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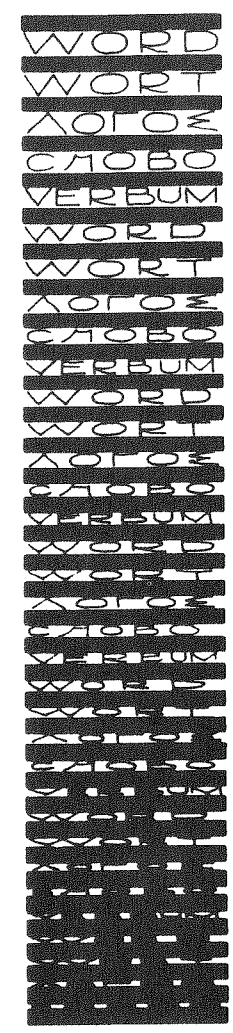
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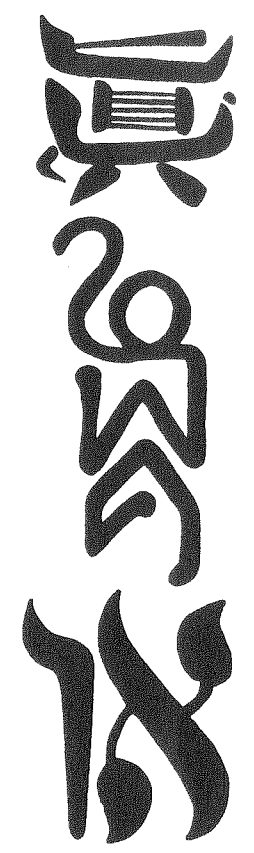
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PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA

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FOREWORD

The thirty-fourth conference of the Linguistic Circle was convened at the Townhouse Inn in Fargo, North Dakota, on October 25, 1991, at 12:30 p.m. Participants were welcomed by Muriel Brown, the Circle's 1991 President, Robert Littlefield, Dean of the College of Humanities and Social Sciences at North Dakota State University, and Margriet Lacy, Associate Vice President for Instruction at NDSU. Twenty papers were read and discussed during the ensuing afternoon sessions.

The Annual Banquet was held from 7:00-9:00 p.m. in the Regency Room of the Townhouse. President Brown had arranged for a poetry reading by William Kloefkorn, Nebraska State Poet and Professor of English at Nebraska Wesleyan University. The audience was delighted with Professor Kloefkorn's witty and sensitive verse, but was disappointed at not having a chance to savor his talents as a former champion hog-caller. Following festivities at the Townhouse, the banqueters adjourned to the Brown residence in Moorhead, Minnesota, for a lively and gemütlich reception.

During the Saturday morning sessions, seventeen papers were read and discussed. A total of thirty-seven papers were given during the conference by members from four Canadian and ten American institutions. Those attending the several sessions found the presentations both stimulating and thought-provoking--definitely up to the Circle's traditional high standards.

The ten sessions were chaired by Professors James Coomber of Concordia College, Carol Andreini, Chandice Johnson, Jane Kegel, Tom Matchie, Bob O'Connor, Richard Shaw, and Jean Strandness of North Dakota State University, and by Professors Rory Egan and Iain McDougall of the University of Manitoba and the University of Winnipeg, respectively.

The Annual Meeting was called to order at 12:45 p.m. by President Muriel Brown. Copies of the Minutes of the 1990 meeting and of the Annual Financial Statement were distributed, discussed and approved. The Editor of the *Proceedings* reported that the printing run for the latest issue had been reduced to 200 copies. Besides copies made available to members, free copies of the *Proceedings* are sent to twelve Canadian libraries and six American Libraries, including Yale and Stanford. An exchange is also made with two European journals, *The Bulletin of the International Association for Semiotic Studies*, published in Vienna, and *Metalogicon*, an international review of pure and applied logic, linguistics and philosophy, published in Rome.

In her report, President Brown thanked those who had given assistance and support during her tenure in office, in particular Past President Iain McDougall, the English Department and the Humanities and Social Sciences Department of North Dakota State University, and her family, especially her son, who had acquired a high level of proficiency with the vacuum cleaner. She announced that forthcoming meetings of the Circle will be held as follows:

1992 University of Manitoba	1995 Minot State University
1993 University of North Dakota	1996 University of Manitoba
1994 University of Winnipeg	1997 North Dakota State University

On behalf of the Nominating Committee, Tim Messenger moved that Kenneth Hall of the University of North Dakota be elected Vice President for the coming year. The motion was approved unanimously.

Under new business, the membership unanimously elected Professor Louis Palanca,

who will be retiring from the University of North Dakota in 1992, Honorary President for life. Also under new business, the presence of children at meetings was discussed. At this year's meetings, the presence of children had made it necessary to modify the wording in quoted passages of at least one paper. Though no motion was passed, the consensus of the meeting was that speakers should not be subject to restrictions of wording, but that children should not be prohibited from accompanying their parents.

Muriel Brown then turned the meeting over to the incoming president, Rory Egan, who thanked her for a successful conference and a year's job well done. He then announced that the next conference of the Linguistic Circle would be held in Winnipeg on October 23-24, 1992.

The meeting adjourned at 1:40 p.m.



ADAISM, ZEN BUDDHISM, AND TRISTAN TZARA

Juan Bahk
Minot State University

The objective of this study is to show the similarities between the avant-garde writings of Dadaism and the traditional writings of Zen Buddhism. A careful review of the available materials reveals that the subject matter of the Dada-Buddhism relationship needs to be investigated further, although there are striking likenesses between the two. In addition a comparative study of this nature can bring about rewarding results in the study of 20th century avant-garde poetics.

The Zen poets in Japan and Korea found an interesting affinity among the two schools of poetry. The early phase of Dadaism became known to the Japanese in 1920, which in turn exerted influence in the development of modern Korean poetry. The Japanese Zen poets presumed that Tristan Tzara had a background in Buddhism. This paper will examine the elements of Dadaism from the viewpoint of Zen Buddhism since the days of Dada manifestos in Zurich, during World War I. Among other similarities, the total negation of reality, the anticonventionalism and the notion of nothingness are the salient characteristics which can be found in Eastern philosophy.

In order to elucidate the philosophical implications of this subject, an attempt will be made to clarify the elements of Taoism within Zen Buddhism. It is a fact that Buddhism was blended with Taoism after being introduced to China, and Zen has numerous Taoist elements.

The paper will also examine Hegel and Schopenhauer's influences over the intellectual life in Europe. The arrival of so-called "nouveau poetique" during the second half of the 19th century was, as a whole, a result of the disintegration of idealistic purity. It is not surprising that the poets of that period were familiar with the cultural heritage of India, and that Romantic philosophers like Hegel and Schopenhauer were either deeply attracted to, or at least interested in, ancient Oriental thought. All of these elements helped initiate a radical change of human values, and the result was reflected by the avalanche of new movements both in art and in poetry, which is now known as the beginning of the avant-garde movements precipitating at the time of World War I.

It is well known that as a student majoring in philosophy Tzara was influenced by the theories of Hegel, Sigmund Freud and Carl Jung. A careful reading of Tzara's Dada manifestos reveals a clear parallelism between his ideas and the Buddhist doctrine of nothingness. Tzara's Dada is equated with absolute Nothing, and the Oriental Zen poets found two elements in Dadaism ---Zen and absolute Nothing. Oriental Zen poets found the congruence of absolute Nothing and absolute freedom of imagination which became a driving force of avant-garde poetics in the 20th century.



