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Semiotics, Pragmatics and Structuralism as a means to determine the degree of connectedness between utterances.

I: p³-A versus Ø-A

Sarah I. Groll, Jerusalem

In reference to Turin Museum No.102,¹ B. Gunn² writes: "The transgression against the peak seems to point to some well known offence, but what it was we have no means of knowing." However, the narrative itself, as it unfolds, does reveal the nature of transgression through which *Nfr*-*'bw* incurred upon himself the wrath³ of the goddess *Mri.s-gr*.

A. A Relational Analysis of the Various Names of the goddess *Mri.s-gr* as the Existing Topic Framework

(1) A semantic-syntactic analysis of Turin Museum No. 102, line 1:



Mri.s-gr ø-*nb.t* ø-*p.t* ø-*hnwt*. ø-*t3.wy rn.s nfr* ø-*dhn.t imnty.t*

¹ See Lichtheim, *Ancient Egyptian Literature II*, 107-108.

² See Gunn, *JEA* 3 (1916), 87.

³ See Roeder, *Inschriften II*, 158, 6-7; Maspero, *RecTrav* 2, 109; Maspero, *Mythologie II*, 405; Roeder, *Urkunden zur Religion des Alten Ägyptens*, 57; Gunn, *JEA* 3 (1916), 86; Kees, *Religionsgeschichtliches Lesebuch*, 10; idem, *Ägypten*, 45; Bruyère, *Mert Seger*, 205 fig. 106; app. A, 288; Erman, *Religion*, 112; Nagel, *Religion*, 6; Vandier, *Nefer-Abou*, 50, tav. XXVII; Černý, *Rép. onom.*, 51; Pritchard, *ANET*, 381.

I *Mri.s-gr*

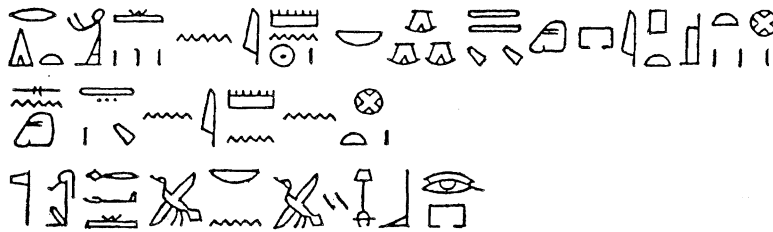
II Lady of heaven, Mistress of the two lands

III Whose good name is Western Peak.

The above line includes five noun-units with a \emptyset article: 1. \emptyset -*nb.t* 2. \emptyset -*p.t* 3. \emptyset -*hnw.t* 4. \emptyset -*t3.wy* and 5. \emptyset -*dhn.t*. In fact, line 1 constitutes a chain of nouns with \emptyset articles, taking into account the fact that *s* in *rn.s* is anaphoric to *Mri.s-gr* and as such does not convey any deictic information.

B. *The various Levels of Definition of the Noun-Unit nb(.t) in the Votive Stelae of Deir el-Medina*

(2) Berlin Museum No. 20377, text above *Nb-r'*:



1. *rd.t* \emptyset -*i3w* *n-Imn-R'* \emptyset -*nb* *Ns.w.t-t3.wy* *hnty-Ip.t swt*
2. *sn(.t)* \emptyset -*t3* *n Imn-n-Niwt*
3. \emptyset -*ntr* '3 *p3-nb-n-p3y-wb3*

1. "giving praise to Amon-Re, Lord of Karnak, Governor of Luxor
2. kissing ground to Amon of Thebes
3. (A) great god is the Lord of this sanctuary."

