Lectures on Structuralism

Lecture I- Introduction to Structuralism and "Linguistics and Poetics" by Roman Jakobson

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Structuralism

tree

French anthropologist Claude Lévi-Strauss derived this theory from structural linguistics, developed by Ferdinand de Saussure. Especially his book Course in Linguistics (1915)

Sign = Signifier + Signified

Structuralism:

      -Roman Jacobson

      -Claude Levi Strauss

      -Greimas

      -Roland Barthes

Structuralism which emerged as a trend in the 1950s challenged New Criticism and rejected Sartre's existentialism and its notion of radical human freedom; it focused instead how human behaviour is determined by cultural, social and psychological structures.

structuralism challenged the belief that a work of literature reflected a given reality; instead, a text was constituted of linguistic conventions and situated among other texts.

According to Saussure, any language is structured in the sense that its elements are interrelated in nonarbitrary, regular, rule-bound ways; a competent speaker of the language largely follows these rules without being aware of doing so. The task of the theorist is to detect this underlying structure, including the rules of transformation that connect the structure to the various observed expressions.

According to Lévi-Strauss, this same method can be applied to social and cultural life in general. He constructed theories concerning the underlying structure of kinship systems, myths, and customs of cooking and eating.

The structuralists in general are concerned to know the human world to uncover it through detailed observational analysis and to map it out under extended explicatory grids. Their stance is still the traditional stance of objectivity, their goal the traditional scientific goal of truth.

Jacques Lacan while defining human unconscious, has given us a significant notion:
"The human unconscious is structured like a language"

And Saussure conceived of language as a sign system that communicates in relationships or interdependence. A sign gives meaning only in relation to the totality of other signs.

A relationship between signified and signifier is arbitrary.

Thus, for Saussure, the linguistic sign writes not a thing and a name but a concept and a sound image.

Sassure's theories: Langue & Parole, Synchrony & Diachrony, The signified & Signifier, Paradigmatic & Syntagmatic

Langue, which is primarily used to refer to individual languages such as French and English; and langage, which primarily refers to language as a general phenomenon, or to the human ability to have language

Parole, in typical translation, means 'speech'. Saussure, on the other hand, intended for it to mean both the written and spoken language as experienced in everyday life; it is the precise utterances and use of langue.

Synchronic linguistics aims at describing a language at a specific point of time, usually the present. By contrast, **a diachronic** approach considers the development and evolution of a language through history

Signified and signifier is a concept, most commonly related to semiotics, that can be described as "the study of signs and symbols and their use or interpretation.

In semiotics, **syntagmatic analysis** is analysis of syntax or surface structure (syntagmatic structure) as opposed to paradigms

Paradigmatic analysis is the analysis of paradigms embedded in the text rather than of the surface structure (syntax) of the text

Structuralists believe that the underlying structures which organize rules and units into meaningful systems are generated by the human mind itself and not by sense perception. Structuralism tries to reduce the complexity of human experiences to certain underlying structures which are universal

A structure can be defined as any conceptual system that has three properties: "wholeness" (the system should function as a whole), "transformation" (system should not be static), and "self-regulation (the basic structure should not be changed).

Structuralist critics analyzed material by examining underlying structures, such as characterization or plot, and attempted to show how these patterns were universal and could thus be used to develop general conclusions about both individual works and the systems from which they emerged.
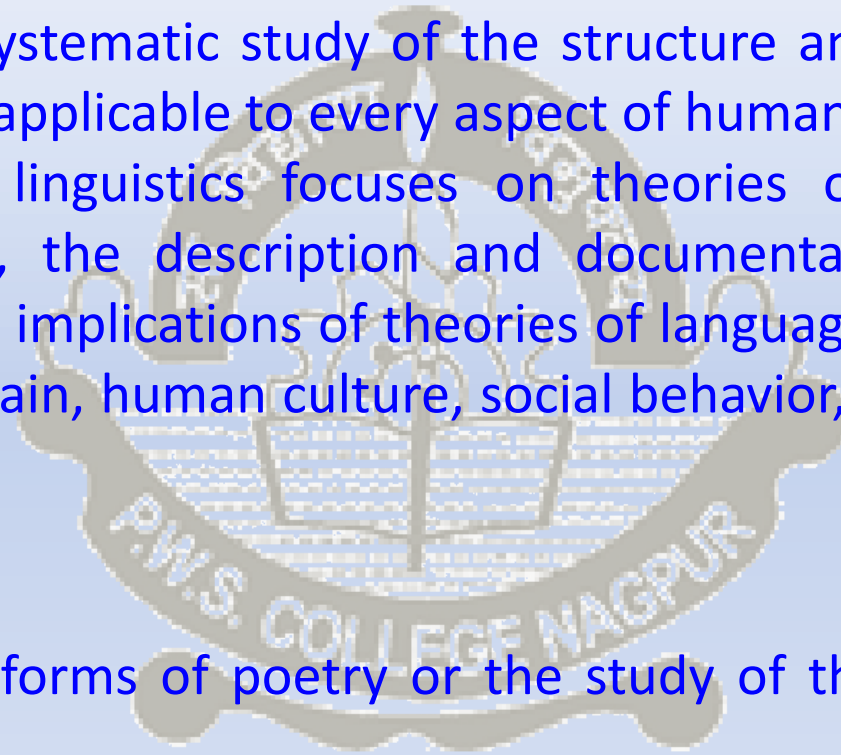
Linguistics and Poetics by Roman Jakobson

Before we understand the concepts of Jacobson we must understand these two terms:

What is Linguistics?

