophani: Tuque invade viam, vaginaque eripe ferrum (45), in which the literary enclitic -que is reinforced by the meter and overwhelming presence of phonological features such as assonance and alliteration. Lexical marking is here negligible.

Collocation identifies insertions as literary in a variety of ways. Short entries based on well known proper names (Magnus Deus Sapho--entry 71) or literary clichés (Inamorato Poeta--entry 91) simply evoke their field. Here denotation leads directly to

connotation. With reminiscences, such as viuit, imo viuit (42), a formal feature (repetition) evokes the well known literary situation of the first Catilinian oration. Field identification in this case proves more tenuous than in the first two in terms of formal markers.

Analysis is obviously more secure when additional formal support is available. In longer stretches, identification may be triggered by lexical collocation, and seconded by features on other levels. Like a kind of Morse code, for example, Alcinoi-poma-ager flashes out a familiar literary situation. However, since these three items often collocate in proverbial sayings and, for that matter, could also co-occur in any non-literary stretch of language that just happens to contain a literary reference as part of its subject matter, classification of this particular insertion as literary is secured by recognition of the several phonological, prosodic, and grammatical features which confirm the rather elaborate formal and written identity of the entry. With Ingenio perij qui miser ipse me (54) a kind of reverse phenomenon occurs. The severe rhetorical disjunction between Ingenio and its possessive modifier suggests literary writing, and this in turn recalls the frequency of the ingenium-miser-pereo collocation in elegiac writers such as Ovid and Tibullus. Thus, however it starts, configuration analysis by its backtracking nature necessarily results in more stable field identifications.

Renaissance literature, both popular and humanist inspired, abounds with what the Elizabethans, who did not bother at all with the nice distinctions we attempt here, referred to rather loosely

as "proverbs,"[6] The possible sub-divisions of this field are many: sentence, maxim, proverbial saying , apothegm, gnome, adage. At base all refer to a concise statement of general principles of human behavior or experience. Field analysis, however, urges more precise and preferably a formal distinction. Since work on a formal typology of proverbs is only beginning, we absorb some of the Elizabethans' own flexibility and restrict our description to major categories of proverbs. We keep our definitions broad and always formulate them in relationship to classical literature, the major field of Nashe's insertions.

Our definitions procede on the basis of contrasted features, since this kind of analysis provides information rapidly if somewhat schematically. We can begin by opposing the proverb as an anonymous or collective expression of practical experience to the sententia as an individual observation of the same. The former is diffused throughout the population at large, although it is not necessarily known to all of the many distinct social groups; the latter is generally restricted to society's more literate sectors, although this distinction does not exclude the eventuality of a sententia becoming more popularly known.[7] Stylistically, the proverb can be described as popular, oral, stable, and tropological. This last essential characteristic refers to its use of figurative devices and, most particularly, to its drawing on concrete, familiar areas of reality to express its practical, universally recognized ideas. The sententia, which mixes ethical with practical considerations, is more logical, linear, and colorless in formulation. An individual judgment by definition, it

has no pithy fixed form. Like the sententia in ethical content and non-figurative language, the maxim is specifically marked by the concision which gives it the tone of a precept. Like the proverb, however, its source is anonymous.

These rather usual definitions hold up well in the fire of textual samples. Practical, popular, pithy, and metaphorical, Cucullus non facit Monachum (16) easily announces its status as proverb. Lacking only the latter's figurative element, Fortuna fauet fatuos (5) fits into the related category of proverbial saying. With its sober, straightforward expression of an ethical issue, Fraus sublimi regnat in aula (18) qualifies as sententia--Senecan, of course. The astute observation-cum-judgment, Interdum vulgus rectum videt, est ubi peccat (49) bears the imprint of the individual mind in its comparatively complex articulation. Meritis expendite causam (6), on the other hand, contains a more concise ethical recommendation and ranks as maxim. These last two tags are seldom found in collections of proverbs but conform formally and semantically to the criteria just discussed.

In "Idiotismes, proverbes, dictons," A. J. Greimas attempts to develop the purely formal definition of proverb even further.[8] Pithiness would be its outstanding quality, with various formal features contributing to this: (1) syntactic simplicity, which confines the proverb at most to a complex sentence but generally to a simple or elliptical proposition; (2) alliteration, assonance, rhyme, and key word repetition, which facilitate easy recall; (3) internal binary opposition, as manifested in Homo homini Daemon (28), which drives the practical point home more economi-

cally.

Greimas' description, while initially helpful, deals with basic or common denominator properties; as a result, the kind of close analyses which it provides does not really draw the fine line between sub-divisions as required for field description. Take, for instance, the insertion Nam si foras hostem habent, domi inveniunt (40). Despite the binary opposition (reinforced by juxtaposition) between foras and domi, this entry better qualifies as sententia or, granting it a certain currency, as a proverbial saying rather than as proverb. In virtue of its grammatical complexities and consistent association in Elizabethan texts with the name of Cato, Ad consilium ne accesseris, antequam voceris (38) should rank as a sententia. At the same time, it conveys its advice in the essentially tropological manner of a proverb. A different type of difficulty arises with Tacitus' Omne ignotum pro magnifico est (26), which by our standards belongs with sententia but most often is listed as a proverb. What decides classification in the latter case, then, is not at all the entry's formal features, but rather its degree of popularity. Ultimately, formal criteria take a back seat to popular diffusion, however difficult it may be to gauge this factor for a distant period, for we are dealing with the importance of linguistic usage.

Perusal of the collections of proverbs provided by A. Otto, Jakob Werner, and M.P. Tilley, among others, suggests a particular lexical feature which has perhaps been overlooked by formal descriptions of the proverb--namely, its propensity to begin with certain words and types of words. Some of these are affective (heu, non bene),

others semantic keys (mens), and still others are actually non-significant except for their frequent head position (interdum, quidquid, multi). These particular selections appear because they also begin a proverb in Pierce Penilesse, but the tendency of certain words to occupy this rhetorically important position suggests that the proverb is characterized not only by reasonably predictable grammatical patterns but also by grammatical-lexical linkages.

As pointed out earlier, the proverb and even more the proverbial saying are not necessarily of popular origin. A pithily constructed literary phrase may appear proverbial in terms of its formal markers and for that very reason fall into frequent use and consequently become proverbial. Classical literature furnishes many examples of this phenomenon and hence our third category: literary-proverbial crosses.

Sometimes a literary phrase-turned-proverb is handed on in integral form, so that its source is easily identified: hinc illae lachrimae, used by many writers, including Nashe in The Unfortunate Traveller, originates with Terence (Andria, 126) but is already proverbial by the time Horace deploys it in his Epistles (I. xix. 41) and Virgil in the Aeneid (II. 655). More often, however, this lineage is not so easily traced, in part because proverbs and literary commonplaces cover much of the same semantic ground and share the common rhetorical functions of copia (amplification, variation, "grace") and moral persuasion. It also happens that, like so many inns along the road of traditional wisdom, writers elaborate their own versions of a commonplace. Terence, for instance, gives

Fortes fortuna adiuvant (Phorm. I. iv. 26); Virgil, Audentes fortuna iuvat (Aen. X. 284); Nashe, the medieval form Fortuna fauet fatuos (5). While style distinguishes the first two versions from the thrid, what counts is the persistence of the commonplace semantic kernal through time.

Classical adjustments, which reflect the needs of meter as a rule, and medieval renditions, which inject classical proverbs and catch-phrases with a popular note (witness: Experto crede, experto crede Roberto or Ruperto, in entry 25) are not the only kinds of variations on commonplaces. Variant forms appear in abundance in collections such as the Adagia. More important still, the Erasmian doctrine of copia taught the young scholar to perform his own variations on this traditional matter so as to provide the rhetorical illustrations proper to his own compositional needs.

A good student of the Latin school, Nashe often manipulates his insertions with considerable syntactic and thematic flexibility. In the process he demonstrates one elementary aspect of his own Latin competence. With Absit arrogantia (20), he interpolates his own subject into the recurrent frame "absit _____." This particular variation may have been suggested by the absit fraus of an Ovidian passage (Ars amatoria, l. 642) which Nashe knew quite well.[10] He demonstrates in addition a marked tendency for semantically motivated combinations of disparate items, sometimes from quite different fields. Secreta mea mihi: Frustra sapit, qui sibi non sapit (48) joins a religious quotation with a proverbial saying. Plenus venter nil agit libenter, + plures gula occidit quam gladius (33) links two proverbial sayings. With prauum praua decent, iuuat inconcessa voluptas (44), the mechanical combinational process is

enriched by a metaplasmic alteration of the Horatian phrase-turned-medieval proverb, parvum parva decent (Epist. I. 7. 44). The alteration creates a tight thematic bond with the second member of the unit, which is itself a literary citation (Amores, 3. 4. 31) from Ovid. As statements of common experience, proverbs tend to be universal in substance if not in form. Erasmus himself noticed many parallels between classical adages and those of "idiotae nostrates." The popular vernacular forms of several Latin proverbs appearing elsewhere in Nashe's work thus represent a final type of variation which should be included in a comprehensive study of Nashe's proverbs and proverbial sayings in Latin.

Summing up, field classifies varieties of language according to the profession, occupation, or task which they represent. With regard to bilingual insertions, it specifies the different and often prestigious spheres of foreign language usage. However limited, the sample provided in Pierce Penilesse shows the considerable and generally unexpected variety of these domains. It shows not only the institutional tendencies but also the personal or textual preferences that operate within the larger spectrum of which description provides a glimpse. Thus field description takes the first step beyond a monolithic, impressionistic, and hackneyed treatment of bilingual insertions. It does not so much reject clichéd impressions, which are correctly if partially grounded on the official status of the Latin language in Elizabethan society, as it acts to disclose the factors and features that account for them. While field initiates the recuperation of the insertion's stylistic properties, it remains the most culturally

oriented of the dimensions of register. Its most significant linguistic probe concerns clichés. Technical formulas or literary commonplaces, their importance as a linguistic-cultural sign (the stuff upon which copia and mastery of the ancients is built) and as an aid to bilingual competence (in an age where formulary devices still function as a key means to knowledge storage and retrieval) cannot be underestimated.[11] Furthermore, since humanist education was designed to enrich one's experience both through personal action and the knowledge gained through the study of the ancients, these fragments did not represent bits of a "dead" language and culture but rather a form of cultural continuity and communication--communication of absolutely vital, experiential import to the Renaissance student.

Mode (Appendix E)

Whereas field treats insertions as loaded cultural signs, mode investigates them as units of discourse with markers pertaining to physical substance (spoken or written) and participant relations (monologue or dialogue). This double-edged probe avoids the common practice in register analysis of equating mode entirely with medium. While our ultimate goal is to adjust the more strictly linguistic concept of register to the properties of the literary text, we focus for the time being on a description of the bilingual insertions in Pierce Penilesse.

As with field, the reduced dimensions of insertions necessarily limit the number and scope of features available for modal

analysis. Specifically modal constraints result from the fact that we deal with written texts and with a major insertional language (Latin) that can provide only secondary indications of its spoken forms. For these reasons, analysis necessarily operates on a complex as well as a simple level. Complex means that analysis deals not with spoken features per se but with their realization in written language. Simple means that it describes features of written language as they appear in written texts.[12] Just as importantly, analysis also describes features which belong to both varieties and shows this common-core to prevail among bilingual insertions. This overlap factor does not, of course, prevent our positing well-defined categories for a clear sense of our point of departure and the deviations from it.

While the present section examines this overlap within the historical linguistic framework of the secondary languages in question, the relevance of modal overlap to the eventual integration of insertions within the vernacular should be kept constantly in mind for the very important reason that medium and participation play crucial roles in the stylistics of sixteenth century English. During this period writers of highly polished prose such as Hooker endeavor with increasing success to establish a literary language, but in general the boundaries between the spoken and the written word remain highly fluid. The native lexis such writers build upon belongs to colloquial language, albeit the polite variety spoken at court and among the better educated.[13] Although the prestige of Latin inundates the vernacular lexis with

Latin transfers and Latin-based neologisms, the oral-rhetorical bias of humanist pedagogy actually helps perpetuate the oralism at the base of the native prose tradition. This oral residue appears in especially concentrated doses in genres such as religious tracts, journalistic pamphlets, broadside, self-improvement manuals and, on the more entertaining side of the utile et dulce, romances and jestbooks. Continuing with the clear and lively colloquial tradition of paratactically strung-out sentences and concrete, everyday lexis allows works of this type to attract a socially broad-based readership that includes not only the literate lower class, as is generally asserted, but also the middle class. University educated gentlemen of the caliber of Gabriel Harvey and writers of the eminence of Edmund Spenser are known also to have enjoyed romances, jest books, and bawdy tales as much as humbler readers.[14] Certain works of the popular tradition, like Pierce Penilesse, mix popular tradition with more lofty literary models, and in them modal overlap develops quickly into modal and stylistic mixture. Part of this confusion stems from the lack of established canons of literary style and taste; part reflects the writer's deliberate and joyful exploitation, experimentation, and demonstration of the diverse manners of literary behavior now open to him.

Intimately related to modal mixture in works of this kind is the almost wild fluctuation of author-reader or participant relations. Pierce Penilesse begins as a first person narrative punctuated by frequent salutation of the reader and apostrophes

to renowned poets like Sir Philip Sydney. Dialogues between Pierce and a few ephemeral characters, and then between Pierce and the glib Knight of the Post, also occur. The actual supplication, framed as a letter to "his Divellship" Nicholas Maleovolo, exhibits various forms and levels of address.

Adjusting to the problems inherent to bilingual insertions and to the larger vernacular modal context, analysis works with three specific sets of criteria. Following a fundamental tenet of stylistics, the first characterizes spoken and written language as essentially affective and intellectual, respectively. The second examines the word order of insertions in anticipation of their eventual comparison with that of the vernacular matrix. The third studies participation markers as indices of tenor or author-reader relations. All three sets find common ground in the analysis of colloquial language developed by Charles Bally and, for Latin, J. B. Hofmann[15]. All three work to establish the bilingual register as a sub-system modally distinct but parallel to the englobing vernacular. While formal description of this sub-system constitutes the immediate goal of the section, the underlying concern in pointing out such systemic parallels is with how the reader, whether sixteenth or twentieth century, goes about deciphering this foreign material and incorporating it linguistically, stylistically, and culturally into his experience of the literary text. More than any other factor, this concern for the reading process has determined our criteria for modal analysis and the three charts of Appendix E.

The first set classifies insertions according to whether

their dominant impulse is affective (emotional) or intellectual. It defines spoken style in psychological terms as subjective, concrete, and predominantly affective.[16] These qualities reflect the physicality of the spoken medium and its formal dependency on contextual conditions such as intonation, shared knowledge, and facial or body gestures. Because of these conditions, spoken language is not only spontaneous but often linguistically incomplete. The written form, on the other hand, allows more time for reflection; because of the physical distance between sender and receiver, it also tends to completeness. These conditions, in turn, mean a shift in emphasis from feelings to logical thought. The more precise, complete, and devoid of emotion, the more intellectual the utterance.

Affective and intellectual function in this sense as stylistic extremes. Between them as a norm against which their deviation can be measured, lies the Gemeinsprache or common language, which Bally defines as "...la langue de la conversation normalisée et dépouillée de ses caractères affectifs."[17] Common language, then, by definition shares features with both the spoken and written varieties. It provides the neutral ground of modal overlap.

The notion of modal overlap proves of great consequence in analyzing Latin insertions, first of all because no direct evidence of spoken Latin remains. Glimpses of what it may have been emerge from the study of neo-Latin languages and from a variety of written sources ranging from Pompeiian graffiti and popular technical tracts on medicine and agronomy to oral transcripts of judicial documents and, finally, to literature and even "properly" literary

genres. All sources except perhaps the first pose the problem of stylization inherent to the transposition from spoken into written form.

Accurate assessment of this inevitable manipulation is particularly crucial in the examination of modal features in literary works. The comedies of Plautus and Terence provide the richest and "purest" information on oral forms, for however stylized, this genre represents the living contexts of actual speech. The epistulae, a genre especia ly well represented by Cicero, also contain many of the subjective, concrete, emotional features of colloquial language; however, the directness of these markers is often mitigated by the need to complete the thought for the absent addressee. Because the tone of letters generally reflects the addressee's social rank, only letters which detail everyday affairs between close friends contain the familiarity so necessary to the definition of spoken language. Comedy, in contrast, offers a wider range in tenor, with emphasis on those crucial familiar forms. The prose of Petronius is of a much later period, but especially informative in terms of popular, spoken language forms. A more formal but still rich mine of colloquial features are the satirists who, together with elegiac poets such as Ovid, Catullus, Propertius, and Tibullus, write in the sermo style of polite spoken language.

