

VOLUME 22

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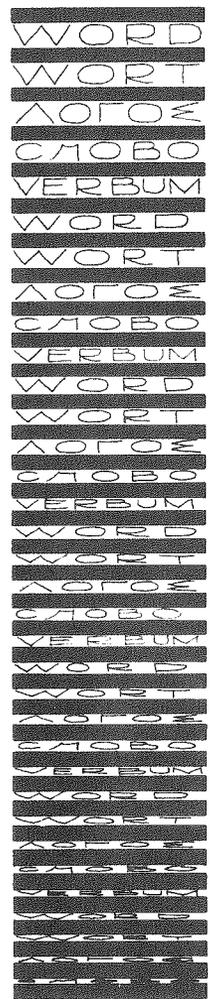
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**VOLUME XXII
1982**

PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA



C(YRIL)
MEREDITH
JONES
1901-1982

The Linguistic Circle of Manitoba and North Dakota joins the academic communities of both Universities in mourning the loss of two of its most faithful and productive members, C. Meredith Jones of the University of Manitoba, and Bernhardt A. E. Lese'r of the University of North Dakota. To the memory of these two distinguished professors, the 1982 issue of *Proceedings* is respectfully dedicated.

Professor C. Meredith Jones was born in Newport, Wales. He attended the University College of South Wales, where he was awarded a Bachelor of Arts (first class honours) degree in 1924, and a Master of Arts degree in 1927. He continued his studies at the University of Paris, Sorbonne, and was awarded a Doctorat de l'Universite' de Paris (mention tres honorable) in 1936.

In 1925, Professor Jones began a long and distinguished academic career. His first appointment was as Senior French Master of Brecon County School in Wales. In 1928, he moved to Canada to join the staff of the University of Manitoba, where he served for fifty-four years as lecturer, Assistant Professor, Associate Professor, Professor, Head of the Department of French, Chairman of the Division of Modern Languages, and, following his retirement in 1972, Professor Emeritus and Visiting Fellow of St. John's College.

During his academic career, Dr. Jones held a wide variety of appointments and memberships. Within the University of Manitoba, these included the first chairman of the Ph.D. Advisory Committee for Arts; Chairman of the University College Planning Committee; Founder and first chairman of the Editorial Board of *Mosaic*, a quarterly journal of literature and ideas; Founder and first Director of the Evening Institute; and Associate Chief Examiner and University Representative to the High School Examination Board of Manitoba.

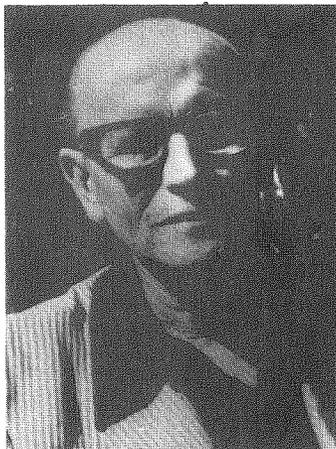
Professor Jones was also active in the Modern Language Association, the Medieval Academy of America (Honorary Life Member), the

council of Western Canadian Studies, the Linguistic Circle of Manitoba and North Dakota (a Founder, and Honorary President), the Alliance Francaise de Winnipeg (Past President and Honorary President), the Canadian Humanities Association (Past President), the Canadian University Association of Teachers of French (Past President), and he served as an advisor on publications in the Montreal Centre Educatif et Culturel, and as a member of the Canada Council International Fellowships Selection Committee.

In addition, Professor Jones served as a Vice President of the International Association of the Doctors of the Universities of France until 1981, when he succeeded the former Governor General Jules Leger as a member of that organization's Committee of Honour. He was also the author of numerous books and scholarly articles.

Dr. Jones served in the Canadian Military Intelligence Corps and reached the rank of colonel. He served as President of the Canadian Military Intelligence Association. He was awarded the Canada decoration with two bars, the Canada Centennial Medal, and the Queen's Jubilee Medal.

He is survived by his wife Jane Meredith Jones; his three children, Ann Klassen, Alice Meredith Jones, and Ron Meredith Jones; a sister Aimee Thomas; two brothers, Mervyn Jones and Grenfell Jones; and five grandchildren.



BERNHARDT

A. E.

LESER

1918-1982

Professor Bernhardt A. E. Leser was born in Stockholm, Sweden, though his roots may be traced to the fourteenth century Hansa town Lübeck. He attended secondary school in Sweden and Belgium, and after studying in the Universities of Paris and Uppsala, he taught and pursued scholarship in Stockholm, while at the same time managing his family's import-export business.

Professor Leser immigrated to the United States in 1959 where he attended the University of Portland and the University of Oregon. At the latter, he received his Master of Arts degree and continued work toward the doctorate. Before joining the French Department at the University of North Dakota, he taught French and Swedish at Marylhurst College (Oregon) and at the University of Portland; he has been a professor of French at the University of North Dakota since 1969.

Among Professor Leser's memberships were the American Scandinavian Foundation (of which he was President for many years), the Linguistic Circle of Manitoba and North Dakota, the Foreign Language Association of the Red River, and the Society for the Advancement of Scandinavian Studies.

During his career, Professor Leser delivered and published many papers, among which are: "About Provençal Troubadours"; "The Concept of Nature According to Wagner, Nietzsche, and Thomas Mann"; "The Relevance of Literature Training for a Language Teacher"; "Strindberg and His Naturalism"; "Maurice Barres: His Problem and His Patriotism" and, at the time of his death, he was assisting his wife, Professor Esther Leser, with a book on Thomas Mann.

Professor Leser is survived by his wife Esther Leser (President-Elect of the Linguistic Circle); his daughters Dr. Carla Vettorazzo, professor in Venice, Italy, and Kristina von Hlatky, a CBS producer in Ottawa; a brother Robert of Stockholm; and three grandchildren.

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FOREWORD

As far as I know, for the first time in its history, a meeting of the Linguistic Circle of Manitoba and North Dakota was hosted by an institution other than the Universities of Manitoba and North Dakota. The 1982 Conference met on October 29 and 30 at the University of Winnipeg. In the Opening Session, the members were welcomed by President Carol J. Harvey and by Dr. Michael McIntyre, Dean of Arts and Science, University of Winnipeg. Eight papers were delivered and discussed during the Friday sessions.

The Annual Banquet was held at the Brittany Inn. Following a sumptuous buffet, President Harvey gave a most interesting and witty talk on medieval French universities, an abstract of which is in the present *Proceedings*. After the banquet, the members were invited to the home of Carol and Albert Harvey for a splendid reception.