- Linguistics is the systematic study of the structure and evolution of human language, and it is applicable to every aspect of human endeavor.
- The discipline of linguistics focuses on theories of language structure, variation and use, the description and documentation of contemporary languages, and the implications of theories of language for an understanding of the mind and brain, human culture, social behavior, and language learning and teaching.

What is Poetics?

- the principles and forms of poetry or the study of these, esp as a form of literary criticism
- a treatise on poetry
- In general it is an objective and systematic study of literature, or even a scientific study and analysis of literature.

Roman Jacobson

- one of the greatest linguists of the 20th century.

- Russian born American linguist and Slavic-language scholar, a principal founder of the European movement in structural linguistics known as the Prague school.

- taught in Czechoslovakia between the two world wars,

- When Czechoslovakia was invaded by the Nazis, he was forced to flee to the United States in 1941.

- From 1942 to 1946 Jakobson taught at the École Libre des Hautes Études in New York City, where he collaborated with Claude Lévi-Strauss.

- He taught at numerous institutions from 1943 on, including Harvard University and MIT.

- He had a profound influence on general linguistics , semiotics, anthropology, psychoanalysis, ethnology, mythology, communication theory and literary studies.

- His famous model of the functions of language is part of the intellectual heritage of semiotics.

- Originally presented at a conference on style held at Indiana University in the spring of 1958, then revised and published in Style in Language, ed. Thomas A. Sebeok (Cambridge, Mass. :MIT Press, 1960).

- Poetics deals primarily with the question"

- What makes a verbal message a work of art?" Because the main subject of poetics is the differentia specifica of verbal art in relation to other arts and in relation to other kinds of verbal behavior, poetics is entitled to the leading place in literary studies.

- Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure.

- We can refer to the possibility of transposing Wuthering Heights into a motion picture…However ludicrous the idea of the Iliad and Odyssey in comics may seem, certain structural features of their plot are preserved despite the disappearance of their verbal shape.

- Different arts are comparable (Eliot on Blake : Infereno & Pergatorio

- many poetic features belong not only to the science of language but to the whole theory of signs, that is, to general semiotics

Linguistics is likely to explore all possible problems of relations between discourse and the "universe of discourse": what of this universe is verbalized by a given discourse and how it is verbalized.

Sometimes we hear that poetics in contradistinction to linguistics, is concerned with evaluation.

Any verbal behavior is goal-directed, but the aims are different and the conformity of the means used to the effect aimed at is a problem that evermore preoccupies inquirers into the diverse kinds of verbal communication.
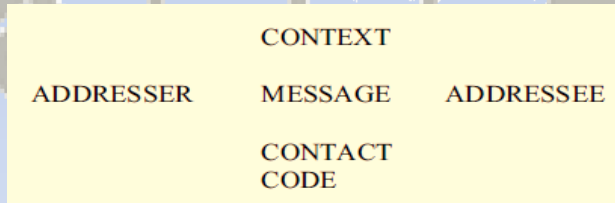
Unfortunately, the terminological confusion of "literary studies" with "criticism" tempts the student of literature to replace the description of the intrinsic values of a literary work with a subjective, censorious verdict. The label "literary critic" applied to an investigator of literature is as erroneous as "grammatical (or lexical) critic" would be applied to a linguist. Syntactic and morphologic research cannot be supplanted by a normative grammar, and likewise no manifesto, foisting a critic's own tastes and opinions on creative literature, can serve as a substitute for an objective scholarly analysis of verbal art.

Literary studies, with poetics as their focal point, consist like linguistics of two sets of problems: synchrony and diachrony.