FEMININE AND MASCULINE VOICES IN
AMERICAN EXPRESSIONISTIC DRAMA:
A COMPARATIVE ANALYSIS OF SOPHIE
TREADWELL'S *MACHINAL* AND ELMER RICE'S
THE ADDING MACHINE

Connie Breeding
Minot State University

Whenever expressionistic drama is mentioned within the context of American theatre, most scholars immediately think of Elmer Rice's 1923 play, *The Adding Machine*. After its premiere production, critic Ludwig Lewisohn, in the April 14th issue of *The Nation*, praised the play by saying, "Here is an American drama with no loose ends or ragged edges or silly last-act compromises, retractions, reconciliations." In *Masters of the Drama*, John Gassner calls *The Adding Machine* "one of the most original plays of the American stage."

Although Rice's play has the distinction of being the first example of American expressionistic drama, scholars should be aware that Sophie Treadwell's *Machinal* equals, and perhaps even surpasses, Rice's use of expressionistic techniques. Produced on the New York state in 1928, *Machinal*, like *The Adding Machine*, appealed to the critics. For example, J. Brooks Atkinson, reviewer for *The New York Times*, said: "*Machinal* emerges as a triumph of individual distinction, gleaming with intangible beauty." Robert Littell, in his "Broadway in Review" column for *Theatre Arts Monthly*, called the play an oasis in the theatrical desert. And Jennifer Parent, in a rare critical look at the play, notes that *Machinal* was considered to be one of the ten best stagings in Arthur Hopkins' forty-year career as a director.

Yet, while *The Adding Machine* is frequently included in contemporary drama anthologies and discussed, sometimes at length, in theatre history texts, Treadwell's play has vanished into obscurity. I suggest that *Machinal* has never received the recognition it deserves because of the playwright's gender and her frank depiction of sexuality and the powerless position of women. Using comparison and contrast, I show the significance of the play and urge that, as an example of expressionistic drama, *Machinal* merits re-visioning.

Additionally, I have a series of slides (10 to 12) which accompany my discussion and illustrate how the design and staging techniques reinforce the expressionistic elements of the scripts. The slides of *Machinal* are from Arthur Hopkins' 1928 New York production and have rarely been seen by the public.



IVOR GURNEY AND EDWARD THOMAS:
A DISTINCTION

Mark W. Brown
Jamestown College

The poetry of Ivor Gurney (1890-1937) is often said to have been influenced by that of Edward Thomas (1878-1917), whose first volume of verse Gurney particularly admired, and whose "sickness of mind" Gurney remarkably perceived and felt that he shared. Closer examination of the poems of both men, however, reveals that in spite of superficial similarities, especially in their choice of subject matter, their treatment of that subject matter differs radically and irreconcilably.

"Crickley Hill," for example, one of Gurney's war poems, seems to have been prompted in part by Thomas's poem "Home"; for not only do both poems deal with the homesickness of soldiers, but they treat the subject in terms of the efficacy of language. But whereas Thomas considers language a barrier to perception and communication alike, Gurney celebrates the communal associations of words and the objects to which words are indissolubly linked.

The same distinction applies to Gurney's and Thomas's "local" poetry. Gurney's poem "The Lock Keeper," for instance, written under the immediate influence of Thomas's "Lob," nevertheless differs from that poem in its attitude toward objective reality. Though Gurney admits to being "sick" in his poem, and though Thomas uses proper names as though he were confident of their referential value, Gurney's vicarious experience is more reliable than Thomas's firsthand experience, and the object of "Lob," unlike that of "The Lock Keeper," remains elusive.

Indeed, the chief difference between Gurney and Thomas is precisely this: that for Thomas reality is elusive, whereas for Gurney it is intractable. This is not to say that Gurney takes language for granted or is insensible of the elusive aspects of experience; indeed, Gurney's early poetry is not incompatible with Thomas's in this respect. But in his later and greater poems, especially those about musical composition and the sea, Gurney habitually confronts reality as an intractable element over which real, if temporary, victories are possible.

Such victories are as infrequent as they are temporary, and Gurney's grapplings with experience are usually clumsier than Thomas's more tentative contacts. But Gurney's range is greater than Thomas's and his purchase on reality far less precarious, his own "sickness of mind" notwithstanding.



WORLD LITERATURES: A HISTORICAL PERSPECTIVE

Emerson Case
University of North Dakota

Noted literary critic Houston A. Baker, Jr. asserts, in his introduction to a collection of essays entitled *English Literature: Opening Up The Canon*, that to think and to write and to properly convey the experiences of modern existence requires the medium of English. It is, he says, the language of modern man.

Since the end of the Second World War there has been a steady emergence of "World English" writers, writers such as V.S. Naipaul from Trinidad, India's Raja Rao, and Nigerians Chinua Achebe and Amos Tutuola, who convey the thoughts and experiences of their cultures through a language that has had great effects on those cultures, English. These writers have used this language of modern man to express the events and experiences of their rapidly changing worlds.

Currently, however, because these literatures are different, because they do not fit neatly into the traditional categories of English Literature, they are denied their place in the English Canon. They are dismissed as second-rate or as sub-standard, and given the misleading labels of "Colonial" or "Third World," labels that don't accurately reflect the state of affairs in the current International development of English.

To understand and define the Internationalization of English Literatures, we turn to Braj B. Kachru's (1985) model for the spread of English. In his model the types of spread, the patterns of acquisition, and the functional domains in which English is used are viewed in terms of three concentric circles: the Inner Circle, the Outer Circle and the Expanding Circle. The Inner Circle refers to the traditional bases of English -- the regions where it is the primary language--namely Great Britain, Canada, the United States, Australia and New Zealand. The Outer Circle countries (countries such as India, Nigeria and the Philippines) are generally regions that have gone through extended periods of colonization, essentially by members of the Inner Circle. The linguistic and cultural effects of this colonization are now part of the histories of the Outer Circle countries. In these countries, English has acquired an important status in language policies and has become nativized to the point of having distinct language features. In the third circle, the Expanding Circle, which includes countries such as China, the Soviet Union and Indonesia, English is recognized as an international or universal language.

It is through Kachru's model of language spread that we are able to see that the emergence of these "New English Literatures" is not so different from the emergence of our own literatures. It offers us a way to begin looking at these "new" literatures and "new" Englishes. By a comparison of the emergence a century ago of literary works in America and Canada, whose literatures were once thought to be inferior types, with the emerging literatures of Outer Circle countries, we can see that we must leave behind these attitudinally loaded labels and understand that English is just as integral a part of Outer Circle countries as it is Inner Circle countries and that their rights to it cannot be denied. To rid ourselves of these labels is to divest ourselves finally of the last remnants of colonialism and to see that it is the authors themselves, believing in their own ownership of English, who control their own fates.



DESMOND EGAN: AN IMPORTANT IRISH POETIC VOICE

Ben L. Collins
University of North Dakota and Creighton University

Although Desmond Egan has gained renown in Europe and in the U.K., and although he won the 1983 National Poetry Foundation of U.S.A. Award and the 1987 Chicago Haymarket Literary Award, and although a volume of essays on him and his work (edited by Hugh Kenner) was published last year, and although he has read and lectured extensively in this country, he has still not received the attention he deserves in the United States.

Born in Athlone, Co. Westmeath, 7 July 1936, Egan received a classical education and until 1978 taught Greek and English in the famous Newbridge College--he now lives in Newbridge with his wife and two daughters. He is unique in that he supports himself solely by his writing and lecturing, and, as Hugh Kenner says of him, "[He] is the first Irish poet to have broken free from the need to sound Irish." Egan numbered among his friends Nobel Prize winners Sean MacBride and Samuel Beckett. He has published nine volumes of poetry, a book of criticism, and a highly acclaimed translation of Euripides' *Meda*, which had its premiere performance at Creighton University. His work has been translated into French, Dutch, Irish, Spanish, Italian, and Japanese -- we long for his translation of *Meda* to be translated into Greek! Egan feels that Patrick Kavanagh, not Yeats, is his and Ireland's master.