Nine papers were given during the Saturday morning sessions. It was agreed that the papers were up to excellent standards that has become usual in Circle Conferences.

The Business Meeting was called to order at 11:30 by President Harvey. The Nominating Committee presented the following members as officers for 1983: President, Esther Leser; Vice President, A. L. Gordon; Past President, Carol J. Harvey; Secretary-Treasurer, Walter Swayze; Editor of *Proceedings*, Ben L. Collins. The nominees were passed unanimously. President-elect Leser invited all to attend the 1983 Conference in Grand Forks at a date yet to be determined. 1983 is the Centennial Year for the University of North Dakota. The meeting was adjourned at 12:30.

DEFICIENCIES IN THE ORAL FRENCH OF
SECOND AND THIRD YEAR
UNIVERSITY STUDENTS

Hubert Balcaen
University of Manitoba

Interest in error analysis, over the last ten years in particular, has been increasing steadily. The importance of that topic for the teaching of second languages has prompted me to present this paper.

In this presentation, I spend some time showing the main areas or categories of deficiencies that I have observed, giving examples for each area. I then discuss some implications of those errors. In this latter section, I consider such aspects as some sources of learner errors, their causes, which errors to correct, how to correct and when to correct. In conclusion, I discuss what is sometimes referred to as "the value of learners' errors" and I consider the importance of error analysis as it relates to second-language teaching.

The errors I detected in my teaching experience fall mainly into two broad categories: 1) errors of syntax or structure and 2) errors of pronunciation.

The question of which errors to correct has to be considered in relation to the level of language development. Carol Herron (*The French Review*, LV, No. 1, October 1981.), for one, is of the opinion that three types of errors, mostly, should be corrected:

- (a) errors that impair communication
- (b) errors that have stigmatizing effects on the listener
- (c) errors that students produce frequently with respect to a particular pedagogical focus.

Although the issue of language deficiencies has been receiving much attention in linguistic journals, of late, I don't believe it has had much impact, yet, on the development of new language-teaching methods. Interest in error analysis has increased greatly during the 1970's, since the shift in emphasis, in second-language teaching, from structuralism to the present insistence on the development of communicative competence. I can foresee that a scientific study of error analysis could be very useful in second-language teaching methodology.

As for myself, my long-term plan is to devise means whereby I can analyse students' errors and prepare a chart of each of our student's errors from their first oral course on to the final one. In the short-term, for the third-year oral French course, I am teaching, I will prepare one hour of class, each week, next year, based on my students' deficiencies analysed during the first two years that I will have taught the course. I think that the structures that I should stress, in addition to a few new ones at that level, should be those that the students still have not mastered.

*THEMES AND IMAGES OF FRENCH POETRY
OF DEPORTATION AND INTERNMENT*

1941-44

Brian Bendor-Samuel
University of Winnipeg

One and a half million French soldiers were taken prisoner by the German armies in 1940. Those who survived were joined, over the years, by hundreds of thousands more. From the prison camps of Germany and eastern France came poetry which described the reality of existence in the *univers concentrationnaire*.

An evident preoccupation with time which is manifested in these poems is used as a framework for a study of a very small sample. The overwhelming sense of deprivation and loss with which the awareness of the present time is endowed, evokes feelings of unreality, of solitude, of indescribable sadness which may be expressed directly and simply, or through vivid and concrete images. Awareness of the present occasionally makes comparison with the past unavoidable, but this is seldom indulged in by choice, it is usually a spontaneous reaction to a contemporary event which, through vivid and concrete links to the past, evokes a painful recollection or a poignant nostalgia.

The future finds little place in the poetry of the internment. One finds a refusal to indulge in hope, because hope itself seems to be nothing but an illusion. The future is presented primarily through the metaphor of the seasons, the cycle of life or the journey, and is social and human in scope rather than personal or individual.

Other characteristics of this poetry are: lucidity; the absence of patriotism and even of idealism; a sensation of unreality similar to, but different from the concept of the absurd found particularly in post-war literature; a simplicity and directness of content, expression and form; and a modest universality which surpasses the particular and unique situation under which the poems were conceived, and from which they sprang.



SHAKESPEARE'S AGINCOURT:
"MINDING TRUE THINGS BY
WHAT THEIR MOCK'RIES BE"

Richard W. Bovard
North Dakota State University

Henry V's victory over the French on October 25, 1415, evoked immediate and continuing literary response. The triumph of 6,000

Englishmen over as many as 30,000 Frenchmen was bound to create celebration in England. London celebrated its king with an Agincourt Carol in 1415. Later, *The Battle of Agincourt* (ca. 1530) and Shakespeare's *Henry V* (1596) retell the glory. Even today, Henry V is a part of a national myth of the English character, snatching victory from impending disaster.

Historians treat less kindly this famous victory, however, comparing it to a raid that had little immediate military or political effect. Some allude to the French folly, others to the butchery and atrocity of the battle. Still others address the ironic consequences of Henry's triumph in pointing to the disasters of fifteenth century England under Henry's son.

Shakespeare's play captures both the glory and the doubt. But by placing the praise in the mouth of an apologetic Chorus or a rhetorically dazzling Henry, Shakespeare raises doubts about whether the glory can be staged or whether the glory is purely poetic. The image of Henry's ruthlessness, the images of slaughter — in particular the image of mangling, and the doubtful questioning and praise by soldiers such as Williams and Fluellen combine to further undermine the glorious legend.

And in the character of Pistol, a cowardly character who mangles language, Shakespeare echoes and parodies his Henry. Pistol, the only character to be staged in triumphant action, empties the triumph of its grandeur. He wins crowns of ransom from a Frenchman who thinks him the flower of England. But he wins with his "killing tongue" (III.ii.34). Throughout the play, this coward never cuts a throat, never fills the breech, and never returns in glory. Beaten by Fluellen for mocking a tradition, Pistol steals home to show his scars and become a bawd.

And he steals the glory of Agincourt away, too. Shakespeare's Chorus apologized for being unable to capture the glory. The audience was to remember "true things" by understanding that the character's acts were mere "mock'ries" of the real (IV.Chorus.53). But Pistol, in becoming the hero of Agincourt, also reminds us that glory is a mockery — that the coward is the "true thing."