The titles of formal ceremonies (see above Ex. 2, lines 1-2) are uttered by a speaker or spokesman who is not the source of the instructions. Ritual description, when composed as opening declarations, do not convey deictic face-to-face interaction, and therefore seem to involve the use of the absolute infinitive formations, e.g., *rd.t* \emptyset -*i3w.t* and *sn(.t)* \emptyset -*t3* in Ex. 2, lines 1-2. Line 3 in Ex. 2 represents a bimembral nominal sentence pattern of the type \emptyset -A is *p3*-B⁴. In this pattern, \emptyset -A (a noun with a zero- \emptyset -definition) is the logical predicate which necessarily acts as the carrier of new information, whereas *p3*-B is the logical subject acting as the carrier of already known information which is indicated by the definite article *p3*. In our text, *p3* in *p3-nb* (Ex. 2, line 3) is indeed the expression of the less predicative level of *nb* in the relation to \emptyset -*ntr*. As far as semantic-pragmatic analysis is concerned, however, *p3-nb* belongs to the category of the more salient figures, whereas \emptyset -*ntr* belongs to the category of those less salient. *p3-nb* conveys singularity; it concept-

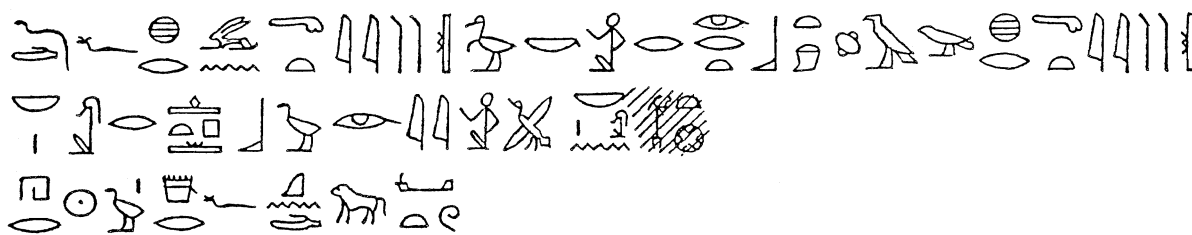
⁴ See Černý - Groll, *LEG*, § 57, 1.

ualizes an exclusive and defined meaning, as opposed to \emptyset -*ntr*, which conveys a generic meaning: a type of god. Furthermore, *p3-nb* is a semantic unit known to the subject-of-doing, and from this point of view, it belongs to the egocentric particulars.

It should also be noted that *p3y* in *p3y-wb3* (see Ex. 2, line 3) carries deictic information which colours *p3* in *p3-nb* with a 'here' situation. Since *p3y* is the demonstrative unit which indicates proximity, that is to say, it is a place holder for a specific locality-unit given by the context- it is only reasonable to assume that *p3y* in *p3y-wb3* is a carrier of either gestural⁵, deictic, or symbolic information. *p3y* in *p3y-wb3* therefore generates a personal experience of face-to-face interaction: *Nb-R'* is either inside the sanctuary or near it, while acting as the source of the instruction. The position of the subject of the is action is thus, shifted from the non-deictic framework (represented by lines 1-2 of Ex. 2) to the deictic framework. *Nb-R'* is no longer a ceremonial bystander. He now acts as the source of instruction in the speech act. In other words, the shift from the bystander position to the role of full participant is expressed both by *p3* in *p3-nb* and *p3y* in *p3y-wb3*.

C. \emptyset -*b3k* vs. \emptyset -*nb* vs. *p3-nb* *n-w3st*

(3) Berlin Museum No. 20377, lines 10-11:⁶



10. *dd.f hr-wn mty. \emptyset -b3k r-ir.t \emptyset -bt3 hr mty. \emptyset -nb r-htp bw iri. p3-nb [n w3s.t]*

11. *\emptyset -hrw [r] dr.f Knd.tw*

"He said: Inasmuch as [a] hireling is disposed to act with vengeance, [a] potentate is disposed to forgiveness. Surely, The-Lord of Thebes is not inclined to spend a whole day indulging in rage."

\emptyset -*b3k* and \emptyset -*nb* (Ex. 3, line 10) serve to designate two general human types to different social classes. *p3* in *p3-nb* *n w3st* (a reference to Amon-Re in the same example), on the other hand, expresses singularity and supremacy. Since *p3* in *p3-nb* is expressive of *Nb-R'*'s conviction that Amon-Re is THE RULER of Thebes, *p3* can be classified as a carrier of deictic information, i.e., *p3* is here the carrier of the more egocentric and personal

⁵ Levinson, *Pragmatics*, 65-66.

