

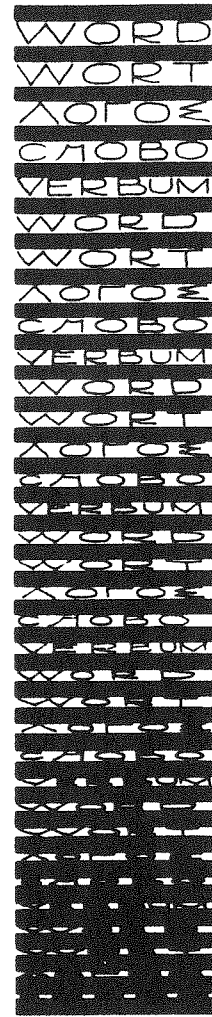
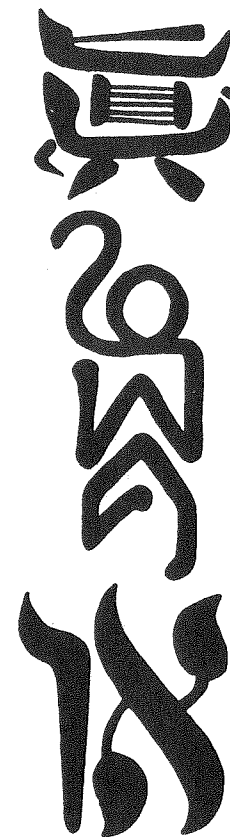


PROCEEDINGS
OF THE



LINGUISTIC
CIRCLE

VOLUME XXVIII
1988



OFFICERS
1988

PRESIDENT

Donna Norell
University of Manitoba

VICE PRESIDENT

Theodore Messenger
University of North Dakota

SECRETARY-TREASURER

J. Iain McDougall
University of Winnipeg

PAST PRESIDENT

Edward Chute
University of North Dakota

HONORARY PRESIDENTS

Demetrius J. Georgacas
University of North Dakota

J. B. Rudnyckyj
University of Manitoba

EDITOR OF PROCEEDINGS

Theodore Messenger
University of North Dakota

PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA

TABLE OF CONTENTS

Volume XXVIII

PRINCE HENRY AND THE MASQUES OF IDENTITY <i>Hardin L. Aasand</i>	4
HUME AND THE OBLIGATION TO SELF-CENSORSHIP <i>M.A. Box</i>	5
EDWARD BREREWOOD'S <i>ENQUIRIES</i> <i>D.H. Breyfogle</i>	7
MIRANDA: A STUDY IN QUIET REBELLION <i>Muriel Brown</i>	8
SOURCES OF THE ENGLISH LEXICON: OLD ASSUMPTIONS VS. NEW FIGURES <i>Thomas Chase</i>	9
TIME AND VIEWPOINT IN LACLOS' <i>LIAISONS DANGEREUSES</i> <i>G. Divay</i>	10
WORD-PAINTING IN RENAISSANCE ENGLISH CHORAL MUSIC <i>Gene W. DuBois</i>	12
THE CLASSICISM OF EMILY DICKINSON <i>Rory B. Egan</i>	12
WHO ARE WE? THE INCLUSIVE/EXCLUSIVE DISTINCTION IN ENGLISH FIRST PERSON PLURAL PRONOUNS <i>Dan Foster</i>	13
GOOD ADS, BAD ADS: LITERARY CRITERIA FOR EVALUATING HEADLINES IN PRINT ADVERTISEMENTS <i>Laura French</i>	14
ARABIC PERSONAL NAMES: THEIR MEANINGS AND SIGNIFICANCE <i>Sheena F. Gardner</i>	15
EZRA POUND IN NICARAGUAN POETRY <i>Karl Hermann Gauggel</i>	17
RABELAIS'S PUNS <i>A. L. Gordon</i>	18
THE INDIAN HILL IN ROLVAAG'S <i>GIANTS IN THE EARTH</i> <i>Priscilla Homola</i>	19
THE IRONIC MODE IN BROWNING'S "THE BISHOP ORDERS HIS TOMB" <i>R.S. Krishnan</i>	21
PROBING THE POSTMODERN: GERTRUDE STORV'S FICTIONAL VOYAGING <i>Daniel S. Lenoski</i>	22
WEIMAR AND THE CONSERVATIVE WAR NOVEL <i>Ann P. Linder</i>	24
LESLIE SILKO'S <i>STORYTELLER</i> : A LAGUANA LITERARY MOSAIC <i>Tom Matchie</i>	26
JOSE DONOSO AND THE FANTASTIC: THE EPISTEMOLOGICAL ROUTE <i>Pedro Melendez</i>	26
LA MORT ET LA RECHERCHE DE LA LIBERTE DANS LES ROMANS DE MARGUERITE YOURCENAR <i>Nichole Michaud-Oystryk</i>	27
UNITY THROUGH THE SENSES IN ESPRONCEDA'S "LA NOCHE" <i>Michael E. Moriarty</i>	28
LEWIS'S <i>THE MONK AS SENTIMENTAL TRAGEDY</i> <i>Robert O'Connor</i>	28
SOURCES OF JOY IN COLERIDGE'S "DEJECTION: AN ODE" <i>Terry Ogden</i>	30
DIGLOSSIE ET BILINGUISME AU MANITOBA <i>Liliane Rodriguez</i>	31
PLATO'S REVOLUTIONARY POLITICAL IDEAL IN <i>THE REPUBLIC</i> <i>Vincent L. Schonberger</i>	33
RABELAIS ON MEDICAL EDUCATION: GARGANTUA'S LETTER TO PANTAGRUEL <i>Richard M. Shaw</i>	35
THE MORALITY OF MISREADING: TWO CASE STUDIES <i>George Slanger</i>	36
MALLARME'S NEW POETICS: THE REVISIONS IN THE PARNASSE POEMS <i>Harold J. Smith</i>	38
"COME, PULL YOURSELF TOGETHER": THE ALLEGORY OF THE WHOLE MAN IN <i>A PASSAGE TO INDIA</i> <i>Donn Ervin Taylor</i>	40
THE INTERPRETATION OF ELLIPTICAL LANGUAGE <i>John R. te Velde</i>	41
LIBERATION INTELLECTUELLE ET LIBERATION SEXUELLE CHEZ MIRABEAU <i>Sante A. Viselli</i>	42
BIRDS, FLOWERS, AND CHILDREN - THEY ALL DIE: THE POETRY OF MARJORIE DUNKEL LYONS (1920-1982) <i>Steve Ward</i>	44

FOREWORD

The thirty-first conference of the Linguistic Circle was convened at St. Paul's College, The University of Manitoba, Winnipeg, Manitoba, on October 21, 1988. The members were welcomed by Dr. J. Finlay, Dean of Arts and Sciences, University of Manitoba, Dr. D. Lawless, Rector, St. Paul's College, and Circle President Donna Norell. Fourteen papers were read and discussed during the Friday afternoon sessions.

The Annual Banquet was held at the Wildwood Club. Following a delicious meal, Dr. David Arnason entertained the guests with a masterly reading of some of his most engaging fiction. The evening's festivities were completed by a sumptuous reception hosted by President Donna Norell and Ms. Isabelle Strong at the Strong residence.

Eighteen papers were presented at the Saturday morning session. Like those of the previous day, Saturday's papers were all of the calibre members of the Circle have come to count on.

The Business Meeting was called to order at 1:00 p.m. by President Donna Norell. In her report the President noted that a record number of papers (32) had been included on the program. The feeling of the meeting was that the high quality of the papers and the excellent attendance at the several sessions demonstrated the Executive Committee's good judgment in scheduling so many papers. The Treasurer reported that fifty-seven persons from thirteen institutions had registered for the conference. The Nominating Committee proposed the following slate of officers for 1989: Past President, Donna Norell; President, Theodore Messenger; Vice-President, Iain McDougall; Secretary-Treasurer, Rory Egan; Editor, Theodore Messenger. These nominations were unanimously approved. Former President Ed Chute reported on the changes in the Circle's Constitution recommended by the Executive Committee. He said the original Constitution (long lost and only lately recovered) did not reflect the practices of recent years. The proposed amendments would establish membership categories for institutions and individuals, and make possible an expansion in the number of both institutional and individual participants. The new Constitution also called for an increase in revenues, which would help assure the continuance of the *Proceedings*. All of the proposed constitutional revisions were unanimously adopted.

The membership learned that, in recognition of her magnificent contributions to the promotion of French language and literature in Manitoba, former Circle President Carol Harvey had been awarded Les Palmes Academiques, the highest honor conferred by the French government on foreign academics. The Circle also learned that the Classics Department of the University of Manitoba had endowed an annual lectureship in honor of Professor Edward Berry. The inaugural lecture in the series would be given in March, 1989 by one of the

ISSN 0075-9597

Published by the Institutional Members of
The Linguistic Circle of Manitoba and North Dakota
The University of Manitoba, The University of North Dakota
The University of Winnipeg, North Dakota State University,
Minot State University

Printed By

Century Creations Printing, Grand Forks, ND 58201, U.S.A.

Circle's founding members, George Goold.

President-Elect Messenger expressed the Circle's enthusiastic appreciation for Donna Norell's efforts in organizing such an enjoyable conference, and invited the Circle to hold its 1989 conference in Grand Forks.



"PRINCE HENRY AND THE MASQUES OF IDENTITY

*Hardin Aasand
Dickinson State University*

To assert that a masque is a form of "Jacobean ideology" is to preclude from masque-analysis the possibility that the "ideology" is neither purely Jacobean nor solely "ideology." Certainly in recent studies, the Jonsonian masque has been shown to be the fragile product of royalist dogma regarding divine right and of poetic apologies concerning the Sidneian notion of poetic integrity. In light of such revisionist studies, one more dimension of masque criticism ought to be included in order to generate a richer, more complex portrait of the Jacobean court and the panegyric poetics that represented that court: as exhibitions of the royal court, masques often expressed the more private, more familial dynamics between James and his family. As a public document of the royal family, the masque could present for spectators the incipient disturbances existing between members of the Jacobean family.

Thus, in my paper I would like to isolate two of Ben Jonson's masques which rather explicitly foreground the eldest son, Henry, Prince of Wales. As the prominent successor to James, Henry conveyed a martialism and vitality conspicuously absent in James. The Barriers for Prince Henry (1609) and Oberon (1611) each convey by means of backdrops and shutters artfully designed by Inigo Jones and poetic inventions penned by Ben Jonson a nascent rivalry of aesthetic tastes between James and Henry. The masques present for the modern audience two distinct courtly voices: one predominantly Jacobean and Jonsonian in depicting Henry as the youthful warrior who peacefully sheathes his sword and upholds the *Pax Britannia*, another particularly martial in tone and thus dear to young Henry, who nurtured and cultivated the chivalric myths more redolent in the reign of Elizabeth than in James' divinely wrought pacifism.

More than models of patriarchal and filial differences in courtly

iconography, the masques represent generational struggles between the current monarch and the heir apparent, a struggle perhaps Freudian in dimension in light of Henry's identification with Elizabeth and her Tudor ancestry. Avoiding the neo-classical and biblical imagery with which James assumed the throne as the new Solomon and Mercury of the English nation, Henry returns to the medieval myths that were native and identifiably British. By associating his promised reign with Elizabeth and the Tudor genealogy, Henry overleaps his father and embraces an origin less foreign (not Scottish) and more palatable for an audience increasingly threatened by the perceived Spanish/Catholic intrigues.