A COMPARATIVE STUDY OF THEODORE DREISER'S *SISTER CARRIE* AND DAVID GRAHAM PHILLIPS' *SUSAN LENOX*

Mary Ellen Caldwell
University of North Dakota

Tangential and passing references have been made by critics over the last seventy years to David Graham Phillips' *Susan Lenox* in con-

nection with Theodore Dreiser's *Sister Carrie*. With the re-issue of *Susan Lenox* in the Gregg Press Series of American Novels of Muckraking, Propaganda, and Social Protest (1968), attention is turning to Phillips again and a more detailed comparison is in order of the two writers and of the two novels that have as their common theme a "fallen" woman who "rises" again.

A close study reveals that there is an interesting parallel in the careers of the two writers. Both were born in Indiana about the same time, were journalists before they became novelists, were prolific writers interested in social problems at the turn of the century, and both dared to treat sex openly and frankly in spite of censorship.

In both novels, a young innocent girl from a small town goes to a large city with little money and less experience, expecting to find a job, to make an honest living. In each instance she finds that a single woman is open prey to all men and that the only jobs available to women pay less than a living wage. *Sister Carrie*, written in 1900, and *Susan Lenox*, written between 1904-1911 and published serially between 1915 and 1917, both reflect the social evils of the rapidly expanding industrialization before the advent of labor unions and protective laws when women constituted the cheapest labor force and were exploited. Both heroines, in economic straits, turn to men to survive, have many harrowing experiences but eventually achieve success in the theatrical world.

In *Sister Carrie*, Dreiser stresses the importance of the environment as a determining factor in a person's life. He considered the city a jungle of raw forces, but he loved the jungle and tried to portray these forces. Along with some incredible examples of poor writing, the book lacks unity. The first half points to Carrie, and the last half to the disintegration of Hurstwood, Carrie's second lover. We know that the book was written hurriedly, at different times, and often revised by Arthur Henry, but it does have vitality. However, to me, an element is lacking to supply the necessary tension between man and his environment, and that is a strong will power evinced by one or more of the characters to fight against this overwhelming environment. Instead, they drift with the current, good or bad — or rather *rock*. Dreiser who was fond of rocking chairs often has his characters resort to them.

In *Susan Lenox*, Phillips treats the problem of the exploitation of women in the expanding industrialization of the cities and the white slave traffic. At the same time that he is pointing out the evils of the whole system and the corruption of the officials of the law, he is giving us a character, Susan Lenox, who is developing her defenses against a degrading environment. By sheer force of will, bulwarked by habits of industry and moral rectitude formed in early childhood, she is able to maintain an inner core of self-respect and determination to be free. By literary artistry, Phillips has anticipated what psychiatrists have later found out, from a study of the survivors of concentration camps in

World War II, about the phenomenon of alienation from an intolerable situation. In this respect, *Susan Lenox* instead of being only a book that treats a particular problem at a particular time takes up a universal problem of the human condition.

To sum up: *Sister Carrie*, written in a short time early in Dreiser's career, has a startling and raw force despite its careless writing and lack of unity. *Susan Lenox*, worked on over a long period of time and published after Phillips had already published twenty-three novels and a play, is more polished. But it is much too long. Each new development in the story turns on a startling, headline-making event. One can understand why it was popular as it ran serially. The reader waited eagerly for the next catastrophe. In spite of its length it is more unified than *Sister Carrie*. The attention is always upon Susan whose character is strengthened by vicissitudes, and the ending is a little more credible. Both books have their faults and their strengths, reflect the background of their authors, and give us insight into a particular time and cultural milieu.



MU, LUGAL, AND KIN IN THREE HITTITE TEXTS

Charles Carter
University of North Dakota

This paper has grown out of work done with a number of texts dealing with some phases of the cultic life of the Hittite Empire period. In the process of studying the texts, the usual problems of reading were encountered. There were more than enough lacunae to keep every cuneiformist in the world happy, even ecstatic, for some time. There were also a few hapaxes. These have a way of being elusive. Some readings, while calligraphically certain, were semantically anywhere from uncertain to difficult to impossible. In addition, there were some signs that were either different in shape from ordinary Hittite traditions, or different in use. The differences in shape range from a sign that is unusually large while retaining its normal shape to a sign the shape of which is, to my knowledge, otherwise unattested in the Hittite syllabary. The difference in use to which reference was made a moment ago concerns a Sumerograph used in Hittite in an atypical fashion lexically. This paper is concerned with three signs that, in my view, have something interesting and perhaps even stimulating to offer.

The first of the signs is found in a fragment with the inventory number 409/t, published as KBo XXVI 196. (*Keilschrifttexte aus*

Boghazkoï, Heft 26, text no. 196.) The tablet is inscribed on both sides and contains the remains of an outline and description of festival ritual activities, plus an occasional and very brief description of cultic paraphernalia. The left margin is partially preserved on the reverse. While it is not preserved on the obverse, it is clear that not too much of the left side of the obverse is missing. Thus, line 6 begins with [AL]AM (= "statue"), part of which is preserved; line 8 begins, [DUTU]ŠI ("My Majesty"), with ŠI preserved; line 9 begins, [GIM-an-ma z]e-e-ni DU-ri (= "When it becomes Fall"), much of which is preserved; line 13 begins with a small number, now lost, but the noun it modifies, PA (a dry measure), is preserved; and line 14 begins with [DINGIR].MEŠ ("gods"), with MEŠ preserved. About half the right side of the tablet is lost. Line 4 of the obverse preserves *mekuzza* (= "evening"). In this type of text, that word is usually followed by a series of words, most briefly, *kišari saššanuš tiyanzi*, "Evening arrives, and they trim the lamps." Restoring these words would require that the right side of the tablet be increased by a factor of about 2. The sign MU (𐎢𐎣), meaning "year," occurs on the obverse, line 11, and is followed by *-ti* and *-li*. It is the most sprawling MU, in terms of its length and height, that I have run across in a Hittite text. In fact, the sign is so large one might be inclined to look for two signs, or at least a sign larger than MU. All of the sign is preserved. The reading is clear. Also, in view of the occurrence of the same sign and word, MU-ti_i, "yearly," in similar contexts in other festival texts, the reading is indisputable.

