

¿Quién los podría contar? Interrogative acts in the *Cantar de mio Cid* Some examples from Old Spanish on asking questions

ANGELA SCHROTT
University of Bochum

The study of interrogative acts in the Old Spanish Cantar de mio Cid is based on the premise that speech acts not only have to be located in the context of dialogue interaction but also in the frame of the traditions that mark the (literary) text. Because of this context dependency the pragmatic profile of interrogative acts has to be worked out by means of close philological interpretations. After sketching some methodological premises and a definition of the interrogative act, two question types are described in detail: the rhetorical question and a phoric use of the where-question. The analysis illustrates how the interrogative power of questions is shaped by the dialogue context and demonstrates the impact of text traditions like narrative techniques. Thus, the twofold contextualization of the interrogative acts shows the need for an interdisciplinary analysis that integrates sociohistorical considerations as well as literary reflections.

1. The context of the study: Historical pragmatics and historical dialogue analysis

In a passage of the *Cantar de mio Cid*, the narrator describes to his audience the endless number of Moors who are gathering before the battle against the Cid. To express the infinity of the enemy and the danger of the situation, he uses the rhetorical question (V.699) *¿Quién los podría contar?*, thus affirming indirectly that nobody would be able to count the enemy. The narrator's bewilderment is perhaps quite familiar to a linguist in his or her attempt to describe the interrogative act as an illocutionary type and its syntactic structures in a text corpus, since interrogative acts have a rich profile of pragmatic values and can be realised with a broad variety of linguistic means.

In order to deal with this multiplicity I will limit my study in several ways. Firstly, I will focus on the performance of interrogative acts, i.e. on the pragmatic functions and the historically determined performance of the illocutions in the dialogue contexts; syntactic structures of Old Spanish are analysed only insofar as they have an impact on the pragmatic value. Secondly, the analysis is limited to one epic poem whose text traditions are to be integrated in the interpretations of the question types. As a textual basis for this analysis I refer to the *Cantar de mio Cid*, an Old Spanish epic poem or *cantar de gesta*, probably written at the end of the 12th century.¹ I will present types of interrogative acts that are marked by the historicity of that text in order to illustrate the historical dimension of this speech act.

Before I turn to the interrogative act and its realisations in the *Cantar de mio Cid*, some preliminary remarks on the context of the study. The following study of the interrogative act is located in the context of historical dialogue analysis and historical pragmatics in general.

Since pragmatics studies the use of language as social interaction in relation to the user and the context of use, it *per se* comprises the socio-historical dimension in which the interaction takes place (Cherubim 1980: 4, 6f., 7-9, 19; Sitta 1980b: VII). In this sense, pragmatics is a genuinely historical discipline. This historicity inherent in the pragmatic approach becomes especially clear when we turn to the study of verbal interactions in speaker communities of the past. It is this pragmatic analysis of speaker interactions in the past that is usually referred to by the notion of historical pragmatics.² Since the study undertaken here is confined to a single text, it represents a synchronic approach. This synchronic analysis constitutes part of a larger project that describes interrogative acts from the early medieval texts of the *Castellano medieval* to the *Castellano clásico* of the *Siglo de Oro*.³ Through the analysis of texts and text types across different historical stages of the language the project comprises a diachronic dimension and depicts interrogative acts in their diachronic emergence and their text functions.

The interrogative act is certainly one of the illocutionary acts for which it is most obvious that communicative acts can only be understood in the dialogue context. The illocutionary act of asking a question forms part of the adjacency pair of question and answer and thus prototypically illustrates the dynamism of dialogue interaction.⁴

The pragmatic functions of the interrogative act and of the question-answer sequence are influenced by the illocutionary pattern in which the interrogative act is embedded and by the dialogue form. The value of questions (and answers) has to be interpreted in the light of turn-taking conventions, topics and topical networks, conversational maxims and rules of politeness (Fritz 1994: 547f.; 1995: 477-485, 495; Fritz 1997: 47-51). In this study of dialogue interaction, historical dialogue analysis introduces the dimension of historical pragmatics. In the light of historical dialogue analysis, communicative acts and dialogue types are seen as historically determined ways of interacting which offer the speaker linguistic tools to solve communicative tasks (Fritz 1994: 547f.; 1995: 471f.). Dialogue interactions are regulated by language structures and historical contexts of communicating and therefore are subject to sociohistorical changes.⁵

If dialogue types, illocutionary patterns and maxims of interaction are influenced by these contexts of interaction, the interrogative act itself also enters into the historical dimension and can equally be subject to change over time.⁶ An elementary act like the interrogative act may have been a part of human communication from the beginning (Schlieben-Lange 1983: 141-142). Whereas the genesis and early evolution of elementary speech acts belong to the problematic approach of conjectural history (cf. Fritz 1995: 473), we can indeed witness the specification of elementary speech acts in historical time. The hypothesis that speech acts like interrogative acts have “panchronic” components and historically changing components seems plausible.⁷ In order to understand the historicity of speech acts, it is essential to specify the status of speech acts. As a component of human action all speech acts are part of the historical world, and are naturally historical (Coseriu in Schlieben-Lange and Weydt 1979: 77). As individual manifestations of language use, speech acts and speech-act sequences form texts. Therefore, speech acts do not belong to the history of languages but to the history of text types and text traditions (Coseriu in Schlieben-Lange and Weydt 1979:74-76).⁸

As speech acts exist in communities and text traditions, historical evolutions can only be described with reference to a specific community and to specific text traditions. On the basic illocutionary level, text traditions can be described by the sequences of speech acts that constitute them. Like speech acts, text traditions do not belong to historical languages but to cultural or social communities (Schlieben-Lange 1983: 27-28, 30). Not only the presentation of the interrogative act in the *Cantar* can be viewed as a text tradition. On a more complex level the *Cantar* as a whole belongs to a text tradition in the sense of a literary genre. The *Cantar* as a poetic text is deeply marked by the text traditions of the *cantar de gesta* and its oral traditions (Wenzel 1997b: 11, 14; 1997c: 86). Because of the “alterity” of these text traditions (Jauß 1977: 10, 13-14) the study of the *Cantar* is *per se* contrastive: the modern reader is struck by the strangeness of the text and implicitly compares the *Cantar* to the texts of his own discourse universe (Sitta 1980c: 23, 32f.; Jauß 1977: 10, 13-16). Therefore, the contrastive view is not limited to studies which compare different historical texts as Fritz proposes (1995: 469-470, 1997: 47f.) but is also inherent in the study of individual texts which diverge from the modern reader’s communicative and literary experience (Lebsanft 1999: 269f., with critical remarks on Fritz).

In order to obtain an adequate historical understanding of the literary genre as a text tradition, it is essential to reconstruct the rules of interaction and the text traditions which influence the act of asking questions in that specific community. Apart from the frame of interaction in the fictional text, we have to consider the rules and traditions that form this text. In several respects, texts like the *Cantar* cannot be considered as authentic sections of verbal interactions. The interaction of the speaker community can only be witnessed via the fictional text as a model of human interaction and we have to be aware of the many filtering processes the authentic language use had to pass through. One important filtering process I can only mention here is the transition from spoken language to written language.⁹ Texts like the *Cantar* cannot be considered as reproductions or imitations of reality, but they are “representations” of authentic verbal interaction (Cerquiglini 1981: 247; Lebsanft 1999: 271f.).¹⁰ As these “representations” strongly depend on the text traditions vigorous in a text, a pragmatic study of interrogative acts demands a twofold contextualization: the interrogative act has to be interpreted in the context of the dialogue interaction and in the context of the text traditions.

Before illustrating these methodological considerations with a textual analysis of some question types in the *Cantar de mio Cid*, I will formulate a definition of the interrogative act.

2. Asking questions: Interrogative acts in dialogues

For a definition of the interrogative act, it is useful to start from the concept of the adjacency pair. The sequence of question and answer contains two expressions of interacting speakers that immediately follow each other and

form an integrated whole: the answer closes what the question opened and the question as the first element draws the answer after it (Henne and Rehbock ³1995: 204ff., 210f.). The question as the initial part triggers the answer and sets the frame for the replies that can fill the slot of the responding pair in the adjacency unit (Meibauer 1986: 86). By completing the adjacency unit, the answer usually does not put an end to the conversation but triggers a new reaction that keeps the exchange going and may lead to new questions and answers. Thus, question-answer pairs represent a prototype of the dualism of language that manifests itself in the dynamism of address and reply.

As illocutionary acts, questions and answers differ in that the interrogative act is the more narrowly determined part of the pair. It appears more difficult to subsume answers under a common pragmatic denominator. We can consider every turn subsequent to a question as an answer, whereas this sequential definition does not work *vice versa* as a definition for questions. But even if the notion of the interrogative act intuitively seems more determined, the common pragmatic denominator of questions is not easy to grasp. Already when searching a single text like the *Cantar* for interrogative acts we are confronted with a large spectrum of illocutionary nuances. A definition that is supposed to function as an effective heuristic tool for the classification and comparison of interrogative acts therefore has to be broad enough to integrate the complete spectrum (cf. also Schrott 1999: 334-338).