With Italian ambassador Nicolo Molin's conviction that James was not "overpleased to see his son so beloved and of such promise," we can begin to reinterpret the masques designed for Henry, not as pageants that merely honor the king, but as personal statements of an identity that Henry attempted to forge in deliberate opposition to his father and his pacific ideals.



HUME AND THE OBLIGATION TO SELF-CENSORSHIP

*M. A. Box
Dickinson State University*

One may grant Hume the right to express his sceptical views about supernaturalist religion and still disapprove of his exercising that right. One may even agree with Hume's views and still think that he violated an obligation to censor himself. The possibility of the existence of such an obligation would have been a crucial consideration for Hume, whose concern for his moral character was as pronounced as his antagonism to superstition and enthusiasm.

If he would not take seriously other-worldly arguments about the evil of endangering readers' souls through infidel writings, Hume would have taken seriously this-worldly arguments that, veridical or not, the national religion, as an important support of morality among the people, should not be undermined. This argument would have had the more force for him because his own philosophy of morality points forcefully in a conservative direction. Although he believed that morality derives ultimately from our sentiments of approbation and disapprobation and not from reasoned insights into a moral logic inherent in the universe, he also believed that under pressure of social need men generalize and codify their sentiments into rules of behavior.

This code of laws and mores allows individuals to check their personal sentiments against a more stable standard and counter in some measure their partiality. Moral conformism is a natural result of a philosophy that identifies ethics with the sentiments of mankind as organized into laws and mores. As Hume says, 'there is really no other standard' than 'the common sentiments of mankind' ('Of the Orig. Contr.' *Essays Moral, Polit. and Lit. ad fin.*).

But the general opinion of mankind over the ages has been that piety is a virtue, impiety a vice, and that it is a duty at least to refrain from subverting religion. To a moral conformist, it would be obligatory irrespective of credal belief or disbelief. In his writings Hume himself acknowledged the possibility of such an obligation.

The precise way that he would reconcile the apparent contradiction between his tenets and his practice depends upon which of two criteria for morality we attribute to him, (1) a literal conformism to the general opinion of mankind or (2) adherence to what the sentiments of mankind would be if men were apprised of the pertinent facts and disabused of prejudices and mistaken beliefs. Evidence exists in Hume's writings for both interpretations. But both criteria, it turns out, lead to the same conclusion, if by different paths.

Supposing Hume were a strict conformist and did not have the option of saying that mankind has been morally wrong in feeling that popular religions should not be subverted, he could reply that although the prevailing sentiment has been against criticizing religion, it has also been the general opinion that the discovery and dissemination of truth are good. When the truth happens to subvert religion, one good conflicts with another, and reference to mankind's common opinion will not adjudicate between these choices. In the absence of decisive guidance from mankind, Hume must judge for himself as best he can the morality of publishing religious scepticism.

This is precisely the situation he would be in if he thought (as in the second interpretation of his ethical theory) that morality consists of projecting what mankind's sentiments would be if men properly informed themselves concerning the issues at hand. In this case he would apply the standard of utility, the principle that he thought influences mankind's sentiments when questions of artificial virtue arise. He would weigh the benefits and detriments of free-thinking and conformism in view of the current state of society. And it is plain from his writings that he thought the greater present danger in Georgian Britain was the adulteration of philosophy by superstition rather than the moral unraveling of society. Moreover, he would question the supposed moral utility of religion, concluding that when the slightly dubious good offered by truth conflicts with the highly dubious good offered by religion, he is morally justified in plumping for truth. Hume's moral sentimentalism, then, does not obligate him, philosophically or ethically, to censor his doubts concerning supernaturalist religion.

EDWARD BREREWOOD'S ENQUIRIES

D.H. Breyfogle
University of Manitoba

A majority of accounts of the development of historical linguistics take as their starting point the eloquence of Sir William Jones in 1786 regarding the kinship of Sanskrit, Latin, Greek and the Germanic languages. Less attention is paid to earlier, often isolated efforts in historical, such as those of Edward Brerewood.

Brerewood, the first professor of astronomy at Gresham College, was born in Chester in 1565. A true 17th century polymath, Brerewood wrote on topics as diverse as government, logic, philosophy, theology, weights and measures, and linguistics, in addition to his work on astronomy.

Of Brerewood's works, his *Enquiries Touching the Diversity of Languages, and Religions through the chiefe parts of the world*, published posthumously in 1614, deals directly with topics in linguistics. The *Enquiries* reflects a number of trends, concerns, and issues which are characteristic of linguistics in the late 16th and early 17th centuries, including a fascination with exotic languages, interest in the relationship between Latin and the European vernaculars, and something of an empirical approach to language study. Possibly of even greater interest, however, is Brerewood's handling of a topic more unusual for the time—the topic of the mechanisms for language change. In the *Enquiries*, Brerewood rejects popularly held beliefs regarding language change and goes on to develop theories of what might now be referred to as substratum and superstratum change, as well as a theory of linguistic drift. It is in his accounting for linguistic change that modern scholarship has judged Brerewood to have made his most original contribution to linguistics.

Fascinating questions regarding Brerewood's *Enquiries* remain unanswered, including why, despite the work's popularity and wide distribution, Brerewood's ideas regarding linguistic change were not further developed by his contemporaries.



MIRANDA: A STUDY IN QUIET REBELLION

Muriel Brown
North Dakota State University

What is it like to be eighteen and female in 1912, trying to establish one's identity—to be independent—in a world which allows females little independence, in a world which assumes women will marry, in a world where family is the most important institution in shaping values? Katherine Ann Porter's *Old Mortality* gives one answer to this question through the character of Miranda; in fact, all of Porter's short stories and short novels dealing with Miranda might well be read as a *Bildungsroman*, in this case, a tale of what it is to grow up in the South with the special obstacles faced by a protagonist who is female and whose world is largely shaped by family.

Porter in *Old Mortality* turns away from those events which would yield the most dramatic conflict, Miranda defying her father by eloping, or those events which would show her falling in love and marrying. The high points of drama have occurred off stage, as it were, forming only background for what Porter chooses to emphasize: Miranda's inner life as she wrestles with that formidable question, "What is the truth?" The struggle to find a satisfactory answer at the age of eighteen is carefully prepared for in the three sections of this short novel as Miranda tries to make sense of the world of adults who seem to have found an answer to that question, at least an answer that satisfies them.

The struggle begins in 1902 when Miranda is eight as she learns about her aunt Amy, her father's favorite sister, who died young. Examining her own perceptions based on a photograph and other artifacts, Miranda discovers her father and everyone else in the family who knew the living Amy have breathed into these artifacts a life which contradicts the reality of the now unfashionable clothing, the cropped hair, the "indifferent smile," she sees in the picture. "Family feeling, and a love of legend" (and a selective memory, one might add) make her father and her family good storytellers, but Miranda needs to trust her own perceptions.

In the second section, when Miranda is ten, the struggle to know the truth continues. Particularly shattering of Miranda's natural romantic tendency, enhanced by her family and the books she reads, is her meeting of Amy's husband some twenty years or so after Amy's death. She must somehow accommodate the Gabriel she sees—fat, alcoholic, his fortunes declining—to the family legends about him and her father's treatment of him as if nothing has changed.

Most important in her struggle to know the truth is the third section of the novel. Miranda, now eighteen, meets her cousin Eva on the

train, both returning for Gabriel's funeral. Eva has always been held up as an example of what a female member of the family should not be; unattractive, unmarried, a former teacher of Latin in female seminaries, a suffragist, Eva presents a conflicting view of Amy, causing Miranda to rethink her earlier knowledge. Eva views the family as the "root of all human wrongs," even asserting that "the whole hideous institution should be wiped from the face of the earth." Yet Eva, in contradiction of her own words, easily gives her arm to Miranda's father at the depot, and begins to chat with him, "talking about their dead, . . . their common memories," sharing a past that Miranda is shut out from.

In contrast to his easy acceptance of Eva, Miranda meets her father's disapproval, stemming from her elopement, not a great romantic event in his eyes, like Amy's action earlier, for now it is his daughter who has defied him. She knows her former home is no longer home, but she also knows she is "not going back to her husband's family either." Having depended on others all her life for their versions of the truth about family, she resolves to make "her own discoveries," to make her own mistakes. Her resolution is an internal one. She does not make a scene. She quietly resolves to be independent, not to "live in their world," but to create her own world. She is eighteen, alone, certain "at least [she] can know the truth about what happens" to her. She does not yet realize the great difficulty that lies ahead. Ironically, she is still an innocent, but a wiser and more independent innocent, a quiet rebel.



SOURCES OF THE ENGLISH LEXICON: OLD ASSUMPTIONS VS. NEW FIGURES

Thomas Chase
University of Regina

The extent of English borrowing from foreign vocabularies has long been a matter of speculation among historians of the language. Various attempts have been made to quantify such borrowing, but these attempts are hampered by the methods used to extract data. Albert Baugh, for example, made in 1935 a count of French accessions to the English lexis by gathering his sample from pages of the Oxford English Dictionary numbered -00, -20, -40, -60, and -80. Such a procedure can be criticized because the extraction of alphabetically serial lexemes leads to skewed results, owing to the relationship between morphology and etymology.

In recent years the Glasgow Historical Thesaurus of English project has provided a source of conceptually-organized lexical material that is most suitable for research into the etymological provenance of the English vocabulary. Approaching the vocabulary from the standpoint of individual lexical fields allows the researcher to draw an accurate picture of each field's composition, and to make comparisons between fields. This paper provides information regarding the provenance of wordstock within a large lexical field (that of "religion"). It suggests that the influence of foreign wordstock, especially French, is much higher in certain fields than has previously been assumed.

One of the more startling discoveries is the percentage of religious wordstock that is of French origin. More than a third (37.31%) of the religious lexis comes from French, nearly double the quantity represented by words of native stock. It is a commonplace of the history of English that French influence is particularly strong in areas of the lexis covering conceptual domains such as law and religion, but the present tally allows us to judge for the first time the real extent of French dominance. Within the lexical field, certain areas show a heavier French influence than others.

Direct borrowings from Latin without the intermediary stage of French account for less than ten per cent of the total religious lexis, including those items borrowed in the pre-Conquest period. In the centuries prior to the Reformation, the scope of direct borrowings from Latin is wide, ranging from areas of liturgy and artefacts to abstract concepts. The events of the sixteenth century sharply reduced this intake. But the revival of interest in pre-Reformation matters occasioned by the Oxford Movement led in the nineteenth century to the exhumation of some items and the importation of others.

These data suggest that a number of longstanding assumptions regarding the provenance of the English lexis should be called into question. The example of the religious lexis shows that Latin influence is not as large as has been anticipated, while French influence is much greater.



TIME AND VIEWPOINT IN LACLOS' *LIAISONS*
DANGÉREUSES
G. Divay
University of Manitoba

As one the great epistolary novels of the eighteenth century, the

Liaisons dangereuses offers an interesting description of the moral standards adopted by the French aristocracy just prior to the French revolution. The seduction plot can be related to the tradition of Richardson's *Clarissa Harlowe*, but it is much more complex than this possible model. The main focus of the action is on the libertine duo, Monsieur de Valmont and Madame de Merteuil. Through their correspondence the reader is informed about the plan and its progressive realization of the moral corruption of their victims, Cecile and Madame de Tourvel. When the two conspirators turn against each other, Valmont finds his just death in a duel, one of his victims dies of grief, the other retires into a cloister, and his accomplice is not only reduced to extreme poverty, but also terribly disfigured by a severe case of smallpox.