The second of the signs to be treated in this paper occurs in a fragment with the inventory number 58/w (KBo XXVI 178). It was found at Boğazkale, and is now in the Ankara Archaeological Museum. The tablet is inscribed on one side only, and lists a number of festivals in the style of a colophon. About half the right side is missing. The sign LUGAL (𐎢𐎣𐎢𐎣, "king") occurs in line 8. The form of the sign is, to my knowledge, not otherwise attested in Hittite writing, and its occurrence in this text raises some interesting points. For one, thing, the sign looks Assyrian in form, and middle or neo-Assyrian at that. But, the language of the tablet is Hittite. This is clear from the occurrence of the Hittite word *handai*, "to arrange," in line 9. Also, the shape of the signs throughout most of the text is Hittite. It is, then, easier to argue that a Hittite rather than an Assyrian was the scribe. But, since Hittite signs normally follow Babylonian prototypes, the appearance in this text of a sign with Assyrian shape poses a problem. Perhaps some Hittite scribe was aware of developments in Assyrian scribal schools at the time of the end of the Hittite Imperial Period, and used the occasion of writing this tablet as an opportunity of exhibiting his erudition.

The third sign to be considered in this paper is found in KUB XXV 23 iv 64. (*Keilschrifturkunden aus Boghazkoï*, Heft 25, text 23, col. 4, line 64.) It is the first one in the line; and, the way it looks, it is literally good for nothing. That is, it is not any of the usually encountered forms

for any sign in the Hittite syllabary. It is closest to EN and the more simplified forms of AK; but, neither of those readings yields any sense here. Two other readings are suggested by a variety of factors. For one thing, KUB XXV 23 iv 60-64 is like KBo 178, just treated, in that both are colophons. Line 9 of KBo 178 ends with a form of *ḫandāi*, probably *ḫandāit*, "he arranged." If KBo 178 is thought of as a pattern, then one might conceivably be tempted to see a simplified version of S1xSA (= Hittite *ḫandāi*-) in KUB XXV 23 iv 64. But, the sign is a bit too much simplified for S1xSA, and, no matter how strong the temptation may be, pushing such a reading is, in my opinion, unwarranted. Another possibility is suggested by a colophon ending that is far more frequently encountered in Hittite festival ritual texts than that in KBo 178; viz., . . . ŠU PN PANĪPN IŠTUR, ". . . the hand of so-an-so wrote in the presence of someone else." Now, Hittite *ḫatrāi*- corresponds to Akkadian ŠAPĀRU (cf. KBo III 4 iii 79/84), and means (as does Akkadian ŠATĀRU, from which the finite form, IŠTUR), "to write." The sign KIN, used in Hittite texts as a logogram, normally = Hittite *aniyatt*- "deed," but in Akkadian texts it frequently stands for Akkadian ŠAPĀRU, among other things. All this suggests that the sign in question is a bad KIN. The sign KIN is found in other parts of KUB XXV 23, in simplified form (in ^{NA}4ZIKIN six times and GA.KIN.AG once). Most of the time in this text it is made up of two verticals, with two oblique wedges between them. Under the two verticals is a single horizontal. To the right of the second vertical there is an oblique wedge. Thus . In two places, the sign exhibits some difference (never great) from this pattern. Thus, in col. i line 34, there is a broken horizontal under the two verticals. In col. iv line 47, there is only one oblique wedge between the verticals. Given the scribe's preference for the simpler forms of KIN, and the further fact that col. iv line 64 is at the bottom of the tablet, where the heel of the hand has lost its resting place, it is not too difficult to see here a distressed or botched form of KIN, where the bottom horizontal extends a bit too far left, and the internal obliques drop a little too low, as does the final oblique. This KIN, then, represents Akkadian ŠAPĀRU = Hittite *ḫatrāi*-, "to write." The reading of col. iv line 64, then, would be KIN-it = *ḫatrāit*-, "he wrote," which makes good sense in its context.



BEOWULF: THE MONSTERS AND TOLKIEN

Bonniejean Christensen
University of North Dakota

Until J. R. R. Tolkien's essay in 1936, "Beowulf: The Monsters and the Critics," criticism of *Beowulf* had generally ignored the monsters or had treated them as unfortunate lapses on the poet's part into an

awkward treatment of folk elements better omitted from serious poetry. Tolkien protested such treatment, asserting that the monsters were an integral part of the *Beowulf* narrative, forming a series of adventures in which Beowulf was forced to face a series of trials in ascending order of difficulty and potential disaster, and in which Beowulf developed from an unpromising youth into the epic hero of his people.

Whether or not Tolkien's perception of the function of the monsters in *Beowulf* is so — and much criticism since 1936 has debated the point — it is my contention that his perceptions of *Beowulf* influenced his creation of *The Hobbit*, where indeed there are a series of monsters based on the catalogue in *Beowulf*, and the unpromising hero survives a series of adventures with the various monsters, beginning with the lesser and continuing with the greater: The report of Grendel's twelve years of ravaging the countryside becomes the adventure with the trolls; the fights with Grendel and his dam are compressed into the adventures with the goblins, or orcs; the sea-crossing becomes the journey through Mirkwood, with the battles against nicors and elves; the thief's foray against the dragon is expanded to Bilbo's three excursions into the cave; and Beowulf's death is mirrored in Thorin's.

In recreating *Beowulf* in *The Hobbit*, in placing the monsters in the center, Tolkien has presented a model of the universe that is both traditional and Christian, one implying a moral order and affirming that man's end is not defeat.



DESERVING QUEEN: A COMPARISON OF THE CHARACTERIZATIONS OF KATHERINE OF ARAGON IN SHAKESPEARE'S KING HENRY VIII AND CALDERON'S LA CISMA DE INGLATERRA

Edward J. Chute
University of North Dakota

Historical drama of any age must, almost by definition, be nationalistic in its presentation of events and personages. Even though there are vastly different partisan perspectives in seventeenth century England and Spain, there is a remarkably similar and sympathetic treatment of Katherine of Aragon by Shakespeare and Calderon. Queen Katherine is the most righteous figure in a dramatic world replete with numerous historical and moral ambiguities.

In Shakespeare's play, good comes from evil when Henry VIII's

change of marital partners yields Elizabeth, the future Queen of England. Calderon's Catalina, on the other hand, is the slighted daughter of the two great Spanish monarchs, Ferdinand and Isabella. Yet, in both plays, Queen Katherine is a generous-minded, noble woman of history whose subjects are sympathetic to her royal indignities. In Shakespeare, Katherine, Wolsey and Buckingham attain a charity and resignation when they face their deaths. These characters do not fall because they are proud or uncharitable, but because they work against or stand in the way of the interests of the state which is identified with the King. Wolsey misuses his power, Buckingham is a personal rival of Henry, but Katherine is neither disloyal nor a rival, only an innocent victim. She is sacrificed for the future greatness of England, and a grave injustice is perpetrated upon her innocence. Calderon's Catalina, however, is not an innocent victim, but an undisguised threat to Volseo who seeks Catalina's removal. Catalina errs by acting "Cerrados los ojos" in the political sphere and intolerantly in the human sphere, bringing disaster upon herself. Nonetheless, Catalina's refusal to acquiesce to Enrique's demands places the fate of the nation before her own fate; whereby, she regains much of the moral stature lost in her conflict with Volseo.