Having *read* Egan's poetry and having *heard him read* it are two distinct experiences: the written words are often vaguely obscured by a purposeful lack of punctuation, which, Egan insists, forces the reader to *read*. This very idea reinforces Kenner's assertion that Egan feels no need to sound Irish, for forcing the reader to read departs from the usual Irish loquaciousness.

He has been appalled by the condition of the world, and many of his poems address that condition, yet he neither shouts nor hurls invectives; and he is able to link all other causes to the troubles, past and present, of Ireland. The recent Irish bloodshed in Ireland, Egan says, has made only one addition to modern warfare--the car bomb. And with great economy, and with tenderness for its victims, he memorializes that weapon in POEMS FOR NORTHERN IRELAND.

two wee girls
were playing tag near a car . . .

how many counties would you say
are worth their scattered fingers?

His poems of social injustices often concern his native land, the late Berlin Wall, torture, apartheid, the crimes of military dictators; and they aggrandize those who oppose them, often paying with their own lives. But his themes are certainly not limited to the above: he can speak of his love for a woman, for a dilapidated old car he must sell, for a reopened distillery, for a little girl lost in a Parisian department store, for a dog sniffing his garbage can, and, perhaps most important of all, for the love he bears his father. Whatever he expresses, it is clear he is committed.

In perusing the poetry of Desmond Egan, it is useful to pay attention to the following



“SEEING DOUBLE”:
DESMOND EGAN’S CONTRAPUNTAL TECHNIQUE

Kathleen Rettig Collins
Creighton University

techniques and devices: (1) a usual lack of punctuation and obvious syntax; (2) a refusal to use conventional forms; (3) a sometimes strange but impressive imagery; (4) an ability to use the exact word; (5) a strong visual quality, an alertness to surrounding details; and (6) the frequent use of a “gloss” in the right-hand margin, serving almost as a musical counterpoint to the material to the left of it—often referred to as “seeing double.” An illustration of this device may be found in the fifth poem of *A Song for My Father*, an elegy for Thomas Egan.

A Song for My Father, V, uses the *gloss* to depict the father’s “activity” during his final days in hospital—that the work is an elegy proclaims that the father has already passed on—while the poem to the left shows in flashback those football Sundays that the father so enjoyed, and depicts another form of “activity” that is in striking contrast to that of the sickroom. But the masterful repetition of *no more*—used seven times—shows the end of all activity, the stasis, and emphasizes the actual loss.

no more season tickets produced like blue gold from <i>the little room</i>	<i>the crook of my arm under his shoulder pit gone gaunt unnoticed as the years clocking up</i>
no more fixture lists on which he filled in scores	<i>in tandem with Sister</i>
no more following him out on a rushed lunch an expectancy no more parking at galvanized gates after his patience had jumped	knees up! that’s it Tom 1-2-3-lift!
no more coming up afterwards to where he waits frail and grinning by my car a home win! they were <i>steeped!</i>	<i>briefly I get the weight of his whole life</i>
no more nosing through the roadful of fans radio hoarse with other results my father letting down the window to old cronies absorbed back into the crowd	grand! <i>he would always say grand</i> <i>trying to take over again to fix the pillows</i>
no more sundays	

Kenner says that this sort of poem is an “italicized marginalia” which can’t be performed; there is no way to read it; that the poem relies on a “silent voice in your head.” I am inclined to disagree: surely “seeing double” extends the possibilities of poetic expression; and if poetry is meant to be re-read (and re-heard), surely this device may be an important contribution to poetry. Desmond Egan is a poet to whom careful attention must be paid.

In his poem *Sequence: A Song for My Father*, Desmond Egan uses (in nine of the eighteen cantos) two columns of text printed side-by-side. In a reading performance, the two columns are read simultaneously by two people. Whereas when one person reads the poem, the left-hand column is read as if it were one poem; then the right-hand column is read. Following is the second canto from *Sequence: A Song for My Father*:

the heart monitor jigged up down its small screen	<i>out of the exile of age I rediscovered him as you do your youth</i>
we were afraid to look and not to	<i>we got closer than ever thick as thieves</i>
his life jerked along out of control now	<i>until it came his turn to leave after the American Wake of those last years</i>
zig zagged through all conversation	<i>and when time was up I would sit by the locker holding that hand</i>
as that graph plotted everyone’s utter fragility	<i>gone gaunt now sunken as his eyes and blotchy from needles from suffering but soft and warm as I always loved and vulnerable as his father’s hands protecting him in a Communion portrait still hanging near the desk and books in my old room</i>
until Wednesday 17 April 20 past 9 it thinned out gave one last kick before nurse switched it off	

Desmond Egan began using the double voices to imitate in words what many painters present on canvas. With very little effort, someone viewing a painting with multiple images can see simultaneously those various images. In Egan’s poetry, the double voices often counterpoint two different but related images and (similar to the visual arts) an audience can absorb the various images and ideas.

Before a reading performance Egan introduces *Sequence: A Song for My Father* by telling his audience not to be concerned about hearing everything, but rather attempt to get a general impression. What I noticed, however, in watching and listening to a video recording of the poem was that after I knew the poem intimately, I could hear

almost every word. I would compare the experience to those moments in opera when two characters sing simultaneously, but are singing different lyrics. When one knows the lyrics one can absorb both meanings nearly as easily as one can absorb more than one image in a painting.

Sequence: A Song for My Father opens with an epigraph taken from E.M. Cioran's *Drawn and Quartered*. Cioran emphasizes the futility of trying to understand the exact nature of a human being:

What we have really grasped cannot be expressed in any way at all, and cannot be transmitted to anyone else, not even to oneself, so that we die without knowing the exact nature of our own secret. (E.M. Cioran, *Drawn and Quartered*)

In his poem, Egan emphasizes transmitting perceptions and defining the exact nature of one's secret. In a sense, Egan agrees with Cioran. To transmit the exact nature of the love between a father and his son is impossible. But because Egan composes this poem in which he comes to a greater understanding of his feelings for his father, Tom, and, because he writes the poem in such a way that the reader can understand the essential nature of Tom Egan and the close relationship he and Desmond shared, he also seems to be defying the epigraph.

When Egan uses the double voices, his audience gets an idea of how the different sense perceptions work together to form the whole "picture" of a moment. In Canto II, for example, the left hand column describes the action of the heart monitor. The sound of the monitor is reflected in their conversations and intrudes on their remembrances of past occasions. Everything connects. The right hand column includes a fluid presentation of Egan's memories of his father from the time before Desmond was born (with reference to his father's communion picture) to his death ("it was his turn to leave"). Those connections between the heart monitor marking Tom's progression toward death and the thoughts and conversations in the room are impossible to explain or to understand exactly, but an audience is able to intuit them.

When an audience hears these descriptions given simultaneously (as can be accomplished when the poem is read to them), they receive very nearly an exact representation of that moment in Desmond Egan's life. When Egan presents the double voices he comes very close to transmitting the "exact nature" of his love for and his memories of his father.



INTERSUBJECTIVITY: READER AND WRITER CONVERSING VIA TEXT

James E. Coomber
Concordia College

Some reading theorists and literary critics (e.g., Flower, Iser, and Rosenblatt) have suggested that effective reading is more a process of *creating* meaning, with the read-

er being as much a creator as the writer. However, traditional or "strong text" attitudes toward text suggest a separation between reader, writer, and text. While oral language is generally more intimate, written language is thought to distance one from communication. While oral language is generally affected by the context in which those words are spoken, a written text, according to strong-text views, usually has stable meaning apart from context. Furthermore, while in an oral situation both participants carry on an obvious transaction with each other, in written language reader and writer deal not with each other but with language on the printed page (Goody and Ong).

