

19e siècle, ce fut la langue de la plupart des thèses; en effet, c'est en 1956 qu'une thèse de doctorat fut soutenue pour la dernière fois – jusqu'ici – en latin). Le grec a eu sa chaire au moins depuis le rétablissement de l'université en 1593, après la longue période de déclin qui fut le résultat de la Réforme et de l'appauvrissement de l'Eglise, qui avait protégé et promu les études savantes. Il va de même de l'hébreu, langue particulièrement importante à l'époque de l'orthodoxie luthérienne et toujours étudiée par les futurs pasteurs. L'étude de ces trois langues à *corpus* pendant cinq siècles a évidemment contribué puissamment à créer une tradition philologique dont les langues modernes ont pu profiter dès le commencement.

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## PUBLICATIONS ACTUELLES

Ces dernières années ont été publiés un certain nombre de mélanges offerts à des romanciers éminents, spécialistes de linguistique et/ou de littérature :

- (1) *Les formes du sens. Etudes de linguistique française, médiévale et générale offertes à Robert Martin à l'occasion de ses 60 ans*, éditées par Georges Kleiber et Martin Riegel, Duculot (coll. « Champs linguistiques »), Louvain-la-Neuve, 1997, 446 pages.

[présentation (p. 9-10), bibliographie des publications de Robert Martin (p. 11-19), 42 articles (p. 21-436), tabula gratulatoria (p. 439-446) ]

- (2) *La ligne claire. De la linguistique à la grammaire. Mélanges offerts à Marc Wilmet à l'occasion de son 60<sup>e</sup> anniversaire*, édités par Annick Englebert, Michel Pierrard, Laurence Rosier, Dan van Raemdonck, Duculot (coll. « Champs linguistiques »), Louvain-la-Neuve, 1998, 398 pages.

[ introduction par Robert Martin: « Marc Wilmet, de la patience philologique à l'intuition théorisante » (p. 9-20), bibliographie des publications de Marc Wilmet (établie par Anne-Rosine Delbart) (p. 21-30), 27 articles (p. 31-368), « En guise de conclusion... Bal(l)ade sur le temps jadis » de Annick Englebert (p. 369-382), tabula gratulatoria (p. 387-395), liste des auteurs (p. 397-398) ]

- (3) *Analyse linguistique et approches de l'oral. Recueil d'études offert en hommage à Claire Blanche-Benveniste*, édité par Mireille Bilger, Karel van den Eynde, Françoise Gadet, Peeters, Leuven-Paris, 1998, 385 pages.

[ Bilger – van den Eynde – Gadet: « L'œuvre scientifique de Claire Blanche-Benveniste ou l'étude du statut et des rapports de l'écrit et de l'oral » (p. 1-5), bibliographie de Claire Blanche-Benveniste (établie par Peirre Swiggers) (p. 7-18), 33 articles (p. 23-380), tabula gratulatoria (p. 381-385) ]

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GÖRAN KJELLMER

## On the pronunciation of Pepys (and a word on Glamis)

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Some names in English history have an unexpected pronunciation. Two well-known ones are Pepys, the name of the 17th-century civil servant whose diary records an eventful period in public and personal history, and Glamis, known from Shakespeare's *Macbeth*, where *Macbeth* himself is hailed by the witches as "Thane of Glamis". Although Glamis is dissyllabic in Shakespeare,<sup>1</sup> both Pepys and Glamis are monosyllabic in modern English. The ending -is (or -ys) is not normally pronounced [-s]/[-z] in names, cf. Lewis, Francis, and many others. Why then are Pepys and Glamis pronounced [pi:ps] and [glɑ:mz]?

Let us consider Pepys first. There were (at least) two types of -ys/-is/-es names in ME. First there was the very frequent patronymic type, which consisted simply of the genitive case of a given name, i.e. of the father's name. The genitival ending of these forms constituted a syllable of its own and developed like the genitive and plural es-endings of other nouns, which were pronounced [-is/-əs] and regularly became [-iz/-əz] in the 14th century. Like those endings, the endings of the names lost their unstressed vowels in the 15th century except after sibilants;<sup>2</sup> subsequently [-z] preceded by a voiceless consonant was devoiced and became [-s]. Hence the modern pronunciation of e.g. *dog's/dogs* and *cat's/cats*. Patronymics like Alfreds, Andrew(e)s, Edward(e)s, Franks, Fredericks, Hanks, Philips, Roberts, Robarts, Robberds, Rob(b)ins, Rob(b)ens, Robyns, Rogers, etc., illustrate this development. In this type, -ys/-is/-es is thus a grammatical morpheme.

The second type of -ys/-is/-es names in ME is that where -ys/-is/-es is not a separable morpheme in English. Those names are represented by e.g. Avis, Beavis, Dennis, Ellis, Francis, Lewis, Morris, Tallis, which are monomorphemic names borrowed into English, where the last syllable is thus an integral part of the name.<sup>3</sup> They were regularly stressed on the last

<sup>1</sup> Muir 1953:15.

<sup>2</sup> Jordan 1934:291.