The selection of classics and their reinterpretation by a novel trend is a substantial problem of synchronic literary studies.
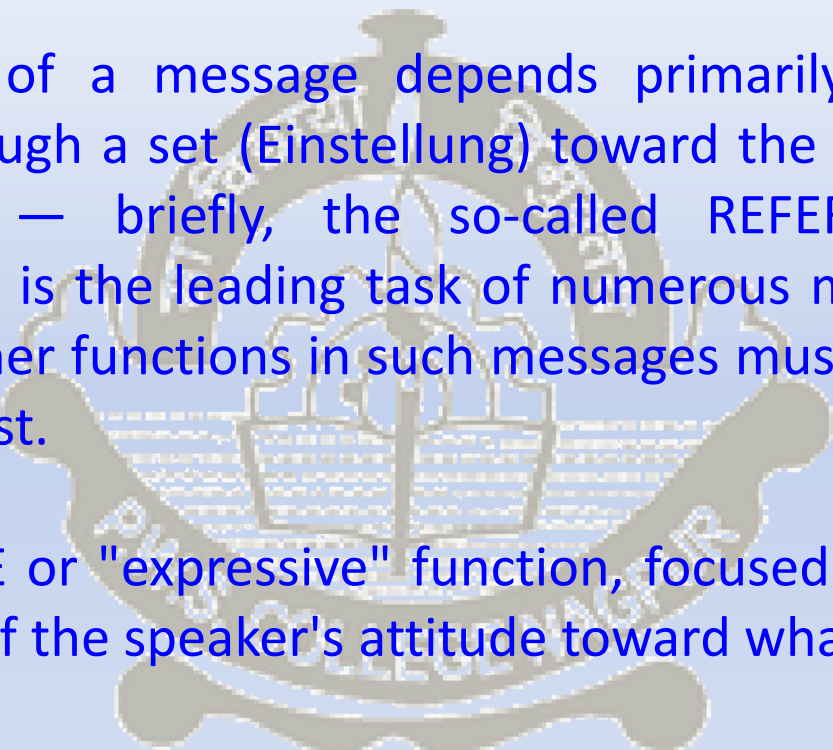
Insistence on keeping poetics apart from linguistics is warranted only when the field of linguistics appears to be illicitly restricted, for example, when the sentence is viewed by some linguists as the highest analyzable construction, or when the scope of linguistics is confined to grammar alone or uniquely to non semantic questions of external form or to the inventory of denotative devices with no reference to free variations.

we must agree with Sapir that, on the whole,

"ideation reigns supreme in language "but this supremacy does not authorize linguistics to disregard the "secondary factors." The emotive elements of speech

	CONTEXT	
ADDRESSER	MESSAGE	ADDRESSEE
	CONTACT	
	CODE	

Language must be investigated in all the variety of its functions.

Each of these six factors determines a different function of language. Although we distinguish six basic aspects of language, we could, however, hardly find verbal messages that would fulfill only one function.

The verbal structure of a message depends primarily on the predominant function. But even though a set (Einstellung) toward the referent, an orientation toward the context — briefly, the so-called REFERENTIAL, "denotative," "cognitive" function — is the leading task of numerous messages, the accessory participation of the other functions in such messages must be taken into account by the observant linguist.

The so-called EMOTIVE or "expressive" function, focused on the addresser, aims at a direct expression of the speaker's attitude toward what he is speaking about.

A distinction has been made in modern logic between two levels of language: "object language" speaking of objects and "metalanguage" speaking of language. Whenever the addresser and/or the addressee need to check up whether they use the same code, speech is focused on the code: it performs a METALINGUAL (i.e., glossing) function.

"I don't follow you — what do youmean?" asks the addressee,
or in Shakespearean diction, "What is't thou say'st?"
And the addresser in anticipation of such recapturing question inquires:
"Do you know what I mean?"

All these equational sentences convey information merely about the lexical code of English; their function is strictly metalingual. Any process of language learning, in particular child acquisition of the mother tongue, makes wide use of such metalingual
Operations (aphasia may often be defined as a loss of
ability for metalingual operations)

Jakobson's functions of language (according to which an effective act of verbal communication can be described)

1. The referential function: corresponds to the factor of Context and describes a situation, object or mental state.

2. The poetic function: focuses on "the message for its own sake

3. The emotive function: relates to the Addresser (sender) e.g. "Wow, what a view!" Whether a person is experiencing feelings of happiness, sadness, grief or otherwise, they use this function to express themselves.

4. The conative function: engages the Addressee (receiver) directly and is best illustrated by vocatives and imperatives, e.g. "Tom! Come inside and eat!"

5. The phatic function: is language for the sake of interaction and is therefore associated with the Contact/Channel factor.

6. The metalingual (alternatively called "metalinguistic" or "reflexive") function: is the use of language (what Jakobson calls "Code") to discuss or describe itself.

The POETIC function of language cannot be productively studied out of touch with the general problems of language, and, on the other hand, the scrutiny of language requires a thorough consideration of its poetic function. Any attempt to reduce the sphere of the poetic function to poetry or to confine poetry to the poetic function would be a delusive oversimplification. The poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent. This function, by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects. Hence, when dealing with the poetic function, linguistics cannot limit itself to the field of poetry.

