

FRAGMENTS FROM THE COLLECTIVE SUBCONSCIOUS:  
A TENTATIVE RECONSTRUCTION<sup>1</sup>

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SCENE ONE: At Bills' House. As the curtain rises, we find BILL and HARRY deep in conversation.

BILL: I saw something that was horrible.<sup>2</sup>

HARRY: Yes?<sup>3</sup>

BILL: I saw John kissing Mary.<sup>4</sup>

HARRY: John?<sup>5</sup>

BILL: She nodded her approval.<sup>6</sup>

HARRY: He's a lucky fellow!<sup>7</sup> It'd make the time pass more quickly.<sup>8</sup>

BILL: John laid his plans very cleverly.<sup>9</sup> He was driven on by his love of power.<sup>10</sup>

HARRY: John is easy to please.<sup>11</sup>

BILL: John annoyed Mary with his persistence.<sup>12</sup> Mary began to doubt John's intentions.<sup>13</sup> She had a curious sinking of the heart.<sup>14</sup> John loosened Mary's dress.<sup>15</sup>

HARRY: Nobody that I know has ever done anything like that.<sup>16</sup>

BILL: Mary pinched John's nose.<sup>16</sup> John stopped.<sup>17</sup> He turned hostile.<sup>18</sup> They fought tooth and nail.<sup>19</sup> Never had I seen such a fight.<sup>20</sup> John injured himself by hitting himself on the head with a hammer.<sup>21</sup>

HARRY: One hardly knows what to say.<sup>22</sup>

BILL: He suffered a severe shock.<sup>23</sup> She was weeping.<sup>24</sup> Streams of tears gushed out of her eyes, and the greatness of her grief rent her heart in sunder.<sup>25</sup> She screamed herself into a fit.<sup>26</sup> She rubbed her cheeks with her two clenched fists and ran to open the door.<sup>27</sup>

HARRY: Then what?<sup>28</sup>

BILL: John left, and he didn't even say goodbye.<sup>29</sup>

HARRY: John was clever in leaving early.<sup>30</sup>

BILL: He ran away because he was afraid.<sup>31</sup> When John ran away we went home.<sup>32</sup>

HARRY: John is unlikely to run for Congress.<sup>33</sup>

JOHN (off): Open the door!<sup>34</sup>

HARRY: John has arrived.<sup>35</sup>

BILL (to John): I don't see how you can be proud of what you have done.<sup>36</sup>  
GO AWAY I DON'T WANT TO TALK WITH YOU ANY MORE TODAY.<sup>37</sup> We want  
no undesirables around here.<sup>38</sup> I know you won't let us down.<sup>39</sup>

HARRY: John thinks he is smarter than he is.<sup>40</sup> Has he gone?<sup>41</sup> What  
will he do?<sup>42</sup>

BILL: Naturally John will leave.<sup>43</sup>

HARRY: No, I'm afraid he won't.<sup>44</sup> He does not fear me.<sup>45</sup>

BILL: John won't go, will he?<sup>46</sup>

HARRY: I do not know.<sup>47</sup> He said so, but I doubt it.<sup>48</sup>

BILL: Oh!<sup>49</sup>

*THE CURTAIN FALLS with the outcome of the situation uncertain.*

*SCENE TWO: At John's mother's house. The curtain rises on a scene of considerable agitation: JOHN'S MOTHER, arms akimbo, is interrogating HARRY.*

JOHN'S MOTHER: Did John come?<sup>50</sup>

HARRY: Yes.<sup>51</sup> I told him to come on time.<sup>52</sup> He said nothing, and what is  
is worse, laughed at us.<sup>53</sup> John tried to hit Bill.<sup>54</sup>

J. M.: Why else would he have come?<sup>55</sup>

HARRY: He wounded himself.<sup>56</sup> In the ear.<sup>57</sup> I besought John to leave.<sup>58</sup>

J. M.: Poor John.<sup>59</sup>

HARRY: I should like to know how and why he did it.<sup>60</sup>

J. M.: He hot-footed it home.<sup>61</sup> John is here.<sup>62</sup>

HARRY: Does John live here?<sup>63</sup>

J. M.: Yes!<sup>64</sup> The police brought him in.<sup>65</sup> They are elsewhere.<sup>66</sup> John  
appears ill.<sup>67</sup> He got weaker and weaker, until he could lift hardly  
more than five pounds.<sup>68</sup>