In most studies, questions are described on the level of their propositional content without consideration of the pragmatic dimension. On the propositional level, questions are analysed as propositions which, in contrast to assertions, are marked by a missing propositional parameter in the set of information. In *wh*-questions of the type “Why did the Cid have to leave Castile?” the lacking information is marked by the interrogative adverb; in yes/no-questions like “Did the Cid leave Castile?” the proposition is complete, but the truth value of the proposition as a whole is not assured (Weydt 1985: 313). This concept of a knowledge deficit has to be linked to the domain of the language user in order to gain pragmatic relevance.¹¹ By performing an interrogative act the speaker indicates a gap in the correspondence between the words and the targeted world to his interlocutor (cf. Searle 1979: 3f., 12-20; Lang 1993: 44f., 46, 49f., 51). This knowledge gap or lacking correspondence means that the speaker can only take a limited guarantee for his enunciation. As the speaker’s knowledge about the correspondence between world and words proves to be fragmentary, he expresses himself only with limited liability. In this pragmatic extension the interrogative act is no longer limited to the level of propositional content, but incorporates the domain of the speaker. When world and words are in full correspondence, the speaker can accept the responsibility of an assertion: he classes his enunciation with a truth value and assumes the responsibility for this assignment towards his interlocutors (cf. Heger ²1976: 276f.). With an assertion, the speaker takes total communicative liability and signals that words and world are in full correspondence. By uttering an interrogative act, the speaker signals that he has to step back from taking full communicative responsibility, because he does not yet know whether world and words are in correspondence. This pragmatic perspective shows that assertions and interrogative acts can be characterised by the same *tertium comparationis*, i.e. the degree of speaker commitment. As the interrogative act is implicitly defined in relation to the act of assertion (and *vice versa*), we can conceive of question and assertion as a continuum of speaker commitment stretching out between the poles of interrogation and assertion (Kerbrat-Orecchioni 1991b: 88f.; Rémi-Giraud 1991: 56, 58f.).

The acts of questioning or asserting are not necessarily located at the poles of the continuum, but may also take intermediate positions (Kerbrat-Orecchioni 1991b: 91-92, 95-108). Thus, an interrogative act may have stronger or weaker interrogative power. One of the factors determining the position on the continuum is the sentence type. Here, the illocutionary level of the described continuum and the level of sentence types that perform questions and assertions have to be strictly separated. Although interrogative sentences have elective affinities to interrogative acts, they can also realise assertions; on the other hand, interrogative acts can also be performed with linguistic means other than interrogative sentences (Bucher 1994: 240f., 244; Kerbrat-Orecchioni 1991b: 88f.; Meibauer 1986: 11, 25-28, 30). In this study I will consider interrogative sentences with different illocutionary values as well as interrogative acts performed with linguistic means other than interrogative sentences. This seems justified, as in Old Spanish interrogative sentences are not always identifiable on formal and syntactic grounds (Menéndez Pidal 1976 [1944] *gramática*: §201): the inversion of word order cannot be considered as a proper marker of interrogative sentences in Old Spanish. Furthermore, the punctuation chosen in the various editions is only of limited help. In the case of the *Cantar de mio Cid* the manuscript contains no punctuation at all (Montaner 1993:91; López Estrada 1982:210). Therefore, the question marks employed in the editions by Menéndez Pidal or Montaner merely represent the interpretation of the editors (For some aspects of punctuation in the manuscript culture see also Bischoff ²1986: 224-226; Lennard 1995: 66-69).

The described continuum of question and assertion is not sufficient to describe the whole pragmatic profile of interrogative acts. For this, we must integrate more parameters and consider more pragmatic values as listed in the various classifications of illocutionary acts (cf. Searle 1979: 12-20; Meibauer 1986: 9-18; Lang 1993: 44-47). In my model, those values are located on a secondary level where contextual factors confer on the interrogative acts illocutionary values of a second order (Fontaney 1991: 157; Lang 1993: 51). Among those secondary values is the directive value, which is often viewed as a characteristic value of interrogative acts. In a tradition that goes back to Searle, the interrogative act is traced back to the directive act (Searle 1969: 66, 69, and 1979: 44-47, 48-51). Here, the knowledge deficit exposed by the question is viewed as a request to the interlocutor to deliver the lacking information.¹² In fact, interrogative acts and directives share pragmatic qualities, e.g. a high degree of activating power to call up responses (Bucher 1994: 242). However, this view excludes those types of interrogative acts which, for various reasons, do not aim at an answer as a supplier of missing information; in my study, two such question types will be presented (3.1 and 3.2). Furthermore, a comparison of dialogue sequences shows that interrogative acts and directives open up different ranges of possible reactions — a difference neglected by Searle (1969: 69), for whom “Tell me the name of the first President of the United States” is the equivalent of “What’s the name of the first President of the United States?”. The difference between an interrogative act and the directive act is illustrated by the following example from the *Cantar*. As the Cid’s former sons-in-law have proved unworthy of the Cid’s generosity, the Cid claims back the presents he gave them (V.3206-3208):

(1)		
3206	—¡denme mis averes, cuando mios yernos non son!—	“let them return my money, since they are no longer my sons-in-law
3207	Aquí veriedes quexarse ifantes de Carrión	At this, what complaints you would have seen from the Infantes of Carrión!
3208	dize el conde don Remond —¡Dezid de sí o de no!—	Count Don Ramón said: “Say yes, or no!”

The Infantes of Carrión fail to pronounce themselves clearly on the Cid’s demand, so Count Don Ramón has to call them to order and exhort them to make their decision – yes or no, *tertium non datur*. However, this request is not the equivalent to a yes/no-question, but a demand to perform the act of answering according to the rules of the court. Whereas the yes/no-question asks for the confirmation of a truth value, the speaker here requests a specific answer reaction. Interrogative acts have an affinity to directive values, but they are not equivalent to directives by definition.

Viewing the interrogative act as a reference of the speaker to a knowledge gap or incongruity in the correspondence of world and words is admittedly a broad definition. However, I consider this “fuzziness” not as the inevitable disadvantage of a basic concept of interaction like the interrogative act. Firstly, I think that this fuzziness corresponds to the basic character of the interrogative act as an illocution that leaves a large margin of interaction to the interlocutors. The vagueness of language is the basis of its flexibility to integrate new contexts (Schlieben-Lange 1983: 15). Secondly, a broad definition presents the advantage of integrating a large variety of communicative parameters and illocutionary types in a synopsis which can help to discover historical changes and the parameters that are responsible for them.

3. Types of interrogative acts in the *Cantar de mio Cid*

3.1. Rhetorical questions

After having sketched the methodological frame for my study, I will now turn to the concrete analysis of two types of interrogative acts which serve to perform specific communicative tasks in the *Cantar*. the rhetorical question and a specific use of the *where*-question. Rhetorical questions constitute a special use of interrogative sentences for which even the classification under the label of interrogative acts is not beyond doubt.¹⁴ A rhetorical use of an interrogative sentence is given if the interrogative sentence serves to perform an assertion (Lausberg³1990: §767; Meibauer 1986: 76). It has already been pointed out that interrogative sentences can cover a broad range of illocutionary values on the continuum of question and assertion and need not cluster around the interrogative pole. In rhetorical uses, however, the contextual factors of usage change the illocutionary value completely, so that

rhetorical questions are characterised by a “tropical” use and receive a full assertive value (Kerbrat-Orecchioni 1991b: 105; Meibauer 1986: 76, 84f.) – like in a trope the speech act seems to be replaced by another. This assertive value is reflected in the interaction context of the rhetorical question. On the propositional level the interrogative sentence seems to signal a deficit of knowledge, but the speaker has all the information needed to fill the gap at his or her disposal and can assume that this is also true of the addressee. The indirectness of the presented assertion is the common denominator of rhetorical questions.¹⁵ As the indirect assertion can often be considered as a possible answer to the question, rhetorical questions are often viewed as questions already containing an answer. Here, the concept of the indirect assertion seems more adequate to me. Firstly, answers are defined as responding acts via their position in a sequence (Meibauer 1986: 168) and not as illocutions, and therefore have to be distinguished carefully from the notion of assertion. What the speaker does, is perform an indirect assertion that could in certain contexts fill the answer slot, but the assertion expressed indirectly in the rhetorical question is only one of many possible answer reactions. Moreover, whereas many answer reactions are able to fill the answer slot, the implied assertion is precisely determined by the question. The assertion can be deduced from the interrogative sentence with the aid of contextual hints and the pattern of “reversed polarity” (Borillo 1981: 1-4; Rehbock 1984: 168; Meibauer 1986: 132). Thus, the propositional content of the assertion is the result of a contextually given inference as the following example from the *Cantar* illustrates. As the marriage of his daughters is to be celebrated soon, the Cid entrusts a very special mission to his layman Álbar Fáñez (V.2220-2222):

- (2)
- | | | |
|------|--|---|
| 2220 | –Pues que a fazer lo avemos ¿por qué lo imos tardando? | “Since this is to be done, why do we delay? |
| 2221 | Venit acá, Álbar Fáñez, el que yo quiero e amo: | Come here, Álbar Fáñez, whom I love most dearly! |
| 2222 | afé amas mis fijas métolas en vuestra mano; | Here are my two daughters; I place them in your hands.” |

The interrogative sentence *¿por que lo imos tardando?* is used rhetorically to present the “reversed” assertion that there is no reason to postpone the preparations. Thus, the following request to Álbar Fáñez is based on this indirect assertion. In the context of the marriage preparations and of the Cid’s argumentation, the rhetorical character of the question and the context- induced inference are obvious to the audience. This obviousness may also be reinforced by the fact that the Cid continues his turn immediately without giving his addressee a chance to react (Rehbock 1984: 158, 161; Meibauer 1986: 160-164, 183). As the inferences are induced by the context, the rhetorical character of a question depends on the situational context and on the norms and convictions shared by the interlocutors (Schwitalla 1984: 133, 139, 140). In fact, the interrogative sentence *¿por que lo imos tardando?*, which clearly functions as a rhetorical question in the cited text (2), could perform an “ordinary” interrogative act in a different context, e.g. in a discussion about postponing the planned marriage. This proves that the rhetorical value of a question is not correlated with a specific type of interrogative sentence. The common denominator of rhetorical questions is the pragmatic strategy that consists in the indirect presentation of an assertion (Schwitalla 1984: 134; Rehbock 1984: 153f.; 176f.; Meibauer 1986: 81).¹⁶ This implies that the pragmatic content of rhetorical questions cannot be linked to a specific type of interrogative sentence.