The purely emotive stratum in language is presented by the interjections. They differ from the means of referential language both by their sound pattern and by their syntactic role

If we analyze language from the standpoint of the information it carries, we cannot restrict the notion of information to the cognitive aspect of language. As long as we are interested in phonemic invariants, the English /i/ and /i:/ appear to be mere variants of one and the same phoneme, but if we are concerned with emotive units, the relation between the invariants and variants is reversed: length and shortness are invariants implemented by variable phonemes.
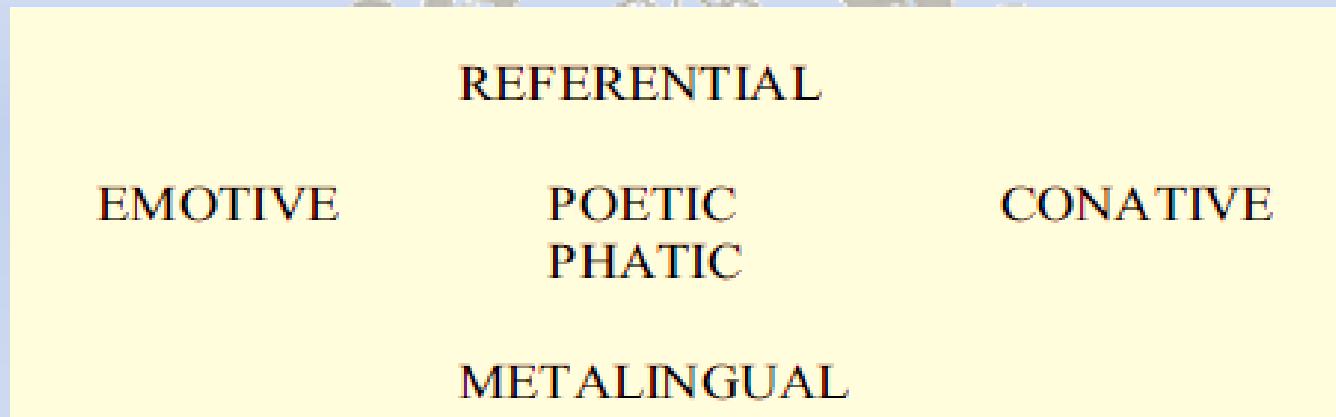
The traditional model of language as elucidated particularly by Bühler6 was confined to these three functions — emotive, conative, and referential — and the three apexes of this model — the first person of the addresser, the second person of the addressee, and the "third person" properly (someone or something spoken of) .

A girl used to talk about "the horrible Harry." "Why horrible?" "Because I hate him." "But why not dreadful, terrible, frightful, disgusting?" "I don't know why, but horrible fits him better." Without realizing it, she clung to the poetic device of paronomasia (a play on word).

the linguistic study of the poetic function must overstep the limits of poetry, and, on the other hand, the linguistic scrutiny of poetry cannot limit itself to the poetic function. The particularities of diverse poetic genres imply a differently ranked participation of the other verbal functions along with the dominant poetic function.

Epic poetry, focused on the third person, strongly involves the referential function of language; the lyric, oriented toward the first person, is intimately linked with the emotive function; poetry of the second person is imbued with the conative function and is either supplicatory or exhortative, depending on whether the first person is subordinated to the second one or the second to the first.

Now that our cursory description of the six basic functions of verbal communication is more or less complete

REFERENTIAL

EMOTIVE   POETIC   CONATIVE
                 PHATIC

METALINGUAL

The poetic function projects the principle of equivalence from the axis selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence. In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses.
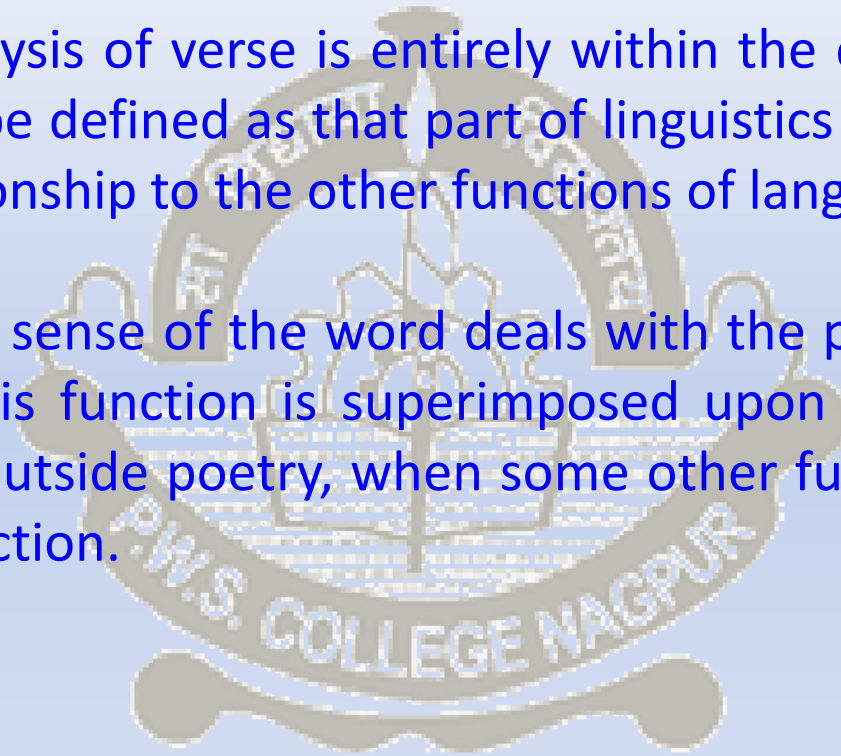
It may be objected that metalanguage also makes a sequential use of equivalent units when combining synonymic expressions into an equational sentence: A = A ("Mare is the female of the horse"). Poetry and metalanguage, however, are in diametrical opposition to each other: in metalanguage the sequence is used to build an equation, whereas in poetry the equation is used to build a sequence.

