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wenn der Krieg sich hat entschieden,/ Und ich es überleb, so komm
nach Prag,") "And when hostilities have ceased,/ And so be I survive,
then come to Prague" (p. 140).

Two selections from King Ottocar, Ottocar’s speech at Margaret’s
bier and part of his famous prayer in the fifth act, were translated
by Burkhard in 1960 and published in the following year (Arthur Burk-
hard, Franz Grillparzer in England and Amerika, Wien: Bergland Ver-
lag, 1961). With reference to the former speech Burkhard wrote:

That the passage here under review can be reproduced in
English in an idiom more modern than Gillies’ (translation
of the same speech) is demonstrated by the following version,
here published for the first time, in which Grillparzer’s words,
including his rhymes, are so closely followed that one may term
it a translation which renders almost “word for word” if
not always “grace for grace.” (p. 54).

Burkhard’s reference here to his translation of Ottocar’s speech may
be applied in broader terms to his translation of the whole. The minor
points brought out in this review are indeed minor, and they ought
not obscure the genuine worth of Burkhard’s work. Not only has
Professor Burkhard provided English-speaking readers with a window
through which to view Grillparzer, but he has shown himself in King
Ottocar, as well as in his other renderings, to be a master in the diffi-
cult art of literary translation.

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LINGUISTICS

MOULTON, WILLIAM G., The Sounds of English and German. Chicago:
The University of Chicago Press (1962). xiii, 145 pp. $2.75. Paper-
bound.

KUFNER, HERBERT L., The Grammatical Structures of English and
$2.00. Paperbound.

The volumes under review are the first issued under the general
title “Contrastive Structure Series,” planned to include contrastive
studies for four further languages: French, Italian, Russian, and
Spanish. As with German, each language will be treated in a pair of
volumes: “The volumes on sounds make some claim to completeness
within the limits appropriate to these studies; the volumes on grammar,
however, treat only selected topics. . . . The studies are intended to
make available for the language teacher, textbook writer, or other
interested reader a body of information which descriptive linguists
have derived from their contrastive analyses of English and the other
languages" (from the general introduction by Charles A. Ferguson, p. v). The project has been financed by the United States Office of Education through the Center for Applied Linguistics of the MLA.

After a preface and introduction, Moulton's study takes up the (articulatory) phonetics of consonants, phonemic analyses of English and then German consonants, followed by a comparison of the two systems. A similar arrangement (but with German and English reversed) deals with the vowels of the two languages. The book concludes with chapters on stress, intonation, and juncture. The American English described comprises mainly the varieties covered by Kurath and McDavid in The Pronunciation of English in the Atlantic States (Ann Arbor, 1961). For German, Moulton adopts the standard prescribed by the recent editions of Siebs, but modifies in the direction of greater realism, recognizing widespread deviations from the stilted German that would result from following the Siebs literally. Thus Siebs proscribes (and Moulton carefully describes) the pronunciation of postvocalic /r/ as a glide, or the nasal release into homorganic syllabic nasals in such items as haben, hatten, hacken, practices which are universally used and by no means confined to informal speech.

Despite the optimistic talk about the results of modern descriptive linguistics, the fact remains that structural studies of Modern German have been few and far between. Hence, besides its eminently practical orientation, its wealth of materials for drills and shrewd hints for teaching "difficult" sounds, Moulton's study takes on an added value as a description of the phonology of Modern German. As such it raises a number of interesting and debatable points, which the reviewer can do little more than mention here. The consonants of ich and ach are treated as separate phonemes. Internal open juncture ("plus-juncture") has been demoted to an occasional marker of transition contrasts where no other means suffices (e.g., placement of stress symbols). Moulton posits three stress phonemes operative at the word level, plus a phoneme of "syntactic stress," which when added to a primary stress marks the most prominent syllable in any phrase. But from Moulton's examples (and I can find no counterexamples) it would seem that his unmarked primary stress and primary-cum-syntactic stress are in complementary distribution. That is, there are only three stress phonemes in German, the more prominent allophone of the heaviest stress occurring always and only at the point marked by the next-to-last digit of the intonation contour.

The treatment of the vowels (in both languages) will probably cause the greatest dissatisfaction. The author defends his rejection of the popular nine vowel plus three semivowel system for American English on the grounds that the system is not phonemic (p. 90). The sixteen vowel phonemes of English—Moulton consistently calls what most would label "nuclei" "phonemes"—are matched by nineteen German vowels (including the diphthongs and the vowel of "choice" pro-
nunciations of items like bäte and spät). Whatever the theoretical reasons for these choices (and it should be pointed out that Moulton himself has provided in the Roman Jakobson Festschrift the best discussion of alternative treatments of the German vowels) it is surely pedagogically indefensible to use systems in which English boat is transcribed /bot/ and German Boot /bo:t/.

The book would be greatly enhanced by an appendix listing the various symbols used (some rather inelegant with considerable over-use of hooks, dots, and colons), by an index, and above all by a bibliography. The latter might mention not only Moulton’s own studies of various problems in German phonemics, but such an item as the now undeservedly forgotten little book by C. H. Grandgent, *German and English Sounds* (Boston et al., 1892), a rather detailed description of the speech of two individuals. It is instructive (and sobering) to compare the two works separated by the seventy years that have seen the rise of “structural linguistics.” Grandgent wrote (p. 20): “German intonation has not yet been thoroughly studied; it does not differ very much from that of American English.” Moulton writes (p. 129): “Not a great deal is known as yet about the intonation of English and German, and our remarks must be even more tentative than they were in the case of stress. From what little we do know, it appears that English and German have identical intonational systems and that they both use them in much the same way.” Moulton does, however, go on to give a description of German intonations using the now familiar system of levels (only three) and terminals. One addition to the catalogue of common patterns should be made, namely, the question intonation /(2)13]/ (perhaps this is the pattern /(3)23]/ discussed on p. 134).