Brandt uses the linguistic distinctions between literate and oral traditions to reject separation of reader, writer, and text and to establish a basis for involving readers in text, thereby enhancing reading comprehension. Briefly, she suggests we regard printed text in much the same way linguists have traditionally regarded oral language; in fact, she claims that taking an "oral" attitude toward print is necessary for successful reading and writing. "Intersubjectivity," the reader's and writer's recognition of each other's presence, means that reader and writer create a mutual social reality by means of the text, with context vital to making meaning. Thus, according to Brandt, writing and reading are "pure acts of human involvement"—involvement between reader and writer and involvement with the text—which lead to better reading as well as writing.

Most students, Brandt points out, act as if written text is objective knowledge existing apart from writer, reader, and contexts. Weak higher-level comprehension skills, she claims, come from lack of involvement in the text and inability to draw on context; failure in writing may be attributed to similar factors. In their protocol research on reading behavior, Christina Haas and Linda Flower found that subjects who exhibited superior comprehension were the readers who identified with the author, speculated on the effect of texts on audiences, and created scenarios and even played roles as they read. They actively involved themselves in the text.

The concept of intersubjectivity has useful implications for enhancing students' reading and writing skills. In the latter part of this paper I describe strategies we might use in teaching and in journals: (1) sense of audience—by asking students, for example, to speculate on shared grounds between rhetor and audience, consider a writer's claim in regard to various audiences, re-write passages for different audiences, and create imaginary audiences for their writing assignments; (2) interest in the writer—by speculating on how the writer uses personal experience and perceives her readers (drawing on Peter Elbow's reader-based feedback); (3) creating examples and role-playing on what students read in the text; and (4) responding to metadiscourse, or "discourse and discouraging" (Joseph Williams)—by encouraging a greater attention to non-propositional material in the text that indicates writers' strategies and reminds us that making meaning is a joint effort of both reader and writer.



THE UNDERLYING ISSUES BEHIND THE PC MOVEMENT

Helen Hoehn Correll
North Dakota State University

The battle rages between opponents and proponents of Politically Correct (PC) language. Those opposing PC claim that it restricts freedom of speech, that it is a form of reverse discrimination which is comparable to McCarthyism, and that it creates a chilling climate in the universities. Those who support PC language claim that it's a way of decentralizing the language, that language has been controlled too long by "dead white males," and that only by challenging the stereotypes behind the words can we change the way we view the world.

Shots are being fired from both sides, but during this battle the real issues behind the movement sometimes get obscured. While many have chosen sides, most of us are in the middle wondering what all the hubbub is about. It is my intention to shed some light on the underlying issues that have made PC a polarizing subject on our campuses.

The first issue is the power of language to control our perceptions of the world. The work done by Edward Sapir and Benjamin Whorf suggests that use and misuse of language can affect an individual's perception of the world. Indeed, this language can even affect the way society values certain ideas and groups of people. When we use words like redskin, babe, or queer, we are expressing, consciously or unconsciously, the stereotypes inherent in those words. Indeed, we reinforce these stereotypes when we choose words that are gender-exclusive and biased rather than non-biased, more-inclusive words.

The work done by Jacques Derrida and other deconstructionists has helped to shed some light on the way we use language. Since language is prone to manipulation and distortion, we need to "decenter" our thoughts and our language to determine how the language was centered in the first place. By doing this we will know how we are manipulated and controlled.

The second issue revolves around this control of the language. Dale Spender, Julia Penelope, and other linguists believe that the language is controlled by white males. Since this male bias excludes other perspectives, they feel the language must change to include more of the views of the "others" in society. The issue of control is also part of the Marxist theory. Because power is seen as the ultimate goal and language can be used to obtain this power, the dominant class has continued to enforce its power by controlling the language. The ideas of the "others," those not in power, are not included in the culture or the language and are therefore less valued.

The goal of the PC movement is to bring biases to the forefront and to help us unlearn the biased language that we use. Becoming aware of our use and misuse of language will help us to question the stereotypes and values inherent in some of the words that we use. Because the term "politically correct" has become its own worst enemy, it may be beneficial to rename the movement. Since the goal is to be more inclusive in our language, a better "title" might be "all-inclusive" or "more-inclusive" language since that seems to more nearly describe the goal.



WRESTLING WITH THE UNDER TOAD IN THE WORLD ACCORDING TO GARP

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John Irving's *The World According to Garp* (1978) is what Robert Scholes in *The Fabulators* calls a fabulation. Works in this long storytelling tradition typically move away from the realistic novel. The fabulation moves toward a new emphasis on the story, or "fable," itself and away from a realistic documentation of the external world or a detailed examination of a character's internal world. The fabulator is more like the great storytellers than the great realistic novelists. She is chiefly concerned with the narrative design and shape of the story and will readily break with traditional representations of reality to achieve this end.

Unlike earlier fabulators, however, Irving does not posit a rational world where explanations and solutions are eventually available for failures, mistakes, and the general pervasiveness of evil. Nor can his characters count on the assumption or even the possibility of change for the better or of improvement of self or society when their dilemmas are overcome or correct. The basic optimism in the face of multiple reasons for pessimism in earlier fabulations is handled quite differently in *The World According to Garp*.

At the heart of the meaning of Irving's novel is the utter precariousness of living in the world at all. This main theme of the fragility of life is developed by a series of threats and dangers--"Under Toads," as Garp's son Walt mistakenly calls them--to the virtues endorsed by the novel and Garp. The final, all-encompassing threat is the pervasive knowledge of death, the greatest Under Toad of all. There are, however, some antidotes to the menaces of life which are brought out in a series of bizarre, fabulation-like events, characters, and images which closely tie the main theme of the pervasiveness of evil to the techniques of fabulation. Taken together, these fabulation-like antidotes which Irving pits against the Under Toads of life reveal that the world cannot be made to accord with anyone's view of it, however safe she may try to make it.

One unsuccessful antidote that stalks Garp throughout the novel is prophylactics, condoms--"safes." But no device, not even a safe, can spare anyone the consequences of life in the world according to Garp. Ironically, indeed, it can become one of the many dangers. The major successful antidote to the Under Toad is wrestling rooms which are described consistently in alluring, even sexual, terms that associate them with all the positive forces in the novel. From the bizarre impregnation of Jenny Fields by the dying Garp, Sr., through the provocative scenes set in wrestling rooms at Steering School, to Garp's own assassination in a wrestling room, this antidote to the Under Toad is a place of safety and security for Garp. Wrestling and sex, like lust, marriage, and fathering children for that matter, are always acts of terrific optimism for Garp, an act of wrestling with the Under Toad itself.

That the world is not safe, however, is what the novel is all about and what the temporary refuge of the wrestling rooms eventually reveals. Wrestling with the Under Toad in *The World According to Garp* is both tragic and comic, sad and funny, ironic and ambiguous, full of violence and joy, pain and pleasure. It is a wonderfully vital act of living, like sex an act of terrific optimism, even as it is also a dance with death, the greatest Under Toad of all and recognizable to us all.



SPEECH BEHAVIOR IN *OTHELLO*: THE CONVERSATIONS OF RODERIGO AND IAGO

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The politeness theory of Brown and Levinson which analyzes the various ways people approach "Face Threatening Acts" (FTAs) in conversation is particularly useful in suggesting the social distance and the balance of power between individuals. An application of this theory to Iago's conversations in *Othello* illuminates Iago's subtle manipulations of politeness and conversational power to his own ends.

The question of how Iago manages to mislead his friends so completely has fascinated many readers and viewers of the play. Because of the time limitations for this presentation, I will discuss only four of the six conversations between Iago and Roderigo to identify some of Iago's techniques. An analysis of the changing approaches Iago takes to FTAs demonstrates Iago's power gains and manipulative strategies. Two other indicators--the pronouns Iago chooses for direct address and the gambits he selects--provide supporting evidence.