The time frame of the action is five and a half months of an unspecified year in the seventeen hundreds. One hundred and seventy-five letters by the main protagonists and by a multitude of secondary characters are organized and presented by an anonymous editor who claims to have taken on this task by request of the persons in possession of an originally much larger correspondence. The alleged intention of publishing the final selection is to educate virtuous young women by means of intimidating example of how to remain virtuous.

The distancing device of an objective editor is further reinforced by the skeptical preface of the publisher who doubts the authenticity of the correspondence, suggesting even that it may all be fictitious fruit of a vivid imagination. The reason given why some of the events described in the letters seem unlikely is mainly that such horrible things could never happened in the present time and place, which is France in 1782, and must therefore be part of a distant past, another country less foreign to such corruption, or both.

The letters are organized in four parts, the first three of the which chronicle one month each. The last section covers two and a half months, and during that period, the perfect mutual understanding of the two central characters ends in open confrontation. This has important implications for both the timely accounts of events and the proximity of viewpoint: until the eruption of discord between Monsieur de Valmont and Madame de Merteuil, the reader was not only informed immediately of the most recent developments, he also had the privilege of following a first-hand account of them. After their association, and with it their correspondence, is terminated, the action slows down, and the perspective is relegated to previously peripheral characters. Since these are only aware of the external manifestations of the events and do not know anything about the inner motivations of the principal actors in the seduction game, they communicate to each other with consternation the disastrous effects of the public scandal. A detailed analysis of who writes to whom, at what frequency, when, and why, reveals the complex temporal and relational structure of this famous French letter novel of the eighteenth century.

WORD-PAINTING IN RENAISSANCE ENGLISH CHORAL MUSIC

Gene W. DuBois
University of North Dakota

Secular choral music reached heights of great beauty and expressiveness in the late Tudor and early Jacobean periods, thanks in large measure to the creative genius of Byrd, Morley, Dowland, Weelkes, and many others. As in the case of English literature, music of the time was very much influenced by Italian conventions: thus the rise in popularity of such forms as the madrigal, *balletto*, *canzonetta*, and the like. One musical device which was avidly adopted by English composers was word-painting, by which music reflected the sense of the lyrics.

The purpose of this paper is to examine the practice of word-painting among English composers, with an eye toward determining what they perceived as the relationship between words and music. Three examples which illustrate the extremes of this practice are: Benet's "All Creatures Now Are Merry Minded," Dowland's "Sorrow Stay," and Weelkes' "As Vesta Was from Latmos Hill Descending."



THE CLASSICISM OF EMILY DICKINSON

Rory B. Egan
University of Manitoba

On the surface of Emily Dickinson's poetry there is little to betray any strong indebtedness to Greek and Latin literature or to suggest that her classicism is anything other than the inevitable dilute of the classical tradition that would be found in the work of almost anyone writing in English in the 19th century. Most of her biographers and critics have been content to ignore any possibility of the Greek or Latin influences, while a few have specifically denied that they exist. This situation still prevails despite the fact that there have been several attempts to demonstrate the contrary, at least where individual poems are concerned, but also for general features of her syntax and prosody. It also prevails despite everything we know about her student reading on ancient civilization and her training in Latin and Greek.

This paper will present a critical overview of the work that has been done on individual aspects of Dickinson's classicism, including this

author's own reading of poem #214 from a classical perspective. It will also include comments on some possible implications of the recent discovery of Dickinson's personally annotated copy of Cooper's edition and commentary on the works of Vergil.

The evidence of classical influences uncovered to date has been mainly random and piecemeal, but the particular examples are sufficient in quantity to justify the search for more. They also have the cumulative effect of revealing some of the general characteristics of Dickinson's admittedly recondite and allusive adaptations of classical materials.



WHO ARE WE? THE INCLUSIVE/EXCLUSIVE DISTINCTION IN ENGLISH FIRST PERSON PLURAL PRONOUNS

Dan Foster
University of Winnipeg

Pronoun systems in the languages of the world encode a variety of semantic distinctions lexically or inflectionally. However, in some cases, a single pronominal form subsumes two or more distinct interpretations. Pronouns in which certain semantic distinctions are not coded grammatically can be fully interpreted only in the light of a variety of factors: speech act type, sentential content, intonation, and factors in the non-linguistic context.

Examples of distinctions which apparently are encoded in all languages are first, second, and third persons (*I, you, he*) and singular/plural (*I, we*) in at least one person. In English, we also find limited gender (*he, she*) and case (*I, me*) distinctions. Beyond these, many languages have separate pronouns reflecting semantic distinctions that in English are either not made or subsumed into a single form. Principally, these are duals and trials (*we-two, we-three*) and the inclusive/exclusive distinction (*we-including-addressee, we-not-including addressee*).

Although the inclusive/exclusive distinction is not reflected by separate pronominal forms in English, speakers of English can determine in particular instances whether a first person plural is inclusive or exclusive. Sentences such as (1) contain information that forces one or other interpretation:

(1) May we come in?

We in this sentence is normally understood as excluding the addressee.

The meaning of *come* forces us to take the addressee to be already inside, and, thus, not part of the *we* that wants to enter. Type of speech act can also affect interpretation. In invitations, *we* is normally taken to include the addressee:

(2) Why don't we go to the movies?

It would be difficult to interpret (2) as not including the addressee in the invitation. Other uses of *we* can be affected by intonational factors and non-linguistic context:

(3) We're here.

I could utter (3) whether the addressee is at the arrival point waiting for me or with me on the way to the arrival point. In the former case, *we* includes the addressee. The interpretation might be affected by the pitch curve of the utterance, the volume of the utterance, or the positions of potential addressees in relation to the speaker.

An interpretational distinction such as that between inclusive and exclusive *we* which is not mirrored by a morphological distinction in English, but rather determined by contextual information, indicates the need for a "multi-modal" approach to semantics in which various sorts of information, including quite transitory non-linguistic situational information, are integrated with a relatively spare initial semantic representation, perhaps something like Chomsky's notion of logical form, to provide rich and subtle interpretations.



GOOD ADS, BAD ADS: LITERARY CRITERIA FOR EVALUATING HEADLINES IN PRINT ADVERTISEMENTS

Laura French
Moorhead State University

Advertising copy has traditionally been evaluated entirely by marketing criteria: increased sales of the product or service or increased awareness and recall measured through reader surveys. This sort of evaluation can take place only after an advertisement has been produced, and it tests a number of factors over which the writer has no control.

Marketing-based evaluation techniques are therefore of little use to the student trying to master the process of copywriting. What is needed instead is a process for using standard literary and composition criteria to develop and evaluate advertising copy.

This presentation analyzes one aspect of advertising copywriting —

the development of headlines for print advertisements — according to such standard criteria.

Advertising copy appears to be about one thing — the product or service advertised — while in fact it is about something else — the reader's needs and wants. The need to discuss one thing in terms of another makes figurative language the basis for the majority of print advertising headlines. Examples of current advertising show that metaphor, simile, personification, and allusion can be used effectively. A misunderstanding of the writing task has led to advertising that uses mere wordplay, including puns and spoonerisms. These subliterary devices should be avoided.

In addition to using genuine figurative language, the copywriter should also be sure that the figurative language is used to express a key benefit of the product or service being advertised.

The effectiveness of the figurative language can be evaluated by judging its appropriateness to the audience, its emotional power, and its freshness and appeal to the imagination.

For the student who arrives in an advertising copywriting class with even the most rudimentary background in composition, these criteria for developing and evaluating a print advertising headline will provide a familiar and solid basis on which to build.



ARABIC PERSONAL NAMES: THEIR MEANINGS AND SIGNIFICANCE

Sheena F. Gardner
University of Winnipeg

This paper arose from research conducted on Arabic personal names over a three year period at the University of Gezira in the Sudan. Although names such as Musa, Omer and Asman that were in existence at the birth of Islam do not have meanings that are readily known today, the majority of Arabic personal names are similar to the English names Faith, April and Rose in that their meanings are accessible to contemporary speakers of the language. In addition to the meanings, which could be found in a dictionary, the names have a cultural significance. For example, the names 'Awad' and 'Awadia' mean 'consolation' and are typically given when a previous sibling has died. Similarly, 'Rim' means 'addax', a kind of gazelle, and its significance is that the gazelle is perceived as a graceful animal. Some names have multiple significance. For example, 'Ramadan' is the name of a month,

and thus reflects circumstances at birth, but it is also the holy month of fasting and thus has religious significance, too.

A classification of the names is proposed based on their potential significance. It can be outlined as follows:

1. Significance of the circumstances at birth: time, place in family, recent bereavement and antiphrasis
2. Religious significance: the servants of God; names of important people in Islamic History; names of holy places and religious concepts; names of Sufi religious sects, leaders and saints
3. Cultural significance:
 - a) specific or concrete cultural features:
 - nationalities;
 - international politicians and cultural figures;
 - national figures and important events;
 - regional sheikhs;
 - titles and honorifics.
 - b) abstract qualities that reflect cultural values:
 - brilliance: light, jewels, the precious;
 - bravery: animals, swords;
 - beauty: animals, flowers;
 - nature: trees, agricultural produce, water;
 - leadership: power, guidance, nobility, victory;
 - traditional virtues: piety, procreativity, purity;
 - enduring values: companionship and compassion;
 - new values: love, happiness, hope.

From the above classification it is a short step to describing the society and how it has changed as reflected in choice of name and relative number of available names per sex.

Across the categories, names were spontaneously identified as either traditional or modern. Many traditional names have endured since the birth of Islam (6th century) in a relatively unchanged state; to these were added the honorifics and regal names expressing leadership, power and nobility of the Abbasid Caliphs in the 9th and 10th century; the names based on abstract nouns representing the traditional values of the Ottoman Empire (compassion, honesty, piety); and now, over the last few decades, a host of new names. Several of these new names have religious significance (e.g., Lena) but most express the cultural values of love, happiness and hope. The new male names in particular are ridiculed by those traditionalist resistant to change, but evidence from across the Arab World suggests that the changes are widespread.

Not only is there a shift in values, but there are also significantly

more new female names than male names. This might be partially explained by the nature of the new values, but can also be interpreted as an effort to redress the imbalance in the number of female as compared to male names: in the religious significance category, male names outnumber female names by at least ten to one, reflecting the male-dominated nature of religion; in the specific or concrete cultural features category, the numbers are similar, reflecting the male-dominated nature of society. In short, the remarkable increase in female names, primarily in the categories of love, happiness and hope, reflects the changing nature of the society.



EZRA POUND IN NICARAGUAN POETRY

Karl Hermann Gauggel
Concordia College

Ezra Pound has influenced Nicaraguan poets, particularly Pablo Antonio Caudra and Fr. Ernesto Cardenal. These authors often refer to Pound in their works, which also reflect opinions and formal patterns the U.S. bard used.

Pound's stance about economics, his condemnation of usury and capitalism often echo in the poems of P.A. Cuadra and Cardenal. Closely related to these economic attitudes, Pound's political activism resembles P.A. Cuadra's position in the thirties, which emerges modified in Fr. Cardenal's present activities. Moreover, Pound's interest in Chinese and Provencal poets appears in the Nicaraguans' works, although less pronounced. Fr. Cardenal, and other writers, mention the "new windows" (to oriental poetry) Pound opened for them.