⁶ See Roeder, *Inschriften II*, 161-162.

conviction of *Nb-R'*. Therefore, it may be said that the shift in this example, from a style typifying general truth information to a style expressing the personal convictions of *Nb-R'*, is achieved by the use of *p3* in *p3-nb*.

D. (4) Turin Stela of the Painter *P3y*⁷



1. *rd.t -ø-i3w.t n-p3-šw sn.t -ø-t3 n Hr-3hty di.i n.k ø-i3w.t*
2. *m33.i nfr.w.k dw3.i R' m-htp.f p3-*
3. *ntr mry htpy sdm ø-nhy sdm. ø-snmh n*
4. *i'š n.f iy [hr] ø-hrw n-dm rn.f*

1. Praise giving to The-sun, kissing ground for *Hr-3hty*. Let me praise you
2. so that I will comprehend your beauty. Let me pray to Re in his setting, O
3. beloved and appeased god, who listens to requests, who listens to the requests of he who
4. calls upon him, who appears at [the] voice of he who utters his name.

In lines 1-2 of Ex. 4, the painter *P3y* addresses the god *P3-šw-Hr-3hty* in the second person singular: by means of the suffix *k* in *n.k* (Ex. 4, line 1), and *nfr.w.k* (Ex. 4, line 2). The painter *P3y* also makes reference to himself in the first-person-pronoun-singular; by the suffix *i* in *di.i* (Ex. 4, line 1) and *m33.i* (Ex. 4, line 2). Lines 1-2 represent an I-you interaction, whereas the beginning of line 1, *rd.t ø-i3w.t n-p3-šw sn.t-ø-t3 n Hr-3hty*, represents a spokesman-bystander interaction.

Moreover, the fact that *P3-šw* and *Hr-3hty* are referred to by the painter *P3y* as *k*, 'you' in the second person singular, indicates that *P3-šw* and *Hr-3hty* are one and the same god. Thus, a celestial body like *šw*, when preceded by *p3*, can generate uniqueness and can represent a specific god. It follows that *p3*, is a morpheme which can carry semantic specification.

⁷ Tosi - Roccati, *Stele e altre epigrafi di Deir el-Medina*, 76-77.

When addressing the god Re, the painter *P3y* employs the third-person-pronoun-singular: the suffix *f* in *hṭp.f* (Ex. 4, line 12), *n.f* (Ex. 4, line 4) and *rn.f* (Ex. 4, line 4). Since third person expressions encode reference to persons who are neither speakers nor addressees of utterance in question, the interrelations here between the painter *P3y* and the god Re is not that of a speaker-addressee. There is no face-to-face interaction.

It should be noted, however, that *p3* in *p3-ntr* (Ex. 4, lines 2-3) is the carrier of the vocative case. This case carries a second person meaning. Therefore, *p3-ntr* contains an element of face-to-face interaction which presents Re not merely as a bystander, but indeed as a recipient.

In view of all that has been said above, it is now possible to outline several god-man models of communication within the framework of a speech act:

- Model I: God is the addressee and man is the speaker.
 Model II: God is a bystander and man is a spokesman.
 Model III: God is a recipient and man is the speaker.

It seems face-to-face interaction between man and god presupposes a representation in which the speaker takes the form of a first person pronoun, and the addressee takes the form of a second person pronoun.

E. (5) Berlin Museum No. 20377, lines 15-16⁸



15. *hr ptr iri.i p3-ddy.i ntk ø-nb n-i's*
 16. *n.f ø-hry hr ø-m3'.t p3-nb-n-w3s.t*

15. Now, make note. I have done that which I have promised. You are a sort of ruler who belongs
 16. to he who cries out for him, [a ruler] who is satisfied only with truth, O The Ruler of Thebes.

The fact that *i's* in line 15 is followed by *n.f* and not *n.k* indicates very strongly that *ø-nb n i's* (lines 15-16) represents a noun-unit which generates not a face-to-face interaction between the speaker and the god, but a remote and impersonal relationship. In other

⁸ See Roeder, *Inschriften II*, 161.

words, a noun with a zero article (\emptyset -*nb*) lacking a deictic component, fails to generate a face-to-face interaction between a man and a god.