Together these politeness indicators show the rise and fall of Iago's power over Roderigo. The first dialogue presents a formal social distance: Roderigo is a gentleman, Iago is not. Their power, indicated by their strategies for performing FTAs, is slightly in Roderigo's favor, for he does more FTAs with limited negative redress. Iago's power shows more subtly, in his "teacher" role. But the presence of politeness routines demonstrates he is clearly not in command. The social distance contracts in the second scene, because of Roderigo's despair (which allows Iago to become paternal) and Iago's positive politeness, which asserts common ground, a companionship Roderigo does not reject. Iago's power increases as their social distance closes.

The third dialogue may be Iago's first attempt to incite jealousy in another. He uses on-record unredressed FTAs, which do not work on Roderigo, who shows independent thought. So Iago switches to more formal modes, evidenced by the terms of address and positive politeness. These strategies work; Roderigo carries out his part of Iago's plot. And Iago has learned to manipulate successfully by minimizing his expressions of power and increasing the polite distancing.

By their fifth conversation, however, the two return to the social distance of 1.1. Roderigo again does a series of FTAs, redressed only slightly with cognitives; Iago returns to the positive politeness and formal terms of address which worked so well in the third dialogue. His manipulation is again successful: Roderigo's complaints are silenced and he agrees to at least listen to his friend's new plan.

Thus Iago nimbly closes the social distance and gains power over his social superior. He is able to manipulate Roderigo into first selling his livelihood, then ruining Cassio's career, and finally attempting murder. Even when Roderigo begins to reassert himself, Iago is able to appease him with formality while maintaining his own control over the situation. By exploring the way Iago approaches FTAs we are able to see the process of manipulation and the subtle assertion of power in Iago's conversation.



LANGUAGE OBSOLESCENCE: THE CASE OF FRENCH IN THE MIDWEST

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Unlike other immigrant groups in what is today the American Midwest, the French were, for the most part, the first Europeans to arrive. They did not enter an already-established, anglophone world to which they had to adapt, and they spoke a language considered prestigious, even by English speakers, for it was the language of royalty throughout Europe. However, few linguistic traces of their presence remain today.

In the state of Louisiana there are approximately 260,000 French speakers, excluding those recent immigrants born in France, or about 7% of the state's population. The Northeast also has several hundred thousand francophones, who make up between 2-9% of each state's population. They are primarily Canadian French who emigrated from Québec during the past century for economic reasons. In the Midwest, however (both the industrial Midwest and the Plains states), none of the thirteen states counts more than .3% of its population as francophone in the 1980 census, yet each of the states has between 5%-11% of its citizens who claim French ancestry. Here, we find no mass migration from a single region to a single region, but rather a patchwork-quilt pattern of disconnected settlements, some from Canada, some from Louisiana, some from France. Various groups tried to set up "utopias," others fled poverty, still others fled the French Revolution. Whatever their origin, they have become virtually indistinguishable from their anglophone neighbors in their nearly-exclusive use of English.

Many researchers have studied the phenomenon of language obsolescence, or language death, in terms of the steps a particular language follows on its path to extinction. In the case of French in the Midwest, however, where the settlement pattern is a mosaic of individual histories, any lexical and syntactic generalizations are an oversimplification, at best.

Rather than analyze the stages of language death in any particular French dialect, I examined the extralinguistic features involved in the short-term maintenance, and eventual disappearance of French in two communities: Wild Rice, North Dakota, and Gallipolis, Ohio. Certain political developments affected the "death" of French, such as the defeat of the French in the "French and Indian War"; the creation of the United States by a Constitution written in English; and the Northwest Ordinance of 1787. However, they do not wholly explain the demise of French. Other critical factors include the establishment of French-language schools and parishes, or lack thereof, and the perception of prestige.

The two communities examined here were the first French settlements in their respective states. Neither was isolated linguistically; both continued to have contact with other French speakers. In light of the three extralinguistic factors outlined above, it is interesting to note that the less-prestigious French dialect of Wild Rice was maintained for several generations, thanks to the establishment of a French church and school. Yet in Gallipolis, the prestigious speech of the Parisian royalists fleeing the French Revolution became nearly obsolete 20 years later, when the first church and school were erected, both employing English, not French.

This paper, then, examines the phenomenon of language obsolescence in two mid-western communities. The importance of the language of education and religion in language maintenance or death is underscored, and the issue of language prestige is explored in some detail.



FELIX PAUL GREVE'S FANNY ESSLER POEMS: HIS OR HERS?

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Felix Paul Greve was a minor literary figure in the orbit of the Stefan George circle around 1900. Due to severe financial pressures, he chose to disappear from the German scene with a staged suicide in late 1909. Three years later, he assumed a new existence as Frederick Philip Grove in Manitoba. In 1902, Greve affected a Dandy-like lifestyle à la Oscar Wilde on borrowed money, and he became entangled with Else Endell, with whom he eloped to Italy, in January 1903. After a few blissful months in Palermo, Greve went to Bonn, where he was arrested and sentenced to one year in prison for fraud. The prison term seems to have turned Greve's life around. Immediately after his release, he declared to Gide that his former l'art-pour-l'art position had been replaced with a diametrically opposed ideal: Life had central importance from now on, art was seen as a way of making a living. Greve subsequently lived according to his reversed ideals: apart from the seven Fanny Essler poems explored here, only three other poems are known to have been published by Greve in the five years between 1904 and 1909. His two realistic novels also indicate a significant departure from his pre-prison poetry productions. *Fanny Essler* (1905) and its sequel, *Maurermeister Ihle's Haus* (1907), are both indebted to the tradition of realism, and are based on Else Endell's biography.

Even before Greve's novel *Fanny Essler* saw the light of day in 1905, seven poems by an author named Fanny Essler appeared in a contemporary journal. In a letter to Gide, Greve revealed that he was using the name of his fictional heroine for poetry publications. However, Greve's authorship of the Fanny Essler poems must be questioned today because of some evidence found in Else's archival collection at the University of Maryland.

A composite picture of his and her lives looks like this: after staying in Switzerland and Northern France, Greve and Else lived in Berlin until Greve's disappearance in 1909. She later joined him in Kentucky, where he abandoned her in 1912. He went to Canada and led a rather virtuous but boring life; she went on to New York to assume her flamboyant, but financially strained, role as Else Baroness von Freytag-Loringhoven. She returned to Germany in 1923, and managed to emigrate to Paris with the help of American and French friends in 1926, where she committed suicide a few months later. Else is not known to have ever published anything under the names of Ploetz (her maiden name), Endell or Greve. However, as Baroness von Freytag-Loringhoven, she

received much attention in her own right as an artist and poet in Greenwich Village during the years 1913-1923. One of her many German poems in the Maryland collection happens to be a shorter replica of the last Fanny Essler poem.

The Fanny Essler poems were published in three installments between 1904 and 1905. Seen in their entirety, they are a carefully structured triptych: first, Fanny Essler bewails in two untitled poems the absence of her lover while alone in the Southern climes. Central in position and importance, the next sequence is entitled *Drei Sonette: ein Porträt* and presents a static account of her lover's hands, eyes and mouth. Finally, two more untitled poems evoke a Northern setting in much the same way as the initial two poems referred to a Southern location.

While a less faithful echo of the Fanny Essler poems, another Freytag-Loringhoven poem is a bitter, double-layered parody of Greve and his poetry: in close analogy to the timeless centerpiece of the Fanny Essler triptych, it describes the eye, mouth, and hands of her husband or lover (Greve) along with some other personal characteristics, all of which are then cleverly linked to the allegorical Fall in Greve's poem "Erster Sturm" (1907). This poem is of crucial importance to the Greve/Grove identity question, since it *also* exists in Grove's archives at the University of Manitoba. In it, Fall brutally invades the countryside, announcing destruction and death in guise of a major storm.