On the formal level, Pound's use of everyday speech and documents has inspired similar techniques in P.A. Cuadra and Fr. Cardenal. Therefore, there is good evidence of Pound's important influence in Nicaraguan poetry.



RABELAIS'S PUNS

A. L. Gordon
University of Manitoba

Rabelais's puns must be seen in the general context of his attitude towards language. On the one hand, it is obvious that a writer whose vocabulary rivals that of Shakespeare must be fascinated by words. On the other hand, those words, for all their richness of meaning and sound, can be dangerous. Words cause political strife (the Picrocholine war); and a book (the "Decretals") engenders religious persecution and suffering. Rabelais's position is thus ambiguous.

The pun is a coupling—two or more meanings expressed through one word. Here again Rabelais's views are shifting. His works abound in illegitimate alliances, producing such monsters as King Lent or the inhabitants of Ennasin. Rabelais also condemns medieval exegesis with its extravagant allegorizing, and denounces excessive visual punning such as representing *bankrupt* through an image of a breach in a river bank. Despite these strictures, Rabelais remains the advocate of the double reading. Inviting his audience to seek out the marrow of his latent meaning, he opens his series with the picture of Socrates, who, against all the rules, combined in his person the contradictory qualities of ugliness and goodness.

Rabelais's puns lie thick on the ground, and almost all are illegitimate. They are indulged in by high and low, by the princely giants and their comic companions, by the feasting people and by the narrator himself. The puns occur at moments of elation and high spirits. They are the sign of enjoyment as an end in itself. Language is here at play and ultimately frivolous.

Serious, legitimate puns are rare but essential. Delivered mainly by the giants, though also by Frère Jean and the priestess Bacbuc, they crystallize Rabelais's deepest convictions. The message varies little: words without deeds are vacuous. Speech and action are interdependent. Language must be used responsibly, and the noblest puns lead fruitfully to a world in which the characters participate effectively.



THE INDIAN HILL IN ROLVAAG'S GIANTS IN THE EARTH

Priscilla Homola
North Dakota State University, Bottineau

Right in the heart of Per Hansa's New World kingdom stands the Indian Hill. Here the immigrant children find Indian artifacts, and here, to Beret's uneasiness, it appears an Indian lies buried. And it is probably to this hill that the deranged woman Kari flees, seeking her dead son. Far from evading "the Indian question," Ole Edvart Rolvaag thus deals with it squarely, firmly planting his fictional Norwegian pioneers on Dakota Indian soil.

Rolvaag characterizes the typical immigrant reactions to the possibility of meeting with Indians as fear and bravado—universal fear among the women-folk and uneasy gallows humor among the men. But he gives his principal characters, Beret and Per Hansa, significantly different reactions to the Indians from those of the other settlers. Beret shares the fears of the other women, but with added and more intense worries: "So here they all were, afraid of something or other. But the women were the worst off; Kjersti feared the Indians, Sorine the storms; and Beret, poor thing, feared both—and feared the very air" (63). To give the settlers due credit, it must be remembered that the Minnesota massacre is within very recent memory for them (62); hence, their fears are more than justified.

But Beret alone comprehends the import of the Indian grave on the hill beside her sod hut. As Curtis Ruud in his essay "Beret and the Prairie" points out:

Beret . . . can understand and sympathize with other human beings who must live on it or who have become one with it. Their right to the land is uncontested by Beret. (224)

Her fear that the land is uninhabitable is actually reinforced, for now comes the unsettling worry that the ones who have come before are not baptized Christian folk—perhaps not quite human. Her interpretation of the wilderness resembles that of the Puritans, as explicated in an essay by Thomas Merton:

The Puritans . . . were able to regard 'the hideous and desolate wilderness' of America as though it were filled with conscious malevolence against them. They hated it as a *person*, an extension of the Evil One And the wild Indian who dwelt in the wilderness was also associated with evil. (41)

Not only does she worry that the Devil's followers haunt her very doorstep, but *what if they, or at least their survivors, should return?* And added to this ever-present fear is one peculiarly Beret's own. She

perceives the wilderness itself to be the "domain of moral wickedness" (Merton 41), and, therefore, might not the immigrants themselves, by the very act of inhabiting the prairie, become savages? This is her most profound and disquieting fear.

The prairie, she senses, exercises a powerful hold over those who set foot on it. It will transform the settlers, and transform them, she fears, for the worst. Far worse than losing their physical lives, is, for her, the possibility of losing their immortal Christian souls. In the incident in which she and her children unwittingly eat badger meat, this all becomes clear to her. Beret discounts the Indians as "people," and her terrible Apocalyptic vision is not softened by the realization that she and her companions are helping to destroy the wilderness and its desolation.

By contrast, Per Hansa perceives the Indians—aside from momentary twinges of doubt and fear—as "just good people" and "ordinary folks" (96). Of course part of his talk is to calm the women and children, but when he approaches the Indians who camp on his homestead, it is with at least a show of friendliness and good humor. Gratefully he accepts tobacco from them—a rare treat—which cinches his conception of them as "good folk," and he nurses the hurt Indian chief as if he were a good seafaring buddy. His encounter with these "alien others," as Leslie Fiedler in "The New Western" terms the Indians, is thus a friendly, natural one. Not only, then, does Per Hansa interpret the Indians as *people*, but as comrades!

For Per Hansa, accustomed as he is to his fishing days in the North Sea, it is easy to make the transition from ocean to prairie; hence, those who voyage upon that vast prairie-sea become his comrades, a predominantly male band of wayfarers and adventurers engaged in a hard but entertaining existence. Per Hansa's confrontation with the Indians converts his initial fears to an abiding affection and feeling of neighborliness: he has met soul mates in these folks.

In his essay "The New Western," Fiedler describes this confrontation of the European settler with an alien "other" as a ritual metamorphosis in which one or the other of the two cultures in conflict "wins." Although *Giants in the Earth* would, according to Fiedler's definition, be termed a "Northern" (the confrontation with the harsh northern climate being its central conflict), Fiedler's analysis of the confrontation of settler with Indian provides an insight into Rolvaag's novel. With the receipt of the gift of an Indian pony, which they name "Injun," as reward for treating the Indian chief, Per Hansa becomes symbolic heir to the Indian land. The Indians leave peacefully, as they have come, vanishing along their traditional trail, and the Norwegian settlers have a much rougher encounter with the Irish homesteaders than with their Indian predecessors.

But though the Indians grant Per Hansa the land out of friendship

and gratitude, they do not completely vanish from the land. They leave behind the grave on the Indian Hill, a haunting reminder of their previous ownership; further, they remain as symbols of all that is wild, untamable, mysterious, weird, and unaccountable on the prairie.

Rolvaag's placement of the Indian Hill in the center of Per Hansa's "kingdom" points to Rolvaag's profound distrust of the "American Dream" of ruthless exploitation of natural resources for the sake of material gain. Ironically, Per Hansa, who loves the wild freedom of the prairie wilderness and is accepted by the Indians as companion and equal, is, by his very presence there, the instrument of the wilderness's destruction. Unlike other contemporary writers on the immigrant experience, (such as Johann Bojer in *The Emigrants*) Rolvaag grasps the poignancy and tragedy of the landtaking experience.



THE IRONIC MODE IN BROWNING'S "THE BISHOP ORDERS HIS TOMB"

R.S. Krishnan
North Dakota State University

A central feature of "The Bishop Orders His Tomb" is Browning's casting of the poem in an ironic mode. In the poem the revelation of the Bishop's predicament is reflected to the reader directly from the character's speech, rather than through the overt comment of the poet. In the poem, our knowledge of the "facts" of the Bishop's reminiscence under the shadow of imminent death comes to us by way of the multiplicity of views, of the Bishop's conscious and unconscious self. The reader, as auditor, is made privy to the Bishop's confession, which is often interspersed with explanation, interpretation, and appreciation, with the result that the progression of the Bishop's thought ironically reveals both his soul and Browning's artistry in arranging, dissecting, and analyzing his character's self-revelations.

Northrop Frye's point that in an ironic mode "the complete objectivity and suppression of all explicit moral judgment is required of the ironic writer" (*Anatomy of Criticism* 40) is admirably adumbrated in Browning's poem. Browning, through a methodical process of selection and organization of the Bishop's utterances, allows the reader to arrive at an opinion of the Bishop based on the experience of the poem's speaker. The reader, however, is aware that, although the Bishop's experience is relevant to the reader's own understanding, it is

relevant in a much more revealing way than even the Bishop understands.



PROBING THE POSTMODERN: GERTRUDE STORY'S FICTIONAL VOYAGING

Daniel S. Lenoski
University of Manitoba

In his comprehensive survey of Saskatchewan fiction, "Leaving the Farm: Contemporary Saskatchewan Fiction (1989)," David Arnason comments: "The Saskatchewan writers whose fiction . . . struggles most to find an informing vision capable of lifting it onto a larger stage are Geoffrey Ursell, David Williams and Guy Vanderhaeghe. Their work has very little in common, but each writer takes serious aesthetic risks, and each achieves a significant measure of success."

Unfortunately, Arnason seems to have forgotten the praise he had accorded Gertrude Story in the earlier part of his fine essay. Arnason's neglect of Story is rather typical of the critical response to Story's work. My own paper attempts to move Story onto the larger stage of which Arnason speaks. When he wrote his article Story had written one volume of rather strange poetry, *The Book of Thirteen* (1981), and three volumes of apparently loosely connected short stories, the Alvena Schroeder trilogy: *The Way to Always Dance* (1983), *It Never Pays to Laugh Too Much* (1984), *The Need of Wanting Always* (1985), all published by Thistle-down Press. Considered separately, each of the three books is a volume of short stories, but because *The Need of Wanting Always* deepens, enriches, modifies and connects, the three together approach the condition of novel . . . episodic, picaresque, Menipian, perhaps even Post-Modern. In order to manifest adequately the psychological and physical tearing of especially her female character, Story adopts a diversity of literary strategies not normally part of the short story as genre. Frequently she switches back and forth between first, third and even the unusual second person narration, interior monologue and its more probing sister, stream of consciousness technique. Individual characters operate less on the level of narrative and more on the level of meaning. In E.M. Forster's terms, story wanes and plot waxes.

Thus, by *The Need of Wanting Always*, Story's fiction has proceeded far beyond the realism to which it is limited in many of the earlier pieces. In the Postmodern novel, according to Brian McHale in *Postmodernist Fiction* (1986), if epistemological concerns are indeed

present, it is the ontological concerns that are foregrounded. The "dominant" here, that is to say "the focussing component of [the] work of art . . . which rules, determines and transforms the remaining components" is clearly ontological. Story's verbal and formal tactics highlight the following questions: "Which world is this? What is to be done in it? Which of my selves is to do it?" Sustaining the clash of innocence and experience and the sensitivity to oral narration, Story's fiction also gradually becomes more of what our cultural code would consider feminine, more sensitive to psychological suffering, more demonstrative of emotional and formal variety and more visionary. We are moving away from the world whose existence we prove by touching to a strange inner sea of search.