F. (5) Berlin Museum No. 20377, line 14

ntk Imn p3-nb-n - \emptyset -gr iy hr \emptyset -hrw n - \emptyset -nmh i's.i n.k iw.i ind.kwi

"You, Amon are the Patron of he who is silent; you are the one who comes at [the] outcry of a deprived person. And indeed it is when I am plagued that I call to you."

Imn, in the sequence *ntk Imn p3-nb* (Ex. 6, line 4), is an extension of *ntk*, i.e., it acts as a divine proper name in an apposition to *ntk*. *p3-nb* is the second member of the bimembral nominal sentence pattern *ntk...p3-nb*. The fact that the second member is *p3-nb* and not \emptyset -*nb* (as above in Ex. 5), indicates that the interpolation of a divine proper name between the second person independent pronoun and the noun unit *nb* necessitates the definition of *nb*.

Therefore, the interpolation of a divine proper name between *ntk* and *p3-nb* is expressive of a pragmatic environment of a face-to-face interaction between the speaking worshipper and the specific god, with the *p3* preceding *nb* generating familiarity and presence.

G. (7) Berlin Museum No. 20377, lines 9-10

ms n \emptyset -nb.t-pr p3-šd m3'-hrw

"Born to Mistress of Household *P3-šd*."

The fact that *nb.t* takes the form \emptyset -*nb.t* in titles, indicates that \emptyset -*nb.t* is generic.

H. *The Shift to the Framework of First Person Information in Turin Stela 102*

(8) Turin Museum No. 102, lines 2-4:⁹

ink m3'ty m-hry-tp- \emptyset -t3

⁹ See *KRI* III, 772.

\emptyset -s m- \emptyset -hm n-iwty-- \emptyset -h3ty bw rh.[i] \emptyset -nfr r \emptyset -bin

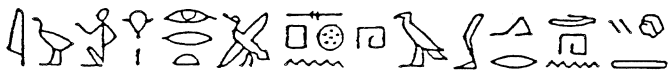
"I was basically an honest fellow man...However, I was unscholastic and I was also directed by emotions. Therefore, I could not put into practice what was considered right."

Justification of Translation. Lines 2-4 constitute a semantic cluster composed of minimal lexical units which act as a relational agglomeration of a larger semantic entity. This larger entity represents the personality of *Nfr-'bw* as described by himself. The minimal semantic units which act as components of the self description of *Nfr-'bw* are : 1. \emptyset -m3'ty 2. \emptyset -hm 3. \emptyset -iwty - \emptyset -h3ty 4. bw rh(i) \emptyset -nfr (r) \emptyset -bin. The kernel semantic unit of this cluster is \emptyset -m3'ty, 'one who belongs to truth'. Since m3'ty is a nisbe form of m3't ('truth'), the semantic conceptual meaning of m3'ty ranges from truth-telling to truth dealing. Thus, the minimal unit m3'ty presupposes the modality of knowing, acting, and loving truth by the subject-of-doing. The semantic boundaries of \emptyset -hm, \emptyset -iwty - \emptyset -h3ty, and bw rh(i) nfr (r) bin cannot semantically generate a total absence of any knowledge of truth.

Since on the one hand, the semantic range of hm also includes the notions of inexperience, innocence, and being unscholastic, and since, on the other hand, hm should be compatible, at least in part, with m3'ty, it is only reasonable to render hm as 'unscholastic' and not as 'ignorant'. Ignorance is totally incompatible with the concept of m3'ty.

I. Analogical Thinking

(9) Turin Museum No. 102, lines 4-5:



iw.i hr ir.t p3-sp n-h3(.t.i) r - \emptyset -dhn.t

"I made the greatest offence by equating¹⁰ myself to Peak."

H3i, when conveying transitivity, means "to come too near to someone," this nearness constituting a deprivation of the privileges of the passive entity.