As this review of the principal sources of lateinische Umgangssprache suggests, modal overlap characterizes much of the history of this ancient literature. Up to the late Republic, as is natural in the development of a literary language, spoken and written forms

coincide to a remarkable degree. The style of Cato's mid-second century prose is elevated for reasons of genre, but linguistically it kneads colloquial forms with the archaic formulas of religion and law, highflown Greek loans, and contemporary poeticisms.[19] Insofar as Plautus contributes to its beginning, literary Latin may be described at least in part as a stylization of the spoken language. His experiments with artificial language, however, indicate that a two-directional and extremely opposite modal impulse is fundamental to the identity of literary Latin. The first century ideal of latinitas hastens the purification of these mixed forms and in a very real sense organizes a literary language which is based on a set of rules and schema--i.e., on a tradition of native writers and their Greek models. It should be added that only certain of these models served, since latinitas also represented a reaction to the highly artificial, contorted Asiatic style of writing that Greek also provided. With latinitas, the lexical closure of the strict literary register begins.

Classical Latin in a very real sense melds the best points of both the spoken and written varieties. To a very large extent it operates with the readily accessible vocabulary of the common language. Using this lexis it concentrates on the fine points of style--on compositio and elegantia. Many forms of prose and poetry develop sophisticated rules and consciously strive for elaborate artistic effects; others, profiting from this concern for polished, fully Latin style, build a simple but elegant literary medium from the more polite forms of spoken

language. The language of the Horatian satires perhaps represents the best of this modal fusion.

Our reliance on the stylistics of classical Latin may strike some readers as arbitrary and perhaps even misguided criteria for the stylistic description of the Latin appearing in Renaissance texts. But we insist on classical criteria, and the notion of its modal interference in particular, because 1) Nashe's insertions derive largely from the literature of that period and 2) because, as Father Ong so carefully demonstrates, the Tudor grammar school accentuated both modes of Latin learning in its well planned curriculum.[20] Just what kind of Latin was actually spoken and heard in the Renaissance remains an important, but possibly unanswerable question. With respect to a university man writing in England, in popular prose, like Nashe, the question becomes even more challenging. Would he have spoken Latin at all? Presumably so, but how? Like the cleric, courtiers, and professionals he quotes in the two Latin texts included in Pierce Penilesse? Would the lexis and constructions of spoken Latin generally have been as simple as these texts suggest? Would the speaker tend to arrange his Latin in the patterns of the vernacular? How did this spoken Latin sound? How severe was the contamination of English rhythms and intonation? The questions are endless and much more information is needed to begin to answer them. Yet information is precisely what is lacking. It seems to us that one possible source for at least an outline of an answer is the mixed language text such as Pierce Penilesse and others written in a still less popular style.

Because language inevitably contains both affective and intellectual qualities, the notion of a dominant proves essential to stylistic description. Modal classification of bilingual insertions seldom depends on one single feature since the means of expression available to a language at any given moment always exist in reciprocal relation to one another. In other words, the style of a given period or genre is a synchronic phenomenon. The style of a given utterance accordingly reflects that particular network of interacting features.

The contrast between the following insertions, for example, shows how parataxis, which is so readily associated with colloquial language, can also contribute to a highly literary formulation:

Viuit, imo viuit (42)

Accipe per onlgos tibi qui deseruiat annos,
Accipe qui pura nouit amare fide (46)

Although the contrast between these two examples is deliberately exaggerated, it does emphasize the necessity of configuration analysis. Only the co-presence of other, specifically literary features decides the literary value of parataxis in the second entry. The Latin literary lexis is particularly susceptible to synchronic alternations. Words that first appear as restrictedly literary often gain currency and disappear into the common language vocabulary. Certain of these become specialized once again when the word which replaced them loses its own expressive power for literary evocation. The history of aerumna illustrates the first case, poeta and vates the ebb and flow of the second.

To decide an insertion's modal dominant, we examine the

the particular means of expression it puts into operation and the types of effect these realize. In dealing with written and spoken-in-written language, we naturally eliminate such indirect means of expression as intonation or gesture and concentrate on lexis, syntax, or a combination of both. These means of expression can work either directly or by evocation. The latter refers to how a word or syntactic form conjures up the milieu to which it is commonly associated. Technical language is evocative; so are poetical words and familiar words when they appear outside their normal contexts. On the basis of a general impression of the milieu's modality and tenor, we can decide the modality of the feature under analysis.

Evocation provides an easy and relatively sure means of modal identification even for bilingual insertions. The problem lies more with direct or natural means of expression.

Interjections like heu leave no doubt as to-the relationship between sound and pain or sorrow; the sign is naturally affective. With many lexical items, however, one cannot easily decide whether the expressive value inherent to the signifier, which lets us perceive the signified in a direct and primary intensity or value-oriented light, is affective or intellectual. Lewis and Short, for example, list metuo as stronger than vereor (see comments for insertion 21 in the Appendix), but depending on context this difference in intensity can be intellectual or affective. Again, now for naturally affective characters of language, configuration proves especially crucial.

This difficulty accounts for the fact that syntax is generally recognized as a more decisive criterion for modal analysis than lexis. Viewing syntax as expressing the logical links between elements in a sentence, we can correlate concise and complete articulation with the intellectual dominant; interruptions, illogicalities, grammatical contamination, brief questions and exclamations can be linked to the speed and emotional tension of speech. The following presents an ideal charting of the differences between intellectual and affective expressivity and the means (natural and evocative) to them.[21]

A. Nullo modo credo quid dicas--intellectually intensive by direct means (nullo modo) and the latter's emphatic head position.

B. Haud quicquam a te dictum ego non credam--familiarity of expression (the double negative, its head position, inclusion of the non obligatory ego) evokes the spoken language.

C. Hercule! Ego hoc credam!--the interjection, subjective reinforcement of ego, context dependent hoc, and parataxis produce a total impression of the emotion associated with spoken language.

This chart points by implication to a major problem of insertions that we would classify as spoken. Few entries provide the clear and direct markers of example C or even of B; most fall into a stylistic limbo between A and residual features of B or C. While quite attenuated in absolute terms, insertions of this type rank as spoken by contrast with the others to be found in Pierce Penilesse. In this relative sense, the bilingual insertions do constitute a small linguistic system of their own. The lexical and syntactic criteria used to determine mode themselves represent a biased, insertion-based sample of the larger stylistic system.

These criteria, modal categories and their problematic overlap, are best presented in a series of examples.

I Spoken Language Insertions: Affective Dominant

The sub-divisions of this category represent a conflation of relevant points of style from J. B. Hofmann's Lateinische Umgangssprache, with supplementary information from Leumann-Hofmann Szantyr, Einar Löfstedt, and Charles Bally.[22] This description mentions certain forms which do not occur in Pierce Penilesse but which nevertheless form the broad backdrop against which the actual properties manifested by insertions can be measured. This backdrop of colloquial possibilities calls attention to the fact that we are dealing with the impact of writing upon spoken form.

A. Interjections

Interjections purely and decisively manifest the speed and emotion of spoken language.

Example: Hei mihi, quam paucos haec mea dicta mouent (4)

Exclamation in this insertion is reinforced by the ethical dative; set off by the (Renaissance added) comma, the unit's emotional force moves close to that of the independent or absolute interjection so characteristic of Roman comedy. Other interjections found in Pierce Penilesse include heu, o, pol, and Deus bone, a variation on di boni. Hei, heu, and o qualify as sound-imitating: sorrow and pain with hei and heu; surprise, joy. or pathos with the more general o. The remaining two qualify as solemn interjections or oaths.[23]

The notion of brief independent forms is crucial to spoken language. For this reason we include as a sub-sivision of inter-

jections brief sentences which are marked by the imperative or subjunctive mood.

Example: Aue Cesar (15)

Leumann-Hofmann-Szantyr explains the close reciprocal relationship between these two forms:

> Der Imperativ ist wie der Vokativ eine Forme des reinen Stammes...und wurde bereits in imperativischer Bedeutung verwendet, bevor er ins Verbalsystem eingelgiedert wurde... Von Anfang an wurden die Imerativformen nicht bloss im Sinne eines schroffen Befehls gebraucht, sondern auch von einer Ermunterun (bonum animum habe), einer Einladung (accuba), einem Wunsch und einer Bitte (salve; Iuppiter, serva me...), einter Einräumung (...tibi permitto, posce, duce...), schliesslich einer Bedingung als Vordersatz einer asyndetischen Parataxe (serva me, servabo te...) 24

Hofmann's treatment of this form includes specific interjectionalized imperatives that became mechanized into oral clichés (caue, age, vide, iube, etc.). Only the first appears among the insertions and then in the attenuated, more polite form of the jussive.

Also listed under interjections are introductory formulas of request and persuasion which respectfully acknowledge or appeal to the partner of the linguistic act. These forms are insistent and largely self-referential: rogo, quaeso, scito, memento, crede mihi (both of the latter figure in The Unfortunate Traveller), amabo, ignosce, miserere, etc. How closely they resemble interjections in form, emotional content, and frequently by head position, is obvisous. Only miserere appears in Pierce Penilesse. Although its immediate source, for Nashe, is Psalm LI, this does not alter the oral, emotional impulse of the non-religious formula miserere mei.

Still another category that fits under the expanded aegis of

interjections is what Hofmann calls "die affektische Kurtzsätze." In the sense that their fragmentary appearance and embedding in the vernacular have expressive value, bilingual insertions qualify almost automatically for this rubric. Individual stylistic analysis, of course, often results in a quite different classification. Forms of the emotional short sentence absent from insertions are the accusative of exclamation, the historical infinitive, and emotionally charged verbal ellipsis.[25] While one example of the emotionally charged dependent clause is present, it is realized in an elaborate form that qualifies more as literary than spoken:

Example: Ingenio perij qui miser ipse meo (54)

Other short forms which colloquial language often adopts for purposes of emphasis or contextual continuity include question particles and formulas such as nunc, num, quid ais?, quid quaeris? (quid plura in The Unfortunate Traveller), and affirmative or negative particles like sic, profecto, immo, and verum. Only the latter appears independently in Pierce Penilesse; the other three appear, but only as part of one Latin sentence.

Example: Hei mihi, quam paucos haec mea dicta mouent (4)

This initial example provides other affective elements which, in contrast to interjections, may occur in intellectual sentences as well. Their appearance with the interjection results in a "spoken" dominant for this insertion. These modal-overlap features include:

A. mea--the subjective emphasis of the first person possessive adjective is accented by its preceding dicta. This purely emphatic use also occurs in the written literary mode and should not be

confused with the very familiar use of possessives to imply the partner's close presence or relation: miles meus, meus rusticus. This form appears in Text II in the direct address mi amice.

B. haec--while the demonstrative is naturally emphatic and normally prepositioned, its coupling with mea reinforces the emotional urgency of the immediate context.

C. paucos--naturally limiting adjective (or substantives) of quantity like omnis, tantus, multus, and paucus generally precede their head-word. Related to them are quality intensifiers such as bene, non bene, quasi, summus.[26]

I Spoken Language Insertions: Affective Dominant

B. Abundant and Natural Rhetorical Expressivity

Because of its subjective and emotional impulses, spoken language exhibits considerable redundancy. This may entail repetition of the same word or a free, spontaneous variation of a thought for periphrasis of a most general sort. While redundancy underscores intensity of feeling, it also embodies the groping manner in which thought is elaborated orally and on-the-spot. Hence another category of features basic to colloquial expression is what Hofmann calls "Abundanzen." It includes accumulation (of synonyms, adverbs, conjunctions, negation words), the collocation of words based on the same root, reiterated comparison and superlative reinforcement, short parallel forms, and the repetition of entire sentences.[27]

Underlying these forms of abundant expression are three basic categories of linguistic expression: repetition, periphrase, and

antithesis. The frequency of all three in spoken language identifies them as natural, spontaneous modes of thought and linguistic organization. All three can function for intellectual analysis as well as emotional intensification. Elaborated upon, they serve as basic means of literary-- artistic expression and hence represent a very imporatant category of modal coincidence. Again, the proper modal identification of an insertion depends on the degree of elaboration and the tenor of the lexis.

Examples of insertional abundance include: tandem aliquando (81) and manifeste verum (82). While these collocations lack the familiar tone so fundamental to the spoken language and therefore tend towards classification as written, redundancy remains their primary feature and hence they are classified as spoken. More formally precise criteria can be applied to distinguish between spoken and written repetition of words from the same stem since Hofmann limits the former to combinations of adjective and substantive (miserima... miseria, Plautus, Aul. 215), verb and adverb, predicate adjective or infinitive (memorat memoriter, Plautus, Amph. 417; tacitus taceas, Poen. 906; nunc domum properare propero, Aul. 181), and adjective and adverb (unice unum, Asin. 208). Polyptoton, the more artistic pendant of this form, makes no restrictions as to parts of speech, but rather stresses differences of inflection. In its narrowest sense, polyptoton involves "word parataxis," the immediate or almost immediate repetition of the same lexical item. Polyptoton built of substantives (cf. pravum prava decent--entry 44) is considered particularly artistic; it does not figure among the

epistulae except upon occaison.

Repetition underlines the staccato drive of emotion in Viuit, imo viuit (42). By its pivotal position and negative, adversative content, imo increases the intensity of that emotion. The entire unit functions as an exclamatory short sentence. On account of the effort represented by the regular positioning of a word at the beginning of a line or clause, anaphora may strike us a a characteristic of written language; nevertheless, it does occur in the spoken variety in conjunction with purely emotional words, exclamations and interrogatives. In cur scripsi, cur perii (4), brevity also contributes to emotional stress.

Anaphora and antithesis can serve for intellectual analysis as well as emotional emphasis. Opposition in Multi famam (saith one) pauci conscientiam verentur (21) is two-fold; it involves both the principl content words and the quantitative intensifiers multi and pauci. Parallel grouping of subject and object reinforces this opposition. While antithesis may be a natural category of the human mind, concision reflects the effort for intellectual organization and for this reason the insertion is classified as written.

No example of Latin periphrasis appears. Some of Nashe's free-flowing translations of the Latin insertions would certainly exemplify this category well.

II Spoken Language Insertions: Evocation Dominant

Familiarity, the fundamental quality of spoken language, marks those language situations in which the participants stand on equal social footing with one another. Hence, in describing his language

in the letters to Atticus as sermo plebeius, Cicero understands the informal, idiomatic forms of everyday spoken language as practiced by the educated classes. Because of his intimate relationship with the addressee, familiar expressions are appropriate in these letters. As a rule, however, writing is considered a formal activity. The features of this medium--time to elaborate one's thought, a receiver who is distant either socially or psychologically or both at once, and the development of literary conventions--make it so. Familiar features immediately stand out in writing because they evoke an altogether different language situation.[29]

In a rather elegant form (because constrained by metrics and written for an audience of more than one) sermo plebeius serves as the medium of such plain style genres as satire or the epigram. While these forms may have been intended for an elite audience, their popularity shows that linguistically they were accessible to a broad social spectrum of the Augustan audience.[30] By uncomplicated syntax, neutral or spoken word order, and predominantly usual vocabulary, sermo literature provides a fairly substantial and reliable indication of what the Latin common language may have been like. It evokes an easy and urbane milieu which we do not ordinarily find in more formal or "noble" literary genres like the epic.

Familiar language, no stylistic monolith, contains several internal varieties that can be distinguished in terms of the social milieu they evoke. In addition to the polite sermo of the educated classes are the "socially inferior" or popular language which include slang and different occupational languages such as the sermo castrensis of soldiers.

Although insertions in Pierce Penilesse mostly build on the everyday lexis of classical sermo, they do shine with sporadic flashes of popular language. Beginning with morphology, popular origin or its residue appears in such forms as diminutives, superlatives, certain Grecisms, frequentative verbs and geminates. Only the latter (bucca, pecco) figure among insertions and even then, rarely. The colloquial origins of the syllabically geminate quisquis, although attenuated by the word's absroption into common language vocabulary, still show through.[31] In both insertional occurrences, alliteration revives the original sound value of this item:

Example: Quicquid quaesierat ventri donabat auaro (39)

Example: Quicquid in buccam venerit (56)

Certain concrete words, notably those pertaining to parts of the body (gula, bucca, and at times venter), also evoke a more coarse popular milieu and do not generally appear in the more formal literary genres. The expressivity of venter basically depends on collocation. While venter auarus is not popular, plenus venter is. Collocation occasionally injects a popular note into otherwise banal lexical items. Such is the case with nil agit, where the short form of nihil only increases the formula's expressive value.[32]

Field, too, can identify popular forms of familiar language. Drinking expressions, for example, foster definite expectations of social tenor. In super nagulum (79), these are reinforced morphologically by the ever expressive combination of gutteral and liquid consonants in gul. The most important field by far

is that of proverbs, in which lexis and syntax collaborate for insertions that can be simply familiar (Fortuna fauet fatuos--5) or clearly popular (Plures gula occidt quam gladius--33).

III Common Language Insertions

This category refers to insertions that lack the affective-evocative qualities of spoken language and the more sophisticated articulation of thought to be found in the written. Colorless and direct, Gemeinsprache aims at direct, uncomplicated communication for the "average" mentality; it belongs to the linguistic community at large and, in Latin, relies on neutral or even spoken word order and on usual, everyday lexis.

Example: Non est domi (11)

Even when identified as an expression typical of Plautine comedy, linguistically this remains simple and unexpressive stylistically.