Freytag-Loringhoven's autobiography (written in the early twenties in Germany) mentions that she first felt the need to express herself in poems when she became romantically involved with Greve in late 1902, then when she was left behind in Palermo in 1903, and again while in Rome before rejoining Greve in May 1904. These three independent references to her poetic creativity confirm that she wrote poetry revolving around her involvement with Greve. The obvious question is therefore: is she the author of the seven Fanny Essler poems of 1904/1905, or is it Greve, as he alleged in his letter to Gide?

The model for a collaboration of a more complex nature can be found in the genesis of Greve two novels. Freytag-Loringhoven's autobiography confirms that she provided Greve with the raw material of her biography, and that he assumed polishing and marketing functions. Her accounts of engaging in autobiographical writings which were never published in other form but Greve's fictional adaptations allow one to suspect that Greve appropriated her attempts at lyrical expression of experiences concerning him for the publication of "his" Fanny Essler poems.



**DEVIANT MEANS AND LEGITIMATE ENDS
IN EDITH WHARTON'S
THE HOUSE OF MIRTH and *THE CUSTOM
OF THE COUNTRY***

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Throughout her work, Edith Wharton inveighs against a commercialization that extends to all aspects of life and results in what she terms "reduced relations between human beings." Such a commercialization places great stress on both the cultural structure and the social system, as it affects not only the cultural norms and goals, but the social system's ability to achieve them. Much to the detriment of individual characters and entire societies, the emphasis upon the dominant cultural goal of monetary success frequently leads to behavior that the cultural norms and the social system should preclude. Or, to put it much more simply, in Wharton's fictive world, the cardinal American virtue, ambition, results in the cardinal American vice, deviant behavior, behavior that is usually immoral and often illegal.

Wharton most fully explores the roles of conformity and deviancy in fulfilling the American dream of getting-rich-quick ("success") in *The House of Mirth* (1905) and *The Custom of the Country* (1913). In particular, the juxtaposition of the "careers" of the two heroines is revealing, for one is a role failure, the other a role success. Lily Bart cannot marry for money, but Undine Spragg Moffatt Marvell de Chelles Moffatt can easily do so.

Lily Bart of *The House of Mirth* is such an appealing, pathetic character, so apparently overwhelmed by the vast impersonal forces of a hostile environment, that it is easy to overlook the fact that she is truly a social deviant, and, more important, that her deviancy is largely responsible for her ostracism and her failure. Yet Lily's "failure" to marry into the "selfish crowded world of pleasure" is a symbolic moral victory. In a world dominated by utilitarian principles and relationships, Lily's deviancy and her escape or retreat from the dominant goal of success may make her, as she says, "a very useless person," but symbolically they are a repudiation of the norms of her real culture and an affirmation of the norms and values inherent in Wharton's vision of an ideal culture.

In sharp contrast, in *The Custom of the Country*, each of Undine Spragg's several marriages is, in social and cultural terms, a success, but in terms of Wharton's humanistic and moral standards, a failure. Unlike Lily, "the passionately imitative" Undine slavishly conforms to her real culture's norms and values, but deviates sharply from Wharton's ideal ones. As another character points out, Undine is "the monstrously perfect result of the system: the completest proof of its triumph." Thus she is also the epitome of what he terms "the poor deluded dears," for she really believes that the status symbols she seeks and gains "constitute life." Central to Undine's ultimate failure is her belief that "to have things" is the "first essential of existence." Her entire "career" points out the futility of attempting to live by such an ideal. Like most of Wharton's *nouveaux riches*, Undine is concerned only with adapting and adjusting to the immediate environment of her real culture. For her, the real culture is the ideal cul-

ture. Wharton implies that her ideal culture and "real civilization" are consequently doomed. Despite her deviancy and her failure, Lily's peculiar and fatal integrity becomes the more impressive in face of the psychic distortions Undine must undergo to be "successful."



**GANGSTERS IN THE NEW EDEN:
THE MYTHIFICATION OF CRIMINALITY IN
WORKS BY AGUSTÍN YÁÑEZ, MARIO PUZO
AND FRANCIS COPPOLA,
AND GUSTAVO ALVAREZ GARDEAZÁBAL**

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Commentators and critics of gangster film and fiction have often noted their tendency toward mythic treatment, or, less charitably, "whitewashing" or romanticizing, of criminal figures, with characters such as Little Caesar, Scarface, and Don Vito Corleone. Ricardo Guerra Victoria, from *La tierra pródiga* (1960) by Agustín Yáñez, is such a literary figure. His fierce individualism recalls conquistador figures such as Lope de Aguirre and is directly analogous to that of Vito Corleone, the famous "Godfather" character of Mario Puzo and Francis Coppola. Both Guerra Victoria and Corleone are mythifications of historical criminal tendencies. The protagonist of *El último gamonal*, a 1987 novel by Colombian writer Gustavo Alvarez Gardeazábal, is a generally similar figure, although he is treated more covetously and ironically.

The career of Guerra Victoria ("El Amarillo"), as Lanin Gyurko has suggested, follows an Adamic pattern and shows strong analogies to the careers of the conquistadors. He parallels a popular "conquistador," Vito Corleone, from the 1969 Mario Puzo novel and the collaborations between Puzo and director Francis Coppola. The concept of masculine force on a mythic level is central to the Yáñez novel, as is the obsessive idea of never giving in or losing one's honor.

The myth of the new paradise is sharply parodied by Yáñez; El Amarillo is like a new Adam trying to create a second Golden Age on the coast of Mexico. Although El Amarillo is finally frustrated, his creative force, like that of a Columbus, gives names to things, tames animals and dominates the natural and human environment. Also significant is the analysis of power in the country, at least as far as its influence on Victoria is concerned; here there is a really interesting similarity to the Puzo and Coppola works. In all these cases one sees a feudalistic capitalism.

The new paradise of El Amarillo is frustrated by the "gordos," those who have the true power in the country, the chilling force that makes a puppet of the local chieftain. The fact that El Amarillo tries to create his feudal paradise with government help condemns his project to disaster; Yáñez implies that those who rule the country have

interests which do not coincide with any paradisiacal vision. Those who can knuckle under will be successful within the system, but El Amarillo cannot adapt; he follows his own lights and ends frustrated.

The analogy to the form historically taken by the Mafia in the United States is strong; it can be easily illustrated with recourse to the Puzo novel *The Godfather* and the films based upon it. Some of the situations in the plots of the Puzo and the Yáñez novels are similar: Corleone has a war with the big New York Families and dominates them posthumously through his son Michael; El Amarillo appears to dominate Pánfilo, Cordero and his other enemies. The world of *The Godfather*, like that of *La tierra pródiga*, is *machista*; its ideal figure is Don Corleone, the strong man, decisive, sardonic. Within these two worlds, however, the protagonists have differing ambitions: Guerra Victoria wants to make himself a kind of feudal Marqués del Valle. Corleone has a somewhat different vision: as John Hess has demonstrated, his aspirations are bourgeois.

Both the works by Yáñez and Puzo-Coppola can profitably be compared to *El último gamonal*. Don Leonardo Espinosa, the gamonal, although he operates on a scale smaller than that of Corleone and Guerra Victoria, is also an interloper who "rises" from humble circumstances through deceit and ruthlessness to become a tyrant. The tone and environment of *El último gamonal* are quite different from those of the other works, however, as the hollowness and perversity of the gamonal are comically and grotesquely explored. Far from romanticizing or mythifying the gangster figure, Alvarez Gardeazábal subjects it to acid deconstruction, effecting a sophisticated critique of the power establishment in Colombia. Comparison of the three differing treatments is instructive as illustrating the progression from the more humanistic viewpoint of Yáñez and the romanticism of Puzo to the skepticism and experimentalism of Alvarez Gardeazábal, who nevertheless works within a generic tradition.