In his description of self, *Nfr-'bw* makes virtue of his ordinariness. Both the fact that he uses nouns with zero articles in reference to himself (lines 3-4: \emptyset -m3'ty m - \emptyset -hry -tp \emptyset -s, m- \emptyset -hm n - \emptyset -iwty-h3ty), and the fact that three of these nouns are preceded by the generic $m=n$, indicate that *Nfr-'bw*'s self description is generic. It is not a depiction of a

¹⁰ Černý - Gardiner, *Hieratic Ostraca I*, pl. XVII, 6.

specific, well-rounded, unique personality, but rather one which generates anonymity and ordinariness.

Nfr-'bw sets measures to himself by means of an analogy to *Mri.s-gr*. This equation results in his referral to the divine personality of *Mri.s-gr* as \emptyset -*dhn.t*, 'just any western peak', constituting a parallel to *Nfr-'bw* himself being 'just a fellow human being'. Thus, analogic reasoning, or reasoning through points of resemblance found in two entities and their measurement one against the other, can be represented by two chains of nominal units sharing the same level of definition. Compare Turin 102, line 3:

\emptyset -*m3'ty m -\emptyset-hry-tp \emptyset-s m -\emptyset-hm n -\emptyset-iwty -\emptyset-h3ty*


with Turin 102, line 1:

\emptyset -*nb.t -\emptyset-pt \emptyset-hnwt -\emptyset-t3wy \emptyset-dhn.t*

J. Causal Thinking: "I suffer: god is angry"

(10) Turin Museum No. 102, lines 5-7:

5. 

6. 

7. 

5. *iw.s hr ir(.t) n.i \emptyset-sb3 iw.i m-drt.s*

6. *m-\emptyset-grh mi \emptyset-hrw iw.i hms.k hr \emptyset-db.t mi-t3-*

7. *iwr iw.i hr 'š n -\emptyset-t3w nn iw.n.f*

5. "And therefore she punished me."

Poem of sufferings:

"I was in her angry fist

6. by night and day. I sat like the woman in labor

7. pains upon (a) labor stool. I called for breath of air but it never arrived."

Causal thinking¹¹ like "I committed a grave error and therefore god is punishing me" is founded in the "objective" judgment level, namely on the modality of not-being-able-not-to-be. This modality is articulated in Turin Museum 102 by two *iw.f hr stp.f* formations which are juxtaposed, their action expression carriers belonging to the same morpho-syntactic category.

¹¹ Greimas, *On Meaning*, 176-177.

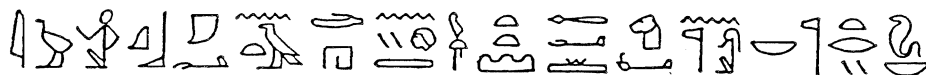
		1	2	3	4	5	6	7	8	
Compare:	I	<i>iw.i</i>	<i>hr</i>	<i>ir.t</i>	<i>p3-sp</i>	<i>n-h3(.t.i)</i>	<i>r</i>	\emptyset - <i>dhnt.t</i>		(Turin Museum 102, line 4)
		1	2	3	4	5	6			
with:	II	<i>iw.s</i>	<i>hr</i>	<i>ir(.t)</i>	<i>n.i</i>	\emptyset - <i>sb3</i>				(Turin Museum 102, line 5)

Units 3, 4, 5, and 6 in sentence pattern I belong to the same morpho-syntactic categories as do units 3, 4, 5, and 6 in sentence pattern II. Both *ir.t p3-sp* and *...ir(.t) \emptyset -sb3* are verbalized noun-units which act as the action carriers of pattern I and II respectively. *p3-sp* and \emptyset -*sb3* constitute verbalized noun units while components *hr ir* which precede them serve as carriers of their verbalization.

\emptyset -*sb3* (Turin Museum 102, line 5) which generates the semantic notion of "punishment" or "teaching", is represented as a noun-unit with a zero article and in this respect it is parallel to \emptyset -*dhnt.t* (Turin Museum 102, line 4) which represents the goddess *Mri.s-gr* in the same manner. Evidently, \emptyset -*dhnt.t* and \emptyset -*sb3* are interconnected.