Example: Vbi quid agitur (58)

While frequent to Ciceronian orations, this formulation also shows a lack of linguistic and stylistic effect. It is totally ordinary.

IV Written Language Insertions: Intellectual Dominant

In discussing vulgar Latin and the ever-widening late Empire gap between spoken and written language, J. R. Palmer declares that "...from its beginning to its end, written Latin in all its forms is an artificial language..."[33] This statement does not contradict our description of the spoken-written overlap as characteristic of Latin so much as it focuses a new light on the differences between the affective and intellectual modes associated with those

forms. Specifically, it calls attention to the effort and ultimately to the distortions of spoken forms which are required for the clarity and completeness of written communication. As Bally frequently notes, the intellectual dominant does not represent a real state of language but rather an attitude of mind which seeks to describe a reality or demonstrate a truth.[34] This attitude seeks to formulate general ideas and the various judgments, reasonings, and acts of conscience that accompany intellection as precisely as possible; as far as possible it seeks to strip this formulation of the personal, emotional overtones inherent to language use. Hence lexis tends to the general and abstract although, as Marouzeau warns, Latin evidences comparatively fewer abstract words than modern Romance languages and tends to equip the same word with abstract and concrete meanings.[35] Amor, for example, refers both to the emotion and to the beloved. Syntax assists the clear articulation of intellectual content; it makes use of emphasis and intensity for a non-emotional strengthening ffthat effect. Aware of the contaminations inevitable to lexis and syntax alike, insertional classification proceeds with a rather simple working definition of the intellectual mode as a lexical-syntactical arrangement which meximizes the objective expression of an idea. Once again, we insist on the need for configurational analysis.

This objectivity bias, combined with an effort for concision and control, makes the sententia a good candidate for the intellectual mode.

Example: Omne ignotum pro magnifico est (26)

By placing abstract concept words into equational or definitional form, and by aiming at the expression of a general truth, this insertion admirably illustrates the basic tendencies of this mode. While such pure examples prove rare among bilingual insertions, the notion of dominant allows us to classify as intellectual an entry such as

Example: Est aliquid fatale malum per verba leuare (2)

The rhetorical emphasis provided by the initial position verb and prepositive adjective does not alter the insertion's essentially impersonal, unemotional thrust. The same cannot be said for

Example: Neque enim Lex aequior vlla est, quam necis artifices arte perire sua (22)

Although the first part of the insertion adheres to impersonal modal criteria, the second clearly does not. In fact, its pervasive rhetorical disjunction is so wrought with emotional emphasis that, even when metrical considerations are left aside, the entry falls directly into the literary camp.

Certain insertions classify as intellectual lexically, in virtue of the technical field they evoke and the modal/tenor connotations of those restricted languages. Much of this lexis displays the nuances helpful to detailed analysis and definition. Even when these languages are used orally, they tend to appear in formats such as sermons, debates, speeches, etc., which require a high degree of conscious linguistic organization.[36] One obvious example arises with legal insertions, three of which serve as titles of writs: Nisi prius (80); Nouerint (51), a generic term; and perhaps Non est domi (12), when judged a playful, popular tenor calque on Non est inventus, a formula Nashe uses in The Unfortunate

Traveller. Certain legal expressions like Bona fide (69) or the maxim Sed caueat emptor (1), which gained great currency in the spoken language, cannot be said to co-occur with the written mode. Terms and collocations from theology, philosophy, and printing also evoke the modal realizations of their respective fields, but like the examples just cited require a context for precise definition of meaning. Summum genus (72), for example, because of the natural qualitative intensity and prepositioning of summus, need not be philosophical at all. A spontaneous, extra-contextual translation might read "most distinguished race or house" instead of the "highest or most comprehensive class in a system of distribution and classification."[37]

V Written Language Insertions: Literary Dominant

Criteria for this mode begin by positing literature as a cultural institution or field: its various productions form a tradition and result in established forms and guidelines, whether formally elaborated or not, by means of which the tradition continues to expand and transform itself and incorporate the broader, everchanging cultural spectrum. The more particular or restricted features of literature evoke the field of literature in much the same way as popular forms evoke that particular social milieu.

Although decisive evocative features are comparatively rare in Pierce Penilesse, a good illustration of restrictedly literary lexis occurs with Facinusque invasit mortales (55). Not only is mortales a strictly poetic synonym of homines or viri, but the enclitic que also appears more frequently in written than in spoken language.

The literary language, especially in its poetic utterances, frequently shares the subjective, emotive, and concrete characters of popular spoken language. G. Bonfante summarizes the coincidence in this way: "Ambas surgen de la fantasis animada del sentimiento ardente, a veces debordante. Ambas piensan de manera plastica y visual, aman por siguiente, la espresión figurada y evitán todo lo que es abstracto y puramente intellectual."[38]

The primary difference between these forms lies in the degree of spontaneity. The literary mode orchestrates the various means of expression at its disposal. Whether popular and concrete, specifically literary or (as often happens with the Latin of insertions) entirely usual or gemeinsprachlich, these forms reflect a deliberateness and individuality of organization in pursuit of a well-envisaged, complex effect. Recalling and perhaps deliberately evoking the features of spoken language, this effect may be plastic and emotional; retaining the intellectual bias, it may formulate an idea or impression straightforwardly but with somewhat more attention to the aesthetic effects of compositio in all that it implies for sound and style.

This distinction based on aesthetic intention may seem overly subtle and essentially unsystematic in theory; in practice it serves to classify insertions which impress us as being marked by more than a simple affective or intellectual dominant without, however, being definitively marked as literary. In other words, this subdivision (V-C in Appendix E) is highly erratic, with criteria determined on an ad hoc basis according to the specific features of

the constituent entries. Further analysis could perhaps incorporate them under the two more solid headings.

Example: Non bene conducti vendunt periuria testes (13)
The emphatic final position of the evocative collocation periuria testes, balanced by the unusual (and almost familiar) head unit non bene suggests that this basically intellectual statement has been organized for literary effect. However, no specific features identify it as such.

A third sub-division of literary mode identifies insertions which allow no doubt as to their literary status. These are marked by a cluster of evocative and rhetorical features, with the latter dominant.

Example: Scribimus indocti doctique poemata passim (7)
More decisive than emphatic deviation in word order (initial indicative verb and final alliterated object and adverb) is the positionally and semantically emphatic unit indocti doctique. This entry also reveals the tendency of literary Latin to build a quite calculated organization from altogether usual lexis.

Because mode anticipates how insertions are embedded in the vernacular, Appendix E includes two charts in addition to the principal one for medium.

The first of these deals with word order. Concern for the bilingual competence of the English reader motivates it, and its relevant categories are three: neutral, rhetorical, and spoken.

The first is basically a creation of modern grammarians. As Aslo Scaglion explains in The Classical Theory of Composition:

> The main principle of [n]eutral order is one of general grammar and can be considered valid beyond its application to a specific language. It lies rather than in any conceivable logic, in a psychological fact: 'Emphasis may be obtained either by putting an important thing before the hearer immediately, or by holding it back for a time, to stimulate his curiosity.' 39

For Latin this results in a "valley between the two mountains" impact formation: from the peaks of initial and end position, emphasis slopes to the neutral middle. On this psychological basis, not on any examination of plain style prose, William G. Hale and Carl D. Buck establish the following neutral or normal configuration: Subject, Subject Modifiers, Verb Modifiers (remote modifiers of time, place, etc., indirect object, direct object, adverb), Verb.[40] Neutrality means that no c mponent receives special stress. This pattern is purely ide. , of course, since inflections essentially obviate the issue of necessary word order in Latin. The pattern simply provides a consistent, plain yardstick against which the surprises and emphases of rhetorical compositio can be measured.

Rhetorical order inevitably proves more frequent, even in the limited sample of Pierce Penilesse insertions, because personal nuances always surface in the articulation of thought or feeling. Exrpessivity need not be exclusively personal; it may be inherent to the linguistic form itself, as mentioned earlier. Jussive and imperative verbs are another case in point; they naturally head the sentence which they dominate semantically.

Rhetorical dislocations of neutral order take various forms:

A. Reversal of normal order: fatale malum (2) 'FATED evil';

B. Juxtaposition of like or contrasting words: indocti - doctique 'untaught and taught';

C. Separation of connected words for suspense: Accipe per longos qui tibi deseruiat annos (46) 'Take one who would be your slave through LONG years.'

Double emphasis sometimes results from rhetorical order as well: the re-positioning of scribimus intensifies the value of passim in insertion (7).

Concern for the musical qualities of language is often paramount in accounting for word order in classical literature. Since the sixteenth century Latin trained reader was most likely sensitive to values of sound and rhythm, our chart mentions these features where they are immediately perceptible. As Scaglione also notes, Latin attention to iunctura, and particularly to numerus, led theorists for the most part to neglect the semantic import of rhetorical dislocations.[41] Modern readers, on the other hand, used to the analytic or fixed order syntax of the vernaculars, are naturally more sensitive to and even dependent on positional value. This is particularly the case if the reader operates with the premise of neutral Latin word order.

Example: Neque enim Lex aequior vlla est, quam necis artifices arte perire sua (22)

Whereas one can explain the dislocated word order of the second unit as owing in part to the demands of the dactyllic pentameter, the same unit might be interpreted in terms of its emphsasis on art (by juxtaposition), on crime (by the proposition of necis), and on personal responsibility (the suspended and final position of sua).

In dealing with the third category of spoken word order, we

tread on extremely unfirm historical ground. Neo-Latin analogies and sparse evidence from diverse written sources, however, do suggest at least that popular spoken Latin followed an order more direct than the artificial, rhetorical one found in literature. While cautioning that the precise extent to which this directness parallels that of modern languages can only be surmised, Scaglione marshals support for it from such diverse sources as the "triumphal" rhythms of Caesar's soldiers (Ecce Caesar nunc triumphat, qui subegit Gallias; Nicomedes non triumphat, qui subegit Caesarem), early Christian hymns and certain sections of Augustine's sermons. The celebrated Peregrinatio Aetheriae (ca. 400 A. D.) may also be called to witness: "...nos ergo sabbato sera ingressi sumus montem... ibi ergo mansimus in eas nocte..."[2][43]

Again, concern for the English reader's bilingual competence motivates our interest in spoken order. An at least basic adherence to direct spoken order brings the inflected, otherwise free order of Latin into closer alignment with English patterns. Such alignment is of particular importance when the insertion is integrated within an English sentence and comprehension of the latter depends on the competent handling of the foreign material.

Actual classification by word order deals with only sixty-two of the ninety-three insertions. Thirty-one have not been classified due to size and the ambiguities arising from it. These items include what might be listed under neutral order (Sine coitu--77; tandem aliquando--81; vna voce--68, etc.) and what, depending on the absent context, might be rhetorically emphatic or simply spoken order (Sophocleo cothurno--70; vacuus viator--66, etc.). Never-

theless, because the essential question is whether insertions adhere to English patterns of order (and not the vain endeavor to second guess original Latin contexts), we indicate by an asterisk those technically insignificant entries which the reader could decipher by folliwng the direct patterns of English syntax.

Of the sixty-two classifiable sentence and long phrase tags, a predictably low thirteen (21%) follow the neutral arrangement of Hale anc Buck. A more or less similar number of sixteen (26%) follow what with due reservations we label spoken order. A majority of thirty-three (53%) tags deviate from the neutral for a rhetorical stress; the words so stressed are underlined in Appendix E-1. It should be noted that in many cases these disjunctions are not severe. In terms of reading by direct English order, several deviate by only one element; others can be easily transposed into the rhetorical order so characteristic of certain sixteenth century vernacular writing:

Example: Meritis expendite causam (6)

Example: Est aliquid fatale malum per verba leuare (2)

The latter could easily be read in its actual Latin order: "Tis something a fated evil by words to lighten." The fact that teachers of Latin today frequently adopt this method to ease their students' difficulties with latin's synthetic syntax and lack of fixed word order underscores how fundamental word groups can be in

certain types of Latin composition. That Nashe is in fact well acquanted with the merits of this process becomes clear in this cluseter of insertions: "Sol, Re, me, Fa. that is to say Solus

Rex me facit; onely the K. of Spaine made me Pope" (PP, 187. 5-7).

Still another indication that rhetorical order does not necessarily block, but sometimes actually simplifies the reader's task comes with the occasional coincidence of these patterns in at least part of certain insertions:

Rhetorical: Laudamus veteres, sed nostris vtimur annis (31)

Spoken: Laudamus veteres, sed vtimur nostris annis

Neutral: Veteres laudamus, sed annis nostris vtimur

The second supplementary chart also deals with features that look forward to matrix integration and modal parallels between the two linguistic systems. It also assists eventual tenor analysis by specifying interpersonal or speaker-listener relationships. Adjustment of this register dimension to the needs of bilingual insertions means a reinterpretation and expansion of its basic categories of monologue and dialogue, which Crystal and Davy define in terms of expected response: none in the first, two or more in the second.[45] The problem lies with this narrow definition of dialogue and specifically with its inadequacy vis-à-vis the multiple levels of participation at word in literary communication.

However productive in the stylistic analysis of so-called "ordinary language," or even for certain forms of discourse which the literary text may represent, Crystal and Davy's terms cannot even begin to describe the form of participation most basic to the literary text which is the author-reader relation. While the sender of a written literary message sometimes refers to his

"dear reader" explicitly, the latter always remains silent--at least on the surface. At least on the surface, from the descriptive point of view, the reader inevitably appears in Barthes' terms as a "consumer of texts"; although in fact he may be an active reader and producer of texts, stylistics cannot--or not yet--describe this response. At best it can plot it, indirectly and ideally, in terms of how the sender channels his message.

Given the virtual impossibility of tracking individual participant response, the issue turns to what we can tract in the literary speech act. Textual references to "you" explicitly identify the literary text as a communicative act, and realize its underlying dialogic nature. First person narratives like Pierce Penilesse put this communication circuit into consistent and high relief by specifying "I" as well as "you." "You," of course, is a very ambiguous signal that can refer to the intended reader, to participants in the textual situation, or--most important--to both at once. It always invites the reader to participate in the text.

Bilingual insertions add further complications to participation--not in terms of levels, but by posing the problem of literary communication in linguistic and cultural terms as well. Since these often function as obstacles to literary communication, means must be found to help familiarize the unfamiliar or, for those with better linguistic-cultural equipment, to help adjust the gears for this foreign bump in the smothly running popular colloquial text.

Because we deal with literary texts and because of the limited number of formal markers displayed by bilingual insertions, we make

specification of the linguistic circuit--not the presence or absence of partner response--the basis for our description. This results in two types of participation, the personal (what is ordinarily called monologue and dialogue) and the impersonal. The differences between these types correlate very nicely with the two principal types of insertional function in the vernacular text. These, briefly, view bilingual insertions as 1)heterogeneous material for literary composition in the vernacular (personal, colloquial in tone, linguistically and stylistically integrated with the vernacular) and 2) as official cultural signs (impersonal and formal, adhering to traditional literary uses of the bilingual tag).

Although analysis of literary discourse normally takes "I" the sender as its point of departure, we begin with "you" to emphasize our concern with specifying literary communication as a speech act. In this perspective, dialogue is defined as an "I-you" utterance which explicitly represents the full channel of communication by a combination of lexical and/or grammatical markers. According to how the receiver is marked, dialogue breaks down into three types:

A. First person plural: "I and You as the Inclusive We"
This form, which can signal either official or familiar tenor, implies participant harmony and agreement. Hofmann's study of colloquial language suitably includes it as a linguistic means to captatio benevolentiae.

Example: Laudamus veteres, sed nostris vtimur annis (31)

B. First Person Singular and/or Vocative
Specification of both sender as "I" and receiver as "you" concretely realizes the notion of communication as a directed act:

Example: Redeo ad vos, mei Auditores (23)

In certain cases the vocative appears alone and only the receiver is realized formally. "I" is implied by "you."

Example: Oh decus atque aeui gloria summa tui (75)

Even when the vocative provides no marker of "you" (tui), the immediacy of the form strongly implies the dialogic "I and you":

Example: Deus bone (53)

C. Second Person, Singular and Plural
This form continues to address the receiver. "I" is expressed by pronouns and adjectives if at all; with the imperative mood it is generally implied.

Example: Pol me occidistis, amici (3)

Example: Aue Cesar (15)

"You" may be specified as in these two examples, or indefinite and only grammatically implied. With the imperative, the latter predominates:

Example: Experto crede Roberto (25)

Tenor-wise, while the indicative may be informal or familiar, the imperative by definition distances the speaker--who orders--from the receiver. This distance is felt even when tenor is other wise familiar, as with the last example.

II Monologue

Monologue, redefined, refers to insertions which exhibit "I" as their source and/or focal point. It may take one of two forms:

A. "I Alone" Example: Sic probo (10)

B. "I and Others" Example: Solus Rex me facit (19)

The latter combines the central first person with third person references. While these forms both tend to emotional intensity through subjectivity, the two examples cited show that neutral-

emotional formulations also occur.

