

The two-fold character of language.

Again, the binary axis notion, which today we like to think of multidimensionally, as an object turning and turning on its axis, or a continuum.

72) selection and combination. Selection is the simultaneous axis, eg distinctive features,

“Did you say *pig* or *fig*?” said the Cat. “I said *pig*,” replied Alice. Search for a single feature here. Concurrent features.

Concatenation — signs in the flow of speech, in sequence.

74) degrees of freedom of the utterance. In dist features there is no freedom; it is fully prescribed and the inventory is small. In words — only word coinage freedom. But in sentence structure there is more freedom, and in the utterance great freedom.

75) Peirce. two sets of interpretants, references which interpret the sign point to the code or to the message itself.

77) Similarity disorder. Again this is a tremendous blend of aphasic conditions. Here the patient retains grammatical structure but loses the autonomy of the word. He can't start an utterance. The subject gives him most trouble. He needs to see it raining before he can say “it is raining”. Specific noun, as Freud noted, is replaced by a general one. “Thing-a-ma-jig,” *chose*, *Ding*. Akakij Akakievich in Gogol's *Shinel* had this problem.

Circumlocutions replace the autonomous noun: *knife* becomes apple-parer, pencil sharpener, etc. Shown a pencil, the patient cannot name the object. “To write.”

80) picture of an object suppresses its name. Peirce: patient can't shift from an icon to a verbal symbol.

Failure of metalanguage. Can't talk about language. Heteronyms (foreign equivalents) are lost. Objects are named in physical contexts only, e.g. woman who could like animals only in the order she saw them at the zoo.

83) Metonymic substitution. Substitutes *knife* for *fork*, *table* for *lamp*. In the early stages of his illness Ronald Reagan said *trees* for *books*.

85) Contiguity disorder

Agrammatism. Diminishing of extent and variety of sentences. Loss of asemantic vocab. Telegraphic style. Advanced stages: infantile one-sentence utterances. Metaphors abound: *spyglass* for *microscope*, *fire* for *gaslight*. No inflection: nominative case (like our students). Can't dissolve words into stem and affix. Gestalt misunderstood. Russ *mokrica* ‘wood-louse’ has a meaning to do with ‘wet’. Can't play with combinations. More homonyms, loss of vocab.

88) French aphasic can say *café*, *pavé* (real words) but can't grasp, hear or repeat nonsensical sequences *féca*, *faké*, *kéfa*, *pafé*,

Aphasia universalis the final stage. No speech.

Key attribute of human speech: its is distinctive (the selection of features) and it is significantive.

The Metaphoric and Metonymic Poles

90) all varieties of aphasia *lie between the two polar types described*. So they are the extremes of the continuum.

The stimulus test: all responses are a substitute for and/or a complement to, the utterance, often both.

hut	cabin hovel	synonyms
	palace	antonym
	den burrow	metaphor

Parallelism of poetry. Poetry projects the axis of equivalence onto the axis of context.

91) lyrical songs: metaphor

epic: metonym

92) romanticism and symbolism: phor

realism: nym

Anna Karenina's handbag. The exquisite metonym.

Cubism: object is a series of synecdoches.

Film: closeups and setups are nym

montage and lap dissolves are phors (Lon Chaney in *The Wolfman*)

94) Gleb Ivanovich Uspenskij. Had a similarity disorder. Writing abounds in metonyms.

Gleb = his name for his virtues, Ivanovich = for his vices.

Freud: displacement and condensation are nym

identification and symbolism are phors

Frazer: homeopathic or imitative magic is phor

contagious magic is nym

Poetry focused on the sign, prose on the referent

similarity underlies poetry, prose is forwarded by context