The view of the rhetorical question as an indirect assertion presented by an interrogative sentence still leaves open the illocutionary power of this act: Can the rhetorical question be reduced to an assertion or is the interrogative power still at work? As the rhetorical question implies an assertion, the illocutionary value of the rhetorical question is often viewed as the equivalent of an assertion (Grésillon 1980: 275). This is true for the inferred assertion as a product of the inference, but not for the process of inference which leads to the assertion. If rhetorical questions are identified with assertions, the importance of the inference process is severely neglected. Therefore, I consider rhetorical questions as interrogative acts whose illocutionary power is exploited for the indirect expression of an assertion. The interrogative act triggers an inference process that leads to the assertion. The indirectness and the process of inference essentially characterise this question type and form the potential of this strategy.¹⁷ With this strategy, the speaker invites the interlocutor to join him in his line of argumentation and adopt the indirectly presented assertion. In rhetorical questions, the speaker does not ask for lacking information but for a consensus with his interlocutor. The pragmatic potential of rhetorical questions consists in the creation of a consensus in a dynamic process which is triggered by an inference – an inference which speaker and addressee perform together.

In the following I will illustrate the use of rhetorical questions with two types of use: a highly conventional and formulaic usage, which occurs mostly in narrative passages, and an example of a more interaction-bound exploitation in antagonistic dialogues. In the first type, the rhetorical question is attributed to the fictional narrator of the poem and constitutes one of the traditional manifestations of the narrator *vis-à-vis* his fictional audience (Montaner 1993: 58, 73; Walsh 1990: 9; Corbella 1992: 38; Arnovick 1996: 320f.). A typical context for this type of rhetorical question is the description of wealth and pomp that surpass the imagination of the audience. In the next passage, the appropriated wealth reflects the status of the Cid as the ideal knight who is rewarded for his loyalty and courage (V.1213-1220):

(3)		
1213	Los que fueron de pie cavalleros se fazen;	those who had fought on foot now rode on horseback,
1214	el oro e la plata ¿quién vos lo podrié contar?	and who could reckon the value of the silver and the gold they seized?
1215	Todos eran ricos cuantos que allí ha.	All My Cid's troops were now wealthy men.
1216	Mio Cid don Rodrigo la quinta mandó tomar,	My Cid ordered his fifth share to be collected;
1217	en el aver monedado treinta mil marcos le caen,	in money, thirty thousand marks fell to his lot,
1218	e los otros averes ¿quién los podrié contar?	and who could reckon the value of the other goods he gained?
1219	Alegre era el Campeador con todos los que ha,	Full of joy were the Battler and all his men
1220	quando su seña cabdal sedió en somo del alcácer	when his standard was flown from the citadel.

The rhetorical questions *el oro e la plata ¿quién vos lo podrié contar?* (V.1214) and *e los otros averes ¿quién los podrié contar?* (V.1218) according to the “rule of reversed polarity” imply that nobody can count the enormous quantities of gold, silver and other riches, and thus emphatically express the fabulous fortune of the Cid. Here, the rhetorical questions serve as an expression of *admiratio* (Lausberg ³1990: § 768) of a quality or quantity that surpasses all expectations. The pragmatic potential of the rhetorical question to activate the interlocutor and make him join the speaker in his inference is exploited for a fictional re-creation of the oral performance: the fictional narrator addresses his audience with the gesture of the *juglar*. This element of the *técnica juglaresca* (Corbella 1992: 38, 44) constitutes not simply a relic of orality, but is to be considered as an elaborate *mise en scène* of orality characteristic of the *cantar de gesta* (Selig 1997: 215f., 220). Through the interactive power of the rhetorical question, the fictional narrator integrates the audience into his story and opens the world of the Cid to the world of the audience (Rico 1993: XII, XV; Montaner 1993:57-58). The salience and appealing force of the rhetorical question is clearer compared to other linguistic means expressing the same notion of infiniteness (V.799): *Traen oro e plata que non saben recabdo* (‘They brought so much gold and silver that they had nowhere to keep it.’). Here, the infiniteness of the gold and silver is simply stated, whereas the rhetorical question in (3) requests the listener to imagine the assembled riches and to realise that the abundance of gold and silver is beyond imagination.

The described use of the rhetorical question reflects the specific interaction between the *juglar* and his public. Here, rhetorical questions as interrogative acts are highly activating, but the interlocutor implied by the strategy usually remains silent. The interaction is clearly dominated by the speaker who guides his interlocutor to the assertion he wants to evoke. This relationship between a guiding speaker and an addressee who follows the line of argumentation can be viewed as a reflection of the guiding *juglar* and his audience.

An analogous use of the rhetorical question as an expression of *admiratio* in a different context type is illustrated in the following example where the narrator describes the infinite numbers of Moors gathering in combat formation before the battle (V.698-701):

(4)		
698	De parte de los moros dos señas ha cabdales	The Moors had two main standards
699	e fizieron dos azes de pendones mezclados. ¿quí los podrié contar?	and formed two lines of mixed infantry Who could count them?
700	Las azes de los moros ya s’mueven adelant.	Now the lines of Moors moved ahead.

Again, the rhetorically used interrogative sentence *¿quién los podría contar?* leads to the assertion that nobody can count the Moors and thus with emphasis expresses an infiniteness that makes the victory of the Cid appear all the more heroic. The illocutionary potential of the rhetorical question establishes the fiction of a dialogue interaction between a narrator and his audience: deictically pointing at the approaching Moors, the rhetorical question is supposed to show that there is no use in counting the enemies. In that context type, the infinite number can equally be presented with linguistic means other than the rhetorical question like in V.1723: *atantos mata de moros que non fueron contados* ('he killed Moors beyond reckoning'). Here, the same notion of *admiratio* is expressed but without the evocation of a performance context as in example (4).

In the context of a battle between Christians and Moors, this type of *admiratio* can be traced back to a *topos* of the Old Testament which describes the infinite masses of pagans threatening the people of God (Smith 1977: 99). Therefore, this type of *admiratio* is considered to be an element of scholarly traditions adopted from the text tradition of Latin chronicles.¹⁸ However, this interference of Latin text traditions and the vernacular tradition of the epic poem is not the only explanation. The use of a rhetorical tool does not necessarily imply the user's knowledge of rhetoric as many of these tools are present in the interactions of daily life (Stempel 1994: 324f.). In cases like this one, it is extremely difficult to determine the influence of rhetorical writing and teaching. A formula like *¿quién los podría contar?* can also be part of the daily routines of a speaker and need not be the fruit of scholarly education.

In the examples given, the rhetorical type *¿quién los podría contar?* has a twofold meaning, which is due to the polysemy of the verb *contar*. 'count' and 'tell'.¹⁹ Beside the meaning 'Who can count these masses?' the rhetorical questions have a second reading, namely 'Who can tell these masses?'. This metapoetical reading is a variation of the *Unsagbarkeitstopos* as described by Curtius (⁴1963: 168-171). This *topos* expresses the poet's or orator's inability to do justice to the events with his words. The objects described are not only presented as countless on the level of the described events, the question also refers to the level of the description, claiming that no poet can do justice to the wealth seen (3) or to the danger the Cid has to face (4). This metapoetical reading points to the fictional narrator and his performance: The rhetorical question establishes a speech situation and focuses the *juglar* as a fictional narrator through the *Unsagbarkeitstopos*. The strong evocation of the performance character is also supported by the fact that it is considered as the "oral storyteller's standard disclaimer of descriptiveness" (Arnovick 1996: 335) and is viewed as a marker of oral performance.²⁰

After presenting a rhetorical question type rooted in the interplay between narrator and audience, we now turn to a type where rhetorical questions are used as a means of argumentation in highly antagonistic dialogues. In the following example the Cid accuses his former sons-in-law, the Infantes of Carrión, of being disloyal and of having abused and dishonoured their wives, his daughters. The Cid speaks in the context of a court trial and is surrounded by all the noblemen convoked by the King (V.3258-3269):

(5)

3258	Dezid, ¿qué vos merecí, ifantes de Carrión,	Tell me: how did I deserve this of you, Infantes,
3259	en juego o en vero o en alguna razón?	in jest, or in earnest, or in any respect?
3259b	Aquí lo mejorare a juvizio de la cort.	Here, through the judgement of the court, I shall make amends.
3260	¿A qué-m' descubriestes las telas del corazón?	Why did you lay bare the very strings of my heart?
3261	A la salida de Valencia mis fijas vos di yo	On your departure from Valencia I gave you my daughters,
3262	con muy grand ondra e averes a nombre.	with great honour and with possessions in abundance.
3263	Cuando las non queriedes, ya canes traidores,	Since you did not love them, you treacherous dogs,
3264	¿Por que las sacávades de Valencia, sus honores?	why did you take them from their lands in Valencia?
3265	¿A qué las firiestes a cinchas e a espolones?	For what reasons did you beat them with saddle-girths and spurs?
3266	Solas las dexastes en el robredo de Corpes,	You left them alone in the oak-wood at Corpes,
3267	a las bestias fieras e a las aves del mont.	prey to the wild beasts and the birds of the forest.
3268	¡Por quanto les fiziestes, menos valedes vós!	Through what you did you have lost honour!
3269	Si non recudedes, véalo esta cort.	If you do not give satisfaction, let this court bear witness!"