Measure of sequences is a device that, outside of the poetic function, finds no application in language. Only in poetry with its regular reiteration of equivalent units is the time of the speech flow experienced, as it is — to cite another semiotic pattern —with musical time. Gerard Manley Hopkins, an outstanding searcher in the science of poetic language, defined verse as "speech wholly or partially repeating the same figure of sound."

Hopkins' subsequent question, "but is all verse poetry?" can be definitely answered as soon as the poetic function ceases to be arbitrarily confined to the domain of poetry. Mnemonic lines cited by Hopkins (like "Thirty days has September") , modern advertising jingles, and versified medieval laws, mentioned by Lotz,or finally Sanskrit scientific treatises in verse which in Indic tradition are strictly distinguished from true poetry (kâvya)
— all these metrical texts make use of the poetic function without, however, assigning to this function the coercing, determining role it carries in poetry. Thus verse actually exceeds the limits of poetry, but at the same time verse always implies the poetic function.

To sum up, the analysis of verse is entirely within the competence of poetics, and the latter may be defined as that part of linguistics which treats the poetic function in its relationship to the other functions of language.

Poetics in the wider sense of the word deals with the poetic function not only in poetry, where this function is superimposed upon the other functions of language, but also outside poetry, when some other function is superimposed upon the poetic function.

Within a syllable the more prominent, nuclear, syllabic part, constituting the peak of the syllable, is opposed to the less prominent, marginal, nonsyllabic phonemes. Any syllable contains a syllabic phoneme, and the interval between two successive syllabics is, in some languages, always and, in others, overwhelmingly carried out by marginal, nonsyllabic phonemes.

In so-called syllabic versification the number of syllabics in a metrically delimited chain (time series) is a constant, whereas the presence of a nonsyllabic phoneme or cluster between every two syllabics of a metrical chain is a constant only in languages with an indispensable occurrence of nonsyllabics between syllabics and, furthermore, in those verse systems where hiatus is prohibited.

Another manifestation of a tendency toward a uniform syllabic model is the avoidance of closed syllables at the end of the line, observable, for instance, in Serbian epic songs. Italian syllabic verse shows a tendency to treat a sequence of vowels unseparated by consonantal phonemes as one single metrical syllable.

In some patterns of versification the syllable is the only constant unit of verse measure, and a grammatical limit is the only constant line of demarcation between measured sequences, whereas in other patterns syllables in turn are dichotomized into more and less prominent, or two levels of grammatical limits are distinguished in their metrical function: word boundaries and syntactic pauses.

Except the varieties of the so-called vers libre that are based on conjugate intonations and pauses only, any meter uses the syllable as a unit of measure at least in certain sections of the verse.

In any accentual verse the contrast between higher and lower prominence is achieved by syllables under stress versus unstressed syllables.

Most accentual patterns operate primarily with the contrast of syllables with and without word stress, but some varieties of accentual verse deal with syntactic, phrasal stresses
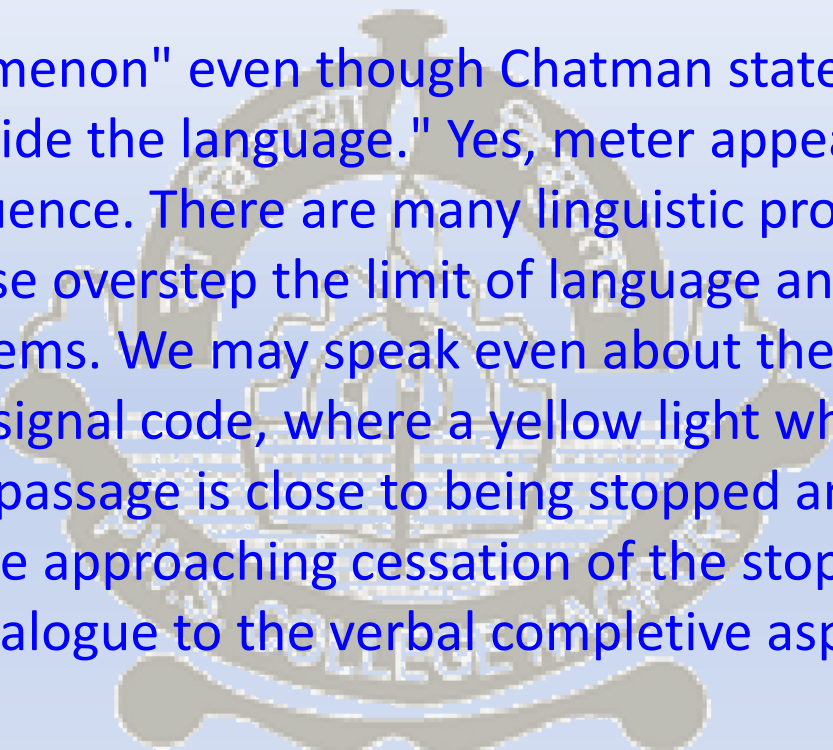
In quantitative ("chronemic") verse, long and short syllables are mutually opposed as more and less prominent. This contrast is usually carried out by syllable nuclei, phonemically long and short.