Story's newest Thistle-down publication *Black Swan* (1987) sustains such directioning, and the fictional organism she has created continues, surprisingly, to enrich itself. This book provides us with an inside, more complete and complex view of characters and events that were the focus of many earlier pieces in *It Never Pays to Laugh Too Much*. In *Black Swan*, cousin Gerda Beckmann reveals more depth, more detail and, accordingly, more mystery in the Beckmann and Schroeder family dialectic. Once again, as we continue to read *Black Swan*, the world Story has previously created becomes more and more complete and complex. If Audrey Thomas' episodic *Blown Figures* (1974) can be a novel, Story's Schroeder and Beckmann books together constitute an equally remarkable achievement in the region of such fiction. In *Black Swan* we also discover ourselves in a flow of consciousness or being that possesses incredible immediacy. It is full of concrete images, and yet Gerda is constantly revising the story as the words threaten to get out of control. Earlier narrative ground-rules have been suspended or reversed — as Irving Rabkin says they are in the fantastic text — and new legislation is established — although the reader is not entirely aware of the manner in which it functions. Rather than realism or even short stories, we have something closer to prophetic prose poems. In "Darkness" even the horizontal rhythm of prose structure is often broken by short skeleton-like lines of verse that push us down, not across the page. Here the blank spaces on either side of the page are for Gerda's silence and our thinking, as Story pulls us toward creating ourselves.

Obviously, a great deal of defamiliarization takes place in the second half of this book and this highlights the way the words function, not to mention the reciprocity between reader and writer, a process Fred Wah, following Charles Olson, might call proprioceptive. The reader is invited and challenged into writing the text. Recognizing that the characters are no longer personalities but have become images, symbols and symbiotic, we now begin to attach value to them in the light of both their roles in the memories of Gerda and Alvena and the intertextuality taking place. As a consequence, when Gerda undergoes the visionary process, we not only read the text, we are

close to creating the experience ourselves. Having jumped through several ontological hoops, the final prophetic triumph is possible and cathartic for us. Along with Gerda, then, the reader approaches remarkably close to "the human mind-spirit essence" and the love it manifests — the real purpose of her writing, according to Story in an interview.

Gertrude Story's book, *Black Swan*, does duplicate some of what was already accomplished in the third volume of the Alvena Schroeder trilogy. In fact, the movement toward the inner and mental, toward search, toward what our cultural code has often called "female space" and more looseness of form (female structure?) is part of the pattern of each of the books of fiction as well as all four. On the other hand, both technically and spiritually, *Black Swan* pushes beyond the frontiers established, enriching even the previously voiced space. And it establishes a sense of completeness for the other three Beckmann/Schroeder books.

A version of this paper will be published soon in *Prairie Fire*.



WEIMAR AND THE CONSERVATIVE WAR NOVEL

Ann P. Linder
University of North Dakota

For the English-speaking reader, whose mental image of World War I is largely based on the English literature of that war, the approach to the German literature of the Great War is barred by cultural differences, critical difficulties and historical disasters. The most bewildering of these problems is the nationalist and conservative tone of much of the literature. Such a preoccupation seems, for a reader conditioned by the English disillusionment with all aspects of the war, to be at best Germanic sword-rattling and at worst an early manifestation of Nazi ideology. An adequate examination of the Germanic literature of World War I requires, first, the eradication of preconceived notions predicated on a different national literature (that of the victor), and second, appreciation of the political, cultural and social circumstances of the war itself and of the period in which these works (mostly memoirs and novels) were written, i.e., the last five years of the Weimar Republic (1928-1933).

The basic matter of the German war literature is the individual experience of war, usually the trench warfare of the Western Front, but

the shape and order of that material reflects not merely the war, but the cultural and political climate of late Weimar. This literature epitomizes the triumph of the conservative interpretation of the war and the "conservative revolution" itself.

The majority of combatants who eventually wrote an account of their war experiences were embittered by the unexpected defeat, the collapse of 1918, and the "betrayal" of Versailles. Their alienation from a homeland that knew nothing of their war experiences, and appeared not to care, extended itself to the modernist aspects of Weimar culture, particularly the most obvious manifestations of left-wing ideology and the artistic avant-garde.

In content, form and style, the war novels of late Weimar examine and present the past in the framework of resurgent political and cultural conservatism. With very few exceptions, these books center on a realistic account of the writer's experience which culminates in a search for the "meaning" of the war. That meaning generally takes the form of an abstract concept based on notions of historical necessity and the spiritual rebirth of the German people (*Volk*).

A conservative nationalist message produces an equal conservatism in style and form. The preferred novelistic form, the *Bildungsroman*, is an integral and revered part of the German literary tradition. Focused on the spiritual biography of the individual, the *Bildungsroman* is an ideal vehicle for the exploration of the experience of war and the spiritual search for the individual and national significance of that experience.

In style, as well, the works remain firmly within conservative ranks. There is no serious experimentation with language. Some authors cultivate a "telegraphic" style, shorn of excess verbiage and complex sentence structures and suited to action sequences and laconic conversations. Diction likewise reflects the conservative outlook, relying on traditional military "high diction" and the vocabularies of the conservative and volkish movements.

In conclusion, the major part of the German war literature produced between 1928 and 1933 reflects the triumph of German cultural and political conservatism. These books had a not inconsiderable influence on the German interpretation of the Great War and its aftermath, and may, indeed, have contributed to the defeat of liberal and democratic ideas, and ultimately to the ruin of the Weimar Republic.



LESLIE SILKO'S *STORYTELLER*: A LAGUNA LITERARY MOSAIC

Tom Matchie
North Dakota State University

Leslie Silko's *Storyteller* is a combination of many kinds of writing—poetry, oral tradition, mythological imagery, short story, etc. The book may strike the reader as discordant, a conglomeration of units that don't work together as a whole, unless one sees that she does not make the usual distinctions between literary forms.

To grasp Silko's purpose and see *Storyteller* as a unified work becomes easier when one views it against the backdrop of her major publications. In 1971 she wrote her first book of poetry, *Laguna Woman*, and in 1977 produced a full-length best-selling novel, *Ceremony*. A careful look at these helps us to see *Storyteller*, which appeared in 1981, not as a discordant step backward, but as a daring, original development of her artistic vision. And some of the forms appearing in earlier manuscripts surface again in *Storyteller*, but in a new and fuller context.

A careful look at some of the different pieces in *Storyteller* reveals Leslie Silko both as a Laguna drawing on age-old images and traditions and as a young woman on the cutting edge of history. In this book she uses her Laguna heritage, her feminine sensitivity, and her special talents as poet-mythologist/prose-writer to tell her story—to give us a perspective on America that is not only current and unique, but an ironic adumbration of this country's future.



JOSE DONOSO AND THE FANTASTIC: THE EPISTEMOLOGICAL ROUTE

Pedro Melendez
Concordia College

The theoretical study of the fantastic is a relatively recent phenomenon. Since the influential publication of Tzvetan Todorov's *The Fantastic. A Structural Approach to a Literary Genre*, many works appearing on the subject have tended to disagree either partially or completely with his theory. Even though all contributions have proved enormously valuable to the study of the fantastic, many of them deviate or eliminate one of the integral components of the cen-

tral question: the structure of the formal determinant of the fantastic.

By examining two narratives written by the Chilean prosist Jose Donoso, I will show, although briefly, that the deep structure of the fantastic is dyadic rather than monadic, departing thus from Todorov's conception of the fantastic. The two routes to the fantastic, it seems to me, are the epistemological route and the ontological route. Although I will mention some aspects of the ontological route, the core of the paper will be the epistemological route.



LA MORT ET LA RECHERCHE DE LA LIBERTE DANS LES ROMANS DE MARGUERITE YOURCENAR

Nicole Michaud-Oystryk
University of Manitoba

La mort joue le rôle de libératrice dans les romans de Marguerite Yourcenar. Essentielle à la recherche de la liberté qui parcourt l'oeuvre, la mort pousse l'homme aux limites de sa quête.

Les personnages yourcenariens affirment leur liberté individuelle en se déclarant maîtres de leur destin, en ne reculant point devant le danger et en choisissant leur mort. Si la plupart s'acheminent vers la liberté en goûtant à la beauté du corps, en favorisant l'épanouissement intellectuel et en luttant pour la dignité humaine, ils vivent tous une mort unique et propre à leur nature d'homme libre. Par l'intercession de la mort, certains sont délivrés de l'existence, d'autres accèdent à l'acceptation de soi et de leur condition, et d'autres encore, atteignent une libération finale et triomphale.

Les romans qui sont l'objet de cette étude sont *Mémoires d'Hadrien*, *L'Oeuvre au noir*, *Alexis ou le traité du vain combat*, *Denier du rêve*, *Le Coup de grâce* et *Un homme obscur*.



UNITY THROUGH THE SENSES IN ESPRONCEDA'S "LA NOCHE"

Michael E. Moriarty
Valley City State University

"La noche" is a poem of hidden passions left unexamined by Jose de Espronceda (1810-1842) in favor of an analysis of the tranquilizing effects of the night. He expresses his sense of *tranquilidad* with metonomies of three of the five senses: sight, hearing, and smell. He leaves unexamined the effect of the night on the senses of touch and taste; additionally, he leaves unexplained the *tristura* for which he claims night is the balm.

Clearly, the unstated basis of the poem is "los pesares de un triste," but Espronceda nowhere enumerates these weights or explains the content of his discontent. The anxiety of the Heideggerian *Dasein* is clearly present, but inauthentically unexamined. Espronceda's pre-Oedipal presentation of unexamined personal worry is reminiscent of a patriarchal context in place of an analytic, patriarchal, and controlling context. The subtext implies that Espronceda does not accept or take responsibility for the anguish in his soul; he prefers to assert it naively as a given, and he learns to cope with it from the example that the personified night models for him.



LEWIS'S *THE MONK* AS SENTIMENTAL TRAGEDY

Robert O'Connor
North Dakota State University

Matthew Gregory Lewis's novel of Gothic sensationalism, *The Monk*, can be most profitably examined as a prose fictional tragedy in which the central character's tragic flaw shows itself through transgressions against ties of sentimental affiliation and in which the Devil, as in the *Book of Job*, tests the virtue of the individual soul and thereby becomes the ironic agent of divine order. The monk Ambrosio is a man of potential greatness, as Lewis explicitly states on several occasions, but a man whose anti-sentimental hubris entraps him in an unhealthy selfhood and whose sins introduce an element of chaos into the lives of those capable of selfless love. Only with Ambrosio's downfall is there a hope of a return to sentimental harmony, harmony

grounded in a capacity for compassionate empathy which Ambrosio himself woefully lacks.

Ambrosio's emotional isolation is at least partially fated by an unfortunate ancestry and by a shaping environment deficient in nurturing affection. His grandfather's unsentimental ill treatment of Ambrosio's parents, of whose love match the grandfather had disapproved, and his subsequent rejection of Ambrosio, the child, manifest the familial arrogance and selfishness which will later characterize Ambrosio, the adult. This tendency to proud insensitivity which Ambrosio inherits reaches fruition in anti-sentimental sin because the grandfather's actions have separated his grandson from sustaining and spiritually instructive love and have incarcerated him in an emotionally barren place, a Roman Catholic monastery. The psychologically deforming effect of the clerical vow of celibacy, denying as it does the bond of love between man and woman, is, in fact, the source of much of the evil committed by Ambrosio and others. Indeed, the Devil has targeted Ambrosio as his prey specifically because of the egocentric traits fostered by his monastic solitude, and the path of evil along which he is led would never have been followed by a man who had learned to show selfless love from having been the object of such love.