In this speech of accusation, the Cid attacks the Infantes with a whole volley of rhetorical questions marked by a highly expressive value. But it is important to point out that the main purpose of the rhetorical questions in this

text is the presentation of an argumentation in which the Cid presents his official claims in the trial. The rhetorical questions structure the *argumentado* and focus the presentation of two premises (Burke 1991: 139-140; Montaner 1993: 74). The first premise is presented through the questions *Dezid, ¿qué vos merecí, ifantes de Carrión, en juego o en vero o en alguna razón?* (V.3258-3259) and *qué-m' descubriestes las telas del corazón?* (V.3260). Here, the rhetorical questions invite the audience to follow the Cid step by step in his argumentation. The reminder of the Cid's generosity provokes the inferred conclusion that the Cid did not offend the Infantes and that the cruel treatment of his daughters cannot be justified. The rhetorical character is especially clear as no answers or reactions are expected from the Infantes to whom all the questions are formally addressed – the true addressees of the questions are the members of the court who witness the trial. The unjustified dishonour of the daughters is focused as a second premise in the following rhetorical questions *¿Por qué las sacávades de Valencia, sus honores?* (V.3264) and *¿A qué las firiestes a cinchas e a espolones?* (V.3265). This second pair of rhetorical questions carries the assertion that the cruelties were not provoked by the behaviour of the Cid's daughters. The first question is based on the fact that the Infantes did not take their wives with them because they loved them but because they already planned to maltreat them. Thus, by asking for the reason of their leaving Valencia, the Cid implies the assertion that the unjustified maltreatment was already planned at that moment. The cruelty of the abuse comes out more sharply in the last rhetorical question which gives a drastic description of the maltreatment suffered. The two premises allow the Cid to arrive at the conclusion that the Infantes have a status of *menos valedes*. This conclusion implies heavy penal consequences as this legal *terminus technicus* means that a nobleman loses all his privileges and finds himself excluded from court (Montaner 1993: 74; Burke 1991: 139-140). In the presented *argumentatio* the rhetorical questions not only point out the line of argumentation but also confer on the speech the dynamics of dialogue interaction – the rhetorical questions form a “mise en scène de la parole” (Cerquiglini 1981: 86).²¹

In the analysed speech of accusation, the rhetorical questions are directed at the members of the court: through the interactive power of the rhetorical questions the Cid wants to create a consensus with his audience and achieve the rehabilitation of his honour. This perspective of an address to the court presents the assembled noblemen in a situation that is similar to the situation of an audience listening to the poem. The internal situation of the fictional text and the external situation of the poem's reception present analogous elements: the listening audience, the eloquent performance of a speaker. In the light of medieval performance culture it seems plausible that these analogies were exploited in the oral performance and that rhetorical questions as a *mise en scène* of the “dialogue” between a speaker and an audience played an important part in the techniques of presentation: the interactive power of rhetorical questions is not limited to the fictional audience but has also a strong appealing force *vis-à-vis* the audience in the external communicative situation.

The idea that rhetorical questions can involve the audience in the fictional world is reinforced by the next example. In the court trial already evoked, one of the antagonists of the Cid, Asur González, defends the behaviour of the Infantes. The union with the Cid's daughters is presented as a misalliance that damaged the honour of the Infantes²² (V.3378-3381):

(6)

3378	¿Quién nos darié nuevas de mio Cid el de Bivar?	Who would say we gained honour from being related to My Cid the man from Vivar?
3379	Fuesse a río d'Ovima los molinos picar	He should go to the Ubierna river to dress the millstones
3380	e prender maquilas, commo lo suele far.	and to collect money for the grain as is his custom.
3381	¿Qui l' darié con los de Carrión a casar?-	Who could imagine him related by marriage to those of Carrión?

Following the pattern of reversed polarity, the rhetorical questions *¿Quién nos darié nuevas de mio Cid el de Bivar?* (V.3378) and *Qui l' darié con los de Carrión a casar?* (V.3381) both assert that the family of Carrión cannot be related to the low nobility of the Cid and that nobody could be so foolish as to unite the Infantes, members of the high nobility, with the daughters of a simple *infanzón* (Montaner 1993: 20). However, both assertions are strongly contradicted by the way the marriage was arranged. It was the Infantes who, attracted by the Cid's wealth, wanted to contract marriage in spite of the lower nobility of the Cid's family. More important still, the Infantes asked the King to present their demand in marriage to the Cid. It was the King as supreme

authority who overcame the Cid's doubts and persuaded him to marry his daughters to the Infantes. In this context, the text offers two interpretations which result from the indirectness of the rhetorical question and from the doubled communicative situation: the fictional dialogue of the court scene is embedded in the external communicative situation of the play's performance. In the fictional situation, Asur González performs the interrogative acts as rhetorical questions in order to convince the audience that the marriage brought dishonour on the Infantes and that they had the right to put an end to that union. However, this strategy collapses when the real circumstances of the marriage are considered – circumstances which are plainly known to the listening audience of the external communicative situation. In this context, the questions lose their rhetoricity and can be understood as “ordinary” questions. The answers to the questions disclose the hypocrisy of the argumentation: *Quién nos darié nuevas de mio Cid el de Bivar?* (V.3378) – it was the Infantes themselves who sought to increase their wealth and power through the marriage; *Qui l' darié con los de Carrión a casar?* (V.3381) – the marriage was arranged by the King on the request of the Infantes. Thus, intending to denigrate the Cid, Asur González in fact accuses the King in an act of *lèse-majesté*. The twofold interpretation shows that conventional rhetorical questions can receive a second interpretation that turns the intended tropical use of the interrogative act back into a “real” question. Here, this transformation not only neutralises the argumentative function of the rhetorical question, but destroys the *argumentatio* as a whole.

3.2. Ó eres, Muño Gustioz...? or: *Finding the right man for the job*

After the “classic” type of the rhetorical question, the following paragraphs treat a pragmatic type which is more specific to the social situation and culture represented in the epic poem. This pragmatic use is bound to a specific situation type, and its dialogue function can only be understood through the social relation of the interlocutors. The following example illustrates this interrogative type which is used in order “to find the right man for the job”. The Cid has gathered his liegemen to take counsel with them after the maltreatment of his daughters. Among them is Muño Gustioz, a *vassal de criazón* to the Cid, i.e. he has been raised and educated in the Cid's house (Montaner 1993: n. 80, n. 737). The Cid wants a message to be sent to the King, who had an important part in the arrangement of the marriage (V.2898-2904):

(7)		
2898	El que en buen ora nasco non quiso tardar,	The man born in a favoured hour did not want to delay;
2899	fablós' con los sos en su poridad.	he spoke with his men in secrecy.
2900	al rey Alfonso de Castiella penso de enbiar:	To King Don Alfonso of Castile he determined to send word.
2901	–¿Ó eres, Muño Gustioz, mio vassallo de pro?	“Where are you, Muño Gustioz, my worthy vassal?”
2902	En buen ora te crié a ti en la mi cort	In a favoured hour I brought you up in my court!
2903	Lieves el mandado a Castiella al rey Alfonso,	Carry this message to Castile to King Alfonso;
2904	por mi bésale la mano d'alma et de coraçón,	on my behalf, from your heart and soul, kiss his hand.

At the moment of asking the question *¿Ó eres, Muño Gustioz, mio vassallo de pro?* (V.2901) the Cid is taking counsel with his vassals and confidants, among them Muño Gustioz. As the *vassal de criazon* is present before the Cid's eyes, the question is obviously not asked in order to signal a deficit of knowledge concerning the whereabouts of Muno Gustioz. With the *where-* question the Cid focuses Muño Gustioz among the surrounding liegemen as the interlocutor to whom he addresses the following words. After having talked to his vassals as a homogenous social group before (V. 2899 *fablós' con los sos en su poridad*), the Cid now turns to one individual. This strategy corresponds to the rhetorical tool of the *apostrophe* where the speaker turns away from an audience to another, often more restricted audience (Lausberg ³1990: §762). Together with the *apostrophe*, the *where-* question also performs a phatic function by opening up the conversation between the Cid and Muño Gustioz. This mark of distinction for Muño Gustioz is reinforced by the epithet *mio vassallo de pro* that classes him among the inner circle of confidants. Besides, being chosen as a messenger *per se* honours the liegeman (Wenzel 1997c: 88, 95f.) who is going to act as “his master's voice”. The focusing power of the *where-* question is used to choose among a group of possible candidates the man who is to be entrusted with the mission, and the interrogative act serves as a preliminary to the following volition. This interpretation is confirmed by the answer reaction of Muño

Gustioz, who waits for the volition to be formulated and answers it by promptly executing the Cid's will (V.2917): *Muño Gustioz privado cavalgo* ('Muño Gustioz mounted quickly.').

An analogous use is found in the following example where the Cid in his banishment sends his confidant Minaya Álbar Fáñez to the King with presents as a sign of the Cid's loyalty (V.1804-1810):

(8)

1804	–¿ Dó sodes, caboso? ¡Venid acá, Minaya!	“Where are you, my noble Minaya? Come here.
1805	De lo que a vós cayó vós non gradecedes nada;	You have every right to your share, without thanks;
1806	d'esta mi quinta (dígovos sin falla)	from my fifth part I tell you solemnly
1807	prended lo que quisiéredes, lo otro remanga;	to take what you wish; the rest will remain for me;
1808	e eras a la mañana irvos hedes sin falla	and tomorrow morning you will leave for certain.
1809	con cavallos d'esta quinta que yo he ganada,	with horses from my own share,
1810	con siellas e con frenos e con señas espadas;	with saddles, bridles, and each with a sword.”

Surrounded by his knights, the Cid uses the focusing effect of the *where*-question to chose Minaya Álbar Fáñez as his messenger. Here, the interrogative act is immediately followed by the request to approach the Cid in order to receive his instructions. Like Muño Gustioz, Minaya Álbar Fáñez, a member of the Cid's family and his inseparable companion (Montaner 1993: n. H), is singled out not only by the interrogative act but also by the epithet *caboso* that qualifies him as a “perfect knight”. As in example (7), the interrogative act opens the conversation and functions as a preliminary to the mission entrusted to the vassal.

In both texts, the pragmatic function of the *where*-question is based on the interactive power inherent in the “literal” use of the *where*-question. As an unmarked context for a question like *Where are you, Muño Gustioz?* we would expect a situation where the speaker knows that Muño Gustioz can hear him but does not know exactly where the addressee is. The speaker asks the question because he wants to know where the addressee is at the moment. However, the pragmatic value of this question type can be more sophisticated: *where*-questions often have phatic value insofar as they check out whether the addressee is willing to enter into conversation. By indicating where he is, the addressed interlocutor can signal that he is at the disposition of the person asking and is ready for verbal interaction. Thus, phatic *where*-questions not only ask whether the addressee is there but whether he is there for the speaker.