HARRY: Good Gracious! Is he dead?<sup>69</sup>

J. M.: He is to a certain extent.<sup>70</sup> Homo est mortalis.<sup>71</sup>

- HARRY: Does John have a chance to live?<sup>72</sup>
- J. M.: John is having a banana split.<sup>73</sup>
- HARRY: The man is sick.<sup>74</sup> There is something about it that puzzles me.<sup>75</sup>
- J. M.: Huh?<sup>76</sup>
- HARRY: Is it common for people to act that way?<sup>77</sup> How do you feel about it?<sup>78</sup>
- J. M.: Well, boys will be boys.<sup>79</sup>
- HARRY: This statement is based on error.<sup>80</sup> Don't be an ass!<sup>81</sup>
- J. M.: Be quiet!<sup>82</sup> Poor John sleeps.<sup>83</sup>
- HARRY: If I was rude I apologize.<sup>84</sup> I beg your pardon.<sup>85</sup>
- J. M.: Granted!<sup>86</sup>
- HARRY: John is a donkey.<sup>87</sup> He pretended to be holy.<sup>88</sup> John was the one that struck Bill.<sup>89</sup>
- J. M.: John's having hit Bill made sense;<sup>90</sup> a breeze loosened Mary's dress.<sup>91</sup>
- HARRY: His excuse was pitifully weak.<sup>92</sup> John hurt Mary;<sup>93</sup> Mary is ill.<sup>94</sup> It often happens in these cases that the wise are unfortunate and the fools are successful.<sup>95</sup> Un crime si horrible merite la mort.<sup>96</sup>
- J. M.: John is stupid and Bill and Harry are similar.<sup>97</sup>

## CURTAIN

NOTES<sup>1</sup>

<sup>1</sup> With the recent dramatic increase in published linguistic material, it has now become possible to start piecing together that Universal Discourse which is vouchsafed in whole to none, but in part to many. See also my embryonic article, 'The non-arbitrariness of the linguistic example', to be published lengthily.

<sup>2</sup> Emmon Bach (1968).

<sup>3</sup> David Abercrombie (1967).

<sup>4</sup> Henry Gleason (1955).

<sup>5</sup> Benjamin Elson and Velma Pickett (1962).

<sup>6</sup> Otto Jespersen (1937).

<sup>7</sup> Leonard Bloomfield (1917).

<sup>8</sup> Paul Garvin (1962).

<sup>9</sup> Noam Chomsky (1965).

<sup>10</sup> R. H. Robins (1964).

<sup>11</sup> Jerrold J. Katz (1963).

- 12 Robert A. Hall (1965).
- 13 Frederick Newmeyer (1969).
- 14 Vilém Mathesius (1928).
- 15 George Lakoff (1965).
- 16 Charles J. Fillmore (1967).
- 17 C. E. Bazell (1962).
- 18 M. A. K. Halliday (1967).
- 19 Jespersen (1937).
- 20 Fillmore (1967).
- 21 Lakoff (1965).
- 22 Bloomfield (1933).
- 23 Halliday (1967).
- 24 Gleason (1955).
- 25 John Smith (1957).
- 26 Jespersen (1937).
- 27 M. A. K. Halliday, Angus McIntosh, and Peter Stevrens (1964).
- 28 Elson and Pickett (1962)
- 29 John R. Ross (1967).
- 30 Lakoff (1965).
- 31 Jespersen (1937).
- 32 Bloomfield (1931).
- 33 Anthony L. Vanek (1970).
- 34 James D. McCawley (1968).
- 35 Chomsky (1952).
- 36 Serge Karcevskij (1931).
- 37 Charles F. Hockett (1958).
- 38 Dwight L. Bolinger (1968).
- 39 J. R. Firth (1935).
- 40 McCawley (1967)
- 41 Zellig Harris (1946).
- 42 Elson and Pickett (1962).
- 43 Chomsky (1965).
- 44 P. H. Matthews (1967).
- 45 Joshua Whatmough (1956).
- 46 Gleason (1955).
- 47 Louis Hjelmslev (1943), trans. Whitfield (1953).
- 48 Rulon Wells (1945).
- 49 William Dwight Whitney (1875).
- 50 Matthews (1967).
- 51 Hockett (1958).
- 52 L.R. Micklesen (1956).
- 53 Jespersen (1937).
- 54 Newmeyer (1969).
- 55 Ross (1967).
- 56 Paul Chapin (1967).
- 57 N. S. Trubetzkoy (1958), trans. Baltaxe (1969).
- 58 Lakoff (1965).
- 59 Henri Frei (1956).
- 60 Jespersen (1937).
- 61 Bloomfield (1933).
- 62 Gleason (1955).
- 63 William Moulton (1966).
- 64 Abercrombie (1963).
- 65 Chomsky (1962).