The novel's various subplots, especially the account of Raymond's steadfast love for the suffering Agnes and the horrific story of the evils of the Bleeding Nun, serve to delineate Lewis's notions of sentimental virtue and sentimental vice, and by establishing a sense of that potential world harmony which Ambrosio's existence violates, they prepare the way for his tragic fall at novel's end. Even the insert ballads "The Water-King" and "Alonzo the Brave and Fair Imogine" reinforce the theme of sentimental selflessness vital to the central plot.

When the novel's multifarious threads twine together in the climactic scenes of Ambrosio's unmasking and punishment, Lewis uses setting to underscore his sentimental-tragic point. Stinking catacombs, a lonely Inquisition cell, and a frigid mountaintop body brought forth Ambrosio's corruption, isolation, and pride, and a raging river gives concrete form to the purgative force which has been distinguished from the beginning to sweep Ambrosio's evil from the sentimentally harmonious universe temporarily disrupted by his presence.



SOURCES OF JOY IN COLERIDGE'S "DEJECTION: AN ODE"

Terry Ogden
University of Manitoba

"Dejection: An Ode" dramatically presents not simply dejection but a succession of moods that contrast and complement Coleridge's notion of dejection. As the poet observes the scene before him, reflects upon his response to that scene, and meditates upon his past and present, his moods are embodied in the poem's imagery, rhetorical forms, syntax, sound, and rhythms.

Reminded of the old ballad by the present evening scene, the poet interweaves his dejection and desire with what he sees and foresees (stanzas I-III). His attempt to explain the failure of "genial spirits" turns into a celebration of an ideal joy, embodied in figures of light and motion (IV-V). This joy in turn makes the poet aware of how far he has fallen away from that happy condition he knew formerly (VI). In stanza VII we learn that the wind "long has raved unnoticed"—unnoticed because the poet has been caught up in his own kind of raving. But now the wind usurps those "viper thoughts" with a wild song, a tale of violent rout, and then a contrasting tale of pathos, each of which (in different ways) outdoes the poet's own lament. And yet the final tale of a little child is "tempered with delight." Examining the poet's response to the wind in VII helps to account for the shift to the final hopefulness in VIII.

Stanza VII serves as a kind of fulcrum in the poem, as the poet shifts from the self-pity and dejection of Stanza VI to the benediction and satisfaction of Stanza VIII. When the wind does rise and "ply a busier trade" in Stanza VII (as predicted in the opening of the poem), it sends the poet's soul abroad as it has done in the past, evincing an awakening of imaginative activity. The personification of the wind and the resultant song, act, and tales exhibit the soul sending from itself a potent voice (11.56-57), an instance of the poet's "shaping spirit of Imagination."

The agony, defeat, and loss imagined by the poet represent at first a more profound state of dejection, reaching towards frenzy and despair, but at the same time the imaginative energy has freed him from the earlier "stifled, drowsy, unimpassioned grief." The act of expressing his feelings and projecting his fears onto augmented forms seems to purge the poet of his dejection, as in the last stanza he turns away from his self-pity to his blessing of the lady.

The "Lady" whom Coleridge addresses in the course of the poem, though never a clearly defined presence, takes on importance as she provides him with the sense of an audience and an example of that

state of joy which he feels he has lost. She exists for us not in her own right but in the effect that her imaginative presence has on the speaker during the course of the poem. If "we receive but what we give," then Coleridge receives a blessing in return. In the last stanza Coleridge's imagery, rhythm, and tone express a conviviality, peacefulness, harmony, expansiveness, and elevation that embody a sense of joy.



DIGLOSSIE ET BILINGUISME AU MANITOBA

Liliane Rodriguez
University of Winnipeg

Les termes "bilinguisme" et "Manitoba" ont eu l'occasion de se présenter ensemble sous de nombreuses plumes politiques depuis l'origine historique de la province. Celui de "diglossie" (voire de "triglossie") employé par les sociologues et sociolinguistes plus que par les politiciens a lui aussi, mais moins souvent, servi à définir le Manitoba. Doit-on en conclure que les deux termes sont synonymes, si ce n'est pour leur fréquence et leur contexte respectifs? Lequel s'applique le mieux, linguistiquement parlant, au Manitoba de 1988?

Contrairement au mot "bilinguisme" généralement mieux compris et certainement plus utilisé (même si des précautions d'emploi s'avèrent nécessaires aussi à son égard), celui de "diglossie" a eu un destin plus délicat, plus complexe. Il a en effet subi une évolution terminologique qu'il nous faudra, dans une première partie, retracer en dehors du contexte manitobain afin de déterminer s'il peut être un instrument utile dans l'analyse de la situation manitobaine. La deuxième partie de notre exposé pourra alors traiter de l'évolution d'un Manitoba multilingue et de sa *définition* en termes spécifiquement linguistiques, et non essentiellement politiques.

1. Les termes "bilinguisme" et "diglossie" présentent en effet des points communs. Etymologiquement synonymes, ils signifient, le premier en latin et le second en grec, "qui a deux langues". Ils s'appliquent aussi tous deux à un pays ou à une personne. Des divergences commencent à apparaître dès que l'on compare leur ampleur lexicographique respective. "Diglossie" est inconnu des dictionnaires courants, mais il abonde dans les articles spécialisés—avec un sens variable, toutefois. Par contre, "bilinguisme" est un terme courant, et il n'a guère changé dans son sens premier.

Dans ses travaux, Charles Ferguson ("Diglossia", *Word*, 15, 1959, p.

325-340) a défini le terme "diglossie", d'une manière magistrale, selon trois critères: il s'agit d'une situation où deux langues H (haute) et B (basse) sont d'origine commune, sont parlées par un même locuteur mais dans des situations différentes, et, jouissent d'un statut différent (le prestige de langue officielle n'étant conféré qu'à H). Ferguson (et les descriptivistes à sa suite) insiste sur l'importance des trois critères établis.

J.A. Fishman ("Who speaks what language, to whom and when", *La Linguistique*, n. 2, 1965, p. 67-80) et les linguistes fonctionnalistes ne retiendront que deux critères: la complémentarité de la distribution et l'inégalité des statuts.

2. En fonction des définitions ainsi posées, examinons l'évolution du cas manitobain. Au début du XXe siècle, la province (et ses locuteurs francophones) était diglossique selon le sens établi par Fishman (prestige de l'anglais). Depuis, on a assisté à une disparition de l'état diglossique (tel que défini par Fishman), due au regain de statut de la langue française, à son rétablissement constitutionnel et aux mesures concrètes qui en assurent le fonctionnement au Manitoba. Mais d'autre part, l'analyse du parler franco-manitobain de 1988 prouve l'existence d'une variété R (régionale et archaïque) opposée à une variété N (normative) de français, donc deux variétés d'une même langue. Peut-on craindre l'existence potentielle d'une diglossie selon Ferguson? Pas pour l'instant car les deux variétés R et N du français en usage au Manitoba ne sont pas actuellement assez distantes l'une de l'autre pour en conclure cela. En fait, le renforcement de l'usage du français au Manitoba va de pair (en théorie sinon en pratique) avec un enseignement du français normatif.

En conclusion à notre exploration terminologique, nous pouvons donc dire que "bilinguisme" et "diglossie" ne sont pas synonymes. "Bilinguisme", qui dans son acception politique canadienne désigne l'égalité de statut de l'anglais et du français, est en fait le parfait antonyme de "diglossie" qui implique au contraire, selon Fishman, une inégalité de statut. De plus, ces deux mots ne gagnent pas à être employés comme synonymes car les contextes linguistiques et les usages langagiers sont si variées et variables que leur description nécessite l'emploi de termes distincts et définis avec précaution. Celui de "diglossie" souvent négligé (à cause de sa synonymie étymologique avec "bilinguisme") et parfois écarté (du fait des connotations impérialistes que certains y lisent), mérite d'être réhabilité, une fois scientifiquement défini. Il s'est avéré particulièrement utile dans notre analyse de la situation manitobaine. C'est pourquoi nous pouvons conclure qu'au sens établi par Fishman, le Manitoba (de langue officielle et dominante anglaise), est *diglossique* pour les langues autres que le français. Toutefois, en ce qui concerne le français, le Manitoba n'est *plus diglossique*, il est *bilingue*.

PLATO'S REVOLUTIONARY POLITICAL IDEAL IN *THE REPUBLIC*

Vincent L. Schonberger
Lakehead University

Plato (ca.429-347 B.C.) was, undoubtedly, the most important intellectual figure in the shaping of the Athenian political ideal. Born shortly after the outbreak of the Peloponnesian War (431), and living through his city's defeat by the Spartans, Plato was strongly influenced by the social struggles and arbitrary injustices of the absolutist regimes of his time. The trial, condemnation and death of Socrates (in 399 B.C.) caused Plato to have grave misgivings about mass dynamics and the competence of both democracy and tyranny. In ancient Athens, political figures were, for the most part, unqualified and incompetent. Why was it that the Athenians who demanded specialized knowledge and skill from their doctors and tradesmen, did not demand competence from their rulers? It is precisely this problem that Plato is attempting to deal with in *The Republic*.

Plato considered tyranny the worst kind of government. Both democracy and tyranny are unacceptable to Plato for they are merely a means to power for unscrupulous tyrants who regard everyone else as instruments to their own ends. Indeed, the two types of man that Plato despises are the "tyrannical" and "democratic" man. Wealth gives the tyrant power, and power in turn is used to gain more wealth. As wealth becomes concentrated in fewer and fewer hands, revolution becomes inevitable. Unfortunately, the revolution of the masses is no panacea against the evils of plutocracy. Plato's ideal community is not to be governed by blue blooded *aristokratia*, nor by the people, but by a well-trained group of specialists possessing moral, intellectual and spiritual excellence (*arete*).

For Plato, democracy contradicts the essential features of the ideal state, for it denies that the ruler needs any special qualities or political training.

Plato criticized the democracy of Pericles for merely carrying out the wishes of the populace, thus reducing the law of the state to the lowest common denominator. With an ironic tone, Plato remarks that democracy "really seems a most delightful form of government, with lots of variety and anarchy, distributing a kind of equality indiscriminately to equals and unequals alike" (558 C). Plato rejects the theory of equality as practiced by the democrats, for they lack all consideration for individual differences. It is his view that nature is never ruled by such mechanical *isonomia*. For Plato, the unequal treatment of unequals is a fundamental part of justice. His true aim is to construct a state designed for the happiness of all. Inevitably, this raises the problem of education, the question of how to ensure that those who

govern obtain rational knowledge, i.e., become enlightened "philosopher-kings."

Plato's educational ideal was not that everyone be able to earn a livelihood. Its primary objective was the formation of the "perfect citizen, able rightly to rule and to obey" (*Laws*, 643 E). It aimed at the inculcation of a coherent philosophy of life, at the creation of a perfectly ordered and harmoniously functioning just society. Education was preparation for good citizenship. Its main objective was the development of a system of virtues, including justice (*dike*), wisdom (*sophia*), courage of manliness (*andreia*) and moderation or self-discipline (*sophrosyne*) (428 B-442 C). In order to develop in the majority (414 D) the spirit of loyalty and reverence, Plato proposed a dualistic form of education: "music for the soul and gymnastics for the body" (376 E). Plato's ideal was a mean between these two poles. Traditionally, the Greek youth had been expected to identify himself with cultural models, to follow along, to *surrender his individuality*, his personal self, by making himself like somebody else. Plato opposes to this Athenian group (*paideia*) the polity of the self, the recognition (*anagnorisis*) and development of one's full identity. Young children are to be taken away from their parents in order to be trained under strict moral and intellectual discipline. At the age of twenty, a select few are to embark on a fifteen-year curriculum. Ten years of mathematical studies will be followed by five years of training in philosophy, or as Plato terms it, "dialectic." Formal training is to be succeeded by fifteen years of service in junior administrative posts (539 E). At age fifty, guardians who have successfully completed all their earlier assignments will achieve direct knowledge of the ultimate source of value, the Form of the Good (540 A). For the rest of their lives, they will divide their time between contemplation and administration.