The *where*-questions in (7) and (8) also belong to this phatic use which is equally part of our communicative experience. Therefore, the described function cannot be attributed entirely to the social circumstances of the interaction between the Cid and his liegemen. However, some components of the pragmatic type seem to be historically bound. The striking characteristic of the performed questions is the extreme dominance of the phatic function, which is so strong that the original function of locating the addressee has lost its pragmatic relevance completely. The Cid is not looking for a liegeman who must be around somewhere but he is pretending to look for the chosen candidate. With the phatic *where*-question the Cid signals that the addressee is supposed to be there for him, ready to take his instructions. This ritualised strategy is inextricably bound to the feudal relationship of the interactants. As feudal lord the Cid can count on absolute loyalty and obedience of his liegemen.²³ This is especially the case with Muño Gustioz and Minaya Álbar Fáñez, who are close confidants of the Cid. In this hierarchical relation, the *where*-question can be viewed as a gesture of mastery over the vassals: the Cid does not turn his eyes on the man he talks to, he pretends not to see him. It is up to the liegeman to signal his presence and his readiness to receive the instructions of his lord.

The hierarchical component of this question type is especially evident in dialogues between the lord and his vassals, but it is equally present in interactions with a weaker social dominance. In the following example, Martín Antolínez, who has joined the Cid as a *vasall de soldado* (Montaner 1993: n. 65, n. 80), is sent to the merchants Rachel and Vidas in order to bargain for the Cid. As the Cid's messenger (Montaner 1993:406f.), Martín Antolínez finds himself in a superior position *vis-à-vis* the two merchants (V. 100-104):

(9)

100	Rachel e Vidas en uno estavan amos,	Raquel and Vidas were both together,
101	en cuenta de sus averes, de los que avién ganados.	counting their money and their profits.
102	Llegó Martín Antolínez a guisa de menbrado:	Martín Antolínez arrived, a clever man:

- 103 - ¿Ó sodes, Rachel e Vidas, los mios amigos caros? “Where are you, Raquel and Vidas, my dear friends?
 104 En poridad fablar querría con amos.- I would like to speak to both of you in confidence.”

As Martín Antolínez has just entered the room in which the two merchants are counting their money, the question *¿O sodes, Rachel e Vidas, los mios amigos caros?* does not aim at the localisation of the addressees. With the phatic *where*-question Martín Antolínez opens the conversation and introduces his request for a confidential meeting.

In the analysed texts the phatic *where*-question signals that the speaker expects the addressee to be at his disposition in order to receive his instructions. Here, the interrogative act is part of a more complex illocutionary structure which is bound to a hierarchical social relation. The *where*-question forms part of a ritual that seems to have its own choreography: the Cid assembles his men, he feigns to look for one liegeman; responding to the interrogative act, the vassal signals his presence and comes forward to receive the instructions of his lord. Here, the text functions as a “gestural script” (Walsh 1990: 2) which indicates the movements and positions of the interacting protagonists and thus sketches the physical presence of the protagonists. In the text tradition of the *cantar de gesta* this choreography can be viewed as a fragment of the performance culture where the original *mise en scène* of the interaction appears in outline.

4. Interrogative acts in disguise

The paragraphs on rhetorical questions and phatic *where*-questions have shown that the interrogative power of questions can undergo transformations in several ways. This change is especially marked in rhetorical questions where the interrogative act indirectly presents an inferred assertion. The case of the phatic *where*-question, however, illustrates a more subtle conversion of the interrogative potential into a demand for cooperation. In both examples the interrogative act is realised with interrogative sentences. On the level of syntactic realisation, rhetorical questions are not limited to a specific *signifiant*, whereas the second type is based on the syntactic type of the *where*-question. Both examples illustrate the broad range of pragmatic values that can be covered by interrogative acts. In order to complete this panoramic overview on interrogative acts and interrogative sentences, the following examples present cases where an interrogative act is performed with linguistic means other than interrogative sentences. A pragmatic approach to interrogative acts equally has to embrace cases where an interrogative act is presented without using the sentence type that prototypically points to a knowledge deficit of the speaker. In the next example the merchants Rachel and Vidas have been asked by Martín Antolínez to lend the Cid a large amount of money; at first they hesitate to accept the proposed bargain (V. 122-132):

- (10)
- | | | |
|-----|---|--|
| 122 | Rachel e Vidas seyénse consejando: | Raquel and Vidas considered between themselves |
| 123 | -Nos huebos avemos en todo de ganar algo; | “In all our business we need to make a profit. |
| 124 | bien lo sabemos, que él ganó algo | We know full well that he acquired riches; |
| 125 | cuando a tierra de moros entró, que grant aver ha sacado. | from the lands of the Moors he brought back great wealth; |
| 126 | Non duerme sin sospecha qui aver trae monedado. | a man who carries great treasure with him will not sleep easily. |
| 127 | Estas areas prendámoslas amos. | Let us take both these chests |
| 128 | en logar las metamos que non sea ventado. | and let us put them where they will not be discovered |
| 129 | Mas dezidnos del Cid, ¿de qué será pagado | Now then, tell us what sum will satisfy the Cid, |
| 130 | o qué ganancia nos dará por todo aqueste año?- | and what interest he will pay us for this whole year.” |
| 131 | Respuso Martín Antolínez a guisa de menbrado: | Martín Antolínez, a clever man, replied: |
| 132 | -Mío Cid querrá lo que sea aguisado, | “My Cid will want whatever is appropriate, |

For Rachel and Vidas it is of course essential to know whether the proposed bargain will be profitable for them. As they find themselves in a socially inferior position, they dare not ask directly at first, but express their information deficit in the form of a declarative sentence (V.123): *Nos huebos avemos en todo de ganar algo*. By affirming this business maxim they indirectly hint at the fact that they need more detailed information about the

deal. Here, the declarative sentence functions as a politely weakened interrogative act. In the following, the merchants mention their doubts but show general readiness to accept the bargain (V. 127-128): it is time to fix the details of the deal. Compared to the first indirect request for information (V.123), the level of politeness is lowered. The two merchants now ask directly for more information and reinforce their request with an imperative sentence (V.129).²⁴

The technique of presenting questions in disguise for strategic reasons is the normal procedure applied in the next scene (11). After having been maltreated and repudiated by their husbands, the Cid's daughters are again courted by members of the high nobility, the Infantes of Navarre and of Aragon; in a court assembly, the Cid and the King as supreme authority have to decide on the proposal (V.3402-3418).

The proposal of the Infantes of Navarre and of Aragon requests an answer but nobody is willing to assume any responsibility for a second marriage of the Cid's daughters. Nobody even dares to bring the matter up directly by asking whether the proposal shall be accepted or not. The awaited decision is handed from the Cid to the King (V.3403-3408), who declines to impose his opinion (V.3410-3413): though the King favours the union, he wants to leave the decision entirely to the Cid's discretion. It's the Cid's turn but the Cid still refuses to take a decision and declares that his consent depends on the King's will (V.3415). Finally, the King accepts the responsibility which the Cid hands back to him and cuts the Gordic knot by officially announcing the marriage. The imbroglia modelled in this dialogue sequence is the consequence of the arrangement of the first marriage of the Cid's daughters with the Infantes of Carrión. At the requests of the Infantes of Carrión the King arranged the marriage without paying attention to the doubts of the Cid (V. 1890-1893, V.1933-1941). Therefore, the King finds himself in a dilemma: as the Cid's feudal lord, his decision is requested by the liegeman; but because of the first misalliance he arranged, the King hesitates to make use of his authority. The Cid, on the other hand, wants his lord to make the decision and assume his authority as *señor natural* - thus, the tortuous structure of the dialogue corresponds to the complications that socially affect the interactants.

(11)

3402	levantós' en pie mio Cid el Campeador:	My Cid the Battler rose to his feet:
3403	-¡Merced, rey Alfonso, vos sodes mio señor!	"I thank you King Alfonso, you are my lord.
3404	Esto gradesco yo al Criador,	I am grateful to the Creator
3405	cuando me las demandan de Navarra e de Aragón.	that the lords of Navarre and Aragon ask me for my daughters.
3406	Vós las casastes antes, ca yo non	Previously, you gave them in marriage, not I;
3407	afé mis fijas en vuestras manos son.	here you have my daughters in your hands.
3408	sin vuestro mandado nada non feré yo.-	Without your command, I shall do nothing."
3409	Levantós el rey, fizo callar la cort:	The King rose, and silenced the court:
3410	-Ruégovos, Cid, caboso Campeador,	"I ask you, O Cid, worthy Battler,
3411	que plega a vós, e atorgarlo he yo.	to consent to this; I shall grant it.
3412	Este casamiento oy se otorgue en esta cort,	Let permission for this marriage be given today in this court,
3413	ca crécevos y ondra e tierra e onor-	for by it you gain in honour, possessions and lands."
3414	Levantós' mio Cid, al rey las manos le besó:	My Cid rose and kissed the King's hands:
3415	-Cuando a vós plaze, otórgolo yo, señor-	"Since it pleases you, I give my consent, my lord."
3416	Essora dixo el rey: -¡Dios vos dé den buen galardón!	Then the King said: "May God reward you well for this!
3417	A vós, Ojarra, e a vós, Yéñego Ximenez,	To you, Ojarra, and you Inigo Jimenez,
3418	este casamiento otórovoslo yo.	I grant this marriage.

5. Interpreting interrogative acts in the light of text traditions: A conclusion

After the analysis of interrogative types that illustrate the impact of social rules and hierarchies manifest in the text, the following paragraphs present a case which documents the importance of text traditions for the interpretation of interrogative acts, illocutionary patterns and dialogue sequences.