In textbooks of literature we sometimes encounter a superstitious contraposition of syllabism as a mere mechanical syllables to the lively pulsation of accentual verse. If we examine, however, the binary meters of strictly syllabic and at the same time accentual versification, we observe two homogeneous successions of wavelike peaks and valleys. Of these two undulatory curves, the syllabic one carries nuclear phonemes in the crest and usually marginal phonemes in the bottom. As a rule the accentual curve superimposed upon the syllabic curve alternates stressed and unstressed syllables in the crests and bottoms respectively.

Besides the rules that underlie the compulsory features of verse, the rules governing its optional traits also pertain to meter. We are inclined to designate such phenomena as unstress in the downbeats and stress in upbeats as deviations, but it must be remembered that these are allowed oscillations, departures within the limits of the law.

Far from being an abstract, theoretical scheme, meter — or in more explicit terms, verse design — underlies the structure of any single line or, in logical terminology, any single verse instance. Design and instance are correlative concepts. The verse design determines the invariant features of the verse instances and sets up the limits of variations.

A Serbian peasant reciter of epic poetry memorizes, performs, and, to a high extent, improvises thousands, sometimes tens of thousands of lines, and their meter is alive in his mind. Unable to abstract its rules, he nonetheless notices and repudiates even the slightest infringement of these rules. Any line of Serbian epics contains precisely ten syllables and is followed by a syntactic pause. There is furthermore a compulsory word boundary before the fifth syllable and a compulsory absence of word boundary before the fourth and the tenth syllable. The verse has, moreover, significant quantitative and accentual characteristics

I say "linguistic phenomenon" even though Chatman states that "the meter exists as a system outside the language." Yes, meter appears also in other arts dealing with time sequence. There are many linguistic problems — for instance, syntax — which likewise overstep the limit of language and are common to different semiotic systems. We may speak even about the grammar of traffic signals. There exists a signal code, where a yellow light when combined with green warns that free passage is close to being stopped and when combined with red announces the approaching cessation of the stoppage; such a yellow signal offers a close analogue to the verbal completive aspect.

The verse design is embodied in verse instances. Usually the free variation of these instances is denoted by the somewhat equivocal label "rhythm." A variation of verse instances within a given poem must be strictly distinguished from the variable delivery instances. The intention "to describe the verse line as it is actually performed" is of lesser use for the synchronic and historical analysis of poetry than it is for the study of its recitation in the present and the past. Meanwhile the truth is simple and clear: "There are many performances of the same poem differing among themselves in many ways. A performance is an event, but the poem itself, if there is any poem, must be some kind of enduring object."

In Shakespeare's verses the second, stressed syllable of the word "absurd" usually falls on the downbeat, but once in the third act of Hamlet it falls on the upbeat: "No, let the candied tongue lick absurd pomp " The reciter may scan the word "absurd" in this line with an initial stress on the first syllable or observe the final word stress in accordance with the standard accentuation.

verse is primarily a recurrent "figure of sound." Primarily, always, but never uniquely. Any attempts to confine such poetic conventions as meters, alliteration, or rhyme to the sound level are speculative reasonings without any empirical justification. The projection of the equational principle into the sequence has a much deeper and wider significance. Valéry's view of poetry as "hesitation between the sound and the sense" is much more realistic and scientific than any bias of phonetic isolationism.