Plato urged the Greek ego to move away from its mimetic identification with the larger-than-life cultural models of Homer's tribal encyclopedia and adopt a more conscious and self-guided conduct. Indeed, the development of character, of "the faculty residing in each person" (518 C, 527 E), the discovery of knowledge and of the self, the exercising of good judgment and the pursuit of justice were to be the very principles of Plato's political ideal. Its true aim was to make the Athenian citizen happier by making both him and his *polis* better.

RABELAIS ON MEDICAL EDUCATION: GARGANTUA'S LETTER TO PANTAGRUEL

Richard M. Shaw
North Dakota State University

Because medicine was only one of Rabelais' many interests, it is often difficult to tell—in his works as in his life—where the doctor leaves off and the literary man begins. Although it is unwise to isolate the physician from the writer, it helps to know when Rabelais is presenting legitimate medical practices and beliefs held by the best doctors of his time, when he is expressing beliefs shared by quacks and the common people, and when he is deliberately presenting views that are exaggerated or completely contrary to those held by competent Renaissance physicians.

In chapter eight of Book Two, Gargantua suggests a broad education for his son, Pantagruel, urging him, among other things, to master Greek, Latin, Hebrew and Arabic, to read the Greek, Arabian, and Latin doctors, "not omitting the Talmudists and Cabalists," and to learn about the human body through frequent dissections. Although several scholars have seen this advice as a parody of humanist education, the fact that it would provide an education superior to that received by almost every physician of Rabelais' time suggests that the author was serious.

Studying ancient texts in their original languages would be a radical departure from customary practice in 1530, when Rabelais received his bachelor's degree in medicine, because most medical texts were Latin translations from Spanish copies of Hebrew copies of Arabic copies of Syrian copies of ancient Greek texts. Rabelais, however, was the first medical lecturer at the University of Montpellier to use a Greek text as he commented on and corrected the usual Latin translation. That his advice to Pantagruel was serious is suggested by his attacks on impure translations in his prefaces to two medical works: an edition of selected works by Galen and Hippocrates and an edition of the medical letters of Giovanni Manardi, both published in 1532, the same year as Book Two.

At a time when many medical professors were limiting their courses to the study of a particular authority such as Galen, Hippocrates, or Avicenna, Rabelais was reading much more widely and demonstrating his learning in the great variety of medical references that appear in his tales of Gargantua and Pantagruel. Although he could only read Latin and Greek, and perhaps may have studied some Hebrew during one of his trips to Rome, within the limits of his education, Rabelais practiced his own advice to read a wide selection of medical works, at least in translation.

Although only two dissections were performed in 1530 when Rabelais arrived at Montpellier to begin his medical study, existing records suggest that Rabelais assisted the chancellor in one of them. By 1537, he had become famous for his public dissections, one of which was celebrated in a contemporary poem by Etienne Dolet. His many technical references to anatomy, especially in the battle scenes in the first two books, demonstrate the extent of his interest in the study of anatomy.

When we consider Rabelais' attacks on inaccurate translations in the prefaces to his medical works, his extensive reading in medicine and natural science, and his fascination with anatomy which is reflected in his fiction, there seems little doubt that Gargantua's advice to Pantagruel proposes an ideal education that was far superior to the formal training Rabelais experienced at Montpellier in the early 1530s.



THE MORALITY OF MISREADING: TWO CASE STUDIES

George Slanger
Minot State University

It is a truth universally acknowledged, especially among academics, that reading is a good thing. Poor readers are to be helped, not discouraged. Only occasionally do we run across a case that makes us think that reading poorly might be worse than not reading at all. But at least two thoughtful novelists seem to have thought about this very thing. Jean Paul Sartre, in *Nausea*, and E.M. Forster, in *Howard's End*, have offered us intense, serious, dedicated — and incompetent — readers whose lives end in disaster. Do their disasters come about because of, or despite, this misreading? We must read to find out.

Sartre's Self-Taught Man exists partly as a foil, to reveal the complexity of Roquentin's mind and the depths of his existential despair. While Roquentin pursues his doomed biography, The Self-Taught Man is reading the library in alphabetical order: by the time we first meet him, he has worked his way up to L. In the central luncheon scene, the Self-Taught Man's sentimental mishmash of humanism contrasts with Roquentin's stubborn unwillingness to label himself.

But the Self-Taught Man in himself is an interesting and sympathetic character. When The Self-Taught Man is discovered stroking

the hand of a young male reader in the library, we feel, with Roquentin, that "his humble contemplative love for young boys is hardly sensuality — rather a form of humanity." In a powerful scene, Roquentin (and Sartre) imagine the Self-Taught Man's decline: the "fear, horror, sleepless nights, and then, after that, the long succession of days of exile" where "he will watch the glowing windows of the library and his heart will fail him when he remembers the long rows of books in their leather bindings, the smell of their pages."

Forster's Leonard Bast is a similar case. The pathetic Leonard is trying, by reading, "to get upsides with life." The smugness and insecurity of his tone tells us how badly he is misusing books: "I care a great deal," he says, "about improving myself by means of Literature and Art, and so getting a wider outlook." In the pursuit of his wider outlook, he is smug, insecure, and cruel to his wife, Jackie. In trying to enter the world of books, he locks himself out of life on which the books are based. His last days, after he fathers Helen's baby, are an agony. Like The Self-Taught Man, he has stopped reading. Yet he has a certain virtue. Forster insists, "He remained alive, and blessed are those who live, if only to a sense of sinfulness." He is tender toward his wife, and responsible in his effort to support her by begging from his own family. Are we to think that he has at last come to his senses, putting aside his volumes of Stevenson and Ruskin in order to look at life itself? Or is he finally applying the lessons of compassion and steadiness he read about? Or, did he learn, from his clumsy misreading, a kind of fidelity more important than the concepts he failed to understand or absorb?

Both men are, in one sense, failures, and their misreading is at least partly responsible. As Margaret says, "The gulf between the natural and philosophic man is wide and many are those who have been wrecked trying to cross it." Yet both men bear the affection of their creators. We cannot laugh or sneer. Both authors seem to think it possible that these misreaders would have been less human had they been unable to read at all. Perhaps for some, unrealistic goals are the only possible goals. Perhaps the attempt to be something they could not be gave their lives the only shape it could have. If they were defined by their failures, that is better than to live undefined. They could declare, like Katherine of Aragon in the play, "The Lion in Winter," "My losses are my work."



MALLARME'S NEW POETICS: THE REVISIONS IN THE PARNASSE POEMS

Harold J. Smith
Minot State University

In the spring of 1866, Mallarmé revised for publication in *Le Parnasse Contemporain* a selection of 11 lyrics composed between 1862 and 1865. This was a period of intense creativity for the poet. During these years Mallarmé wrote fragments of "Hérodiade" and the first "Faune" and elaborated the concept of the *oeuvre* which was to be the cornerstone of his esthetic meditations. The revisions in the Parnasse poems allow us to observe Mallarmé at work at this moment of creative ferment. We see the young poet emerging from the shadow of his masters (Baudelaire, Hugo and the Parnassians) and forging his own style.

The revisions in the Parnasse poems show Mallarmé moving from a Parnassian to a Symbolist aesthetics. In the first versions the poet is more concerned with describing external reality. In the second versions he chooses terms which refer to other terms within the complex inner pattern of the poem. Mallarmé chooses words for their connotative rather than their denotative value. In his revisions the poet deletes words that establish logical, temporal or spatial relations in favor of words that are rich in associations which run beneath the surface of the text.

Mallarmé's new poetics can be seen clearly in the revisions of "Brise marine". This lyric is built around the Baudelairean theme of evasion. The voyage, the nostalgia for exotic islands and the sailors' song recall such poems as "Parfum exotique" and "l'Invitation au voyage." In spite of the Baudelairean echoes, "Brise marine" contains an original Mallarmean theme: the frustration of the creative artist. The poet is tempted to abandon the struggle to arrange the words on the white page for a wordless union with the azure. This ecstatic union with the Absolute has erotic overtones. The bird in flight (a male symbol) penetrates the womb-like medium of sea and sky. As in the mystic tradition, Mallarmé expresses the union with God through the language of erotic experience.

In his revision of "Brise marine" Mallarmé strengthens the poem's central symbol of whiteness. This obsessive image points to an elusive reality which is never named but which is the negation of all discourse.

After trying "mer" and then "vague" in the manuscript versions of line 3, Mallarmé finally settled on "écume":

Je veux aller là-bas où les oiseaux sont ivres
D'errer entre la mer inconnue et les cieux!

Fuir! là-bas fuir! Je sens que des oiseaux sont ivres
D'être parmi l'écume inconnue et les cieux!

The term "écume" has connotations of whiteness, nudity and virginity. It becomes the center of a network of erotic associations. First, it recalls the "chair" of line 1. Second, it points to the word "nue" hidden in the adjective "inconnue". This connection is both phonetic (the assonance in "u") and semantic (whiteness). We can observe here a trait of Mallarmé's mature style. More and more, "meaning" will come to reside in the subtle play *between* the words.

Mallarmé extensively revised the image of the white paper in lines 6-7:

O nuits, ni la blancheur stérile sous la lampe
Du papier qu'un cerveau châtié me défend,
O nuits! ni la clarté déserte de ma lampe
Sur le vide papier que la blancheur défend

In these lines Mallarmé replaces abstract terms (stérile, cerveau châtié) with concrete ones (clarté déserte, vide) that reinforce the obsessive theme of whiteness. The white paper is, of course, both a result and a symbol of the poet's inability to write. In the second version, more subtly, it is presented as a *cause*. The very whiteness of the paper is a forbidding presence that blocks the approach of the poet. To make marks on the white paper is to defile its absolute virginity. The "écume" of line 3 and the "blancheur" of line 7 are variants of the same feminine image. The first is open and accessible to the poet's desire, the second is closed and forbidding. Like the lovers of Beauty in Baudelaire's famous sonnet, the Mallarmean artist is doomed to eternal frustration.

Mallarmé made extensive revisions in lines 13-15:

Et serais-tu de ceux, steamer, dans les orages
Que le Destin charmant réserve à des naufrages
Perdus sans mâts, ni planche à l'abri des îlots
Et, peut-être, les mâts, invitent les orages
Sont-ils de ceux qu'un vent penche sur les naufrages
Perdus, sans mâts, sans mâts, ni fertiles îlots...

In line 13 Mallarmé replaces the apostrophe to the steamer with "les mâts". The phrase "invitent les naufrages" suggests the notion of hubris. Like Icarus, the poet who aspires too high is punished for his daring. In line 14 Mallarmé replaces the abstract "Destin charmant" with the cold wind of the tempest that inclines the masts over the gulf. In line 15 with the *enjambement* "Perdus" the masts have disappeared into the abyss. All that remains is the desolate and empty sea. The final "ni fertiles îlots" gives us a glimpse of a possible haven only to make us feel its absence.