Text traditions, which function as scripts for verbal interaction (Schlieben-Lange 1983:115f., 140), shape the forming of speech-act patterns and the presentation of speech acts. In this perspective, the rhetorical questions (3.1) and the *where*-questions (3.2) can be viewed as illocutionary sequences marked by text traditions. As a ritualised strategy the *where*-question introduces a volition and regulates the formulation of orders in hierarchical interactions. Text traditions also shape the use of rhetorical questions in the Cid's speech of accusation (5) where rhetorical questions structure the premises and the conclusion of the *argumentatio*. On a more complex level, the

Cantar as a literary genre can be considered as a text tradition or as a specific combination of text traditions. Because of the alterity of the text (Jauß 1977:10, 13-14), the text traditions which shape the *Cantar* are often difficult to identify for the modern reader. In some cases, the alterity of a specific illocutionary pattern is evident for the reader, but in others a strategy or a type of interaction seems familiar at first glance, and only later will the reader understand that this familiarity was the result of a misunderstanding. In order to illustrate one of the many problems that may arise from the described hermeneutic dilemma, this last section presents a narrative technique of the epic genre which is not easy to detect. In the following example (12) the Cid sends Minaya Álbar Fáñez as a messenger to the King (V.810-836).

The text describes a situation already familiar to the reader of this article: the Cid chooses one of his liegemen, Minaya Álbar Fáñez, as his messenger and gives him detailed instructions. For the study of interrogative acts, V.829 *¡Ídesvos, Minaya, a Castiella la gentil!* is of special interest. The synoptic reading of the editions by Montaner and Menéndez Pidal shows that both editors give different interpretations of this enunciation. Whereas Montaner in the quoted edition interprets the verse as an exclamation, Menéndez Pidal (*edición crítica*) opts for the interrogative version: *¡Hides vos, Minaya, a Castiella la gentil?*²⁵ The sentence type is syntactically ambiguous — it could be an interrogative, a declarative or an exclamation.

(12)

810	–Oíd, Minaya, sodes mio diestro braço:	“Listen, Minaya, my right arm!
811	d’aquesta riqueza que el Criador nos á dado	Of this wealth that the creator has given us
812	a vuestra guisa prended con vuestra mano	take with your own hand as much as you like.
813	Enbiarvos quiero a Castiella con mandado	I intend to send you to Castile
814	d’esta batalla que avemos arrancado;	with news of this battle that we have won.
815	al rey Alfonso, que me á airado,	To King Alfonso, who has banished me,
816	quíerol’ enbiar en don treinta cavallos,	I want to send a gift of thirty horses,
817	todos con siellas e muy bien enfrenados,	all equipped with saddles and bridles
818	senas espadas de los arçones colgando	and with a sword hanging from the saddlebow.”
819	Dixo Minaya Álbar Fáñez: –Esto faré yo de grado.–	Minaya Alvar Fáñez said: “I will do this willingly.”
820	–Evades aquí oro e plata,	“Here is gold and fine silver,
821	una huesa llena, que nada n l’ mingua;	contained in a boot, full to overflowing.
822	en Santa María de Burgos quitedes mill missas,	Pay for a thousand masses in Santa Maria de Burgos
823	lo que romaneciére daldo a mi mugier e a mis fijas,	and give what is left to my wife and daughters,
824	que rueguen por mí las noches e los días;	that they may pray for me by day and by night.
825	si les yo visquier, serán dueñas ricas-	If I live long enough, they shall be rich ladies.”
826	Minaya Álbar Fáñez d’esto es pagado,	Minaya Álvar Fáñez was pleased at this;
826b	por ir con él omnes son contados.	men were chosen to accompany him.
827	Agora davan cevada, ya la noch era entrada;	Now at nightfall, they gave fodder to the horses;
828	mio Cid Ruy Díaz con los sos se acordava:	My Cid Ruy Díaz took counsel with his men:
829	–¡Ídesvos, Minaya, a Castiella la gentil!	“You are going, Minaya, to our beloved Castile!
830	A nuestros amigos bien les podedes dezir:	You can surely tell our friends
831	“Dios nos valió e vencimos la lid”.	that God helped us and we won the battle.
832	A la tomada, si nos falláredes aquí,	On your return you may find us here;
833	si non, do sopiéredes que somos indos conseguir.	if not, go and look for us where you are directed.
834	Por lanças e por espadas avemos de guarir,	We must defend ourselves with the lance and the sword;
835	si non, en esta tierra angosta non podriemos bivar.–	if we did not, in this barren land, we would not survive.”
836	Ya es aguisado, mañana s’fue Minaya	All was now ready; next day Minaya set off.

Phrases like *¡Ídesvos, Minaya, a Castiella la gentil!* are recurrently used in the *Cantar* to mark the meeting and parting of interlocutors: here, the verb of motion focuses the leave-taking of Minaya Álbar Fáñez. As the ambiguity cannot be resolved on syntactic grounds, the pragmatic value has to be analysed in the light of the dialogue interaction. The dialogue sequence has the following illocutionary pattern:

- a. 810-818 The Cid entrusts Minaya with the mission.
- b. 819 The liegeman expresses his willingness.
- c. 820-825 The mission is presented in more detail.
- d. 826 The liegeman again assures the Cid of his willingness.

- e. 826b-828 Further preparations are taken.
- f. 829-835 The Cid repeats his intention to send Minaya to the King.
- g. 836-837 Minaya leaves for his mission.

It seems justified to assume that this narrative sequence is in iconic correspondence with the sequence of events, i.e. the events (a) to (g) follow each other chronologically in time. In this view *¡Ídesvos, Minaya, a Castiella la gentil!* functions as a *reprise* of the Cid's volition, which then leads up to the final sequence of leave-taking that ends the narrative unit. This position in a sequence of leave-taking would rather support the exclamatory version that was chosen by Montaner, as the Cid has already received the assurance of his liegeman and will therefore not ask the question again.

However, the given structure is not the only way to interpret the sequence of narrated events.²⁶ As a literary genre, the *cantar de gesta* is characterised by narrative techniques which break up the chronological order of events. Thus, one event sequence in time may be presented consecutively from different perspectives without explicit statement of this overlap. For this technique of *reprise*, Rychner (1955: 80-83) has coined the term “reprise bifurquée”. In the *reprise bifurquée* the text juxtaposes two event sequences and two strings of action which grow out of the same moment and which are conceived of as two variations of one and the same event sequence. The two strings of action follow each other as narrative units but do not reflect a chronological sequence — the *reprise bifurquée* in fact cancels the chronological succession and presents an event through variations which focus and elaborate different aspects of the described event. In my opinion, the quoted dialogue sequence is characterised by the narrative technique of the *reprise bifurquée*. The structural units (a), (b), (c), (d) on the one hand, and (f) on the other hand, are two overlapping variations of the same theme: the Cid sends his faithful liegeman to the King. In this perspective, the unit (f) is not a new step in the progression of the action, but a reformulation of the mission given in (a). The modified interpretation is illustrated by the model in Figure 1.

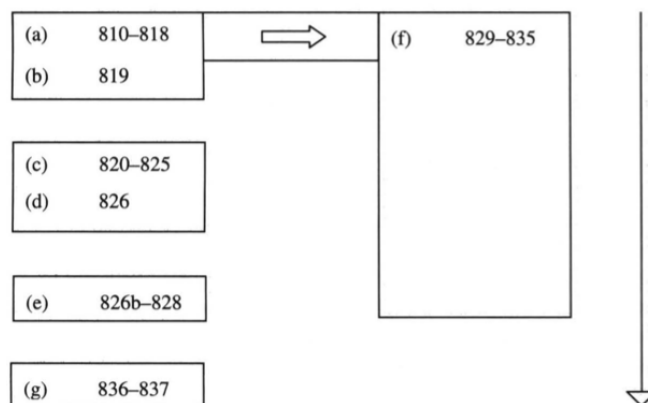


Figure 1.

Starting from our first interpretation of the dialogue as an entirely chronological sequence, we located the phrase *¡Ídesvos, Minaya, a Castiella la gentil!* in a repetition of the mission that introduces the final sequence of leave-taking shortly before Minaya departs from the camp. If we take into consideration the narrative techniques of the epic poem as a text tradition, the dialogue interaction presents a different pattern. The Cid does not repeat his intention to send Minaya to the King. The repetition does not take place on the level of the narrated events but on the level of narration. The central illocutionary element of the pattern is presented in different perspectives in order to focus the mission entrusted to Minaya: Minaya is sent to the King only shortly after the Cid has been banished. The revision of the narrative structure has consequences for our interpretation of V.829. As the text does not establish a chronological order, we cannot use this order as an argument for the exclamatory value of the enunciation. It seems plausible that we do not need to revise the option for the exclamation, but we have to support this interpretation by a completely new argumentation. In this case, the social roles and the hierarchical relationship of the interactants are important factors for the illocutionary value. As the Cid can count on the devotion and faithfulness of his vassals, he probably does not have to ask for Minaya's consent and can utter his will directly. However, to decide on the illocutionary value it would be necessary to examine similar situations and analyse their social mechanisms.

What the example of the *reprise bifurquée* offers us is evidence of the impact of text traditions and a perspective on the interdisciplinary character of historical pragmatics. The field of historical pragmatics is not only related to history and social sciences, which are undoubtedly necessary in order to describe verbal interaction as social behaviour (Cherubim 1980:7-9). Considering the importance of the text traditions at work in the epic poem, it is not surprising that in the analyses given above linguistic and literary reflections are closely linked. The function of an interrogative act that may seem trivial at first glance can be part of a sophisticated ritual as the example of the phatic *where*-question showed. The specific conversational strategy performed by the *where*-question would surely escape quantitative techniques of description and therefore is a strong argument in favour of a close philological interpretation. A text like the *Cantar* has a history of its own as a text tradition and cannot be exploited as a quarry from which one takes the material needed for linguistic analyses. Here, linguistic and literary approaches form a close alliance in the philological interpretation of the texts.