- <sup>66</sup> E. Colin Cherry, Morris Halle, and Roman Jakobson (1953).  
<sup>67</sup> Robert Binnick (1970).  
<sup>68</sup> Edward Sapir (1944).  
<sup>69</sup> Jespersen (1937).  
<sup>70</sup> Daniel Jones (1909).  
<sup>71</sup> Franz Bopp (1816).  
<sup>72</sup> Chomsky (1962).  
<sup>73</sup> Binnick (1970).  
<sup>74</sup> Franz Boas (1911).  
<sup>75</sup> Jerry A. Fodor and Jerrold J. Katz (1963).  
<sup>76</sup> André Martinet (1960).  
<sup>77</sup> Hockett (1958).  
<sup>78</sup> Ferdinand de Saussure (1915), trans. Baskin (1959).  
<sup>79</sup> Hockett (1958).  
<sup>80</sup> Bach (1964).  
<sup>81</sup> Firth (1951).  
<sup>82</sup> Matthews (1967).  
<sup>83</sup> Jehoshua Bar-Hillel (1964).  
<sup>84</sup> Bernard Bloch (1947).  
<sup>85</sup> Martinet (1960).  
<sup>86</sup> Alan Palmer (1932).  
<sup>87</sup> Hermann Paul (1890), trans. Strong.  
<sup>88</sup> Joseph Priestley (1762).  
<sup>89</sup> Lakoff (1965).  
<sup>90</sup> Newmeyer (1969).  
<sup>91</sup> Lakoff (196?).  
<sup>92</sup> Rodney D. Huddleston (1967).  
<sup>93</sup> L. M. Myers (1952).  
<sup>94</sup> Willem de Groot (1956).  
<sup>95</sup> Aristotle (880 B.C.).  
<sup>96</sup> Claude Lancelot and Antoine Arnaud (1660).  
<sup>97</sup> McCawley (1968).

## NOTES ON NOTES

- <sup>1</sup> For the sake of brevity<sup>1</sup> only the date of publication<sup>2</sup> is given.

## NOTES ON [ NOTES ON NOTES ]

- <sup>1</sup> and laziness.  
<sup>2</sup> or manuscripture or duplication.

WELL DONNE

Dr. FORTHCOMING LARYNX-HORN

From the description of islands given by J. R. Ross in his dissertation (1967), it follows that (2), although it is apparently a natural continuation of a discourse begun by (1), is nevertheless ungrammatical.

(1) Michigan isn't a good place to study linguistics.

(2) \*Then what is it a good place to study?

As Ross observes, such structures as "a good place to study X" form islands, and the "X" cannot be moved out, as it is in (2). On the other hand, the absence of an island in (3), together with the fact that preposition-stranding is permissible in English, permit the movement resulting in (4):

(3) Ann Arbor isn't a good place for linguistics.

(4) What is Ann Arbor a good place for?

Now, consider the sentence

(5) Sam is no man for that job.

As we have seen, (5) cannot be grammatically questioned by

(6) \*For what job is Sam no man?

This fact, while predicted by Ross (1967), results from the earlier research of J. Donne (1624) on this phenomenon, as expressed in his insightful observation that

(7) No man is an island.

REFERENCES

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Ross, John Robert. (1967) *Constraints on Variables in Syntax*. Unpublished Ph.D. Thesis, Massachusetts Institute of Technology.