III Omnilogue

This is our coinage to describe insertions in which neither "I" nor "you" is expressed. Only the message appears, disembodied as it were. The lack of specified speaker can imply an anonymous authority or the voice of the collectivity; the addressee is correspondingly indefinite. By establishing an impersonal level of discourse in opposition to the personal of monologue and dialogue, this category expands participation in a direction basic to literary discourse.

Like the personal categories, this one can range in intensity of realization from the most simple, unemphatic indicative to a highly emotional, interjectionalized jussive:

Example: Omne ignotum pro magnifico est (26)

Example: Absit arrogantia (20)

In this way participation correlates with medium characteristics. Midway between these two is an "equational" form which consists of the third person persent indicative, singular or plural, of sum, with an adjective or pronominal compliment. This unit asserts or introduces a proposition that asserts a general truth:

Example: Miser est quicunque aerumnam suam nequit occultare (37)

Third person impersonality results in a close correlation between this form and the field of proverbs and sententia; this form also tends to correlate with written-intellectual medium.

The criteria upon which participation classification is based are essentially those of person: verbal forms, pronouns, and ad-

jectives. In virtue of its discourse implications, the vocative sometimes serves. Such criteria result in rather elementary definitions of categories, particularly in regard to some of the sophisticated linguistic notions of monolgue and dialogue now current. Such simplicity should be excused as a necessary step in working out the complexities of speaker-addresse interplay which so enliven the vernacular matrix. Participation description helps account for the bilingual insertions' linguistic and stylistic incorporation into the colloquial mode of the vernacular. Analysis breaks the sixty-one relevant entries down as follows:

Dialogue: 18 insertions

Monologue: 11 insertions

Impersonal: 32 insertions.

If collated in terms of personal and impersonal, the insertions very nearly split down the middle.

This proportion finds echo in the other dimensions of mode. Although never major, the spoken quotient is always significant. In terms of medium analysis, we note a surprising parity between spoken:common and literary insertions (31:30), although this balance does shift in favor of the written language once the intellectual category is counted (31:44). While spoken insertions may represent the attenuated forms of spoken-in-written language, their presence is significant enough to upset established notions of the Latin tag as written language. Tenor adds to the surprises of this process by exposing another stylistic stereotype, formality.

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Chapter Eight

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Appendices

A-E

Appendices A-C are organizational and grammatically descriptive. Appendices D and E are stylistically descriptive. In the latter, each entry retains the organizational number assigned it in Appendices A and B. Given the essentially lexicographical nature of the descriptive information, sources are indicated by name, in parentheses, only. Full source information appears in the bibliography.

Appendix A

Latin Insertions in

Pierce Penilesse His Svpplication to the Divell

TEXT

I
Profecto, Domine, ego sum malissimus piscator...piscator... malissimus...At tu es bonissimus carnifex...malissimi piscatores ...bonissimi carnifices... (PP, 202.3-9)

II
Domine, cur es solicitus in crastinum?...Imo hoc facio, mi amice, vt ne sim solicitus in crastinum. (PP, 202.29-32)

TAGS

Tags are classified according to their order of appearance in Pierce Penilesse (page and line location in parentheses) and by grammatical type (as discussed in Chapter Seven).

I Complete Sentence Tags

A. Simple Sentences

1. Sed caueat emptor (155.1)
2. Est aliquid fatale malum per verba leuare (157.20)
3. Pol me occidistis, amici (158.5)
4. Hei mihi, quam paucos haec mea dicta mouent (158.9)
5. Fortuna fauet fatuos (158.21)
6. Meritis expendite causam (158.26)
7. Scribimus indocti doctique poemata passim (159.3)
8. Heu rapiunt mala fata bonos (159.3)
9. Fluctibus in mediis navim Palinure relinquis (159.20)

10. Sic probo (160.14)

11. Non noui Daemonem (162.29)

12. Non est domi (163.17)

13. Non bene conducti vendunt periuria testes (164.8)

14. Dulce bellum inexpertis (171.25)

15. Aue Cesar (174.13)

16. Cucullus non facit Monachum (182.6)

17. Mens cuiusque, is est quisque (184.3)

18. Fraus sublimi regnat in aula (186.6)

19. Solus Rex me facit (187.6)

20. Absit arrogantia (192.5)

21. Multi famam (saith one) pauci conscientiam verentur (193.28-29)

22. Neque enim Lex aequior vlla est, quam necis artifices arte perire sua (198.24)

23. Redeo ad vos, mei Auditores (199.4)

24. Miserere mei (199.33)

25. Experto crede Roberto (200.4)

26. Omne ignotum pro magnifico est (210.4)

27. Consuetudo peccandi tollit sensum pecatti (216.24)

28. Homo homini Daemon (227.5)

29. Promissis quilibet dives esse Potest (241.14)

30. Tantum hoc molior (244. 34)

B. Combinational Sentences

i) Compound

31. Laudamus veteres, sed nostris vtimur annis (182.17)

32. Iupiter ingeniis praebet sua numina vatum, saith Ovid; Seque celebrari quolibet ore sinit (197.18)

33. Plenus venter nil agit lebernter, + plures gula occidit quam gladius (201.10)

34. Exurgat Deus, + dissipentur inimici eius (238.7)

ii) Complex

35. Discite qui sapitis, non haec quae scimus inertes:
Sed trepidas acies, + fera bella sequi (157.12)

36. Paupertas impulit audax vt versus facerem (157.30)

37. Miser est quicunque aerumnam suam nequit occultare (158.17)

38. Ad consilium ne accesseris, antequam voceris (190.20)

39. Quicquid quaesierat ventri donabat auaro (201.17)

40. Nam si foras hostem non habent, domi inuenient (211.26)

C. Multiple Sentences

i) Balanced

41. Praeterit Hippomenes, resonant spectacula plausu (185.14)

42. Viuit, imo viuit (197.11)

43. cur scripsi, cur perii (198.33)

44. prauum praua decent, iuuat inconcessa voluptas (198.34)

45. Procul O, procul este, prophani:
Tuque invade viam, vaginaque eripe ferrum (238.21-22)

46. Accipe per longos tibi qui deseruiat annos,
Accipe qui pura nouit amare fide. (245.6-7)

47. Praebeat Alcinoi poma benignus ager,
Officium pauper numeret studiumque fidemque (245.13-14)

ii) Hybrid

48. Secreta mea mihi: Frustra sapit, qui sibi non sapit (169.30)

49. Interdum vulgus rectum videt, est ubi peccat (225.15)

II Incomplete Sentence Tags

A. Isolated elements of clause structure

i) Verb

50. Placebo (185.26)

51. Nouerint (240.3)

ii) Vocative

52. Cultor et Antistes doctorum sancte virorum (159.10)

53. Deus bone (240.33)

B. Subordinate Clauses

54. Ingenio perij qui miser ipse meo (157.26)

55. Facinusque inuasit mortales (191.24)

56. Quicquid in buccam vernerit (195.19)

57. quos honoris casua nominaui (197.20)

58. Vbi quid agitur (209.3)

C. Non-finite Constructions

i) Gerund

59. Ad imprimendum solum (198.19)

ii) Ablative Absolute

60. Neque maior neque minor corpore locato (191.1)

61. (permutata vicissitudine) (218.4)

62. Limitata potestate (236.28)

III Anomalous Structures

63. caret tempus non habet moribus (195.3)

IV Bilingual Phrases

A. Substantive

i) Combination

64. (Genus + proavos) (160.22)

65. Sol, Re, Me, Fa (187.5)

ii) Head plus modification

66. vacuus viator (160.36)

67. Tam Marti quam Mercurio (165.9)

68. (vna voce) (167.19)

69. Bona fide (200.5)

70. (Sophocleo cothurno) (215.12)

71. Magnus Deus Sapho (230.11)

72. Summum genus (235.26)

73. Diabolus, quasi deorsum ruens (235.27)

74. Vehiculum ignis superioris (238.14)

75. Oh decus atque aeui gloria summa tui (243.31)

iii) Head plus preposition

76. Per Iesum Christum Dominum nostrum (165.6)

77. Sine coitu (173.25)

78. iuxta originalem (182.6)

79. super nagulum (205.2, 7)

B. Adverbs

80. Nisi prius (189.7)

81. tandem aliquando (239.17)

C. Adjective Modified by Adverb

82. manifeste verum (219.28)

83. quasi vero (220.20)

WORDS

84. Opus (161.5)

85. Vsus (161.5)

86. Homo (188.2)

87. Aliquis (197.20)

Appendix B

Bilingual Insertions in Languages Other than Latin

In languages other than Latin, insertions take the form only of tags in Pierce Penilesse. Because these entries are only five in number, we classify them according to the schema used in Appendix A, but indicate only the categories in which these insertions appear.

I Complete Sentence Tags

A. Simple Sentences

88. A vostre seruice + commandemente Mounseur (177.8)

89. Bazilez manus (239.15)

IV Bilingual Phrases

A. Substantive

i) Combination

90. Encomium H. Smithi (192.33)

ii) head and Modification

91. Inamorato Poeta (169.9)

92. Grand Signeur (177.7)

iii) Head and Preposition

93. Al Italionato

Appendix C

Bilingual Insertions Appearing in Major structures

of

Pierce Penilesse His Svpplication to the Divell

I Appended Structures

A. "A priuate Epistle of the Author to the Printer" (153.1-155.15)

53. Sed caueat emptor (155.1)

B. Address to the Reader (239.17-245.16)

28. Promissis quolibet dives esse Potest (241.14)

29. Tantum hoc molior (244.34)

45. Accipe per longos tibi qui deseruiat annos,
Accipe qui pura nouit amare fide (245.6-7)

50. Nouerint (240.3)

52. Deus bone (240.33)

75. Oh decus atque aeui gloria summa tui (243.31)

81. tandem aliquando (239.17)

II Pedantic Apparatus

A. Connectives

Id est (166.4, Margin)

Videlicet (209.16, Margin)

B. Book Titles

De vanitate scientiarum (191.16)

Incerti Authoris Io Paean (196.4, Margin)

De Arte bibendi (207.6)

De varijs questionibus (238.5)

lib. 2. cap. 16 de Origenis errore (240.29)

C. Marginal Notes

i) Omissions

3. Hei mihi, quam paucos haec mea dicta mouent (158.9)

4. Fortuna fauet fatuos (158.21)

5. Meritis expendite causam (158.26)

8. Fluctibus in mediis navim Palinure relinquis (159.20)

35. Paupertas impulit audax ut versus facerem (157.30)

36. Miser est quicunque aerumnam suam nequit occultare (158.17)

51. Cultor et Antistes doctorum sancte virorum (159.10)

54. Ingenio perij qui miser ipse meo (157.26)

78. iuxta originalem (182.6)

ii) Retentions

1. Est aliquid fatale malum per verba leuare (157.20)

2. Pol me occidistis, amici (158.5)

6. Scribimus indocti doctique poemata passim (159.3)

7. Heu rapiunt mala fata bonos (159.16)

12. Non bene conducti vendunt periuria testes (164.8)

19. Absit arrogantia (192.5)

30. Laudamus veteres, sed nostris vtimur annis (182.17)

34. Discite qui sapitis, non haec quae scimus inertes:
Sed trepidas acies, + fera bella sequi (157.12)

48. Interdum vulgus rectum videt, est vbi peccat (225.15)

79. super nagulum (205.2.)

90. Encomium H. Smithi (192.33)

III Thomas Nashe's Translation from Georgius Pictorius' 'De illorum Daemonum qui sublunari collimitio versantur ortu... Isagoge' (Basle, 1563) (227.3-239.2)

27. Homo homini Daemon (227.5)

33. Exurgat Deus, + dissipentur inimici eius (238.7)

44. Procul O, procul este, prophani:
Tuque invade viam, vaginaque eripe ferrum (238.21-22)

62. Limitata potestate (236.28)

71. Magnus Deus Sapho (230.11)

72. Summum genus (235.26)

73. Vehiculum ignis superioris (238.14)

Appendix D

Field Description of Bilingual Insertions

in

Pierce Penilesse His Svpplication to the Divell

I Technical Cultural Fields

A. Major Fields of Latin Culture

LAW: 5 Insertions--1 complete and 1 incomplete sentence, 3 phrases

> Legal expressions are determined almost exclusively by lexis and specifically by collocation. This highly formulaic quality allows freedom for verbal play in two instances. Legal expressions become formulaic much in the way of prayers --i.e., by drawing on the first words of the titles of writs. Insofar as it exists (in three entries) the common denominator for this group is the legal writ. This no doubt helped make the expressions current with Elizabethans and their predecessors as well. These writs belong to Anglo-Norman law: bona fide goes back to classical Latin; the historical provenance of Sine coitu* (mrole) is less certain. Law, as one of the two most important institutional domains of Latin language use, was bound to supply a writer with a number of handy expressions. In The Unfortunate Traveller, Nashe displays a new ensemble of legal tags: coram nobis, secundum formam statuti, non est inventus.

12. Non est domi*--possible Nashean calque for the legal expression non est inventus, the sheriff's reply when he is unable to fulfill a writ ordering the arrest of a defendant because the latter is not to "be found" within the sheriff's jurisdiction; frequent in English from the fifteenth century (Bliss), non est inventus is generally listed in books of foreign phrases and expressions. Nashe uses the proper tag form in The Unfortunate Traveller (Works, II, 315.18). Another, non-legal possibility here is that Nashe is developing the proverbial saying domi est, which frequently appears in the classical texts of Plautus, Terence, and Cicero (Werner)

51. Nouerint--from the Late Latin phrase noverint universi 'let all men know,' used to open various types of deeds, charters, and writs (Stanford Dictionary); typically used as a synonym of the latter and also applied to scriveners or petty lawyers. Nashe

is attributed with the first English appearance of its rare sense of "the making of writs" (OED) in his Preface to Greene's Menaphon (1589). In 1592, it appears not only in Pierce Penilesse but also in Greene's A Groatsworth of Wit. The Greene-Nashe bilingual overlap is sufficiently frequent to suggest possible borrowing, but in which direction it remains difficult to say since even the publication dates are remarkably close. The term seems to restricted in usage to these two writers.

69. Bona fide--from the mercantile term fides 'credit'; by extension, that which produces confidence; used early in legal language for a guarantee in a binding contract or agreement. This sense no doubt derives from the original Latin meaning of religious faith and belief (Ernout-Meillet). Plautus (Truc. 2. 7. 30) uses bona fide as a synonym for certissime. As an adverb it begins to appear in English around 1542-1543: Acts, Henry VIII, iv--"The same to procede bona fide, without fraude" (OED). The legal expression bona fides 'freedom from intent to deceive' is registered for much later (1845). Mala fide, the counterpart of the more usual adverb form, is also found, but not as frequently.

77. Sine coitu*--likely calque of the legal tag sine prole 'without heirs' found in abbreviated form in such expressions as decessit s. p., obiit s. p. 'Testicles,' a post-classical meaning of proles, would reinforce coitu in the sense of sexual union, as implied by Nashe, but it is highly doubtful that Nashe knew this precise later meaning.

80. Nisi prius--the collocation refers to a writ ordering the sheriff to establish a jury at Westminster on a certain day, "unless" the judges of the assize court come to the county "sooner"; by extension, civil action brought to trial before judge and jury in the court of assize, the judgment of that court, or simply the court itself.

RELIGION: 6 Insertions--3 complete sentences (1 compound), 2 incomplete sentences, and 1 phrase

Of the technical domains of Latin, religion provides a predictably high number of insertions which, as with law, prove strongly formulaic. The burlesque calque of a well-known Biblical quotation belongs to the spirit of clerical carnivalesque irreverence which characterized the Middle Ages and much of the Renaissance. Most notable in this field is the reliance on title or opening words from hymns and prayers, a constant not only with Nashe but also with religious insertions in general. The Unfortunate Traveller adds Confiteor and nunc dimittis. Because religion was such a basic component of Renaissance cultural life, this variety of Latin constituted virtually a naturalized part of the vocabulary for those with even a minimum of formal education.

11. Non noui Daemonem*--a playfully blasphemous reference to Peter's denial of Christ, "non novi hominem" (Matt. 26. 72), "non novi illum" (Lu. 22. 57). (Also a possible reminiscence of the Aeneid (I. 405-406): "ille ubi matrem/adgnovit.") The insertion's effect depends most directly on recognition of the specific religious situation; the insertion's individual lexical items, however, also radiate with religious connotations. In ecclesiastical Latin, the verb nosco come to refer specifically to religious knowledge, and figures eminently in the Vulgate (Lewis and Short): "non noverant Dominum" (Judic. 2. 12). Daemon, Socrates' familiar spirit, was borrowed from the Greek and Latinized only with Apuleius; in Christian Latin, it becomes semantically specialized as the "infernal spirit" (Ernout-Meillet). As his substitution of this phrase for Pictorius' double unit homo homini deus, homo homini diabolus shows, Nashe is indeed aware of the term's classical meaning of a spirit mediating between man and the gods.