For a last remark, I would like to go back to the beginning of the article. The question *¿Quién los podría contar?* was quoted from the *Cantar* to evoke the situation of the linguist trying to classify the multitude of interrogative types. Considering the polysemy of *contar*, meaning ‘count’ and ‘tell’, a different interpretation emerges: the true problem is perhaps not to *count* interrogative types but to *tell* and describe them.

Acknowledgments

For constructive and inspiring comments I thank Franz Lebsanft, Susan M. Fitzmaurice, Leslie K. Amovick and Andreas H. Jucker. Special thanks go to Verena Jung for the proof-reading of the article.

Notes

1. Old Spanish is a time period that extends from the 12th to the 15th century, for a closer look on the periodisation of the Spanish language see Eberenz (1991) and Marcos Marín (1992); for the date of the *Cantar de mio Cid* see also Montaner (1993: 4-9). The text was definitely written before 1207, as the only copy of the manuscript we have gives us this *terminus ante quem*.
2. Cf. Coseriu in Schlieben-Lange and Weydt (1979: 77) on the notion of historicity; Weigand (1988: 159); Jacobs and Jucker (1995: 4-6, 11-14, 19-21); Fritz (1994: 545-549; 1995: 469; 1997: 47f.).
3. This article is a preliminary study for my ‘Habilitation’ thesis with the working title “Interrogative acts in Spanish — a diachronic study”.
4. Cf. Sacks, Schegloff and Jefferson (1974: 699-701, 706, 725-727); Goffman (1976: 263); Henne and Rehbock (³1995: 13); on the question-answer sequence as an adjacency pair see Sacks, Schegloff and Jefferson (1974: 711, 716f., 728); Goffman (1976: 258, 260, 263, 270ff., 280, 309); Bucher (1994: 239); Henne and Rehbock (³1995: 24, 174f.).
5. For a discussion on the historicity of dialogues see Fritz (1994: 545; 1995: 469, 470f.; 1997: 47f.); Henne and Rehbock (³1995: 234, 236); for a more general view see also Cherubim (1980: 7-9, 13-15); Sitta (1980c: 32f.); Bax (1991: 199-201); Schlieben-Lange and Weydt (1979: 69-71, 75f.).
6. This does not mean to say that there are no universal speech acts or universal elements in the speech-act inventory. But it becomes clear that dialogue acts cannot be isolated from historical considerations under the general label of being universal of language use (Schlieben-Lange and Weydt 1979: 66-67; Schlieben-Lange 1976: 114, 116; 1983: 13; 1982, 104ff., 107-108).
7. See Schlieben-Lange and Weydt (1979: 66-67, 69-70). Whereas for Weydt speech acts are primarily universal techniques of speaking which are subject to historical modifications, Schlieben-Lange opts for a dominant historical component.
8. This view is pointed out clearly by Coseriu in Schlieben-Lange and Weydt (1979: 70, 74). In this *disputatio*, Weydt considers speech acts as general techniques that are differently fixed in different languages, whereas Schlieben-Lange considers all speech acts as fixed components of individual languages, which develop with the languages. Coseriu’s view of speech acts as social behaviour is later adopted by Schlieben-Lange (1983: 26); see also Fritz (1994: 547f.; 1995: 471f.).
9. The changes texts undergo when passing from the oral to the written medium are especially important in a text like the *Cantar* that is the written version of a text tradition, which for a long time existed only in oral performances and still shows traces of orality. For an outline of the traditions of orality and written culture, consult Schlieben-Lange (1983: 54-58, 80-88) and Selig (1997: 202-208, 212-218). For the problems linked to the reconstruction of “authentic” spoken language and possible sources see also Henne and Rehbock (³1995: 234, 236) and Jacobs and Jucker (1995: 7-8).
10. For some aspects of the problem of literary stylisation see Sitta (1980c: 129f.) and Fritz (1997:54). Non-fictional texts like the *Manières de langage* are often qualified as more authentic reflections of everyday-language (Jacobs and Jucker 1995: 7-8) but it has to be underlined (Lebsanft 1999: 272) that these texts are also shaped and adapted to specific models.
11. For the concept of the knowledge gap see Schlieben-Lange (1983: 96); Rémi-Giraud (1991: 45f.); Rehbock (1992: 189-191, 201-204, 207f.).
12. For this view see Weydt (1985: 313); compare also Wunderlich’s classification (1976: 75-86, especially 77f.). For a critical review consult Lang (1993: 44-47) and Meibauer (1986: 57-59).
13. This and the following texts are quoted from Montaner’s edition. The English translation is taken from the edition by Such and

- Hodgkinson.
14. On the characteristics of rhetorical questions consult Grésillon (1980: 279f.); Borillo (1981: 1-4); Stempel and Fischer (1985: 257-259); Meibauer (1986: 160-164, 183) and Rosengren (1992: 296f.).
 15. Lausberg (³1990: §767); Meibauer (1986: 32-42) resumes the positions on the concept of indirectness in speech acts.
 16. There are no proper markers of rhetorical questions but of course specific syntactic structures and lexical means are associated with rhetorical strategies; see Rehbock (1984: 160, 164f.); Meibauer (1986: 112f., 127ff., 136ff., 154-157).
 17. This strategy of presenting an assertion indirectly seems also to work with other sentence types like imperative sentences (Meibauer 1986: 171, 174). An imperative sentence like *Try convincing someone who listens to no one* does not have the expected volitional value, but works as an indirect assertion that nobody will ever be able to convince that kind of person. In this perspective, rhetorical questions are part of a strategy of rhetoricity characterised by indirectness.
 18. According to Smith (1977: 99), these formulaic expressions of *admiratio* are rather influenced by Latin chronicles than directly by the Bible.
 19. Corbella (1992: 44) gives the meanings ‘computar’ and ‘relatar’. Menéndez Pidal in his edition of the *Cantar* (Vocabulario 1977 [1945]) explains the two meanings of *contar* as ‘numerar’ and ‘referir’.
 20. In this function, the *topos* can be used for parodies on oral performance. Amovick (1996: 320, 321, 335) works out this value in an interpretation of Geoffrey Chaucer’s “House of Fame” as a text deeply marked by the tensions between oral and written culture.
 21. This type is close to the rhetorical figure of *subiectio*, a feigned (monologic) dialogue that renders the argumentation more vivid; see also Lausberg (³1990: §771); Schwitalla (1984: 132, 150, 153); Rehbock (1984: 169f.).
 22. On the status of the Cid see Montaner (1993: 20); López Estrada (1982: 113). It is true that the Cid as an *infanzón* does not belong to the *ricos omnes* and is inferior to the Infantes of Carrión. On the other hand, as a vassal fighting in the border country, the Cid has a privileged position as he is directly subordinated to the King and can consider the King as his *señor natural*.
 23. This ideal relationship between the lord and his vassals is not always the case in epic poems; see Kohler (1978: 369f., 398f.) for an example from the Old French *Chanson de Roland*. The ideal of the feudal system depicted in the relation between the Cid and his men is on various occasions explicitly expressed, e.g. the following verses V. 429-431: *Díxoles a todos cómo querié trasnochar;/Vassallos tan buenos por corazón lo an,/man dado de so señor todo lo han a far.* (‘He told them all how he wanted to travel by night./Such good vassals accepted willingly;/what their lord willed, all were to do.’)
 24. The formally correct bargain in fact is concluded with the intention to defraud the two merchants. On the art of cheating in sales dialogues see also Lebsanft (1999: 279-284).
 25. For a more detailed reasoning see Menéndez Pidal (Crítica del texto y adiciones, § 154).
 26. I am grateful to Franz Lebsanft for pointing out this narrative technique to me and for helpful discussions on the subject.

References

Primary Sources

- Cantar de mio Cid*. Edición de Alberto Montaner. 2ª edición corregida. Barcelona, 1993: Crítica.
- Cantar de mio Cid. Texto, gramática y vocabulario*. Edición de Ramón Menéndez Pidal. Quinta edición. Obras completas, 3 Vol.: Texto del Cantar y adiciones, 1980 [1946]; Crítica del texto — gramática, 1976 [1944]; Vocabulario 1977 [1945]. Madrid: Espasa Calpe.
- Poema de mio Cid*. Edición facsímil del Códice de Per Abat, conservado en la Biblioteca nacional. Madrid 1961: Hauser y Menet.
- The poem of my Cid*. Translated with an Introduction and Commentary by Peter Such and John Hodgkinson. 2nd corrected impression. Warminster 1991: Aris & Phillips.

Works cited

- Amovick, Leslie K. 1996. “In forme of speche” is anxiety: Orality in Chaucer’s “House of Fame”. *Oral Tradition* 11/2, 320-345.
- Bax, Marcel. 1991. Historische Pragmatik: Eine Herausforderung für die Zukunft. In: Dietrich Busse (ed.). *Diachrone Semantik und Pragmatik. Untersuchungen zur Erklärung und Beschreibung des Sprachwandels*. Tübingen: Niemeyer, 197-215.
- Bischoff, Bernhard. ²1986. *Paläographie des römischen Altertums und des abendländischen Mittelalters*. Zweite, überarbeitete Auflage. Berlin: Erich Schmidt Verlag.
- Borillo, Andrée. 1981. Quelques aspects de la question rhétorique en français. *DRLAV Revue de linguistique* 25, 1-33.
- Bucher, Hans-Jürgen. 1994. Frage-Antwort-Dialoge. In: Fritz and Hundsnurscher 1994: 239-258.
- Burke, James F. 1991. *Structures from the Trivium in the Cantar de Mio Cid*. London/Toronto: University of Toronto Press.
- Cerquiglini, Bernard. 1981. *La parole médiévale*. Paris: Minuit.
- Cherubim, Dieter. 1980. Zum Programm einer historischen Sprachpragmatik. In: Sitta 1980a: 3-21.