An examination of the trial scenes in both plays reveals that the ambiguity of the differing historical perspectives becomes the vehicle for a sympathetic portrayal of the character of the Queen which results in an artistic resolution of the moral ambiguities within the two dramas. The trial scenes function to increase the personal and moral stature of Katherine in order to elicit a sympathetic response on the part of the audience toward her, and become the means of artistically resolving the moral and historical ambiguities in the plays.



THE SEMANTICS OF ADUMBRATION

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Although most standard definitions of Dramatic Irony tend to limit it to certain dramas, I feel that the concept must not be thus confined, but shown to be working in serious literature in general. It would seem to me a better way of understanding dramatic irony to see it as involved in a semantic principle, as having a kind of language of its own, that regularly allows adumbrative material to be made known to a perceptive audience in both nondramatic and dramatic works (even when it is not being rendered in the usual Sophoclean way), though with a subtlety and purposeful ambiguity which partially conceals it.

I see dramatic irony as the purposeful foreshadowing implicit in

any serious and complete work of art, a foreshadowing that allows an auditor to participate as a knowledgeable observer. The artist may adumbrate the outcome of his fiction by any one or by any combination of the following: allusion, archetypal figures or patterns, character names, chorus, description, diction, displacement of myth, epigraph, imagery, metaphor, metrics, narrator (or omniscient author), paradox, parallels, prosodic devices, symbol, symbolic action, stanzaic form, title, etc., to the end that the auditor will be forewarned as to the outcome of the fiction. At least he will be informed in a tonal or qualitative sense, though his knowledge need not be a conscious one.

The devices listed above would seem to form a language, a semantic principle, which might facilitate the understanding of literary works not generally thought to be affected by dramatic irony.

For example, in Ibsen's *Hedda Gabler* we find that not only the title (why is Hedda called by her maiden name when she has just returned from a wedding trip with Tesman?) but the opening scene allows the auditor to discover Hedda's destructive nature before a word of dialogue is uttered. Hedda closes the drapes against the sun but opens a window to let out the odor of the fresh flowers. Her hair is short — later it will be contrasted to the abundant blonde hair of Mrs. Elvsted. A little later she reacts with disgust to the word "love" and is repelled at the thought of the child that she is carrying. Even before the symbol of the pistols is introduced, we "know" Hedda as being against life and light.

In T. S. Eliot's "The Love Song of J. Alfred Prufrock" and *The Waste Land*, the titles and epigraphs are put to good use to elicit meaning before the poems open. In the former, the title would seem to ask how a man with an office-door name like Prufrock's might ever sing a love song. And the irony of the title is matched with the ambiguity of the epigraph: why this passage (from Canto XXVII of Dante's *Inferno*), when any passage might have done as well? If we go to the Canto itself instead of relying on the six-line passage, there may be help. Guido di Montefeltro's advice to Pope Boniface in the latter's altercation with the Colonna, "... long promise and short observance is the road/that leads to the sure triumph of your throne," neatly parallels Prufrock's "And indeed there will be time." Like Guido, human voices drown Prufrock, and he is carried to a personal hell when time runs out even though he still inhabits his twilight world; Guido is alive in Florence, though his soul has already descended.

In *The Waste Land*, the epigraph — the title would appear to be obvious — from Trimalchio's feast in Petronius' *Satyricon*, introduces a major theme or motif in the poem: the wish for the positive death. The question one might ask is why did Eliot choose to introduce the Sybil from this source rather than from Vergil. The answer that may be ventured is that the characters of Petronius' Rome are much the same as the waste land characters of Eliot's London (and, of course, of the other "historical" plague areas). Therefore, the Sybil, who has eternal life

but not eternal youth wishes to enter the very gate that she guards — but her wish is not granted, nor are the wishes of the people of Eliot's world.

In Ernest Hemingway's *A Farewell to Arms* (the title foreshadowing that Frederic Henry's farewell to the arms of war, by his separate peace, means that he will also bid farewell to the arms of love). Metrics — which use the conjunction "and" to good purpose — show the endless monotony of war. The metrical cadence of soldiers' feet stir up the dust that covers the natural life — live branches are cut to camouflage the destructive weaponry. The autumnal season helps in creating the effect. And the rain, often a positive symbol, brings cholera. Later the rain is used to foreshadow Catherine's death, but the "large" rain has already been introduced.

In the exact center of the book (chapter-wise), we are re-introduced to the dust, and Hemingway further informs us that even the "sure things" do not pay off. Toward the end of Frederic's convalescence in Milano, he, Catherine, Ferguson, and Crowell go to the races in San Siro. They see dust on the plants and foliage. At the race, they bet on a horse that has been dyed black. The odds are huge; the horse is obviously a good one imported from Rome. But even the sure thing doesn't enrich them overly, for the word has been passed, and the odds drop. In the end, they win only one hundred lire. They have bet on the race knowing that it is crooked and meaning to profit thereby. Because the reader, but not the characters, can recognize the foreshadowings, the chapter ends in high irony: "We had a good time."

I have, of course, limited my illustrations to selections which most readily support my points, but this sort of adumbration exists in all serious works. The auditor can hardly miss it if he is looking for it. Literature, as distinct from drama, then, regularly uses a form of dramatic irony to place its audience in the same position in which the Greek tragedians placed theirs. As a result, the audience will not wonder *what* the substance of the ending will be, but rather *in what manner* the artist will choose to complete a work, the meaning and ending of which the auditors have already anticipated.



THE MAGNETIC FAMILY CIRCLE: REUNION AND REDEMPTION IN *THE SCARLET LETTER*

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Nathaniel Hawthorne's great theme of isolation is repeatedly conveyed in his fiction through violations of the sanctity of the family. Such characters as Wakefield, Ethan Brand, Goodman Brown, and

Minister Hooper flee from their families and end up physically and psychologically isolated from the "magnetic chain of humanity" that holds a family together. In *The Scarlet Letter*, Hawthorne gradually draws together the violated family of the four main characters that opens the novel, and creates a new family sanctity that can save some of its members. This new sanctity develops within the socially unsanctioned, abnormal family of Hester and Pearl, and climaxes in a potentially redemptive reunion of all four family members on the scaffold at the end of the novel. In the process, Hawthorne carefully rebuilds the magnetic chain of humanity by organizing the novel around five ironic reunions of the family whose violation broke the magnetic chain. At each successive family reunion, the four family members are drawn closer together in spite of their rejections of one another. The potentially redemptive values of home and family thus developed in *The Scarlet Letter* serve as a counter to Hawthorne's favorite theme of isolation. And all such characters who separate themselves from the values embodied in their past or present families psychologically flee their place in the magnetic chain of being.