24. Miserere mei--from the opening line of the fiftieth (Vulgate) Psalm "Miserere mei, Deus, secundum magnam misericordiam tuam." The fiftieth is a penetential psalm and figures, among other places, in the Ancrene Riuwle (1225). By the mid-fifteenth century, this familiar tag also referred to the time necessary to recite that prayer (OED); by the early seventeenth century, it appeared with the extended meaning of 'a prayer or ejaculation in which mercy is asked for' (OED). Nashe already begins to draw on this latter sense. About the same time (1611), the full expression miserere mei also developed into the name of a form of colic accompanied by stercoraceous vomiting (OED).

34. Exurgat Deus, + dissipentur inimici eius--a verse from the sixty-seventh Psalm (Vulgate); formal markers are not relevant here, except insofar as paratactic linking by means of et, que, or (as here) + may be associated with Biblical Latin as noticed by Auerbach (Mimesis, 1953; rpt. Princeton, 1971, pp. 70-71). Dissipo, a very frequent classical word, particularly prevalent in Cicero, has a military connotation 'to rout'; Exurgo is an archaic form of exsurgo.

50. Placebo--intonational word of the one hundred and fourteenth psalm (Vulgate): Placebo domine in regione vivorum." The psalm is an antiphon in the first nocturn of matins in the Office of the Dead, and as such one of the prayers contained in that fundamental literary document of Middle English, the Ancrene Riuwle. The literal sense combined very rapidly with English in allusive phrases meaning "to be at the school of_____." Sister M. Carmeline Sullivan (Latin Insertions and Macaronic Verse in Piers Plowman, Washington, D. C.: Catholic Univ. Press, 1932, p. 68) notes the expression "to hunt with placebo" 'to be diligent in singing the Office of the Dead,' a curious interpretation limited to monastic uses of the expression; the notion of diligence, however, is basic to the extended meaning of flattery implied by Nashe.

52. Cultor et Antistes doctorum sancte virorum--the only tag using classical religious terminology, although Ernout-Meillet notes that "sacrorum antistes, qui désigne un prêtre d'order supérieur, a pu servir à traduire ἐπίσκοπος dans la langue de l'Eglise." Figuratively, "master" in any art or science. Literally, "cultivator," cultor has a similar ancient religious usage frequent to the primitive agricultural stage of Roman civilization.

76. Per Iesum Christum Dominum nostrum--a formula used to conclude various prayers, including several during the Mass; Dominus 'master' (religious or secular) functions here in the religious sense of its primary meaning. From the classical period on, it serves as a respectful form of address, with tis English equivalent being "Sir." As an honorific title, it figures importantly in medieval and Renaissance Latin, associated in particular with the parish pries, abbots, and canons (Niermeyer); because of his clerical status, the schoolmaster also was addressed as dominus.

PHILOSOPHY: 2 Insertions--1 phrase and 1 word

72. Summum genus--genus can belong to two institutional varieties of language, philosophy and grammar; the collocation with summum puts it definitively into the camp of the former, on the model of summum bonum. The Stanford Dictionary lists it as a Late Latin expression referring to "the highest or most comprehensive class in a system of distribution or classification." In this sense it indicates the more general field of science.

86. Homo--described by OED as frequent in Latin works of logic and in quasi scholastic language in the sense of "human being"; zoology also uses the term for the genus of which man is the only species. Hence it is one of the few double double category insertions.

THEOLOGY: 1 Phrase insertion

73. Diabolus, quasi deorsum ruens--diabolus is the term borrowed from Greek by the Church to indicate the "devil." R. B. McKerrow notes the phrase itself as frequent for the etymology of the term. Ruens is the Ambrosian variant; fluens, that of G. Pictorius, from whom Nashe retains the expression. That Nashe changed it back to ruens suggests the phrases's relative popularity.

B. Miscellaneous Fields of Foreign Language Culture

SALUTATIONS AND POLITE FORMS OF ADDRESS: 4 Insertions--2 complete sentences, 2 phrases

This is the only mixed language field, with two French, one Spanish, and one Latin entry. Salutations are formally marked.

by grammar, particularly by the imperative verb form (two out of four entries). This field is not strictly technical, but can be so considered from the perspective of Renaissance manuals for learning modern languages. In bilingual terms, greetings constitute an important field on account of the ease with which they can be borrowed even by illiterate persons whose simple speech is nonetheless susceptible to language prestige. John of Salisbury, for example, commented upon this phenomenon with regard to the French-sprinkled conversation of humble Englishmen in the thirteenth century. The variety of languages in this field certainly supports this contention, as do the variable English transcriptions of such phrases, as exemplified in the Spanish Beso las manos. With Bazilez manus in Pierce Penilesse, Nashe sets down Bazelus manus in The Unfortunate Traveller (Works, II, 279. 16) and Bazelos manus in Have With You To Saffron Walden (Works, III, 91. 32).

15. Aue Cesar--generally translated "hail," aue is the formal greeting of arrival in contrast to the vale of departure. At times, however, the former appears in farewells to the dead (Lewis and Short). Suetonius (De Vita Caesarum, "Claudius") records the words of Roman gladiators parading in front of the imperial stand before combat: "Aue Caesar (Imperator) morituri te salutant." Another classical passage well known to the Renaissance which contains this expression and to which Nashe directly alludes with his "Cobblers Crowe" is Martial's parrot (II Epigrams XIV. lxxiii).

88. A vostre seruice + commandemente Mounseur--polite formula accompanied by title of address. Generally service and commandemente occur one or the other, individually, in the set phrase "être au_____de quelqu'un"; as such, they are both synonyms for "disposition." Their collocation here appears unusual and hence insistent, a mark of excessive politeness. Huguet lists the idiom only for commandemente with a citation from Rabelais, II, 21: "Il est bien à vostre commandemente corps et biens, tripes et boyaulx." He does note seruice as a term of gallantry in the expression "présenter son seruice à une fille." A related sixteenth century phrase, de seruice, carries a positive ("capable of being useful") as well as negative ("clever and without scruples as in gens de seruice") meaning. OED reports "at your service," an elliptical phrase of courtesy, as early as 1554, but notes no similar use of commandemente despite the fact that the word was incorporated into English as far back as the thirteenth century. Mounseur (OED, 4) was frequently used vocatively or otherwise as a title of courtesy in substitute for the name of the person addressed or referred to when 1) speaking to or of a Frenchman or 2) reproducing his speech, as Nashe does and in Love's Labors Lost, V. i. 47 (1588). Because of these assimilated loans, general comprehension of this entry is practically assured.

89. Bazilez manus--from Beso a Usted la mano, 'I kiss your hand'; a respectful greeting or formula for departure addressed to a man (Besar a Ud. los pies 'I kiss your feet' for a woman); considered a mark of excessive politeness, of Spanish fawning, by

sixteenth century England and therefore frequently employed in a mock or pejorative sense (McKerrow, Works, IV, 148, n. 15). The modern Spanish besamanos refers to a written communication or invitation in which the sender, after his name and title, writes the letters "BLM a _____" and then the name of the destinee (Diccionario de uso del Español). Cf. George Puttenham, III. xxiv (p. 286, ed. Willcock and Walker).

92. Grand Signeur--seigneur is a title of address and courtesy to honor those distinguished by their dignity or rank. The collocation grand seigneur is particularly frequent in seventeenth century French, reflecting the power structure of court life. Littré provides several related iodioms: ne pas sortir du grand seigneur, n'être pas grand seigneur, faire le grand seigneur. This is also the Western European title for the Turkish Sultan, appearing in English first in approximately 1592.

GRAMMAR SCHOOL EXPRESSIONS: 3 Insertions--1 complete sentence, 2 words compounded

Both entries are clichés and belong in a very particular manner to Elizabethan pedagogy. The notion of the scholastic dispute is basic to this field and serves as an associative trampoline in other Nashe works as well: pro et contra, sic respondeo (The Unfortunate Traveller, II, 245. 20, and 207.28). Lily's Grammar proved similarly suggestive for Nashe, inspiring Nominativo hic asinus, a burlesque variation of the model declensions Nominativo hic magister, genitivo huius magistri (The Unfortunate Traveller, 218.7-8).

10. Sic probo--the term refers to the conclusion of a scholarly demonstration and is collocated with verbs such as dico and respondeo in the sense of answering "yes" and providing proof or evidence (Latham). The expression no doubt derives from the medieval legal use of probare (a verb rare in classical Latin, according to Lewis and Short): probare aliquem 'to prove someone guilty' (Niermeyer). The verb also regularly appears in ecclesiastical texts; probatum est assured efficacy on prescriptions and recipes.

84. Opus

85. Vsus--"work" and "need," two common Latin substantives collocated as examples in Lily's Grammar: "Opus and Vsus when they be latine for neede, require an ablative case" (S. Blach, quoted in McKerrow, V, p. 11, n. 161.5). This directive refers to a parallelism in the impersonal expressions formed with the past participles of the verbs from which the substantives derive. The Ernout-Meillet Etymological Dictionary notes the synonymous relationship between opus est and usus est 'it is necessary, lacking.'

COPYING AND PRINTING: 2 Insertions--1 incomplete sentence, 1 phrase

59. Ad imprimendum solum--from the current Renaissance expression cum privilegio (ad imprimendum solum) (Bliss). While the meaning "to print" is new to the fifteenth century, imprimo had been used in the sense of "to engrave, stamp, or mark" from classical times.

78. iuxta originalem--none of the dictionaries consulted listed this particular collocation. Latham reconrds iuxta 'according to' for the seventh century and originalis, meaning the authentic document as opposed to a copy, for 1476. But the meaning is much older. It refers in a related way to a complete text as opposed to excerpts and may have arisen in connection with the copying of patristic writings. Du Cange notes this second meaning, while enlarging on the first in a manner that accounts for our classification: "archetypum scriptum, exemplar. Gall Original., vox nota et frequens apud recentiores. Interdum idem est quod Registum." Owst (Literature and the Pulpit in Medieval England, p. 42) notes the frequent occurrence of expressions such as iuxta commune proverbium in the books of examples kept by preachers.

ORATORY: 3 Insertions--1 complete and 1 incomplete sentence, 1 phrase

23. Redeo ad vos, mei Auditores--redeo is used in relation to a speaker or writer in the sense of "to return to the former subject." Auditor: "vox orationis solutae temptata a Plauto et Varrone singulis locis, freqentata a rhetoribus inde ab Rhet. Her. ubi legitur 50x" (Thesaurus Linguae latinae). Lewis and Short note that Auditor refers especially to one who hears a teacher; hence, pupil or disciple. Varro uses it once and uniquely as an equivalent of reader (De Lingua latina, 6. 1): "S'il se présentent des mots de diverses espèces j'aurai plutôt égard à leur affinité qu'à l'ordre qu'exigerait un auditeur, c'est-à-dire un lecteur severe" (Freund).

57. quos honoris causa nominaui--honoris causa, a formula still in use referring to an honorary degree conferred without academic requirements; honor also refers to the esteem gained and due public office (Oxford Latin Dictionary)

75. Oh decus atque aeui gloria summa tui--ancient but especially classical lexis; gloria as "ornament," "pride" is poetical (Lewis and Short); decus, frequent with Cicero, belongs to the language of rhetorical eloquence with collocations such as decus et lumen, decus atque ornamentum (Freund); hence, collocation decides this entry's category. This stretch may actually be a modification (with summa substituted for the original magna) of Ovid's Heroides, xv. 94.

DRINKING: 1 Phrase insertion

79. super nagulum--The Stanford Dictionary provides this

explanation: "Late Latin, 'overnail': a draught of intoxicating liquor, so called because the drinking vessel, after being drained by the tippler and turned up empty on to the nail, only yielded a single drop." Nashe provides his own similar gloss: "...a deuise of drinking new come out of Fraunce; which is, after a man hath turnd up the bottom of the cup, to drop it on his naile, + make a pearle with that is left; which, if it shed, + he cannot make stand on, by reason thers too much, he must drinke againe for his pennance" (PP, 205. 2 margin).

MUSIC: 1 Phrase insertion

65. Sol, Re, Me, Fa--Nashe's transposition of four of the six notes on the musical scale named from the Latin hymn to St. John: "Ut queant laxis resonare fibris. Mira gestorum famuli tuorum, Solve polluti labi reatum, Sancte Joannis" ("gamut," Random House Dictionary).

II The Field of Literature

Our entries are first organized (A) on a purely descriptive basis according to the levels of analysis on which their field identity is predominantly marked, beginning with phonology up through mere reference to literary-related situations. In same cases the decision as to which level is most significant is rather arbitrary, for several may be almost equally represented. Such items have a "cluster" of literature markers. The level of most general relevance is lexis because of the different ways in which the term can be used: in conjunction with tenor, in collocations (formal context), for its referential, and for its connotational value.

In the strictly formal sense of register, connotation and reference to literary situations are not field indicators; their inclusion implies a different mode of analysis altogether. Nevertheless, with the modern reader particularly in mind, we include this information so as to expand the suggestive possibilities of the individual word and the tag in which it occurs as fully as possible. Most of the vocabulary found in the entries proves to be basic to Latin and is so noted in order to stree this overall quality for non-Latin trained readers who would tend to associate "Latin" automatically with "learned," when in point of fact it may not be so.

The ordinary quality of much of the Latin lexis (and also the grammatical constructions) of the insertions accounts for a particular group (B) of tags coming from literary texts which nevertheless provide no indication of their status on any of the levels of analysis. These entries essentially belong to the domain of sermo literature;

formally they could be placed with the non-significant tags.

A final division (C) basically belongs to this polite colloquial literary category, but can be further distinguished in terms of the proverbial cast of its form and content. This category represents, if you will, the first step on the cline from aphoristic statements and commonplaces found in literature to popular proverbs. Entries in this group simply never gained the real currency of the latter, even among an educated stratum of society.

Our information has been gathered from most of the major dictionaries of the Latin language listed in the bibliography. Where pertinent, specific sources are noted in parentheses following the remark; otherwise the information is considered to be easily accessible. In describing lexis, we rely heavily on three qualifications common to Latin lexicography: "ancient," "usual," and "classical." The first two often appear together, with the third more important to field classification insofar as it represents a certain linguistic norm and specialization just the opposite of "usual." "Classical" refers to a specific time period and to the written language norm developed during than time. Whil it includes prose and poetry, most dictionaries specify if a term was limited to poetry and this provides an even more exact criteria for field markers of literature.

(A) Insertions with Formal Literary Markers

17 Insertions--9 complete and 2 incomplete sentences, 6 phrases

7. Scribimus indocti doctique poemata passim (Horace, Epistles, II. 1. 117) Primary markers are phonological: alliteration, assonance, repetition of key syllables. The vocabulary is "usual" although several items have definite classical associations (poemata, indocti, passim); scribere poemata (historiam, legem, etc.) is a frequent collocation.

9. Fluctibus in mediis navim Palinure relinquis (Ovid, Tristia, 5. 6. 7) This insertion is lexically rich, in literary words and collocations: relinquo and naves, frequent Virgilian collocation although each item by itself is non-significant; fluctus in transferred sense of "flow," "flood" becomes semantically specialized in prose and poetry, especially in plural form, as "wave," "billow," and serves as a constituent in many poetical compounds (Ernout-Meillet). The proper name also refers to a well-known literary situation.

32. Iupiter ingeniis praebet sua numina vatum, saith Ovid; Seque celebrari quolibet ore sinit (Ovid, Tristia, 4. 4. 17-18) The English insertion identifying the author assures the tag's

literary status. Iupiter and vatum further suggest that field. During the Empire, vatum re-emerges as a poetic word in contrast to poeta which had become banal (Ernout-Meillet). Numina, originally a religious term, can be associated indirectly with literature on that account. With the possible exception of ingenium, which with certain meanings belongs to poetry, the other terms are basic to Latin; sino is a classical item.

35. Discite qui sapitis, non haec quae scimus inertes: Sed trepidas acies, + fera bella sequi (Ovid, Amores, 3. 8. 25-26) Disco, sapio, bellum, ferus: all ancient and very usual; scio shares these qualities, but is more classical (Ernout-Meillet). These are all general vocabulary items. Disco and sapio in particular appear in all types of writing; sapio also occurs in conversational idioms (si sapis). Lexically, only trepidus is poetic, although in the Augustan period it begins to appear in prose. Sentence construction is more complex than most bilingual tags (with two subordinate and one infinitive clause), but word order is linear avoiding any rhetorical disjunctions that would suggest literary origins. Grammatically, then, the tag classifies as non-significant for field. Meter, on the other hand, decides the insertion's literary field.

36. Paupertas impulit audax vt versus facerem (Horace, Epistles, II. 2. 51-52) Versus suggests a literature-related situation. Thesaurus lingae latinae notes audax as a frequent attribute of orators, poets, and their styles. No other markers.

41. Praeterit Hippomenes, resonant spectacula plausu (Ovid, Metamorphoses, X. 668) Lexis is entirely classical; except for plausus, which is more common to poetry, these items are all usual (Ernout-Meillet). The name suffices to indicate the well-known mythological tale of Atatlanta's race with her triumphant suitor. The moment described here refers precisely to Hippomenes' taking the lead and being assured of victory.