- Corbella, Dolores. 1992. Prólogo zum “Libro de Apolonio”. In: Dolores Corbella (ed.). *Libro de Apolonio*. Madrid: Cátedra, 11-68.
- Curtius, Ernst Robert. ⁴1963 [1948]. *Europäische Literatur und lateinisches Mittelalter*. Bern/München: Francke.
- Eberenz, Rolf. 1991. Castellano antiguo y español moderno: Reflexiones sobre la periodización en la historia de la lengua. *Revista de Filología española* 71, 79-106.
- Fontaney, Louise. 1991. A la lumière de l’intonation. In: Kerbrat-Orecchioni 1991a: 113-161.
- Fritz, Gerd. 1994. Geschichte von Dialogformen. In: Fritz and Hundsnurscher 1994: 545-562.
- Fritz, Gerd. 1995. Topics in the history of dialogue forms. In: Jucker 1995:469-498.
- Fritz, Gerd. 1997. Remarks on the history of dialogue forms. In: Etienne Petri, Danielle Laroche-Bouvy and Sorin Stati (eds.). *Dialoganalyse V. Referate der 5. Arbeitstagung Paris 1994*. Tübingen: Niemeyer, 47-55.
- Fritz, Gerd, and Franz Hundsnurscher (eds.). 1994. *Handbuch der Dialoganalyse*. Tübingen: Niemeyer.
- Goffman, Erving. 1976. Replies and responses. *Language in Society* 5, 257-313.
- Grésillon, Almuth. 1980. Zum linguistischen Status rhetorischer Fragen. *Zeitschrift für Germanistische Linguistik* 8, 273-289.
- Güllich, Elisabeth, and Thomas Kotschi (eds.). 1985. *Grammatik. Konversation. Interaktion. Beiträge zum Romanistentag 1983*. Tübingen: Niemeyer.
- Heger, Klaus. ²1976. *Monem, Wort, Satz und Text*. Zweite, erweiterte Auflage. Tübingen: Niemeyer.
- Henne, Helmut, and Helmut Rehbock. ³1995. *Einführung in die Gesprächsanalyse*. Berlin/New York: de Gruyter.
- Jacobs, Andreas, and Andreas H. Jucker. 1995. The historical perspective in pragmatics. In: Jucker 1995: 3-33.
- Jauß, Hans Robert. 1977. *Alterität und Modernität in der mittelalterlichen Literatur. Gesammelte Aufsätze 1955-1976*. München: Fink.
- Jucker, Andreas H. (ed.). 1995. *Historical Pragmatics. Pragmatic Developments in the History of English*. Amsterdam/Philadelphia: Benjamins.
- Jucker, Andreas H., Gerd Fritz, and Franz Lebsanft (eds.). 1999. *Historical Dialogue Analysis*. Amsterdam/Philadelphia: Benjamins.
- Kerbrat-Orecchioni, Catherine (ed.). 1991a. *La Question*. Lyon: Presses universitaires de Lyon.
- Kerbrat-Orecchioni, Catherine. 1991b. L’acte de question et l’acte d’assertion: opposition discrète ou continuum? In: Kerbrat-Orecchioni 1991a: 87-111.
- Köhler, Erich. 1978 [1968]. ‘Conseil des barons’ und ‘jugement des barons’. Epische Fatalität und Feudalrecht im altfranzösischen Rolandslied. In: Henning Krauß (ed.). *Altfranzösische Epik*. Darmstadt: WBG, 368-412.
- Lang, Jürgen. 1993. Frage und Fragehandlung. *Romanistisches Jahrbuch* 44, 43-56.
- Lausberg, Heinrich. ³1990. *Handbuch der literarischen Rhetorik*. Stuttgart: Franz Steiner Verlag.
- Lebsanft, Franz. 1999. A late medieval french bargain dialogue (‘Pathelin’ II), or: Further remarks on the history of dialogue forms. In: Jucker et al. 1999: 269-292.
- Lennard, John. 1995. Punctuation: and — ‘pragmatics’. In: Jucker 1995: 65-98.
- López Estrada, Francisco. 1982. *Panorama crítico sobre el “Poema del Cid”*. Madrid 1982: Editorial Castalia.
- Marcos Marín, Francisco. 1992. Periodización del español. In: Günter Holtus, Michael Metzeltin and Christian Schmitt (eds.). *Lexikon der Romanistischen Linguistik. Vol. VI, 1*. Tübingen: Niemeyer, 602-607.
- Meibauer, Jörg. 1986. *Rhetorische Fragen*. Tübingen: Niemeyer.
- Montaner, Alberto. 1993. Prólogo. In: Alberto Montaner (ed.). *Cantar de mio Cid*. Barcelona: Crítica, 3-97.
- Rehbock, Helmut. 1984. Rhetorische Fragen im Gespräch. In: Dieter Cherubim, Helmut Henne and Helmut Rehbock (eds.). *Gespräche zwischen Alltag und Literatur. Beiträge zur germanistischen Gesprächsforschung*. Tübingen: Niemeyer, 151-179.
- Rehbock, Helmut. 1992. Fragen stellen — zur Interpretation des Interrogativsatzmodus. In: Rosengren 1992a: 173-211.
- Rémi-Giraud, Sylvianne. 1991. Question et assertion. De la morpho-syntaxe à la pragmatique. In: Kerbrat-Orecchioni 1991a: 39-62.
- Rico, Francisco. 1993. Un canto de frontera: “La Gesta de Mio Cid el de Bivar”. Estudio preliminar. In: Alberto Montaner (ed.). *Cantar de mio Cid*. Barcelona: Crítica, XI-XLIII.
- Rosengren, Inger (ed.). 1992a. *Satz und Illokution*. Bd. I. Tübingen: Niemeyer.
- Rosengren, Inger. 1992b. Zur Grammatik und Pragmatik der Exklamation. In: Rosengren 1992a: 263-306.
- Rychner, Jean. 1955. *La chanson de geste. Essai sur l’art épique des jongleurs*. Genf: Droz.

- Sacks, Harvey, Emanuel A. Schegloff, and Gail Jefferson. 1974. A simplest systematics for the organization of turn-taking for conversation. *Language* 50, 696-735.
- Schlieben-Lange, Brigitte. 1976. Für eine historische Analyse von Sprechakten. In: Heinrich Weber and Harald Weydt (eds.). *Sprachtheorie und Pragmatik. Akten des 10. Linguistischen Kolloquiums*. Tübingen 1975. Tübingen: Niemeyer, 113-119.
- Schlieben-Lange, Brigitte. 1979. 'Ai las — Que planhs?' Ein Versuch der historischen Gesprächsanalyse am Flamenca-Roman. *Romanistische Zeitschrift für Literaturgeschichte* 3, 1-30.
- Schlieben-Lange, Brigitte. 1982. Für eine Geschichte von Schriftlichkeit und Mündlichkeit. *Zeitschrift für Literaturwissenschaft und Linguistik* 12, 104-118.
- Schlieben-Lange, Brigitte. 1983. *Traditionen des Sprechens. Elemente einer pragmatischen Sprachgeschichtsschreibung*. Stuttgart etc.: Kohlhammer.
- Schlieben-Lange, Brigitte, and Harald Weydt. 1979. Streitgespräch zur Historizität von Sprechakten. (mit Beiträgen von E. Coseriu und H.-U. Gumbrecht). *Linguistische Berichte* 60, 65-78.
- Schrott, Angela. 1999. 'Que fais, Adam?'. Questions and seduction in the 'Jeu d'Adam'. In: Jucker et al. 1999: 331-370.
- Schwitalla, Johannes. 1984. Textliche und kommunikative Funktionen rhetorischer Fragen. *Zeitschrift für Germanistische Linguistik* 12, 131-155.
- Searle, John R. 1969. *Speech Acts. An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Searle, John R. 1979. *Expression and Meaning. Studies in the Theory of Speech Acts*. Cambridge/London etc.: Cambridge University Press.
- Selig, Maria. 1997. Mündlichkeit in mittelalterlichen Texten. In: Martin-Dietrich Gießgen and Franz Lebsanft (eds.). *Alte und neue Philologie*. Tübingen: Niemeyer, 201-225.
- Sitta, Horst (ed.). 1980a. *Ansätze zu einer pragmatischen Sprachgeschichte. Züricher Kolloquium 1978*. Tübingen: Niemeyer.
- Sitta, Horst. 1980b. Vorwort. In: Sitta 1980a: VII-VIII.
- Sitta, Horst. 1980c. Pragmatisches Sprachverstehen und pragmatikorientierte Sprachgeschichte. In: Sitta 1980a: 23-33.
- Smith, Colin. 1977. *Estudios Cidianos*. Madrid: Cupsa Editorial.
- Stempel, Wolf-Dieter. 1994. Stylistique et interaction verbale. In: Georges Molinie and Pierre Cahne (eds.). *Qu'est-ce que le style?* Paris: Presses Universitaires de France, 313-330.
- Stempel, Wolf Dieter, and Renate Fischer. 1985. Die französische Intonationsfrage in alltagsrhetorischer Perspektive. In: Güllich and Kotschi 1985: 239-268.
- Walsh, John K. 1990. Performance in the "Poema de mio Cid". *Romance Philology* 44, 1-25.
- Weigand, Edda. 1988. Historische Sprachpragmatik am Beispiel: Gesprächsstrukturen im Nibelungenlied. *Zeitschrift für deutsches Altertum und deutsche Literatur* 117, 159-173.
- Wenzel, Horst (ed.). 1997a. *Gespräche — Boten — Briefe. Körpergedächtnis und Schriftgedächtnis im Mittelalter*. Berlin: Erich Schmidt Verlag.
- Wenzel, Horst. 1997b. Einleitung. In: Wenzel 1997a: 9-21.
- Wenzel, Horst. 1997c. Boten und Briefe. Zum Verhältnis körperlicher und nichtkörperlicher Nachrichtenträger. In: Wenzel 1997a: 86-105.
- Weydt, Harald. 1985. Zu den Fragetypen im Französischen. Koreferat. In: Güllich and Kotschi 1985: 313-322.
- Wunderlich, Dieter. 1976. *Studien zur Sprechakttheorie*. Frankfurt am Main: Suhrkamp.