LIFE IN THE MEDIEVAL UNIVERSITY

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When Robert de Sorbon founded a college in Paris in 1253, he hoped to foster learning in an atmosphere of piety. Students from all over France and from other countries of Europe flocked to the institution he founded, the Sorbonne, to study the rigidly-prescribed curriculum of the *trivium* (grammar, rhetoric and dialectic) and the *quadrivium* (arithmetic, geometry, music and astronomy). Whatever the discipline, it was transmitted in Latin, the language of true learning. On religious holidays, conspicuously marked as red-letter days on the calendar, students were often entertained by the professor's reading from a popular book of the day, *The Barbarism*, a treatise on frequent mistakes in spoken and written Latin. The University was under the jurisdiction of the church and hence governed by ecclesiastical rather than civil law; this had certain advantages: in common with other members of the ecclesiastical community, students and professors were exempt from taxation!

In most areas of university life there has been considerable progress since the thirteenth century. The handful of universities serving the youth of Europe in the Middle Ages has multiplied and serves young and old alike in the twentieth century. The curriculum of yesterday has given way to a plethora of disciplines undreamed of by

Medieval man. Today's support services are of a sophistication which the medieval student would find bewildering: admissions office, registrar's office, computers, data retrieval systems . . .

Yet in some respects, it seems little has changed. Echoing through the ages we hear expressed the dissatisfaction with education which is a common complaint today. The Englishman Alexander Neckham journeyed to Paris in the thirteenth century to study at the feet of the learned professors of his day. In his judgement, "grammar is supposed to teach us to speak well and correctly, but do we do it? Rhetoric was designed to give us eloquence, but those who use it are bend upon the wrong purposes. Dialectic is to enable us to distinguish right from wrong, and yet we employ it to make the wrong appear right." *Plus ca change, plus c'est la meme chose.*



NATIVE LITERATURE: SOME EFFECTIVE BOOKS

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The most exciting native literature is that which speaks to the student's condition on the mythic level, in terms of his past, present, and future. The Golden Age is the period, in native literature, before the coming of the white man; an imagined and remembered time when everything was beautiful, and nothing hurt. The white man's presence marks the destruction of the Golden Age, and the beginning of the present Age of Iron.

The distinctive native vision of this present fallen world is marked by duality and potential division. A number of modern native books and poems reflect the problems of the individual being asked to survive, to determine his own identity, while keeping his balance somehow between his more or less viable native environment, and the surrounding, hostile white world. Books such as N. Scott Momaday's *House Made of Dawn* and Maria Campbell's *Halfbreed* vividly represent the hero in this demanding environment, but offer no clear images for the future.

Possibly the most effective books are those such as *Lame Deer: Seeker of Visions*, *Sun Chief* (both autobiographies), and Oliver La Farge's *Laughing Boy*. These books reflect a meaningful mythic past: their heroes find themselves largely through their traditional cultures, and this enables them to survive the complicated present. Further, at the conclusion of each book, there is a strong sense that the hero will not only survive, but flourish. Books and poems such as these offer the native student a distinctly native vision of not only what was and what is, but what can be.

WHY NOBODY LIKES WALDEN

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Much as Santayana saw William James, one can see Thoreau as a writer who did not ". . . build a philosophy like an edifice to go and live in for good. Philosophy to him was rather like a maze in which he happened to find himself wandering, and what he was looking for was the way out."¹ For Thoreau, the maze was intricate and finely built, which is part of the reason readers find themselves facing *Walden* with reluctance, reservations, and a haunting fear that Thoreau may have been right.

The resistance to *Walden* in our age is comparatively negligible to what was the resistance in the 19th Century: 2,000 copies were first printed in 1854; a second printing of 280 copies was not necessary until 1862, and a new edition was not published in the United States until 1889.² On December 15, 1858, the publisher wrote to Thoreau, "We have never been out of the book, but there is very little demand for it."³ In short, "The demand for *Walden* averaged slightly less than 300 copies a year" between 1854 and 1869.⁴

There has been a recent increase in interest (about thirty editions are currently in print), and the book has been translated into at least twenty-five languages in this century. However, it is avoiding the issue to suggest that *Walden* must be good because of its influence on foreign readers, such as Chekov, Yeats, Proust, and Gandhi, most of whom were probably more involved with *Civil Disobedience*.

While we regard *Walden* as an American classic, I suspect that there is not a less widely read book in that august canon. This paper explores some reasons for such neglect: 1) Thoreau's unremitting attack on capitalism and "free" enterprise that gnaws at the roots of an American myth; 2) his quality of spiritual exhortation — not uncommon in the 19th Century, but suspect and no more effective in the 20th; and 3) his labyrinthine imagery that forms the substructure of *Walden*.



BERLIOZ' VIRGILIAN SPIRIT

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Although the tragic story of Dido and Aeneas had long been established as an ideal subject for operatic treatment, particularly in the 18th Century, Berlioz' *Memoirs* reveal that for him the subject was a matter of more than ordinary significance. Not only was Berlioz well

acquainted with Virgil's *Aeneid*, but the ancient work provided him with his earliest and most significant literary experiences, which made a deep emotional impression on him. In his *Memoirs* Berlioz shows that he has no great sympathy for Virgil's hero in general, but that he views Dido as Aeneas' tragic victim, a victim for whom Berlioz has deep affection.