45. Procul O, procul este, prophani:/Tuque invade viam, vaginaque eripe ferrum (Virgil, Aeneid, VI. 258, 260) This insertion is particularly outstanding for its alliteration and to some degree for its assonance; graphological arrangement immediately marks its identity as verse. The vocabulary is entirely usual, most of it "ancient" (Ernout-Meillet); only prophanus could have poetical specialization as "wicked," but its common meaning "uninitiated" is to be understood here; invado figures most especially in classical vocabulary, as does eripio (Ernout-Meillet).

46. Accipe per longos tibi qui deseruiat annos,/Accipe qui pura nouit amare fide (Ovid, Amores, I. 3. 5-6) Here, too, poetic line arrangement advertizes field. Other prominent features include anaphora and the balanced Noun-Adjective disjunction in each line. Insofar as rarity of use can be correlated with literary use, the classical deseruio can be considered a literary marker; pura fide belongs to the formal and semantic associative field of the earlier mentioned bona fide.

47. Praebeat Alcinoi poma benignus ager,/Officium pauper numeret studiumque fidemque (Ovid, Amores, I. 10. 56, 57) Line arrangement, again retained in Nashe's text, tell us this is verse, and the insertion begins with pentameter. Benignus is essentially a poetical word that also appears in prose after Augustus (Freund); the double enclitic que functions as a grammatical marker, if not of literary at least of official language (Lewis and Short).

54. Ingenio perij qui miser ipse meo (Ovid, Tristia, 2.2) The vocabulary is non-significant for literature, but the rhetorical disjunction Ingenio...meo can be considered a literary marker.

55. Facinusque inuasit mortales (not a citation) Although facinus has a poetical sense ("instrument of villainy"--Lewis and Short), in this entry its ordinary meaning of "bad deed" (not as strong as scelus) is operative. Mortales, however, evokes literary usage. Cf. Appendix E.

64. (Genus + proavos) (Ovid, Met., XIII. 140) As "race," genus is poetical (Lewis and Short); the Loeb edition translates the phrase as "race and ancestry."

67. Tam Marti quam Mercurio--Classified as literary basically by its reference to classical mythology; no other field marker is present, unless its balance and the "M" alliteration can be so considered. McKerrow notes the phrase's popularity but cannot place it other than as George Gascoigne's motto (Works, IV, p. 98, n. 169.5)

70. (Sophocleo cothurno) (Ovid, Amores, I. 15. 15; Virgil, Eclogues, VIII. 10; Martial, Epigrams, III. 20. 7). The collocation is frequent in classical literature. Cothurnus, a boot or buskin worn by tragic actors in ancient Greece and Rome, is used metonymically for 1) tragedy or 2) elevated style (Lewis and Short); hence, itself a formal field marker, with the adjective Sophocleo, cothurnus finds a determining literary reference.

71. Magnus Deus Sapho--Literary reference largely decides field classification, although actually the reference is not to the Greek poetess but to Psaphon (cf. Erasmus, Adagia, chil. i., cent. 2, 100 "Psaphonis aves"). Magnus is a frequent honorific or laudatory ephthet, so that the collocation of all three items implies a certain formality associated with literature.

90. Encomium H. Smithi--a technical term insofar as it refers to a type of literary composition--eulogy, panegyric; first recorded English use in Puttenham's English Poesie, I. xx. 58 (p. 44 in Willcock and Walker ed.), with the definitional phrase"ballades of praise called Encomia."

91. Inamorato Poeta--a "technical" literary term and literary phrase become cliché; the collocation suggests the vogue of Italian literature, particularly as represented by Petrarch and Ariosto; alos it connotes the excesses and enthousiasms of

of one doubly (as poet and as lover) removed from reality and easily deluded. Greene (Upstart Courtier, D iv, 1592) uses the past participle inamorato as substantive 'lover.' Other OED samples further suggest the frequency of association of inamorato with a "castle-in-Spain" mentality. Still current in modern English.

(B) Formally Non-Significant Tags Found in Literary Latin Texts

7 Insertions--7 complete sentences

3. Pol me occidistis, amici (Horace, Epistles, II. 2. 138) By lexis (Pol) and grammar (vocative, amici) this belongs more to spoken popular language.

4. Hei mihi, quam paucos haec mea dicta mouent (Ovid, Tristia, 1. 91 36) No field markers appear, unless dicta can be accepted as connoting a literature-related situation (the poet's lament).

13. Non bene conducti vendunt periuria testes (Ovid, Amores, 1. 10. 37) Lexis is usual; two sets of words (vendo, conduco and periuria, testis) evoke the fields of commerce and law respectively and not that of literature. Hexameter identifies the latter.

29. Promissis quolibet dives esse Potest (Ovid, Ars amatoria, 1. 443-444) Both promissum and dives are ancient, usual, and very frequent in classical prose and poetry. In comparison with its synonym polliceor, promitto is sometimes considered more popular or at least more common (Bonfante).

31. Laudamus veteres, sed nostris utimur annis (Ovid, Fasti, I. 225) The insertion contains common-core lexis and no grammatical constructions significant for literature, but it is marked by the rhetorical figure of chiasmus. Binder includes this among his medieval proverbs. The insertion is pure hexameter.

39. Quicquid quaesierat ventri donabat auaro (Horace, Epistles, I. 15. 32) The possible literary origin is suggested only by the pre-positioned subordinate clause; vocaburlary is ancient, usual, and taken in its most ordinary meaning where more restricted possibilities (quaero can be legal and auarus poetical when referring to an inanimate object (Freund), are also possible.

43. cur scripsi, cur perii--Nashe's variation on a Virgilian line well known to "litterati," but not to the general public: "ut vidi, ut perii, ut me malus abstulit error" (Ecl. 8. 41).

(C) Literary Insertions with a Proverbial Cast

7 Insertions--7 complete sentences

2. Est aliquid fatale malum per verba leuare (Ovid, Tristia, 5. 1. 59) The vocabulary is totally non-significant; verba could suggest a literature-related situation. The impersonal Est aliquid injects a proverbial note.

6. Meritis expendite causam (Ovid, Met., XIII.150) Its concise, imperative form and ethical concern with value mark this otherwise undistinguished entry.

18. Fraus sublimi regnat in aula (Seneca, Hippolytus, 981) Although aula is poetic (Ernout-Meillet), the total impression of this observation is one of concise moral judgment.

22. Neque enum Lex aequior vlla est, quam necis artifices arte perire sua (Ovid, Ars amatoria, I. 655-656) An ethical judgment is marked by the intensifiers enim and ullus; aequior est recalls the impersonal expression aequum est 'it is right'; formulation is bi-partite, although not pointed.

37. Miser est quicunque aerumnam suam nequit occultare (Aul. Gellius, Attic Nights, II.23) A concise behavioral judgment with ancient, usual, and classical vocabulary. Occulto is very frequent; aerumna 'burden,' 'suffering,' particularly associated with Cicero who defined it aegritudo laboriosa, could decide the tag's literary status for the term is archaic and poetic. (Virgil rejected it precisely for those reasons.) During the Empire it became more frequent in prose and also figures in the Vulgate.

40. Nam si foras hostem non habent, domi inveniunt (Livy, Ab urbe condita, XXX. 44. 9) Nashe has modified this line, making the third person singular of Livy into the third person plural and adding Nam. The antithesis and parallel position of foras:domi suggests literary organization. The si structure injects an added note of proverbial warning, although the line apparently did not enjoy proverbial status.

49. Interdum vulgus rectum videt, est ubi peccat (Horace, Epistles, II. 1. 63) Concise bi-partite construction expresses a behavioral observation in simple language although it lacks the memorable verbal contrast usually associated with proverbs and their related forms.

LITERARY-PROVERBIAL CROSSES: 12 Insertions-- 9 complete and 2 incomplete sentences, 1 phrase

This field continues the shift from author-specific literary expressions of general experience or behavior or moral judgment to formulations that (A) originated with a given authro but enjoyed widespread popularity and sometimes formal variations; (B) statements of "wisdom" common to several authors and the general populace.

(A)

17. Mens cuiusque, is est quisque (Cicero, Res. pub., VI. 24. 26) Non-significant lexis, but the concision, rhyme, and equational construction of an essentially ethical statement account for its proverb status.

26. Omne ignotum pro magnifico est (Tacitus, Agricola, 30) Everyday lexis, but the equational construction with the contrastin ignotum-magnifico, together with assonance, suggest the proverb.

38. Ad consilium ne accesseris, antequam voceris--Associated for the Elizabethans with the Breves Sententiae of Dionysius Cato, but cited by Otto as an allusion to a Greek proverb in Plutarch which derives from the Iliad (II. 438). The vocabulary is usual, but the grammatical construction in terms of verb tenses and moods suggests that it is written language.

42. Viuit, imo viuit--reminiscence of Cicero, In Catilinam, I. 1. 2; easily recalled by the repetition it invokes the situation of moral outrage which gave rise to the expression. Hence a proverbial saying with closer than usual literary ties.

44. prauum praua decent, iuuat inconcessa voluptas--the first member is Nashe's inversion of an Horation line (Epist. I. 7. 44) which already has acquired a proverbial cast and become well known in the Middle Ages (parvum parva decent) according to Werner. The second member is from Ovid's Amores (III. 4. 31) and retains its literary identity clearly thanks to the unusual lexical item inconcessa and the hexameter.

58. Vbi quid agitur--derived from Juvenal (I. 85) "quicquid agunt homines" which became the bases for a medieval proverb such as "Quicquid agunt homines, intentio iudicat omnis" (Werner). Kernan (Cankered Muse, p. 3) cites the line as drawing attention to the subject of satire for the Renaissance reading public.

66. vacuus viator--another line from Juvenal (X. 22) which developed into a medieval proverb: "Cantabat vacuus coram latrone viator." Its truncated form here suggests how well it is known and how evocative of a literary-proverbial situation for the late sixteenth century.

(B)

5. Fortuna fauet fatuos--the saying is first recorded in literature in Terence (Phormio, 1. 4. 26) but was probably already a well known saying. Virgil gives a variation in Aeneid, X. 284. Its formal proverbal features include alliteration and the use of the accusative after faveo, a verb belonging to the common language.

8. Heu rapiunt mala fata bonos (Ovid, Amores, 3. 9. 35)

The line expresses a rhetorical commonplace; as such, it verges on the proverbial saying, by voicing a typical reaction to a certain type of experience. Lexis is entirely usual; rapio is particularly classical. The opposition between mala:bonos is typical of proverbs insofar as it assists memory.

20. Absit arrogantia--This is modelled on a variety of proverbial sayings: absit: omen, invidia (Livy, IX. 19. 15), absit fraus (Ovid, Ars am., I. 642); absit alone can be sued as an interjection "God forbid" with a Biblical connotation (Latham).

25. Experto crede Roberto--imperative, concise, appeals to basic content factor of proverbs--i. e., experience. Popularized in the Middle Ages by the addition of a personal name, but already found in various forms in classical literature as a type of commonplace (Ovid, Ars am. III. 511; Fast., 5. 674; Seneca, Thyest., 81, Colum., 4. 3. 5). Everyday lexis.

56. Quicquid in buccam venerit--quod (quidquid, res) in buccam is a set phrase with many writers, including Cicero (ad Att., I. 12. 4) and Seneca (Epist., I. 118) (Otto). This entry is Martial's formulation (Epigrams, XII. 24. 4-5).

PROVERBS AND RELATED FORMS: 8 Insertions--8 complete sentences

1. Sed caueat emptor--a popular legal maxim (Jones), concise and in hortatory subjunctive mood.

14. Dulce bellum inexpertis--pithy, elliptical form; proverb known to a more educated class, following Otto's distinction (viii); the Adagia, chil. iv, cent. 1.1, cites this as coming from Pindar, with the note "elegans cum primis, et multorum literis celebratum adagium."

16. Cucullus non facit Monachum-- highly tropological, with colloquial, popular word order.

21. Multi famam (saith one) pauci conscientiam verentur --again, more of a proverbial saying than a colorful proverb, although the parallel in subjects and objects creates memorable concision. Found in several variant forms, including the "Famam amant multi, pauci conscientiam" of Publius Syrius' collection. Used in this form by Pliny the Younger, Epist., III. 20. 9, and therefore could be listed with the literary-proverbia crosses.

27. Consuetudo peccandi tollit sensum peccati--moral observation expressed in flat, linear language to which the balanced structures give some memorable form. Pecco is usual and familiar, especially in Church language (Ernout-Meillet). Other items are frequent but not popular. A proverbial saying possibly to be attributed to Augustine.

28. Homo homini Daemon--possibly a Christian variation

on the homo homini lupus known with Plautus; alliterative, concise, elliptically equational.

33. Plenus venter nil agit libenter, + plures gula occidit quam gladius--popular lexis (venter, gula, occidit, nil) and many well known variations: "Plenus venter facile de ieiuniis disputat" (Otto), "Repletus venter non vult studere libenter" (J. Withals, A short Dictionary in Latin and English, 1584); hence a proverbial saying. Also "Plures crapula quam gladius" (Jones).

48. Secreta mea mihi: Frustra sapit, qui sibi non sapit--the second member is frequent in many authors: Cicero, de Off., III. 15. 62, ad Famil., VII, 62; Publius Syrius provides "Sapit nequicquam, qui sibi ipsi non sapit" and Erasmus in the Adagia, chil. 1, cent. 6. 20, remarks, "sententia vel hodie vulgo frequentissime iactata."

III Nonce

6 Insertions--1 complete sentence, 4 phrases, 1 word

19. Solus Rex me facit

61. (permutata vicissitudine)

62. Limitata potestate

82. manifeste verum

83. quasi vero

87. Aliquis--the normal form of the indefinite pronoun (opposed to quidam, quisquam, quispiam).

IV Common-Core Foreign Insertions

As noted in Chapter Eight, categories III and IV assemble entries that are non-significant in terms of field, and divide them into two groups on the basis of their frequency of collocation in Latin and, where information is available, in Renaissance texts. "Common" elements are readily available, while "nonce" represent combinations of elements available in the Latin lexis either by Nashe or by a source of his such as G. Pictorius. With these tags, information is only noted for its possible relevance to field.

4 Insertions--1 incomplete sentence, 3 phrases

53. Deus bone--di boni, frequent classical ejaculation; Church puts in singular; bone frequent to formulas of address, bone vir; formal overlap with the French interjections Deus! sometimes retained in translations but according to OED not in native English use.

68. (vna voce)--popular expression frequent to but not specifically associated with religion and law.

81. tandem aliquando--aliquando as intensifier is commonly found with tandem; Greene uses it in Mourning Garment, 1590.

93. Al Italionato--formation with different national adjectives (inglese, portuguese) frequent to English of the late Renaissance as a deprecatory note.

APPENDIX E

MODE ANALYSIS OF BILINGUAL INSERTIONS IN PIERCE PENILESSE HIS SVPPLICATION TO THE DIVELL

I Spoken Language Insertions: Affective Dominant

A. Interjections

1. Sed caueat emptor--a mild form of command, the jussive's emotional force is increased by the insertion's head word Sed. Hofmann includes the imperative cave among interjectionalized imperatives for its semantic as well as grammatical force.

3. Pol me occidistis, amici--Pol, an exclamatory oath "Apud Comicos fere in quacumque pagina legitur vel ab initio orationes, vel saepius post primum vocabulum" (Forcellini). The vocative plural amici indicates dialogic participation. Occido, morphologically expressive with its geminate c and a familiar substitute for interficio (Bonfante), contributes to the emotional-spoken dominant, as does the brevity of the entry.

4. Hei mihi, quam paucos haec mea dicta mouent--hei, an onomatopoeic interjection for pain or sorrow, is reinforced by the dative of feeling mihi. Their initial, comma bound position reinforces the subjectivity of emotion. Other emphatic elements also occur in pairs. Paucos, a naturally intensive adjective of quantity (Leumann-Hofmann-Szantyr), is reinforced by the adverbial intensifier quam. The demonstrative and possessive adjectives are both, separately,
immediacy and subjectivity of the situation.

8. Heu rapiunt mala fata bonos--heu, another sound imitating interjection of sorrow and pain (Hofmann), sets the emotional tone for the initial position verb that follows. The prepositioned adjective extends the emotional dominant, as does the end position of the semantically important bonos.

15. Aue Cesar--Leumann-Hofmann-Szantyr (pp. 338-339) stress the originally close relationship between interjections and the imperative; the latter functions not only for rough commands but also, among others, for request and salutation formulas. Generally, however, the urgency of the request or salutation is underscored by an interjection. Here the vocative serves but is not the emotional equivalent of the latter.

24. Miserere mei--the imperative form reinforces the verb's semantic content as an appeal to the addressee's pity; Hofmann notes that the form is mechanized by the time of Fronto. The alliteration and assonance contribute to the collocation's emphasis, as does the brevity.