SOCIAL ISOLATION AS A BARRIER TO ENGLISH PROFICIENCY: A SOCIOLINGUISTIC SURVEY OF INTERNATIONAL STUDENTS AT THE UNIVERSITY OF NORTH DAKOTA

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This survey was designed to compare the language attitudes, language habits and sociolinguistic community settings of the two groups of international students at the University of North Dakota: the regular international students, and the nearly seventy pilot-trainees enrolled in the UND Center for Aerospace Studies (CAS) Spectrum program. A preliminary survey was conducted in July and August of 1991 of thirty students from each group. Within each group of thirty students, fifteen surveys were completed by students who had been at UND for one year or less and fifteen were completed by students who had been at UND for more than one year. More research is ongoing.

For the majority of the nearly 600 international students at the University of North Dakota, gaining proficiency in English is not a difficult process. Depending on his or her preparation in English before coming to the United States, the international student at UND finds improvement in English a fact of life by virtue of the social setting of which he or she becomes a part. International students find themselves in a social setting which necessitates the use of English for all levels of communication in their new community. Such constant use of the English language results in increased proficiency on the part of the international student, proficiency which is often achieved with little conscious effort. Survey respondents credit this social interaction, rather than formal English language instruction, as the reason for most of their improvement in English.

The Spectrum students, however, are a subgroup of international students at UND for whom gaining proficiency in English is indeed difficult. Spectrum is a foundation operated by CAS, which offers intensive pilot training for airlines around the world. Currently China Airlines, based in Taiwan, is the only airline with pilot-trainees involved in the Spectrum program.

The students in the Spectrum program are a special subgroup within the international student community at UND in that the Spectrum students are at UND for nothing but flight training. Spectrum students are also unique in that they live apart from other UND students and have little opportunity for meaningful social interaction with English speakers. One survey question asks students to estimate the number of times per day they communicate with English speakers beyond a simple exchange of greetings. While regular international students communicate with an average of 11.5 English speakers per day, Spectrum students communicate with an average of only 2.25 English speakers per day. Included in this 2.25 figure is communication with flight instructors and air traffic controllers, who thus represent the majority of the Spectrum students' communication with English speakers on any given day.

The survey results go further to point out the danger of such a lack of interaction with English speakers. While 90% of regular international students reported experiencing communication breakdown "less than half the time" or "never," fully 53% of Spectrum students reported experiencing communication breakdown at least "half the time," with 10% experiencing communication breakdown "more than half the time." In view of the fact that most interaction with English speakers takes place in the cockpit of an airplane, limited English proficiency on the part of Spectrum students is not just an inconvenience; it is a hazard to their safety and to the safety of others.

The survey results identify many of the causes of the social isolation of the Spectrum students. More importantly, the data clearly show that such social isolation severely impairs the ability and efforts of Spectrum students to become more proficient in English. Further, the survey results suggest that the lack of English proficiency, combined with the reported ineffectiveness of Spectrum's in-house English as a Second Language (ESL) program, raises serious questions regarding the operating safety of the Spectrum program.



CHALLENGES TO CHARACTER IN MODERNIST AND POSTMODERNIST FICTION

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Since Henry Fielding articulated his concept of conservation of character in *Tom Jones* in the eighteenth century, there has been a recurring concern with the nature of character, an element which has been particularly emphasized in the twentieth century by both modernist and postmodernist writers. Postmodernist dislocations of character often take the form of the double, as in works by Sylvia Ocamp, Ariel Dorfman, and Jorge Luis Borges. Among the modernist challenges to character are Virginia Woolf's *The Waves* and Patrick White's *The Twyborn Affair*, novels which raise questions about the nature of character in fiction within the context of a distinction between gender and sex.



'INDOCHINA MON AMOUR': MARGUERITE DURAS'S *THE LOVER*

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Before contemporary French novelist Marguerite Duras received the Goncourt Prize in 1984 for *The Lover*, she was considered a hermetic writer, accessible only to the "happy few." Her novels typically sold between 5,000 and 20,000 copies during their first year of publication. Yet according to various accounts, between 600,000 and 800,000 copies of *The Lover* were sold in France during the year 1984-1985. An incessant reworker of her own texts, Duras recently brought out a re-make of *The Lover* entitled *The Lover from Northern China* and once again found herself at the top of the best-seller list as well as the object of numerous articles, reviews and interviews in the French press. She ranks third, after Proust and Flaubert, in the number of doctoral theses being written on French novelists in France at the present time.

The reading public's interest in a writer generally considered accessible only to a restricted audience of intellectuals may stem from what I call the "Indochinese connection," which takes multiple forms in both the 1984 and 1991 versions of *The Lover*. Neo-romantic images of the Indochinese countryside infuse the novels with a measure of local color and exoticism which appeals to French and American reading publics somewhat intrigued by Indochina/Vietnam because of the political struggles that have taken place there. Accompanying Duras's evocative descriptions of the geography of the country are her depiction of the political and socio-economic situation of Indochina between the wars, her intimate autobiographical revelations, the intertextuality estab-

lished between this and her other fictionalized works, and the exploration of sexuality within the grids of intercultural love.

The autobiographical connection in this work is doubtless a fascinating attraction to the reader somewhat familiar with Duras, a writer who freely invites incursions into her own biography, and who in her innumerable interviews is disarmingly frank about her personal life. Both *The Lover* and *The Lover from Northern China* let new skeletons out of her Indochinese closet while offering a kind of readers' guide to fictionalized characters in former novels.

The central "primal scene" in both novels, the loss of the young girl's virginity to a wealthy Chinese man twelve years her senior, provides yet another level of "Indochinese connection": that of the sexual attraction between persons of European and Asiatic background. Sexual desire directed toward a social and racial other is paradigmatic throughout many of Duras's works since the 1950's, yet its autobiographical source is not made clear until *The Lover*; it becomes even more explicit in *The Lover from Northern China*. Moreover, Duras's account here of what she leads us to believe is her own first experience with sexual desire would appear to be the source for the love story of the French actress and the Japanese architect of *Hiroshima, Mon Amour*, Duras's 1959 New Wave film scenario which has enjoyed a continued popularity with cinema buffs.

The Lover, a kind of "Indochina Mon Amour," is at once a summing up, a distillation and purification of former texts, and an opening up of autobiographical and literary revelations. In speaking of *The Lover's* success in the media, Julia Kristeva emphasized its "neoromantic social and historical harmony" (142).

Her choice of the word "harmony" would seem to be a key notion here. The relationship with Indochina in *The Lover* and in the recent *The Lover from Northern China* is not a monophonic but a polyphonic network where erotic exoticism exists side by side with social and geographic detail, where an account of colonial power and racism is set in counterpoint to autobiographical revelations, and which turns around the tonal center of certain "primal scenes" in Duras's life out of which arise the characters and situations in her fiction. These various elements work together harmoniously to produce one of Marguerite Duras's finest works, a text that strikes responsive chords both with specialists of her work and with the public at large.