Although rhyme by definition is based on a regular recurrence of equivalent phonemes or phonemic groups, it would be an unsound oversimplification to treat rhyme merely from the standpoint of sound. Rhyme necessarily involves a semantic relationship between rhyming units. In scrutinizing a rhyme we are faced with the question of whether or not it is a homoeoteleuton, which confronts similar derivational and/or inflexional suffixes (congratulations—decorations), or whether the rhyming words belong to the same or to different grammatical categories.
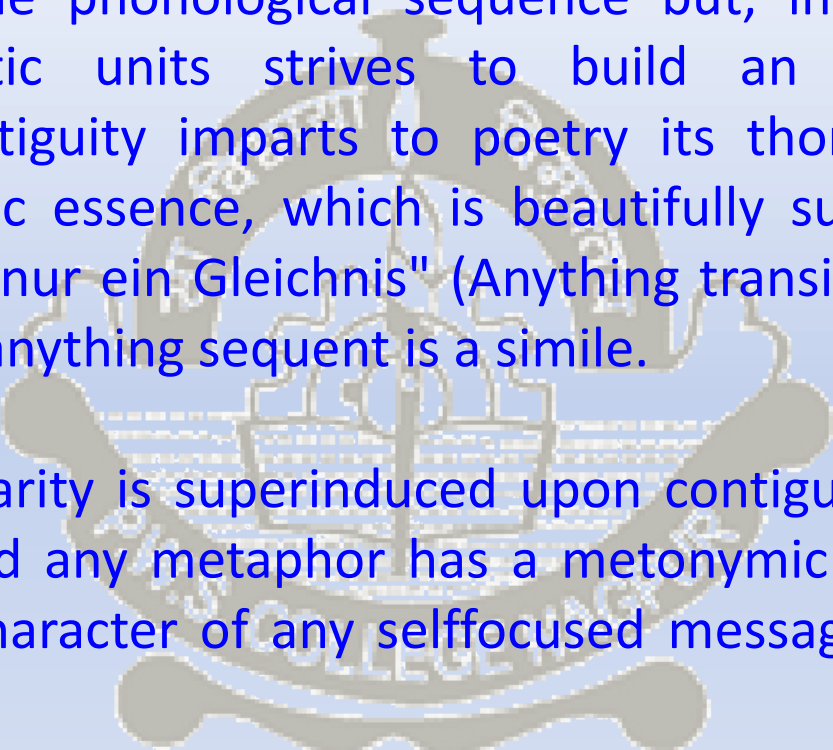
A poet or poetic school may be oriented toward or against grammatical rhyme; rhymes must be either grammatical or antigrammatical; an agrammatical rhyme, indifferent to the relation between sound and grammatical structure, would, like any agrammatism, belong to verbal pathology. If a poet tends to avoid grammatical rhymes, for him, as Hopkins said, "There are two elements in the beauty rhyme has to the mind, the likeness or sameness of sound and the unlikeness or difference of meaning." Whatever the relation between sound and meaning in different rhyme techniques, both spheres are necessarily involved.

Rhyme is only a particular, condensed case of a much more general, we may even say the fundamental, problem of poetry, namely parallelism.

Equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of the two correlative experiences which Hopkins neatly defines as "comparison for likeness' sake" and "comparison for unlikeness' sake"

Folklore offers the most clear-cut and stereotyped forms of poetry, particularly suitable for structural scrutiny (as Sebeok illustrated with Cheremis samples). Those oral traditions that use grammatical parallelism to connect consecutive lines, for example, Finno-Ugric patterns of verse and to a high degree also Russian folk poetry, can be fruitfully analyzed on all linguistic levels — phonological, morphological, syntactic, and lexical: we leave what elements are conceived as equivalent and how likeness on certain levels is tempered by conspicuous difference on other ones.

Such forms enable us to verify Ransom's wise suggestion that "the meter-and-meaning process is the organic art of poetry, and involves all its important characters

In poetry not only the phonological sequence but, in the same way, any sequence of semantic units strives to build an equation. Similarity superimposed on contiguity imparts to poetry its thoroughgoing symbolic, multiplex, polysemantic essence, which is beautifully suggested by Goethe's "Alles Vergängliche ist nur ein Gleichnis" (Anything transient is but a likeness). Said more technically, anything sequent is a simile.

In poetry, where similarity is superinduced upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint. Ambiguity is an intrinsic, inalienable character of any selffocused message, briefly, a corollary feature of poetry.

The supremacy of the poetic function over the referential function does not obliterate the reference but makes it ambiguous. The doublesensed message finds correspondence in a split addresser, in a split addressee, as well as in a split reference, as is cogently exposed in the preambles to fairy tales of various peoples, for instance, in the usual exordium of the Majorca storytellers: "Aixo era y no era" (It was and it was not) . The repetitiveness effected by imparting the equivalence principle to the sequence makes reiterable not only the constituent sequences of the poetic messages but the whole message as well. This capacity for reiteration whether immediate or delayed, this reification of a poetic message and its constituents, this conversion of a message into an enduring thing, indeed all this represents an inherent and effective property of poetry.

In poetry, any conspicuous similarity in sound is evaluated in respect to similarity and/or dissimilarity in meaning. But Pope's alliterative precept to poets — "the sound must seem an echo of the sense" – has a wider application. In referential language the connection between signans and signatum is overwhelmingly based on their codified contiguity, which is often confusingly labeled "arbitrariness of the verbal sign." The relevance of the sound-meaning nexus is a simple corollary of the superposition of similarity upon contiguity. Sound symbolism is an undeniably objective relation founded on a phenomenal connection between different sensory modes, in particular between the visual and the auditory experience. If the results of research in this area have sometimes been vague or controversial, it is primarily due to an insufficient care for the methods of psychological and linguistic inquiry.