53. Deus bone--di boni, the more usual plural form of this vocative, figures in colloquial speech as an exclamation or oath (Hofmann, p.30). Scribonius Largus in the first half of the first century A.D. does provide an O bone

deus. Ernout-Meillet notes thatChristian Latin produces no vocative of deus until Tertullian; the more standard invocation is then o deus. Bonus appears in formulas of politeness such as bone dux or bone vir or the ironic bone serve of Plautinian comedy (Bacch. 466) or as a familiar synonym for magnus.

89. Bazilez manus--a curious, perhaps trilingual contamination in its phonological transposition into English from the Spanish Beso las manos. Written, it suggests the imperative French more than any Spanish form. Manus is Latin. Perhaps when spoken these mixtures were not felt so keenly. Classified here for formal, pseudo-imperative value and as a formula of politeness frequent to the spoken language.

I Spoken Language Insertions: Affective Dominant

B. Forms of Abundance and Natural Rhetoric

42. Viuit, imo viuit--the combination of repetition and adversative particle insists on the strong and essentially negative emotion of the insertion. Imo, which Lewis and Short lists as an incorrect form of immo, is exclamatory and frequently appears as a proclitic with interjections such as hercle, ecastor, edepol or exclamations such as enim, vero, contra, etc. (Ernout-Meillet). The almost immediate repetition of the verb revives the expressive value of its internal doubling and also suggest the jolting, intensive manner in which highly emotional thought works itself out.

43. cur scripsi, cur perii--this insertion could conceivably fit under the written on account of the virtual literary cliché of its content words scripsi and perii and the intellectual organizational effort anaphora can represent. Nevertheless, the brevity of the insertion and anaphoric transformation of an interrogative word into a double exclamation pushes it into the spoken heading.

48. Secreta mea mihi: Frustra sapit, qui sibi non sapit--subjectivity is stressed in the first part of this combination of anonymous Biblical citation and proverbial saying. Ellipsis in this case is emphatic for it augments the first person singular stress. The second component provides a cluster of spoken and cumulatively affective features: alliteration, assonance, lexical density through repetition. Si sapis is a formula typical of conversation. For a more common language rendition, cf. Ennius in Cicero, de Off. 3.15.62 "Nequiquam sapire sapientem qui ipse sibi prodesse non quiret." Many other versions are known in Latin, Greek, and the vernaculars (Otto, 2838); this one appears to be a more oral formulation and contaminates the first part of the entry with that quality.

81. tandem aliquando--pleonastic intensity qualifies this collocation as spoken; aliquando functions as the equivalent of tandem in commandments, exhortations, and wishes (Lewis and Short). Thesaurus Linguae Latinae notes (II): "...de tempore expectato vel optata: saepe additur tandem rarius iam...Cicero duplicat temporalem significationem cum ait 'tandem aliquando'...sententiae sunt passim adhortativae vel iussivae." Also frequent in Plautus.

82. manifeste verum--Freund notes that the adverb verum is less classical than vero; its correlation with the post-classical manifeste (cf. manifesto) suggests chronological consistency and, since the collocation is not a usual one, that Nashe may have found it already made. Verum functions for affirmative response or as an adversative. Its most frequent classical use is for transition or to interrupt discourse. As manifeste generally follows the adverb it modifies (Leumann-Hofmann, p.410.4), its position here suggests increased spoken intensity.

II Spoken Language Insertions: Evocation Dominant

5. Fortuna fauet fatuos-- the decisive feature for classification is syntactical: the accusative compliment of the verb faveo which normally takes the dative. The spoken word order and alliteration settle the popular dominant.

16. Cucullus non facit Monachum--the key here is the naturally expressive and socially evocative cucullus 'cowl or hood.' Its syllabic doubling with cucu recalls the ancient Latin homonym cuculus 'cuckoo' an expressive word frequently used as an insult meaning "amant adultère" (Ernout-Meillet). The latter is sometimes written cucculus or cucullus. Monachum, a Greek loan introduced into ecclesiastical Latin by Jerome in his first epistle (duCange), continues the sound play and also evokes the clerical milieu. Facio, an "allerweits wort" particularly common to vulgar Latin, also contributes to the sound pattern. Word order is spoken.

23. Redeo ad vos, mei Auditores--lexis belongs to the common language. Only the possessive adjective suggests familiar tone. Redeo ad + acc. frequently appears in classical literature in reference to a speaker or writer's subject: "Mitte ista, atque ad rem redi" (Ter. Ad. 2.1.31ff). Auditor reinforces the evocation of a spoken, even oratorical situation: "vox orationis solutae temptata a Plauto et Varrone singulis locis frequentata a rhetoribus inde ab Rhet. Her. ubi legitur 50x" (Thesaurus). Varro once, and according to Freund improperly, uses auditor for the reader of a book.

25. Experto crede Roberto--Evocative of the popular social stratum by virtue of Roberto (Ruperto a variant, according to Binder). Even without the proper name the entry would be spoken on account of crede which, with crede mihi, is a frequent expression of confirmation or invitation to the listener. Besides Vergil (Aen. XI.283), Experto crede enjoys great currency with Ovid (Ars. Am. 3.5.11, Fast.5.674) and Seneca (Thyest.81).

28. Homo homini Daemon--doubly evocative, but classified here primarily on the basis of the ancient proverb homo homini lupus. The concrete imagery of this popular thought injects the ellipsis with an emphatic, almost interjectional thrust. This effect is lessened by the Greek loan which first suggests a philosophical concept and then Christian theology for an unusual learned-popular polysemic effect.

33. Plenus venter nil agit libenter, & plures gula occidit quam gladius--lexis in the first unit is essentially popular, but is so by a variety of

criteria: the prepositive adjective stresses the concrete physical meaning of plenus venter; the popular collocation nil agit, with the ante-classical and post-Augustan expressive truncation of nihil; the rhyme of venter with the prosaic but positionally stressed libenter (Axelson, p.63). The balanced second unit displays the popular occido (cf. interficio), the phonologically and concretely expressive gula, a coarse, popular substitute for os. Gula alliterates with the prosaic gladius.

56. Quicquid in buccam venerit--bucca, another coarse physical substitute for the colorless general term os, is expressive through its geminate c, which gives echo to the syllabic repetition of quicquid (originally expressive and not entirely lost even after it entered the common vocabulary according to Hofmann, p.59). Neutral word order.

76. Per Iesum Christum Dominum nostrum--as the conclusion to various prayers, this entry evokes its religious field and the spoken medium associated with it.

79. super nagulum--spoken medium in virtue of its field (drinking) and expressive form which contaminates the field appropriate gula with the semantically appropriate and expressive naculum. Phonetically, of course, the contamination c::g is only natural.

87. Aliquis--although a single word is liable to bend to its many different possible contexts, Hofmann notes under the heading Sparsamkeitsellipsen that aliquis functions as "...prägnant durch Situationsellipse = 'einer von Bedeutung' z.B. Cic. Att. 3.15.18, neque...velis esse aliquem; Sen. dial. 5.37.3, iste se aliquem putat; Pers. 1. 129, seque aliquem credens."

88. A vostre seruice & commandemente Mounseur--the unusual, redundant collocation of seruice and commandemente suggests an insistent push of politeness. The direct address is clear; the entire entry evokes a formal but spoken situation.

III Common Language Insertions

11. Non noui Daemonem--no emotional elements; word order spoken. Daemon evokes a religious milieu, but possibly not with the same force for the Middle Ages and Renaissance as for today's culture.

12. Non est domi--spoken word order; no affect. The collocation est domi evokes the language of comedy (Plaut. Rud. 1335; Epid.653, 677; Bacch.365; Ter. Phorm.504) and even that of Cicero's letters: "Nam id quidem domi est," Ad Att. 10.14.2

19. Solus Rex me facit-- Although the prepositive solus could possibly be rhetorical, the presence of the all-purpose facio, so frequent a marker of colloquial language, suggests that the sentence actually follows spoken order and remains without affective markers.

27. Consuetudo peccandi tollit sensum peccati--although the verb pecco is considered popular and inherently expressive in virtue of its geminate con-

sonant, the entry's dominant effect is one of straightforward (spoken word order) communication of a basic truth at the level of the general mentality. The us of repetition, balance, and quite prosaic vocabulary assists this process.

60. Neque maior neque minor corpore locato--simple lexis, parallelism, and contrasting balance (maior, minor) combine for easy communicability. Neutral word order.

58. Vbi quid agitur--quid agitur 'what is doing, what is going on,' a colloquial expression found in the comedies and Cicero's orations: "Nunc quid agitur, Brute?," Ad. Brut. 2.5(7).5 (cf. Oxford Latin Dictionary, n.22).

83. quasi vero--vero alone functions as an intensifier or adversative, often appearing at the head of a sentence: "indeed," "in truth," "but indeed" and also the ironic "to be sure." In dialogue it serves for energetic corroboration (Freund). Frequently reinforced (verum vero, immo vero), it figures in the spoken language and particularly with Cicero. Quasi somewhat attenuates that force by shifting emphasis to the hypothetical: "...quasi vero venire debuerint;" Cicero, Fam. 3.7.

IV Written Language Insertions: Intellectual Dominant

A. Impersonal, Concise, Abstract

10. Sic probo--neutral word order. In the absence of intensity indicators for sic, this entry is classified as intellectual. Because of its possibly evocative (scholastic, legal) effect, the collocation cannot be classified under common language.

17. Mens cuiusque, is est quisque--although rhyme and the deictic is contribute an emphatic and facilely mnemonic boost, the total impression is one of impersonal balance. Tone is grave and sententious. The quisque-quisque parallel seems frequent with Cicero: "quod cuique obtigit, id quisque teneat," Off. 1.7. Forcellini cites this insertion as an example of the generatim function of quisque. The one content word, mens, is abstract.

21. Multi famam (saith one) pauci conscientiam verentur--organization reinforces the impersonal thrust of this general truth. Lexis is usual and lacks all familiarity. Two abstract, contrasting content words, each paired with a contrasting intensive quantitative substantive, clearly underscore the notion of balanced opposition. Final position invests the colorless verb (timeo, for example, conveys more strength of impact) with the emphasis it lacks naturally. Ordinarily with parallels of this kind, the verb is placed between the two parts it controls. For a less stylistically "intellectual" formulation in that it does not set forth the same idea with a stress on the pivotal function of the verb and its content, cf. Publius Syrius: "Famam amant multi, pauci conscientiam." Amant, which belongs to the lexis of the common language, and the chiasmus functioning in the stead of an adversative, mark this as Umgangssprache (Hofmann, p.122).

26. Omne ignotum pro magnifico est--two contrasting abstract substantives

and the inclusion of the definitional or equational est (rather than ellipsis) mark this as intellectual. Omne, in its usual pre-position as intensifier, also underscores an intellectual difference.

37. Miser est quicunque aerumnam suam nequit occultare--here again the est + adjective combination suggests the sententia's impersonal formulation of a general truth. Unlike (2), with its two rhetorically displaced elements, this entry follows an essentially neutral order except for occultare, but since the infinitive complement of nequeo can precede or follow, the final position of occultare is not necessarily emphatic.

40. Nam si foras hostem non habent, domi inuenient--parallel semantic contrast (foras..habent, domi inueniunt) signals a basically intellectual opposition. By implying a newly introduced argument, Nam adds to the emphasis; si provides a rare example of hypotaxis. Although lexis belongs to the common language, affect is missing. Unlike (38), for example, this entry remains impersonal in reference.

49. Interdum vulgus rectum videt, est ubi peccat--again, paratactic parallelism (Interdum::ubi est) and semantic opposition (rectum::peccat) underline an impersonal, intellectual formulation of thought. The time parallel puts the thought on the level of a general truth. Lexis is more common than abstract: pecco is morphologically expressive and the related form recte frequently appears as familiar response in comic dialogue.

IV Written Language: Intellectual Dominant

B. Technical Terminology

6. Meritis expendite causam--although this insertion does not belong to legal language, the collocation of expendo and causa realizes the legal meanings possible to each. This legal connotation evokes a formal-written situation in turn. Although meritum has no legal associations, it does have a business connotation. The common merger of business and legal expressions also appears in certain uses of bona fide. Imperative mode and the rhetorical emphasis of the head word contributes to the total intellectual and formal impression of this insertion.

51. Nouerint-- general name for a writ or charter; evocative power also is reinforcedby the formality of the jussive.

65. Sol, Re, Me, Fa.-- notes from the medieval musical scale, ranked as intellectual in virtue of the regular format they constitute.

72. Summum genus--evokes the field of philosophy, the formal tenor of which (as a discipline) decides the written classification.

73. Diabolus, quasi deorsum ruens--an etymological definition of the Greek theological loan diabolus.

74. Vehiculum ignis superioris--tentative classification for its possibly scientific (alchemic?) evocation. Lexis is usual, but the collocation is rather strange and thus suggests a restricted language.

78. iuxta originalem--in a written text evokes the act of textual copying, editing, or glossing.

80. Nisi prius--title of a particular writ.

V Written Language Insertions: Literary Dominant

A. Lexical Evocation of Literary Language

9. Fluctibus in mediis navim Palinure relinquis--in itself, lexis is ancient and usual. The plural of fluctus, with the concrete sense of the waves or surges of the sea, is frequnt to literature (Lewis and Short). While navis is prosaic (cf. ratis or the metonymic puppis), it often collocates with relinquo in Vergil. The head position of fluctibus reinforces this combined sense of literary organization, as does the assonance of i. In this context the address to Palinurus is identified as literary apostrophe. The insertion easily scans as dactyllic hexameter.

18. Fraus sublimi regnat in aula--aula 'court of the royal palace' is especially frequent in poetry (E-M); regno 'to rule or hold sway' is also mostly poetical (Freund). Here regno fluctuates between its general and figurative use. The juxtaposition of fraus and sublimi is antithetical, and the disjunction of the latter from its head word gives expression to that opposition. Assonance also marks the insertion as literary.

32. Iupiter ingeniis praebet sua numina vatum, saith Ovid; Seque celebrari quolibet ore sinit--seconded by the strong rhetorical disjunction ingeniis... vatum, lexis decides a literary dominant. Ingenium 'natural capacity, talent' is mostly poetical. Vatis finds a new poetic vogue in the Imperial age when poeta becomes banal (E-M). This chronologically appropriate literary collocation is reinforced by numen, a religious term understood in the Imperial age (as here) in the concrete sense of "divinity"(E-M). The dislocation and collocation of the three items activates this poetic meaning; que, a rather literary enclitic, reinforces it. Cumulatively, all components invest Iupiter with a specifically literary-religious significance. The remainder of the entry shows colorless lexis and neutral word order. The first unit scans into dactylic hexameter, the second into pentameter.

52. Cultor et Antistes doctorum sancte virorum--the collocation of antistes with cultor revives the latter's religious signification, "worshiper of the gods." The figurative meaning of antistes 'a master of an art, such as eloquence' is suggested by its collocation with doctorum virorum. The moral sense of sanctus, as opposed to its more usual concrete use in designations such as sanctus locus 'an inviolable public place' is operative here. Vir is a more neutral term for man than the two syllable homo preferred by colloquial language. The formal tenor of the initial collocation identifies sancte as literary apostrophe rather than simple direct address. Again, dactylic hexameter.

55. Facinusque invasit mortales--word order follows the spoken pattern, but mortales, in a literary opposition borrowed from the Greek, designates mortal men in contrast to the immortal gods. It appears frequently in highly poetic style (E-M). Again, the enclitic que signals literary organization, while assonance contributes to the gravity of tone. The pejorative sense of facinus

'bad deed' functions in exclamations in Plautus and Cicero (L-S). In contrast to eo, invado proves expressive by suggesting quickness of step.

57. quos honoris causa nominaui--although lexis belongs to the common language, collocation evokes orations, particularly those of Cicero: "Sulla, quem honoris causa nomino," Rosc. Am. 2.6; "C.Curio, quem ego hominem honoris potius quam contumeliae causa nominatum...", Verr. 1.7. 18. While the orations are intended for oral delivery, their degree of organization classifies them as written.

70. (Sophocleo cothurno)--the collocation evokes the formal literary genre of tragedy.

71. Magnus Deus Sapho--the tenor of the modifiers magnus and deus suggest the literary reference, but even without this, tenor would argue for an intellectual ranking.

75. Oh decus atque aeui gloria summa tui--the collocation decus atque.. gloria, used by many ancient authors (Thes.) evokes oratorical language. Decus, the anchor term, also collocates with words such as ornamentum, lumen, etc. Atque reinforces the insertion's high tenor; Oh and the post-positioning of the generally prepositive quality marker summa convey the entry's emotional intensity. The dislocation of tui suggests the apostrophe befitting such a formulation.

90. Encomium H. Smithi--Again, evocation of a literary genre.

V Written Language Insertions: Literary Dominant
B. Rhetorical Organization Decisive

7. Scribimus indocti doctique poemata passim--lexis belongs to the common language except for the -que, which is preferred to et in official and archaic language (L-S) and not found in popular writings after the Imperial period (E-M). The emphatic head position of the verb, the alliteration of the final poemata passim, and particularly the antithetical repetition of indocti doctique mark the rhetorical organization. The concentration of occlusive consonants (c, d, t, p) also provides expressive value.

