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## Introduction

The essays, notes, and poetry in this volume were originally assembled as a birthday Festschrift for John Robert (Háj) Ross, Professor of English at the University of North Texas. We missed that birthday deadline, however, finally bringing it all together just in time for the following Christmas. It was thus given to Háj as a Christmas present under the unpublished title *Poetics, and Candy Colored Syntax*.

Háj's career in linguistics and poetics can be described in many words. *Distinguished, influential, and colorful* are a few that come immediately to mind. The trajectory his career has followed from generative syntax and semantics to poetics is a wide path, and to truly do it justice in a Festschrift would be a much greater task than we have attempted here. This friendly gathering of essays and poetry should be seen as it was intended: a simple gift to Háj, a celebration, a first shot.

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Háj completed a Ph.D. in linguistics in 1967 at MIT, where he studied under Morris Halle, Noam Chomsky, Roman Jakobson, and others. His dissertation "Constraints on Variables in Syntax" has been and continues to be an extremely important contribution to the field of generative syntax. In the foreword to the published edition (*Infinite Syntax!*), Paul Postal remarks that the dissertation is "among the most frequently cited works in the transformational tradition" (xvii). Prior to this, Háj received an M.A. in linguistics at the University of Pennsylvania, under Zellig Harris, and he was the first undergraduate to major in linguistics at Yale University, under Bernard Bloch. According to Háj, though, this experience was so traumatic for the Yale linguistics department that they didn't allow another undergraduate major in linguistics for ten years. (For more on this story, see Huck and Goldsmith.)

Upon completion of his Ph.D., Háj joined the linguistics faculty at MIT as a syntactician. He remained at MIT until the late 1980s and made many groundbreaking contributions in syntax. Many of these discoveries, such as syntactic island effects, pied-piping, sluicing, and gapping, have become such an integral part of the literature that they no longer require citation.

Háj is currently a professor of English at the University of North Texas, where he is founder of the Ph.D. program in poetics: one of only two such programs in

America. The program consists of equal parts of literature and linguistics, but the keystone course is Háj's 5590 Linguistics and Literature. The course is formally described as an introduction to linguistic analyses of literary texts, yet Háj refers to what goes on there variously as "noticing things about a poem," "befriending a poem," or simply just "hanging out with a poem." There are rarely lectures in this class. Instead, there is a kind of group discovery. But this is not quite accurate either. Háj is always leading, but it often takes one a long time to recognize this. Beneath all of the jokes and tangents and gentle observations is a constant and pointed reach toward the truth and beauty in whatever is under consideration. Whether sitting in his class or reading one of his papers, we have always been struck at how skillfully and subtly Háj manages to lead, to bring together facts that were seemingly unrelated at first mention.

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It would have been easy to organize a traditional Festschrift for Háj, that is, a collection of essays on a unified theme in syntax, semantics, or poetics. Perhaps this would have been the more sensible thing to do. For Háj though it seemed necessary to set aside the constraint of tradition and to put together something that instead touched on the beautiful and diverse as much as on the formal facets of linguistic inquiry. A tall order indeed. In our attempt to accomplish this we set two goals for ourselves. The first was to assemble an extremely diverse collection of contributions, all unified by Háj's interest in the subjects. To this end we requested submissions of syntax, semantics, pragmatics, stylistics, and poetry. The second goal was to achieve just the right balance between serious fun and serious scholarship. As the reader will notice, both of these qualities are found in abundance in the pages that follow. The Festschrift proceeds then with the loose categories of linguistics proper, poetry, and stylistics.

In the linguistics section, the first essay, by Paul Postal, examines various kinds of long-distance anaphora in English. It makes an important contribution to this field of interest, since English is not commonly considered when discussing these types of constructions. Jason Merchant's note "Why No(t)?" explores a diagnostic for determining phrase structure status of negative markers. This note grew out of Merchant's Oxford University Press book, *The Syntax of Silence* (2001), which develops an insight on *sluicing* from a paper Háj presented at the 1969 meeting of the Chicago Linguistic Society. The next essay, Bruce Fraser's, argues contra to what is claimed by relevance theory (Sperber and Wilson), that it is in fact possible for words to encode procedural *and* conceptual meaning rather than being confined to contributing only one or the other. Robert Binnick's essay follows with a discussion of what *used to* and *would can* tell us about habitual aspect in English. He suggests that despite appearances, *used to* is not a marker of habitual past, while *would* is such a marker. In the next essay Terry Langendoen suggests a means of interpreting expressions such as "four or five hours," or "fifteen or twenty dollars," what he calls "disjunctive numerals of estimation." He

argues that the formation of these kinds of expressions conforms to two distinct principles and that they are a special type of idiom, rather than being interpreted simply as conversational or conventional implicature, as has been argued in the past for the disjunctive connector *or*. Robin Lakoff's contribution discusses the effects of *beheading* in English and Latin. Her essay also provides a brief contextualization of generative semantics, which was a controversial departure from Noam Chomsky and generative syntax in the early 1970s by linguists such as Háj and George Lakoff, James McCawley, and Paul Postal.