Particularly from the linguistic point of view the picture has often been distorted by lack of attention to the phonological aspect of speech sounds or by inevitably vain operations with complex phonemic units instead of with their ultimate components.

Poetry is not the only area where sound symbolism makesbitself felt, but it is a province where the internal nexus between sound and meaning changes from latent into patent and manifests itself most palpably and intensely, as was noted in Hymes's
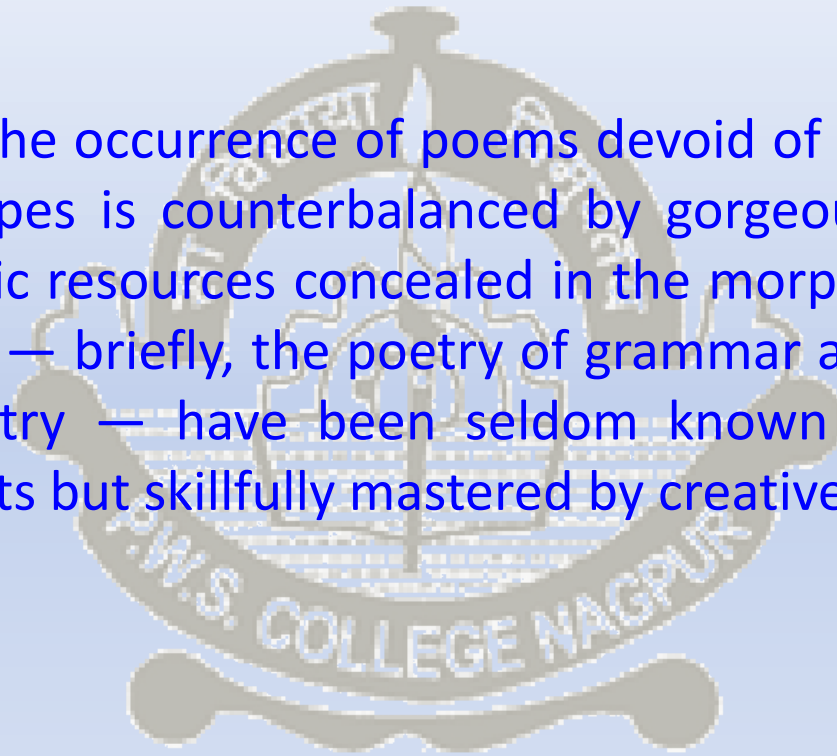
stimulating paper.

The superaverage accumulation of a certain class of phonemes or a contrastive assemblage of two opposite classes in the sound texture of a line, of a stanza, of a poem acts like an "undercurrent of meaning" to use Poe's picturesque expression.

However effective is the emphasis on repetition in poetry, the sound texture is still far from being confined to numerical contrivances, and a phoneme that appears only once, but in a key word, in a pertinent position, against a contrastive background, may acquire striking significance.

Any analysis of poetic sound texture must consistently take into account the phonological structure of the given language and, beside the over-all code, the hierarchy of phonological distinctions in the given poetic convention as well.

(Thus the approximate rhymes used by Slavic peoples in oral and in some stages of written tradition admit unlike consonants in the rhyming members (e.g., Czech boty, boky, stopy, kosy, sochy) but, as Nitch noticed, no mutual correspondence between voiced and voiceless consonants is allowed,55 so that the quoted Czech words cannot rhyme with body, doby, kozy, rohy.)

Textbooks believe in the occurrence of poems devoid of imagery, but actually a scarcity of lexical tropes is counterbalanced by gorgeous grammatical tropes and figures. The poetic resources concealed in the morphological and syntactic structure of language — briefly, the poetry of grammar and its literary product, the grammar of poetry — have been seldom known to critics and mostly disregarded by linguists but skillfully mastered by creative writers.

(Example of Shakespeare's Julius Caesar)

The main dramatic force of Antony's exordium to the funeral oration for Caesar is achieved by Shakespeare's playing on grammatical categories and constructions. Mark Antony lampoons Brutus' speech by changing the alleged reasons for Caesar's assassination into plain linguistic fictions. Brutus' accusation of Caesar, "as he was ambitious, I slew him" undergoes successive transformations. First Antony reduces it to a mere quotation which puts the responsibility for the statement on the speaker quoted: "The noble Brutus / Hath told you." When repeated, this reference to Brutus is put into opposition to Antony's own assertions by an adversative "but" and farther degraded by a concessive "yet." The reference to the alleger's honor ceases to justify the allegation when repeated with a substitution of the merely copulative "and" instead of the previous causal "for" and when finally put into question through the malicious insertion of a modal "sure":

My attempt to vindicate the right and duty of linguistics to direct the investigation of verbal art in all its compass

The linguist whose field is any kind of language may and must include poetry in his study. Let us not forget the wise precept of Paul Valéry: "literature is and cannot be anything but a sort of extension and application of certain properties of language.

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself.

All of us here however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

THANK YOU