Thus, two sequential *iw.f hr stp*'s of the past which occur next to each other and which share an identical type of action carrier are able to articulate the modality of causal thinking. When, however, the sequential *iw.f (hr) stp.f* (i.e., the preposition *hr* is zero) of the past occurs as a separate unit, it is expressive (in the votive stelae) of the transformation from causal thinking to the procedure of objectivizing disengagement.

K. (11) Turin Museum No. 102, lines 7-8



iw.i (hr- \emptyset) kb n-t3-dhn.t imnty.t '3 phty n-ntr nb ntr-t-nb.t

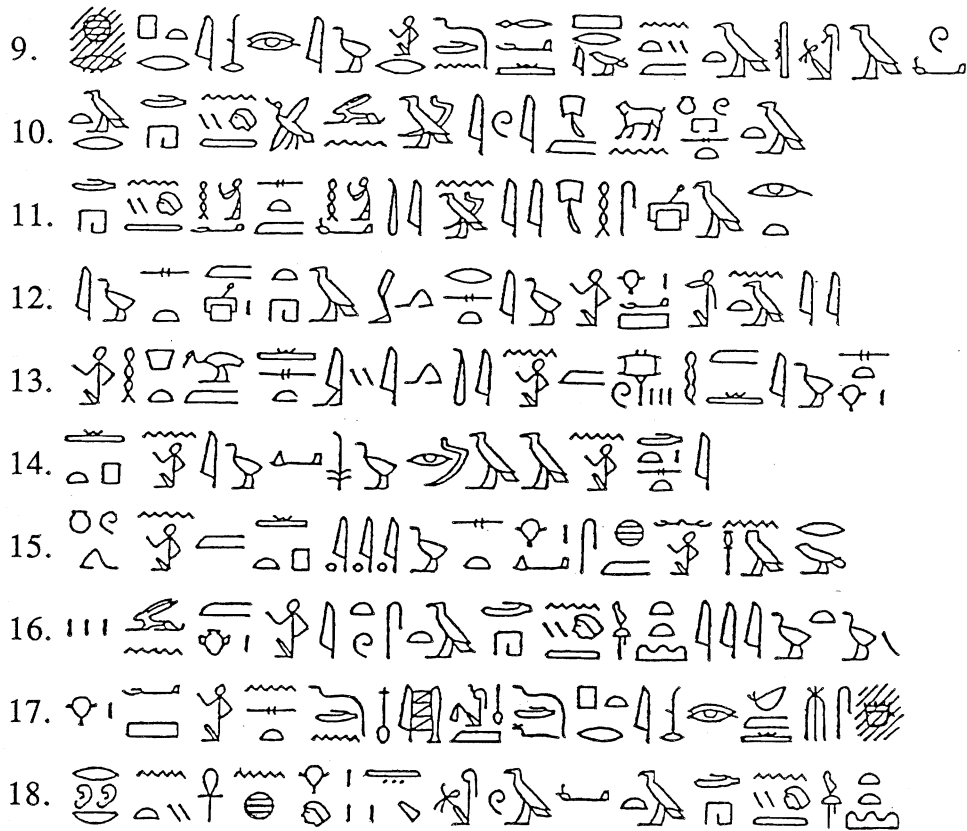
"And at last I kowtowed to the Western Peak, great of power, and to every god and every goddess."

The semantic meaning of *kb*, the appearances for the first time of the definite article *t3* in *t3-dhn.t*, the nominal phrase '*3-phty*, and the adverbial phrase *n-ntr nb nb.t* are all interconnected. *Nfr-'bw* disengages himself from analogical thinking by employing *kb* which semantically signifies a separation between man and god: gods are a part of their own divine society.

On the one hand, *t3-dhn.t* (a geographical entity when preceded by the definite article) is compatible with the attributive phrase '*3-phty* and with the adverbial phrase *n-ntr nb...* On the other hand, that same geographical entity with a zero article (i.e., \emptyset -*dhnt.t*) is incompatible with '*3-phty* and *ntr nb...*, indicating that \emptyset -*dhnt.t* and *t3-dhn.t* do not generate the same semiotic meaning and therefore do not articulate an identical theological concept.