The empty sea, its monotonous surface unbroken by "fertiles îlots",

recalls the "vide papier" of line 7. It is a symbol of the inexpressible. The poet's imaginary voyage has come full cycle. He fled his sterile art for a fertile union with the azure, only to find himself returned to his sterility. Paradoxically, the Absolute is at once the inspiration and the negation of art. The union with the Absolute destroys the artist. The foam, the white paper and the empty sea are all variants of the same theme: the alluring and destructive feminine Ideal. The loss of the masts (homologue of the penis or the pen) is an image of castration. The tomb of the sea swallows up the instrument of the poet's creative potency. As indicated by the ellipsis marks of the second version, the voice trails off into silence as everything disappears into the void. Discourse is conquered by the silence of the white page.



**"COME, PULL YOURSELF TOGETHER":
THE ALLEGORY OF THE WHOLE MAN IN
A PASSAGE TO INDIA**

*Donn Ervin Taylor
Jamestown College*

One of the central structures in *A Passage to India* is an allegory on a traditional theme, man's quest for wholeness or completion ("passage") and his potential for achieving completion by bringing his component faculties into harmonious relationship. Although the novel's chief characters are "round" characters, Forster also gives certain characters a "flat" aspect as allegorical types representing man's divided faculties: body, mind, and spirit. These achieve temporary completion in the novel's final section. The allegory serves an important interpretive purpose in that it guides the reader toward determining the degree of pessimism intended in the novel's conclusion.



**THE INTERPRETATION OF
ELLIPTICAL LANGUAGE**

*John R. teVelde
North Dakota State University*

Most forms of ellipsis in language are very common and are used by even unsophisticated speakers like children and second-language learners. Examples would be:

- (1) a. Jim bought a new car and George—a house
- b. Sue plays the piano well, but Jill doesn't—

The simplicity of these constructions alone leads one to believe that they are generated by means of core principles of grammar just as "full" simple sentences are. This hypothesis can be defended if one analyzes elliptical constructions using a theory of grammar which distinguishes between "core" and "peripheral" dimensions of language derivation. Such a theory is part of the "Government-Binding" framework developed by Chomsky and other linguists in the past ten or more years. This framework posits a universal grammar from which the parameters of individual natural languages are determined. In my theory of coordinate ellipsis, the language-specific parameters for simple sentences are a sufficient source for the principles needed to explain the "gaps" which occur in ellipsis of this sort. These parameters can be stated in the form of simple principles; because coordination in my theory results from the symmetrical application of these principles for simple sentences to symmetrical conjuncts, they are especially appropriate to the nature of elliptical constructions. In many ways ellipsis, as a product of basic principles of grammar, epitomizes the simplicity achieved in abstract grammatical principles.

One such principle is Government, the structural relation between a governing lexical head and its complement(s), illustrated in (2) where the complements are bracketed:

- (2) George writes [his lover] [long letters] every night

Closely related to government is the Theta Criterion which places a thematic or semantic requirement on lexical item(s) governed by a verb or by a subcategorized preposition. In (3) we see that any construction which does not meet certain (here unspecified) semantic requirements is not acceptable:

- (3) a. *George writes [his desk] [long letters] every night
- b. *George writes [his lover] [fountain pens] every night

In a coordinate structure, such syntactic and semantic requirements can extend from one conjunct to another, as in (4):

- (4) George writes [his lover] [long letters] and [his boss] [cryptic notes]

A principle must apply in such structures which guarantees that these requirements are met symmetrically in both conjuncts. In my dissertation I stated the symmetry requirement in terms of feature match-up, assigning features to each complement which must be matched at the coordinate node.

This symmetry requirement determines full interpretation of a governed empty category in an elliptical construction. Indeed, I defend the position that a systematic account of ellipsis requires a definition of coordinate symmetry as a largely syntactic phenomenon having a semantic function similar to the function of certain lexical items in non-coordinate (simple) sentences with ellipsis. In (5) we see that in constructions without coordinate symmetry, interpretation of a gap cannot follow:

- (5) a. George writes his lover long letters and — occasionally a postcard
(i.e. he occasionally writes *his lover* a postcard)
b. George writes long letters and Jeff — cryptic notes
(i.e. Jeff also *writes* cryptic notes)

These principles are combined with a theory of underlying structure ('X' Theory) and a theory of syntactic categories to account for the distribution of ellipsis types which are manifestations of one or more empty categories.

The analysis is stated in terms accessible to educators in the fields of literature, linguistics and second-language acquisition. As part of this appeal to other fields, examples are given of how coordinate ellipsis has been employed in the works of Shakespeare to achieve certain prosodic effects. The presentation is of interest to individuals in these fields because of its general objective, not as a working paper in linguistic theory, nor as a dissection of literary works, but as an attempt to show how grammar theory can contribute to an understanding of language, particularly the phenomenon of ellipsis.



LIBERATION INTELLECTUELLE ET LIBERATION SEXUELLE CHEZ MIRABEAU

Sante A. Viselli
University of Winnipeg

De la profondeur de la pensée très agitée de Mirabeau émerge un tableau de la femme digne d'être contempler. Par des touches pas toujours discrètes, l'orateur de la Révolution montre à l'univers le visage de cette "autre" existence; il préconise un changement nécessaire de la

pensée occidentale par rapport au sexe dit "faible", changement en profondeur, dans ses structures, ces dernières étant trop usées à la veille d'une aube sans précédent: "Qu'il serait bon," dit Mirabeau, "de redonner à la femme la place éminente qui lui revient au témoignage tant de la Bible que des mythologies paiennes." (*Oeuvres érotiques*, p. 485)

La femme a donc chez l'auteur une valeur qui dépasse le jeu ambigu de l'histoire des sociétés et des civilisations; elle acquiert une valeur esthétique dialectiquement ordonnée à l'horizon d'un bien futur, d'une libération immanente. Le but de la présente étude est de souligner cet aspect *marquant* de la pensée de Mirabeau. Nous serons surtout sensible aux textes regroupés sous le titre: *Oeuvres érotiques de Mirabeau*, publiées chez Fayard en 1984.

La pensée de l'auteur semble engendrée à partir de la démythification de la femme, un modèle bien ancré dans la philosophie des 'Lumières'. Il faut cependant convenir que ce mouvement n'est pas typique du XVIII^e siècle et que Mirabeau n'est ni le premier ni le seul écrivain mâle qui ait osé "dénoncer" la condition flagrante de la femme et, par conséquent, "accuser" l'homme de despotisme. Un court *declinatio* pourrait montrer ce que nous venons d'avancer. *Les Oeuvres érotiques de Mirabeau* pourraient très bien s'inscrire dans une perspective historique. Les auteurs consultés — de Chrétien de Troye à Mirabeau — partagent tous au moins deux aspects dominants: l'accusation de l'état précaire de la femme et sa réhabilitation. Cela se fait souvent par des apostrophes hyperboliques et inchoatives.

Il faut ensuite signaler que Mirabeau ne manque pas d'originalité dans sa perception de la femme et qu'avec Laclot il est l'un des auteurs qui a le plus compris le statut de cette dernière en littérature. Ajoutons que, si les romans érotiques ont souvent été destinés à un public anonyme, il n'en demeure pas moins vrai que certains d'entre ces textes ont produit d'intenses effets sur l'imagination de la société française pré-révolutionnaire.

Enfin, le titre de chaque conte en dit long sur la conscience aiguë qu'a Mirabeau du conflit qui se dissimule entre valeurs morales, valeurs naturelles et valeurs engagées dans la littérature de son époque. L'auteur établit dans son oeuvre une sorte de correspondance entre l'esprit qui s'affranchit des cadres traditionnels de pensée et de moral, et la sexualité qui rompt avec les règles d'usage en matière. Par conséquent la libération intellectuelle semble dériver de la libération sexuelle. Mirabeau attaque à sa façon les préjugés et encore plus l'idée du péché associé à l'acte sexuel. Les scènes érotiques se passent souvent "dans l'état où nos premiers parents étaient dans l'Eden avant que la pomme fatale leur eût appris qu'ils étaient sans vêtements." (*Oeuvres...*, p. 226.)

En guise de conclusion l'on pourra citer le texte suivant où la femme est un hommage de Dieu à l'humanité; la femme représente ce

signe persuasif, plus réligieux que philosophique, qui a le pouvoir d'engendrer la bonté et d'inspirer les hommes à être meilleurs; en elle l'auteur célèbre l'heureux mariage de la beauté et du chant de la vie:

...pour que les hommes fussent excités à faire le bien de leurs frères, et par les plaisirs de l'âme et par ceux des sens, pour que toutes les facultés dont l'Être suprême a doué notre espèce concursussent à nous faire aimer ses justes et bien-faisantes lois. Il n'est pas absolument impossible d'arriver un jour à ce but si vivement désiré par le patriotisme, par la sagesse, par la raison. Mais Dieu, combien nous en sommes loin encore. (*Oeuvres...*, p. 493)



BIRDS, FLOWERS, AND CHILDREN —
THEY ALL DIE: THE POETRY OF
MARJORIE DUNKEL LYONS (1920-1982)

Steve Ward
North Dakota State University

Marge Lyons showed early promise in her poetry, taking her themes and style from the work of Edna St. Vincent Millay. Her association with the Poets' Circle at Miami University of Ohio led her to try more inventive work in the surrealist mode of Kenneth Patchen. But with her marriage to the poet Richard Lyons and their move to Fargo, she gave up her writing to support his work and to raise their two children.

After the children were grown and gone, and after she was able to retire from teaching at North Dakota State University, Marge Lyons turned again to her own poetry—and flourished, however briefly. In 1976, she wrote "The Birds of the Sixties" which shows her at her characteristic best. The poem makes a comparison between the flower children of the hippie culture and songbirds caught in a Dakota blizzard—delicate, beautiful, incomprehensible creatures unable to survive. The structure of the poem is organic, governed by the integrity of the line. Mildly confessional, like that of a less insistent Ann Sexton,

perhaps, the tone is wistful, nearly detached yet empathetic; the narrator adopts a policy of attraction rather than promotion, but she is unable to do anything to forestall disaster. The diction is just right.

THE BIRDS OF THE SIXTIES

They flew youth-fare in and out of her life
and hovered and murmured through her house
for most of a decade,
but she never understood their migrations.

At first she looked up from her reading,
and they paused politely for introductions.
When she realized that their eyes focused beyond her
and their bodies seemed always about to skitter away,
she ceased looking up.

She sometimes wondered if she was even certain
her daughter was among them.
She settled for occasional overheard names or destinations.
There never seemed to be any origins.

She started spending a lot of time at the kitchen window
watching the bird feeder
and learning to mark the seasons
by arrivals and departures
and change of plumage.

She accumulated landmark years:
the year the crossbills stayed for weeks,
the year the cardinals brought their young,
the year an escaped parrot made a startling appearance.

Sleepy remained in her memory too
because he fell out of one of the swoopings.
He sat on the couch across from her
and made no move to follow the chirping and singing upstairs.
Later when he fell out in Aspen or New York or Cleveland
he phoned.

But the propelling flock was always someplace else,
In Boulder or Georgetown or Columbia,
and his body was found on a California beach.

The bizzard lasted for two days and two nights.
When it was over only a few sparrows remained.
All through the spring thaw beautiful feathers
showed up in the melting snow.

Marge Lyons's poetry, collected in three chapbooks and introduced by Richard Lyons in 1986, deserves a wide, careful reading.