In using the theme for his opera *Les Troyens* Berlioz did make a genuine attempt to retain Virgil's cosmic vision of Aeneas' destiny in Italy and the Dido episode is placed in that context. However, while he may have used many of the key ingredients provided by Virgil and have adapted or used the poet's words in translation for his libretto, the opera loses its Virgilian focus because of Berlioz' romantic inclinations which have changed or obscured some critical features of Virgil's tale. The most serious flaw is his failure to bring out an adequate portrayal of Aeneas. In the first part of the opera set in Troy, Aeneas' role is essentially a minor one dwarfed by the tragic fate of Cassandra and Coroebus and scant attention has been paid to the protracted process by which Aeneas was brought to recognize his true destiny. In the second part, Dido is similarly the major figure and one might suggest that Berlioz' romantic infatuation for her has prevented him from seeing her with Virgil's eyes. For him, in stark contrast to Virgil, Dido is the passive victim of Aeneas' amatory advances. Berlioz has ignored her frantic self-deception as she seeks to justify her love for Aeneas and has mitigated her dereliction of duty to her people. Little sympathy is shown for tragic predicament of Aeneas, in whom the conflict between heart and duty must lead to the latter's victory. For Berlioz Aeneas was a "monstre de piété" with a concept of duty he found rather inhuman and unappealing.



CHANGES IN TRANSFORMATIONAL PRIORITIES ILLUSTRATED BY ENGLISH RESTRICTIVE RELATIVE CLAUSES

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When examining the split between English restrictive relative clauses (RR's) and their noun head antecedents (RA's), it can be seen that transformational priorities have changed and are possibly still changing. The splitting of RR and RA in Old English as in:

... sealde þæm munucum corn genog be wæron æt Hierusalem ... (gave those monks enough corn who were at Jerusalem) *King AElfred's Orosius* 260.11

and in Early Modern English as in

... here ys a marveyllous disposed contree, and manye evylle wyllled peple to Sir Thomas Tuddenham ... (here is a remarkably (badly) disposed country, and many people (who are) evil-willed toward Sir Thomas Tuddenham) *The Paston Letters: A.D. 1422-1509* II. 189.21 [1450]

and in contemporary English as in:

The Salem parents wanted to know what the witch's name was that had been tormenting the children so insidiously.

illustrates differing priorities for transformational application and differing grammatical acceptabilities.

Three types of split restrictive relative clause are examined and the results of this examination are presented as three hypotheses for further investigation:

I. Some transformations die; their domain is radically altered or their application is blocked by a later developed condition. It is possible that the resultant structures of such transformations can be preserved as clichés in the lexicon, but the rule ceases to function as a rule.

II. It is possible for a transformation to become "obsolete," that is, to not be applied except in highly complex structures when the application defuses an overload of the immediate memory, violating a condition.

III. Conditions on transformations can be violated when the structure of the sentence is of sufficient complexity so that a transformation utilized prior to the emergence of the condition diachronically is needed. "Obsolete" transformations are those that violate current conditions on transformations when needed to overcome problems of "length and functional load," that is, when needed to overcome immediate memory overload.

Much work remains to be done before we can adequately understand the operations of current English transformations; it is obvious, however, that such work can not just be synchronic; it must be diachronic as well.



THEATRICAL CONVENTIONS IN PLATO'S *MENO*

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Plato's dialogue *Meno* falls naturally into three parts. In the first (71d-80d), Meno attempts to define "virtue" (*arete*). In the second

(80d-86c), Socrates asserts, and tries to prove, that knowledge is recollection. In the third part (86c-the end), Socrates and Meno investigate virtue "hypothetically."

This division of the *Meno* is reminiscent of the division into three parts of the *skene* or scene building of the Greek theater. The *skene*, separated from the audience by the *orchestra* or choral dancing area, had originally been a tent or hut for dressing. Eventually, it became a permanent structure, serving as a background for dramatic action. In the Theater of Dionyssus at Athens, the *skene* had wings, and the central building and each wing had doors facing the auditorium. There were entrance alleys on either side of the *orchestra*. The Theater of Dionyssus was so oriented that stage-right was nearest the Agora ("Downtown"), while stage-left was nearest the country. It was customary for actors representing characters coming from out-of-town to enter through the entrance alley stage-left or the left-hand door of the *skene*. Characters coming from the city were introduced from the right. The central doorway of the *skene* was the doorway to "the palace." Through it, for instance, King Oedipus and Queen Jocasta entered and exited. These conventions were imitated in other Greek and later in Roman cities.

Each of the *Meno's* three parts can be subdivided into three. Midway through Part I (76b-77a), Socrates provides Meno with some specimen definitions to help him frame an adequate definition of virtue. At the center of Part II (82b-85b), occurs the famous exchange between Socrates and a slave boy of Meno's, in which Socrates purportedly helps the boy "recollect" a corollary of the Pythagorean Theorem. Part III is interrupted (89e-95a) by a rather bitter encounter between Socrates and Anytus — Meno's host and subsequently one of Socrates' prosecutors.

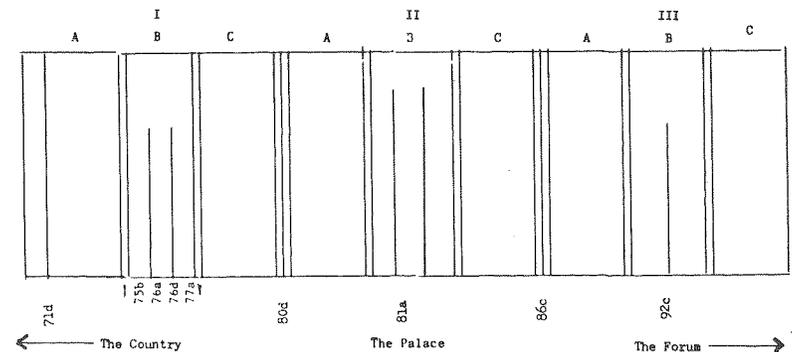
These three interruptions may be regarded as portals in the *skene* of the *Meno*. Before the left-hand portal we see the foreigner Gorgias of Leontini. Gorgias is an Italian sophist now comfortably retired in Thessaly, where Meno has heard him lecture. His appearance in the *Meno* is by dint of the fact that Socrates expressly says that he is going to produce a definition in the sophist's style. Meno finds the product very much to his liking, but Socrates dismisses it as "theatrical" (*tragike*).

Before the right-hand doorway, we find Anytus, an Athenian. The philosophical "Problem of the *Meno*" is how a person can undertake to learn something if he knows nothing at all about it: If he knows what he is looking for, he doesn't need to seek; and if he doesn't know, how will he recognize the answer when he finds it? This problem is posed three times in the *Meno*: at the beginning of Part I (70b) — by Socrates to Meno; at the beginning of Part II (80d) — by Meno to Socrates; and halfway through the central portion of Part III (92c) — by Socrates to Anytus. By the time Socrates poses it to Anytus, the reader (or spectator) thoroughly understands the problem. Hence, Anytus' insen-

sitivity to it provides an important insight into his character.