<sup>3</sup> Avis, "from the ME, OF given name *Avice*". Beavis, "nickname from OF *bel fi(1)z*". Dennis, "from the medieval given name *Den(n)is*...; the popularity of the name in England from the 12th cent. onwards seems to have been largely due to Fr. influence." Ellis, "from the medieval given name *Elis*, the normal vernacular form of *Elijah*". Francis, "from a very popular medieval given name (L *Franciscus*, introduced into England in the OF form *François*)." Lewis, "from *Lowis*, *Lodowicus*, a Norman personal name...". Morris, "from an OF personal name introduced to Britain by the Normans, *Maurice*..." Tallis, "habitation name from some minor locality named with ANF *tailis* clearing in an area of woodland", all according to Hanks and Hodges 1988.

syllable to begin with and most of them came only later to have the stress pattern they still have. They did not thus normally take part in the change [-is/-əs] > [-iz/-əz] > [-z] of the first type, which affected only unstressed inflexional morphemes.

However, since the change of stress pattern and the reduction of unstressed syllables partly overlapped in time (15th century),<sup>4</sup> it is likely that there was variability in the -ys/-is/-es names in ME. If a name of the second category had its stress moved to the first syllable early in the stress-shifting process, it could become a candidate for participation in the unstressed-syllable-reduction process, particularly if it was used as a surname, readily seen as a patronymic like Alfreds, etc. This could well have happened to the name Pepys, which is from “the OF personal name *Pepis*... Pepys is the family name of the Earls of Cottenham, which title was granted in 1850. Records of the manor of Cottenham, Cambs., show bearers of the name living there as early as 1290. The diarist Samuel Pepys was a member of this family” (Hanks & Hodges). The spelling of the name would then be traditional and conservative – when the pronunciation changes, spellings remain unchanged more often in the case of names, both proper names and place-names, than in the case of common nouns.<sup>5</sup>

As for Glamis, “[t]he name (pronounced Glaams) is derived from the Gaelic, *glamhus*, ‘a wide gap’, ‘a vale.’” (*Encyclopædia Britannica*.) One Stephen del Glames held lands near Lyntonrothrik in Scotland c. 1200, perhaps referring to Glamis in Angus (Black 1946). Again the name appears to be monomorphemic, at least to an English ear; the -ys/-is/-es ending is thus not an inflexional morpheme. Essentially the same development as was suggested for Pepys above might then be possible for Glamis. The end result of the changes is in any case yet another couple of phonologically unpredictable names, to add to an already impressive collection.

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<sup>4</sup> The stressing of French loanwords was unstable for centuries, Jordan 1934:218.

<sup>5</sup> “Among curiosities of nomenclature is to be mentioned the divergence between the written and the uttered form of many English surnames. In some cases it is the orthography which has suffered, the old pronunciation being retained; in others the spelling has undergone little change, and the spoken name has become more easy to articulate.” Ewen 1931:344.

MARIA PROITSAKI

## A “Circus-Freak” and 20,000 Other Migrants in Rita Dove's *Museum*

When Rita Dove, the African American writer, came to Europe for the first time in 1974, she experienced various reactions to her blackness. On the one hand she was seen as an oddity, people stared, or even pointed at her, making her feel as being “on constant display” (Taleb-Khyar 350). On the other hand, she was seen as an American. She was Black, but she was treated differently from the way she was treated in America because she was Black (Rubin and Ingersol 233). However, Dove often realized that she was almost invisible as a person to those around her: she was only a shell, an object, a representative for all Black Americans, and she was pitied as “a symbol for centuries of brutality and injustice against Blacks” (Rubin and Ingersol 233; Taleb-Khyar 351). But if she felt alienated in Europe, she had already experienced alienation at home. There is an “awareness of Difference” she claims, that Blacks, and members of minority groups in general, grow up with” (Taleb-Khyar 351).<sup>1</sup> While Dove's experience could be a case of an oversimplified white/other binary, the “awareness of Difference” that she mentions is today shared by an increasing number of people. During the last decades, an emphasis on ethnicity has made minority groups more visible and differences came into focus, or were invented where they did not previously exist. Difference is often based on visual grounds, but the Other is not always easily detectable. Class, gender, sexual orientation, age, religion, historical and cultural aspects emerge as distinguishing factors for the classification of people into groups, and serve the construction of more or less visible Others.

Two of Rita Dove's poems from *Museum* (1983), “Agosta the Winged Man and Rasha the Black Dove,” and “Parsley,” deal with Others who are defined arbitrarily, on visual or acoustic grounds. In the first poem, inspired by a painting from 1929, which she encountered in Berlin, Dove explores otherness on the basis of skin color and physical handicap. In the second, she highlights an historical event from 1937, where language becomes the means of identification of Haitians in the Dominican Republic. I believe that seen together, the poems reveal risks lurking behind a role language might play as complementary to skin color, in the construction and exclusion of Others. Much like Dove herself, Rasha the “Black Dove” is with her dark skin easily identifiable in Germany. The black migrant workers

<sup>1</sup> See also Taleb-Khyar 354-355.