The foregoing remarks, which have been directed at questionable or less happy features of the book, should be considered in the light of a generally favorable impression. The book is an important contribution and provides in handy form not only the most complete description of German phonology currently available but also a great deal of useful material on the problems of teaching the sounds of German to Americans. Every German teacher should have a copy.

While Moulton is able to give a rather complete treatment of the phonological system of German, his partner in this venture (in somewhat less space) can obviously do little more than hit a few high points in the much vaster territory of grammar. Kufner has wisely limited most of his discussion to syntactic problems. He thus faces an additional handicap. Most of the energies of modern linguistics have gone into the study of sound systems. Only recently have there been any promising attacks on syntax (including some interesting work in East Germany).

Kufner’s exposition follows these rubrics: “German Sentence Types,” “German Clauses,” “Phrase Structure,” “Parts of Speech,” “Compul-
sory Grammatical Categories,” “Compulsory Semantic Categories.” It is symptomatic of the current state of linguistics and language teaching (with their internal and mutual connections and antagonisms) that the study will be received as radical by some, as hopelessly outdated by others. A great deal of space is taken throughout with the clichés of modern linguistics: rejection of semantic definitions of parts of speech, the inevitable Jabberwocky (with a German parallel from Morgenstern), strictures against the importation of categories from one language to another (with the usual citation of ridiculous “paradigms” from better forgotten chapters of language pedagogy, pp. 64 f.). No one who would read a volume in a “Contrastive Structure Series” needs any of this. If Kufner had spared the reader some of this propaganda, he would have had more space to devote to the really useful discussion, of which there is a good bit, e.g., hints about how to approach various trouble spots like the subjunctive, statements about actual usage such as the use of würde plus infinitive in the protasis of an unreal conditional (p. 79). Even more than Moulton’s study, Kufner’s book points up the crying need for a modern description of German “as she is spoke.”

By and large the more substantive parts of the book are helpful, even though many things are said which anyone will discover the first time he teaches an elementary German course, e.g., that English speakers will constantly try to construct sentences like *Was für Bücher sind Sie lesend? (p. 87). Here are a few scattered notes and queries: Why is Jesperson’s definition of a sentence as a complete utterance called “notational” (p. 1, perhaps here and elsewhere what is meant is “notional”)? On p. 5 it is claimed that English has no parallel to the imperative sentences with stated subject (“actor”) like Komm du doch mit, a false statement (cf. e.g. You all come back!). Kufner writes on p. 15 that an ambiguous sentence like Bleibt ihr doch hier is often marked as imperative by the use of doch. But it should be pointed out that doch is also used (in literary style) in emphatic non-imperative sentences with the finite verb in first position. On p. 23 it is stated that “there is a growing tendency in modern German to put the adverb at the end of the ‘thought’ [!] rather than the clause” as in the sentence Er kommt mit seinem Geld aus trotz aller Schwierigkeiten. Actually this is simply a case where the rules for book German and the “growing tendency” is only a change toward less formality in the written language. P. 41, Grippe should be translated “flu” (rather than “grippe”). A chart on p. 44 seems to claim that some German verbs are used with an “indirect object” and a “dative substantival” (as well as genitive). This statement is either false or extremely confusing. According to the definition of a “coordinate structure: center=center” on p. 47 Herr Schmidt and similar phrases are mislabeled (as if parallel to Paul Schmidt and mein Freund Hans), since we cannot have Herr kommt like Schmidt
kommt. There is no explanation of the technical meaning of the tilde
"-' for automatic (phonologically conditioned) alternation among
different forms of the plural (p. 55), a usage which will perhaps not
be familiar to all readers. Some problems that deserve discussion (or
a fuller discussion) are the differences between the two types of superla-
tives (der jüngste/am jüngsten), the finer details of word order, the
considerations determining the choice of prepositions. Again, the lack
of index and bibliography make the book less useful than it might
have been.

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TEXTBOOKS


Yuill, W. E. (ed.), Conrad Ferdinand Meyer, Plautus im Nonnen-
kloster and Gustav Adolfs Page. London: Hutchinson Educational

Dyck's attractive paperback is a pleasing addition to the list of
graded cultural readers. The little book is skilfully edited. New words
and idioms are footnoted as they first occur on the page and repeated
in the end vocabulary. Ingenious and interesting exercises provide oral
practice and review. In simple, but fluent German the editor narrates
the life story of this most brilliant of musical composers. As a Wunder-
kind he was petted and feted at the courts of Europe, but in later
life he suffered neglect and went unattended to a pauper's grave.

This Mozart-text must receive first consideration in the selection
of suitable reading for elementary classes.

Yuill's introduction gives an accurate account of Meyer's life and
genius with a critique of his work in general, and of these two Novellen
in particular. The notes are scholarly and complete in explaining his-
torical and literary allusions. Rare and archaic words are defined, as
well as the many Latin and Italian phrases, with one exception:
Plaudite amici! on p. 73. On p. xi, weltges chichtlichen should be one
word.

For specialized courses which deal with the 19th century or with
the Novelle as a genre, this new text is most welcome. Readers of the
two stories will find that they exemplify several characteristics of the
Novelle. Goethe's unerhörte Begebenheit motivates the tragedy in the
second story in which a young woman remains undetected while serving
as a page in close proximity to the Swedish king. The mysterious lost
glove illustrates the "falcon" theory enunciated by Paul Heyse. The
first tale is a Rahmenerzählung with a narrator in the person of Poggio,
the Italian scholar and writer. The Wendepunkt advocated by Tieck
can be found in each story.