L. A Model of Divine Anger

(12) Turin Museum No. 102, lines 9-18



9. *hr ptr iw.i r dd n ø-‘3 ø-šri nty m t3-is.t s3w*
 10. *r-t3-dhn.t p3-wn m3y m-hnw-n-t3*
 11. *dhn.t hwi.s m -ø-hwti n -ø-m3i -ø-h3s.t ir.t*
 12. *iw.s m-s3 th3 r.s iw.i hr ‘š n t3y*
 13. *i-hnw.t gm.i st iy.ti n.i m-ø-t3w ndm iw.s hr*
 14. *htp n.i iw di.s m33 n.i drt.s iw.s (hr) ‘n*
 15. *n.i m -ø-htpyw iw.s hr d(.t) shm n3-mrw*
 16. *wn m ib.i ist t3-dhn.t imnty.t htpy iw.tw*
 17. *hr ‘š n.s dd n Nfr-‘bw m3’-hrw dd.f ptr sdm msdr*
 18. *y nb nty ‘nh hr tp-ø-t3 s3w t3-dhn.t imnty.t*

9. "And make note. I am about to instruct old and young who are among the crew.
Beware
 10. of the Peak! For there is [a] lion inside The
 11. Peak. It is with [the] strike of a savage lioness that she smites
 12. when she is after someone who has violated her rights. However,
 13. when I called upon my Mistress it was in the shape of sweet airs that I identified her
 next to me, although previously
 14. she had made me feel her angry fist

15. and now she has returned to me appeased while making me forget my illness
16. which had been in my heart. Make note, The Western Peak is appeased [only]
17. when one calls upon her. Spoken by *Nfr- 'bw* justified, and he added: Make note,
18. let every ear that lives upon earth beware of the Western Peak."

The concept of "Peak" when compared to "The Peak" can be described as follows: "Peak" is the articulation of the good name (i.e., *rn nfr*) of *Mri.s-gr*¹², whereas "The Peak" is the articulation of the powerful name of *Mri.s-gr*.¹³ Since \emptyset -*dhn.t* is a noun-unit with zero definition, it conceptualizes a non-exclusive, non-specific, unlabeled and unregistered semantic meaning. \emptyset -*dhn.t* means 'just any peak' and contains no deictic components which can represent its identifiable specific relationship between the subject of -of-doing (*Nfr- 'bw*) and the subject-of-state (*Mri.s gr*). \emptyset -*dhn.t* is an anonymous toponym and therefore articulates a diminutive level of vitality and sensitivity and cannot act as an addressee.

M. Parallel Thinking

The good name and the powerful name constitute a model of parallel thinking. The good name is the exposed, visible character of *Mri.s-gr*, whose intrinsic (*m hnw*) nature is that of a savage lioness. Divine visibility and divine immanence do not project each other without deviation, and ordinary people are misled when they identify divine manifestation with divine immanence. Therefore, one has to look for those things which are hidden behind other things; hence the warnings of *Nfr- 'bw* in lines 9 and 18.

Conclusion

The disjunction of *Mri.s-gr* from her privilege to be conceptualized as *T3-dhn.t* means depriving her of her privilege to act as an addressee, i.e., putting her in a position of not being able to fill a communicative position in face-to-face interaction, in religious ceremonies dedicated to her own self. This is the transgression of *Nfr- 'bw*.

The verb which represents the notion of speaker-addressee interaction in the votive stela is the verb 'š (see Turin Museum No. 102, lines 12 and 16-17). The verbs which articulate the semantic notion of disjunction from privileges are *h3i* (Turin Museum 102, line 4) and *th3* (Turin Museum 102, line 12).

¹² See Turin Museum No. 102, line 2.

¹³ The votive stela distinguishes between *rn nfr* (see above Ex. 1) and *rn nht.tw* (Turin 48, 5) or *rn '3-phty* (Berlin Museum 20377, line 7).

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