22. Neque enim Lex aequior vlla est, quam necis artifieces arte perire sua--Lexically emphatic (vlla, Neque enim), the first part of this insertion follows neutral order. While motivated by the necessities of meter (dactylic pentameter), the severe disjunction of elements in the second part also conveys important semantic emphasis: its head position puts necis into relief; the emphatic juxtaposition of artifices and arte works in ironic contradiction with necis; the delay and end position of sua stresses the notion of responsibility and throws back to the art of crime. Although its semantic content develops the principal clause (Lex::necis), the dislocation of the second clause elements suggests an emotional impulse in direct contrast to the initial impersonality.

31. Laudamus veteres, sed nostris vtimur annis--the common language lexis, together with the word order of the first member, suggest the simplicity of spoken language. The inclusive nostris reinforces this sense of immediacy and inclusiveness. Literarily, however, the insertion is quite sophisticated. The disjunction of nostris...annis frames as it were the key notion of fruitful personal time. More important, the disjunction creates a chiasmus to

bring the semantic contrast into relief. The obvious presence of meter (pure dactylic hexameter) makes for a quite literary total impression.

35. Discite qui sapitis, non haec quae scimus inertes: Sed trepidas acies, + fera bella sequi--several features point to spoken colloquial language: the word order of the first member, the deictically reinforced relative pronoun haec quae; the common language and even colloquial (si sapis) lexis, the emphatic push of the imperative and infinitive. Nevertheless, the stressed position of inertes, its carefully arranged semantic contrast (non haec ... Sed...) with trepidas and fera, the balanced alternation of these three elements (if the line is read as prose), the prepositioning of trepidas and fera, the poetic tenor of the former, and finally the palpable metrics of an elegiac couplet--all establish the insertion as a well-honed literary product.

36. Paupertas impulit audax vt versus facerem--word order basically follows a spoken pattern; tenor is that of the elegant sermo, and is identified primarily in terms of the clarity and completeness of articulation. Lexis is usual, including impello vt + subj., which contributes so decisively to the sense of polish. The rhetorical twist comes with the ambiguous position of audax. Because of the sentence division, it most likely modifies paupertas, but could also function as the substantive subject of the dependent clause. This ambiguity obviously creates an important literary effect.

39. Quicquid quaesierat ventri donabat auaro--expressive alliteration in the initial clause, the dislocated alliteration of ventri...auaro, the center sentence position of venter, and equally emphatic final position of auarus . all build up a sense of careful organization which easily scans into dactylic hexameter.

41. Praeterit Hippomenes, resonant spectacula plausu--the brevity of clauses and parallel head position of verbs, the simple but consecutive parataxis, convey the quickness of represented action. The suggestive differences between the alliterated consonants in the first (p) and second (s) clauses add to the literary effect. Meter reinforces this effect insofar as the cesura coincides with the comma and end of the first clause, while the dactylic third foot bridges that break so that the s of Hippomenes finds echo in the s of resonant.

44. prauum praua decent, iuuat inconcessa voluptas--Polyptoton in the first member, together with the prepositioned verb and rare lexical item of the second (inconcessa) mark the highly artistic arrangement of this entry. Scansion also reveals it to be a hexameter with the cesura and comma coinciding as in (41). The aphoristic concision of both members, together with their impersonality, injects a basic intellectual note. Chiasmus links the clauses.

45. Procul O, procul este, prophani:/Tuque invade viam, vaginaque eripe ferrum--alliteration, repetition, the imperative, and exclamatory O of the first line convey the urgency and directness of spoken language. Prophanus functions in the concrete sense of "uninitiated." On the second line, literary organization is marked by the double enclitic que...que and the emphatic position of vaginaque. Again, alliteration serves to reinforce emotional urgency. Eripio and invado contribute to it by their inherent expressivity. Ferrum demonstrates how poetry, like spoken language, relies on metonymy.

While expressive, this lexis still belongs to the common language. The verse layout, maintained for insertion into the English text, calls obvious attention to its literary quality.

46. Accipe per longos tibi qui deseruiat annos,/Accipe qui pura nouit amare fide--line arrangement identifies it as verse, and indentation of the second line suggests the pure elegiac couplet. Anaphora, the essential balance of subordinate clauses, the regular internal disjunction (longos... annos/...pura...fide) evidence the careful organization of the written literary mode. Deseruio provides the only rare word; the others belong to the common lexis.

47. Praebeat Alcinoi poma benignus ager,/Officium pauper numeret studiumque fidemque--here the same typographical layout appears, only the pentameter serves as the first line. Literary markers (que...que, the poetical benignus in a pre-position, the positional accent on praebeo and officium) insist on the literary reference intended by the collocation Alcinoi, poma, ager. The hortatory subjunctive adds a note of controlled emotion befitting the rhythmical balance.

54. Ingenio perij qui miser ipse meo--the symbolic force of the extreme disjunction Ingenio ...meo, which binds off the entire unit, the initial word with its literary connotations, the implications for pereo by juxtaposition and by placing it in the next emphatic position, the remnant of an effort for clarity with qui, all suggest literary organization of emotion. Miser...pereo, a frequent collocation in spoken as well as written varieties, appears in the former in more emphatic positions and is generally reinforced by repetition (Hofmann, pp. 120-121). Dactylic pentameter also identifies.

67. Tam Marti quam Mercurio--the mythological evocation would not be sufficient in itself for literary classification; reinforced by the balancing of tam...quam, the total impression is one of careful organization. Alliteration accents this.

V Written Language Insertions: Literary Dominant
C. Overlap with Other Dominants

2. Est aliquid fatale malum per verba leuare--the impersonal force of the maximemerges through the head position of est and the regular cesura after aliquid. This equational unit implies that the utterance to follow has a certa-n validity as a general truth (although aliquid suggests ironic understatement). The entry's readily felt meter and the prepositioned fatale combine with this initial unit for an assertion that, while intellectual, still betrays considerable emotional emphasis.

13. Non bene conducti vendunt periuria testes--the familiar (and negative) modifier non bene enjoys a positional stress that accents its affectivity. The latter, however, contrasts with the judicial formality evoked by the juxtaposed periuria testes. The affective-intellectual polarization of the sentence hinges on the central vendunt, which lexically belongs with conductus in the language of business (sell::hire). This collocation prepares for the ironic completion of the sentence in the notion of perjured witnesses. The irony and clever balancing of field connotations accounts

for the literary, as opposed to intellectual, classification.

14. Dulce bellum inexpertis--the impersonal construction and juxtaposition of dulce and bellum suggests the intellectual contrast between these two rather common items. At the same time, although out of context it is virtually impossible to ascertain, the primary, concrete sense of dulce may be in operation as much as its transposed, more abstract one ("agreeable, charming"). The stylistic ambiguity of this key word decides for literary classification over the purely intellectual, sententious one. Erasmus no doubt recognizes this point when he describes the insertion as "elegans cum primis, et multorum literis celebratum adagium" (Adag. chil. iv, cent. 1. 1).

20. Absit arrogantia--alone or with an expressed subject, the third person singular jussive of absum functions as a rather frequent and familiar interjection. Inclusion of the essentially abstract, literary arrogantia (cf. Thesaurus for synonyms and "adjectiva opposta") results in an elegant or high tenor exclamation marked by alliteration and assonance.

29. Promissis quilibet dives esse Potest--lexis is entirely usual; quilibet injects a familiar colloquial note. What argues for literary classification is word order, particularly the rhetorical position of promissum, which finds typographical as well as alliterative balance in possum. (While typographical emphasis reflects the intervention of Nashe or his printer, nonetheless it significantly contributes to the total stylsitc effect of the insertion.) Content-wise, it sets forth an impersonal proposition.

30. Tantum hoc molior--like Hofmann's example multum te amo, this insertion could easily rank as intellectual in terms of organization and lexis if it were not for the grave resonance of vowels (u and o) that evokes (imprecise) literary associations for molior. The deictic hoc implies an immediate context. The natural intensity of tantum is accented by its initial position and the brevity of the sentence. Tantum may modify either the verb or the entire sentence, and this grammatical ambiguity finds a semantic pendant in the word's capacity to express either emotional or intellectual intensity.

34. Exurgat Deus, + dissipentur inimici eius--the double jussive, with verbs in the normal position for the construction, stresses emotion and action. Although simple in formulation, the entry lacks any trace of spoken language familiarity. Lexis is expressive both naturally (exurgo 'to rise up' with the notion of verticality) and evocatively (inimicus mobilizes the military meaning of dissipo 'to rout').

38. Ad consilium ne accesseris, antequam voceris--too personally directed and evocative (consilium, voco) for the intellectual, although it can be read as a sententia in terms of its implied basic rule of behavior. Rhyme, assonance, and hypotactical ordering work for an intellectual ranking insofar as they stress careful organization.

VI Non-significant for Medium

50. Placebo

59. Ad imprimendum solum

61. (permutata vicissitudine)

62. Limitata potestate

63. caret tempus non habet moribus

64. (Genus + proavos)

66. vacuus viator

69. bona fide

77. Sine coitu

84. Opus

85. Vsus

86. Homo

91. Inamorato Poeta

92. Grand Signeur

93. Al Italionato

APPENDIX E-1

CLASSIFICATION OF BILINGUAL INSERTIONS BY WORD ORDER PATTERNS

I Neutral Latin Word Order

1. Sed caueat emptor
3. Pol me occidistis, amici.*
10. Sic probo
28. Homo homini Daemon
38. Ad consilium ne accesseris, antequam voceris.
40. Nam si foras hostem non habent, domi inuenient.
48. Secreta mea mihi: Frustra sapit, qui sibi non sapit.*
53. Deus bone
56. Quicquid in buccam venerit
57. quos honoris causa nominaui
60. Neque maior neque minor corpore locato
73. Diabolus quasi deorsum ruens
76. Per Iesum Christum Dominum nostrum

APPENDIX E-1

II Rhetorical Order

2. Est aliquid fatale malum per verba leuare.*

6. Meritis expendite causam.*

7. Scribimus indocti doctique poemata passim.*

8. Heu rapiunt mala fata bonos.*

9. Fluctibus in mediis navim Palinure relinquis.

13. Non bene conducti vendunt periuria testes.*

14. Dulce bellum inexpertis*

18. Fraus sublimi regnat in aula.*

19. Solus Rex me facit.*

20. Absit arrogantia.*

21. Multi famam (saith one) pauci conscientiam verentur.*

22. Neque enim Lex aequior vlla est, quam necis artifices arte perire sua.

25. Experto crede Roberto.
26. Omne ignotum pro magnifico est.
29. Promissis quilibet dives esse Potest.

30. Tantum hoc molior.

31. Laudamus veteres, sed nostris vtimur annis.*

32. Iupiter ingeniis praebet sua numina vatum, saith Ovid; Seque celebrari

33. Plenus venter nil agit libenter, & plures gula occidit quam gladius.*

34. Exurgat Deus, & dissipentur inimici eius.

35. Discite qui sapitis, non haec quae scimus inertes: Sed trepidas acies, & fera bella sequi.

36. Paupertas impulit audax vt versus facerem.

37. Miser est quicunque aerumnam suam nequit occultare.

39. Quicquid quaesierat ventri donabat auaro.*

41. Praeterit Hippomenes, resonant spectacula plausu.

II Rhetorical Order-2

44. prauum praua decent, iuuat inconcessa voluptas.

45. Procul O, procul este, prophani:
Tuque invade viam, vaginaque eripe ferrum.*

46. Accipe per longos tibi qui deseruiat annos,
Accipe qui pura nouit amare fide.

47. (Praebeat Alcinoi poma benignus ager,
Officium pauper numeret studiumque fidemque.)

49. Interdum vulgus rectum videt, est ubi peccat.

52. Cultor et Antistes doctorum sancte virorum.

54. Ingenio perij qui miser ipse meo

75. Oh decus atque aeui gloria summa tui

APPENDIX E-1

III "Spoken" Word Order

4. Hei mihi, quam paucos haec mea dicta mouent.

5. Fortuna fauet fatuos.

11. Non noui Daemonem

12. Non est domi

15. Aue Cesar

16. Cucullus non facit Monachum.

17. Mens cuiusque, is est quisque.

23. Redeo ad vos, mei Auditores.

24. Miserere mei.

27. Consuetudo peccandi tollit sensum peccati.

42. Viuit, imo viuit.

43. cur scripsi, cur perii

55. Facinusque inuasit mortales

58. Vbi quid agitur

88. A vostre seruice & commandemente Mounseur

89. Bazilez manus.

APPENDIX E-1

IV Non-Significant for Word Order

50. Placebo
51. Nouerint
59. Ad imprimendum solum
61. (permutata vicissitudine)
62. Limitata potestate
63. caret tempus non habet moribus.
64. (Genus & proavos)
65. Sol, Re, Me, Fa
66. vacuus viator
67. Tam Marti quam Mercurio
68. (vna voce)
69. Bona fide
70. (Sophocleo cothurno)
71. Magnus Deus Sapho
72. Summum genus
74. Vehiculum ignis superioris
77. Sine coitu
78. iuxta originalem
79. super nagulum
80. Nisi prius
81. tandem aliquando
82. manifeste verum
83. quasi vero
84. Opus
85. Vsus

IV Non-Significant for Word Order-2

86. Homo

87. Aliquis

90. Encomium H. Smithi

91. Inamorato Poeta

92. Grand Signeur

93. Al Italionato

APPENDIX E-2

CLASSIFICATION OF BILINGUAL INSERTIONS BY DISCOURSE PARTICIPATION FEATURES

I Dialogue

A. "I-You: We"

7. Scribimus indocti doctique poemata passim.

31. Laudamus veteres, sed nostris vtimur annis.

B. First Person Singular

23. Redeo ad vos, mei Auditores.

C. Second Person, Singular and Plural

(i) Indicative Mood Reinforced by Vocative

3. Pol me occidistis, amici.

9. Fluctibus in mediis navim Palinure relinquis.

(ii) Vocative

15. Aue Cesar

52. Cultor et Antistes doctorum sancte virorum

53. Deus bone

75. Oh decus atque aeui gloria summa tui

88. A vostre seruice + commandemente Mounseur

(iii) Imperative Mood

24. Miserere mei.

25. Experto crede Roberto

35. Discite qui sapitis, non haec quae scimus inertes: Sed trepidas acies, + fera bella sequi.

45. Procul O, procul este, prophani:
Tuque invade viam, vaginaque cripe ferrum.

46. Accipe per longos tibi qui deseruiat annos,
Accipe qui pura nouit amare fide.

89. Bazilez manus.

(iv) Subjunctive

38. Ad consilium ne accesseris, antequam voceris.

II Monologue

A. "I Alone"

10. Sic probo

43. cur scripsi, cur perii

50. Placebo

54. Ingenio perij qui miser ipse meo

B. "I and Others"

4. Hei mihi, quam paucos haec mea dicta mouent.

11. Non noui Daemonem

19. Solus Rex me facit.

30. Tantum hoc molior

36. Paupertas impulit audax vt versus facerem.

48. Secreta mea mihi: Frustra sapit, qui sibi non sapit.

57. quos honoris causa nominaui

III Omnilogue

A. Indicative Mood

5. Fortuna fauet fatuos.

8. Heu rapiunt mala fata bonos.

12. Non est domi

13. Non bene conducti vendunt periuria testes.

16. Cucullus non facit Monachum.

18. Fraus sublimi regnat in aula.

21. Multi famam (saith one) pauci conscientiam verentur.

27. Consuetudo peccandi tollit sensum peccati.

29. Promissis quilibet dives esse Potest.

32. Iupiter ingeniis praebet sua numina vatum, saith Ovid; Seque celebrari quolibet ore sinit.

33. Plenus venter nil agit libenter, & plures gula occidit quam gladius.

39. Quicquid quaesierat ventri donabat auaro.

40. Nam si foras hostem non habent, domi inuenient.

41. Praeterit Hippomenes, resonant spectacula plausu.

42. Viuit, imo viuit.

44. prauum praua decent, iuuat inconcessa vuluptas.

49. Interdum vulgus rectum videt, est ubi peccat.

55. Facinusque inuasit mortales

56. Quicquid in buccam venerit (because part of an indicative sentence)

58. Vbi quid agitur

B. Equational

2. Est aliquid fatale malum per verba leuare.

14. Dulce bellum inexpertis

17. Mens cuiusque, is est quisque.

22. Neque enim Lex aequior vlla est, quam necis artifices arte perire sua.

26. Omne ignotum pro magnifico est.

28. Homo homini Daemon

37. Miser est quicunque aerumnam suam nequit occultare.

C. Jussive

1. Sed caueat emptor

20. Absit arrogantia.

34. Exurgat Deus, & dissipentur inimici eius.

47. Praebeat Alcinoi poma benignus ager,
Officium pauper numeret studiumque fidemque.

51. Nouerint

IV Non-Significant for Participation

This category includes insertions 59-93, with the exceptions of numbers 75, 88, and 89. These non-significant entries are essentially those which are already listed on chart E-1.

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