The next essay, by Charles Pyle, discusses two types of language. The first kind he calls *civilized*, which refers to what we think of as normal language: the structure of sentences, words, dictionary definitions, and so on. The second type, *wild language*, refers to such phenomena as sound symbolism, aspects of child language, and lengthening of vowels for emphasis. He suggests that most current linguistic theory is not intended to or does not account for wild language but that C. S. Peirce's theory of signs provides a place to begin thinking about this distinction. John Goldsmith's linguistic pastiche, "Lectures on Bubblemint and Grinding," sketches a theory of core grammar based upon such principles as *the taste filter* and *move alfalfa* as well as grammatical notions of *spice* and *crumbs*. The lectures present only a sketch of Goldsmith's theory, yet he provides a glimpse of how they might be expanded to account for a wider domain of linguistic data. The linguistics section of the Festschrift concludes with Jerrold Sadock's essay "Getting Squishy," in which he provides a brief history of Háj's notion of *squishiness* as well as an illustration of how definite articles in proper names such as The Hague, "That '70s Show," and "This Old House" can be ordered by respective levels of squishiness.

The poetry section follows, with poetry by Deborah Tannen, Emmon Bach, Chad Davidson, Talmy Givón, and John Poch. This section also includes a 133-word palindrome by Michael Constantine McConnell and a familiar essay by A. L. Becker in which he develops the metaphor *the razor's edge* in terms of linguistic translation.

The final section consists of essays that are inclined toward stylistics and other linguistic analyses of poetry. The first, by Margaret Freeman and Masako Takeda, offers a cognitive approach to translating poetry of Emily Dickinson into Japanese. That is, they focus on translating not simply the words of the poem but the underlying concepts that the words represent and the cognitive processes the reader experiences. The next essay is a Háj-inspired close reading of Robert Frost's "Nothing Gold Can Stay." Donald Freeman suggests that a full appreciation of the poetry must entail linguistic and literary concerns, taking into account thematic and literary sense as well as how the language of the poem supports or diverges from this sense. In her essay, "Kanji: The Visual Metaphor," Masako Hiraga uses Fauconnier and Turner's notion of *blending* to suggest that the textual meaning in Japanese poetry can be deepened by metaphor that is induced by the images of the kanji characters themselves. The next essay, by Laurence Horn, seeks to "right a

wrong of recent literary history.” Writing on iconography, Horn investigates an incident that was reported to have occurred in the youth of Arthur Rimbaud. He contends that the incident in question did not in fact occur but was propagated by some need or tendency of the human animal to believe what he calls “privileged knowledge.” He concludes the essay with a linguistic correlate of this tendency in the form of folk etymology, or as Horn terms it, *etymythology*, which he claims is best exemplified by faux acronyms such as *COP* meaning “constable on patrol,” or *GOLF* as “gentlemen only, ladies forbidden.” The final essay, contributed by John Lawler, discusses sound symbolism found in rimes of various words. Using examples such as *-ump* (*bump*, *clump*, *dump*, *plump*, *hump*, etc.), Lawler argues that semantic coherences can be observed. For example, he notes that a large percentage of the *-ump* rimes have a three-dimensional sense to them. Lawler concludes the essay with statistically organized appendices that contain various rimes as well as the semantic coherences that can be seen among them.

Finally, this gift to Háj could not have been accomplished without the aid and dedication of many people, and they deserve any amount of thanks and recognition. First and foremost, to Rosália Dutra, who helped immensely in compiling a list of contributors and congratulators. It goes without saying that these two groups deserve our deepest thanks as well. Thanks also to Austin and Ramona Laird, who designed the cover for the Christmas version of the *Festschrift*, and to Paul Kiparsky for giving us the photo of Háj and the Bob Hicok poem that appears as frontispiece for the present volume. Thanks too to David Gorman and Craig Abbott for taking on such an editorial task, the Kalpakidis and Salmon families, Joseph Vaughn and Beretta Hall. Lastly to Háj, who has taught us a great deal about language but more importantly a great deal about being human. Muito obrigado, Háj.

As a parting note, we leave a request for the reader. Whether it be linguistic, poetic, familiar, or otherwise, if you don't find something in this volume that pleases you, please, give it to a friend.

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