In Sophocle's *Oedipus the King*, the turning-point comes at the moment of the king's recognition (*anagnorisis*) of his full identity. In Plato's *Meno*, in front of the doorway to the palace, we find a nameless slave boy whose self-discovery is expressed (84a) in the words, "By Zeus, Socrates, I do not know."

Theatrical Conventions in Plato's *Meno*



THE MAKING OF A LATIN TEXTBOOK — SOME EXPERIENCES

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Experiments on textbooks for modern languages have been many and considerable progress has been achieved mostly through the oral-aural approach. In Latin little experiment and no significant improvement has been registered. This is due, it seems, to the fact that in Latin the chief aim of a textbook is not just to train students to talk a language and to understand those who talk it. The main goal of a Latin textbook still remains that of training students to read Latin texts. But this main task has caused the neglect of learning Latin while talking it and therefore the loss of the educational disciplinary values acquired by learning to talk a language. So, in Latin we need experimenting on textbooks which are based on the audio-oral approach.

Latin by the Natural Way is a first year college textbook based on the aural-oral approach. It is aimed at affording the students the practical, the disciplinary and the cultural values of Latin through communicative interaction, rather than through grammar explanation and practice. However, structure and vocabulary are not omitted; they are

simply interwoven into conversational settings together with myths, apothegms, important Latin quotations, etc.

Each of the ten units making up this textbook contains a dialogue continued throughout the text. This dialogue consists of discussions by a group of students with their instructor. The discussions came about while observing Roman ruins found in England, France and Italy during a tour-class *in loco* as it actually took place. This dialogue focuses on the cultural values of Latin and unites the parts of the textbook. Two other dialogues, three kinds of exercises, a vocabulary, verbal charts, drawings, pictures and word puzzles are aimed at the other values of Latin.

A vignette in the form of a memorizable, short dialogue concretizing the highlights of the structure explained in that unit together with the introductory announcement of all the aims for which the unit has been composed have proved to be very effective. The dialogues and exercises aimed especially at the disciplinary values of Latin work also for the practical values and viceversa.

With this text, my teaching has been easy and pleasant and the learning by the students easier, as if in a natural way. Also the enrollment in my classes has increased considerably. However, other trials must be made before a valid evaluation of this kind of text can be assessed.



THE DEATH OF MOSES: A FORM OF EXILE

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In discussing the various biblical traditions regarding the death of Moses, there seems to be a progression in terms of understanding the reason for his having died prior to entry into the land of Canaan. While earlier sources accept the death of Moses as a natural conclusion to the life of an elder, the later sources interpreted this in a punitive sense. The question becomes how this event, the death of Moses, came to be understood as a punishment rather than as the logical sequence of old age.

I suggest that the experience of the Jewish exiles brought about a new understanding of Moses' death. That is to say, the exiles came to understand Moses' non-entry into the land of Canaan as a form of exile — a punishment for misbehaviour. This new insight eventually gave birth to what we know as the narrative contained in Numbers 20:1-13. Most of my argumentation is based upon certain literary and psychological studies in regard to what I presume to be parallel situations.

UNDER THE SKIN OF WORDSWORTH'S LUCY AND D. H. LAWRENCE'S LADY CHATTERLEY

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Wordsworth's Lucy and Lawrence's Constance Chatterley are not usually seen, in Kipling's phrase, as "sisters under their skins," but the distance between the "violet by a mossy stone" and the forget-me-nots in Constance's pubic hair is not great. An examination of several familiar passages in Wordsworth's poetry and Lawrence's fiction establishes the kinship, not just of the two characters, but also of their creators' intentions and values, and especially of their strengths and weaknesses as artists.

Wordsworth and Lawrence are alike in their unusual power to make us see the life in things, to "set the little life in the circle of the greater life" (Lawrence), and to convince us of the presence of what Sir William Watson called "The mystery we make darker with a name." They can both be less successful, even boring, when they try too hard to explain the mystery.



SOME PECULIAR FEATURES ABOUT TRINIDAD CREOLESE ENGLISH: LINGUISTIC AND LITERARY CONSIDERATIONS

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The diachronic and synchronic factors which have shaped Trinidad Creolese English have produced special linguistic features recognizable in the prose style of the Trinidadian expatriate writers Samuel Selvon, V. S. Naipaul and Sonny Ladoo. All three of these writers addressed their works to foreign English-speaking audiences, but their different ways of viewing their readers produced writing which varied from the lucid, educated style of Naipaul, to the authentic dialectal prose and the sometimes hybridized structures of Selvon, to the colourful, although sometimes unpolished Creolese of Ladoo's novels.

Selvon, who is now a Canadian resident, lived for at least twenty years in London, England. Naipaul was educated at Oxford, England, and still lives there. Ladoo received his post-secondary education in Ontario and was commencing his writing career in Canada when he died.

Selvon sees himself as an ordinary, man-on-the-street Trinidadian and his British audience as a symbol of the smug white colonizer who needs an education in things West Indian, and particularly Trinidadian. For Selvon, therefore, language is used to educate by concealing, by mocking and by defining identity.

Naipaul, on the other hand, sees himself above his audience, self-alienated from his own native land, which he despises for being devoid of cultural significance; for him, then, the Creolese of the ordinary Trinidadian is to be used to portray him as a creature without roots and lacking a sufficiently definable ancestry. Trinidad Creolese usage for Naipaul seems to be illustrative of his claim in *In a Free State* (1972): "no one belongs to the place he belongs to; . . . we are all both owned and disowned by our origins." Thus it is easy for one's native dialect to be an isolating factor and for standard English to become the instrument of establishing a common link in a world of cultivated English readers. From his position as author, moreover, Naipaul makes the language of his pen that of the educated British user. Naipaul employs it especially in his later publications as an instrument of aloof analysis and criticism. Partly for this reason, he has succeeded more than Selvon in being read around the world.

With Ladoo, the approach to language is different: he allows the dialect to create its own atmosphere or ambience, or to define an ethnic personality against the background which shaped it. This background becomes a menacing force or a target to receive the rage of its victim, as is the case in *Yesterdays*.

In sum, Trinidad Creolese is the common heritage of Selvon, Naipaul and Ladoo. As Trinidad-born East Indians, their origins agree; but their temperaments and individualistic sense of audience produce a diversity in the way language operates in their novels. While the Trinidad dialect carries its own indigeniousness phonologically, grammatically and lexically, it reveals a flexibility and richness by being adaptable to this triad of diverse personalities.