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POSTMODERN FICTION: THE CULT AND TECHNIQUE OF SKEPTICISM

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If time and resources were no object, I would survey the whole of Western culture and categorize the great works of history, philosophy, and literature as being either *essential* or *skeptical*. Such a task would of course be impossible, but I suggest it here to draw attention to an important dichotomy which I think transcends the countless institutionalized and canonized "isms" which many thinkers, for various reasons, are wont to seek, embrace, embellish, and champion. An essentialist is one who has hit upon some truth, some great approach, some grand design, some celebrated manifesto, and who seeks to measure all phenomena and experience based upon the apparatus of this truth. The essentialist rejects all phenomena which fail or refuse to conform to this grand design. The essentialist, surrendering to the grand design, is in danger of becoming dictatorial, and often degenerates into pragmatism and fatalism. The skeptic, on the other hand, approaches grand designs and fixed approaches with caution. While the essentialist labors to hammer experience into generalities, the skeptic is a cool observer of particulars. The essentialist sees black and white where the skeptic sees grey. Most of all, the skeptic does not seek to promote her sensibility through coercion, but through illustration, sobriety, and humor. Ideally, the skeptic is skeptical of her own skepticism, and is ultimately free to choose between optimism and pessimism; while the essentialist ultimately has no choice other than which gutter he stoops in to gather his pennies. The essential/skeptical dichotomy, I believe, is useful chiefly in the way it can be used to deconstruct other dichotomies and "isms," and cut through mythologies and emotions to explore the actual arena of cause and effect. The skeptic approaches the real world not by defining what it is, but by recognizing what it isn't. For example, through skepticism the citizen is enabled to comprehend the contemporary dichotomy of "liberalism" and "conservatism" for the divisive, time-consuming, and hypochondriacal plebeian hoax that it is. For the student of literature and dialectics, skepticism identifies those works and traditions which seem to encourage wisdom and human felicity by contrasting them with the follies of essentialism. This is what Swift is doing in the third book of *Gulliver's Travels* where, through the device of his islands of Laputa and Balinbarbi, with their technocratic governments, he parodies and satirizes the brave new scientific state Francis Bacon champions in the *New Atlantis*. This is what Cervantes is doing in *Don Quixote* when he parodies the false ideals of a lost, halcyon age of epic romance and monumental chivalry. This is what Melville does in *Moby Dick* where he parodies the Transcendentalists, and once more in *The Confidence-Man* where he parodies naive reformers, crooked philanthropists, the vain deniers of human error, and the unhappy amongst us who have lost their faith.

What all these technocrats, romantics, transcendentalists, reformers, crooks, and deniers have in common is a quality I shall call *modernity*.

The modern world thus emerges--doctrinaire, rational, authoritarian, planned; where civilization is led by experts who know best how to direct humanity's energies. The cynicism of these experts begins with their accepting the overall system, whatever "ism" it might be, "and then applying their very real expertise to technological prob-

lems, to making the system more efficient, or humane, or smooth running." (2000 24) And along with the physical structures--economic, bureaucratic, political, educational--of the overall system, the members of the system, the human beings within it, are taught to embrace a particular world view, adopt certain behaviors, and play a variety of roles based on preconceived notions of gender, socio-economic standing, age, and race. Postmodern fiction, encompassing, after a fashion, the cult and techniques of skepticism, analyzes and ridicules the outer forms as well as the underlying assumptions upon which contemporary culture is based.

The fictional techniques of postmodern skepticism might roughly be labeled *parody*, *self-referential texts* and *the hysterical sublime*.



AN EVALUATION OF FAITH: AN ANALYSIS OF ROBERT BROWNING'S 'CHRISTMAS EVE'

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In his poem "Christmas Eve," published in 1850, Robert Browning explores three different approaches to Christianity--the evangelicalism of the Congregationalists, the traditionalism of the Roman Catholics, and the intellectualism of the German Rationalists. But the major thematic significance of the poem does not lie in the exploration of these three different views; rather, it may be found in the gradually developing religious philosophy of the poem's narrator. Ultimately, the narrator, although acknowledging that the evangelical approach is the most valid of the three, asserts that the individual may, through intuition, learn to know God without the aid of an intermediary church.

The narrator begins his assessment of approaches to Christianity by examining Evangelical Protestantism. Ironically, since he is later to affirm its value, the narrator sketches an uncomplimentary picture of the Congregational faith and its people. Intolerant of others outside their own faith, whitewashed with sanctimoniousness, and uncritical of their pastor's remarks, the evangelicals worship in pious ignorance. Yet in spite of his criticism, the narrator is never scathing in his description of the evangelicals. He feels at least some sympathy for the ill and unkempt parishioners.

The narrator's strictures on Catholicism are as severe as his strictures on Evangelical Protestantism although they do not at first seem so since the narrator pictures Catholicism and its worshippers in less detail than he did the Congregationalists. Describing Catholicism in infantile terms, he suggests that its Christianity is still in a neophyte stage. The narrator also cites Catholicism's, as he had evangelicalism's, exclusiveness as a major flaw. Some amount of religious truth and love, however, is discernible in Catholicism. And if it does not share its faith and beauty with non-Catholics, it does share them with God.

But if the narrator finds saving features in both Catholicism and Evangelical

Protestantism, he finds none in German Rationalism. In a generous mood, he does attempt to purify religion of errors. But the narrator muses more over what he considers to be the errors of the rationalist. Christ's goodness, he feels, must come from God, not from humans, since goodness, or justice, is too eternal and unchanging a quality to be arbitrarily invented and evaluated by humans. Furthermore, the narrator argues, God's existence can be deduced from the goodness and justice one gradually senses throughout life. His criticism is most clearly seen when he states that while Catholicism and Evangelical Protestantism may poison the air, Rationalism leaves one no air to breathe.

Thus, the narrator finds flaws in all human attempts to worship God. But because of his gradually growing awareness of the necessity of love and tolerance, he attempts, insofar as possible, to find redeeming qualities in each of the religious practices.

As the narrator evaluates various forms of religious faith, he also evaluates his own faith. In fact, the latter evaluations grow out of the former. His major tenet is that God's chief attribute is love. All else proceeds from this. Although the humans may choose to shut themselves off from it, the love is still present. Although the narrator's faith does not change radically during the course of the poem, neither is it static. There are modifications. First, the narrator realizes his error in not allowing his love to encompass those of divergent religious practices. Secondly, although feeling his own intuitive religion justified, he does believe that he should join the more formal mode of worship which he feels is the best. He finally chooses Evangelical Protestantism.

Thus, the narrator's comparative study of religious practices leads him to examine and modify his own religious beliefs. Perhaps the poem itself provides the best summary of the narrator's modified view. He says:

A value for religion's self,
A carelessness about the sects of it.
Let me enjoy my own conviction,
Not watch my neighbour's faith with fretfulness,
Still spying there some derelection
Of truth, perversity, forgetfulness! (lines 1142-1147)



M. R. JAMES AND THE TERROR OF REVOCATION

William Laskowski
Jamestown College

Montague Rhodes James (1862-1936) is generally acknowledged to be among the masters of the classic English ghost story. The title of his first, most famous (and most satisfying) collection, *Ghost Stories of an Antiquary* (1904), contains a deliberate double meaning. These are stories both by an antiquary and about that profession. They, and many of James's subsequent stories, depict a world in which solitary, seemingly innocent scholars pursuing their studies are suddenly and often inexplicably plunged into situations in which they are pursued by malevolent supernatural beings.

The antiquarianism of the stories, and James's skill in presenting it, is often cited as an element of verisimilitude which makes the appearance of the supernatural all the more believable and threatening.

Yet on further thought, the antiquarianism of the stories would seem to mitigate their appeal. After all, James and many of his contemporaries thought that his work as a Biblical scholar, bibliographer, and cataloger of manuscripts was infinitely more important than his fiction—but this aspect of his career is largely (and undeservedly) forgotten by that same reading public that allegedly finds that antiquarianism “realistic.” Almost equally forgotten is the fact that James fathered a small school of imitators, A.N.L. Munby, E.G. Swain, and R.H. Malden among them. Their work is deservedly obscure, for while they follow the Jamesian formulae, their stories lack the power and effect of James's. Why do James's stories succeed, and why (beyond the simple stricture of writing about what one knows about) did James choose to set so many stories within his own profession? For, as Jack Sullivan, one of James's most probing readers, points out, “It is ironic that James, himself a meticulous antiquary, consistently presented history and the antiquary's preoccupation with it as a doorway to terror and tragedy.”

The answer lies in James's life. James was the son of an Anglican clergyman, and his older brother Sydney was ordained as well. Although the most recent biographies of James are not as specific as might be hoped on the subject, for a long time James as well was expected to take Holy Orders, and a certain amount of paternal pressure seems to have been exerted upon him to do so. James's academic career, culminating in the Provostships of King's College, Cambridge, and later Eton, would have been aided by his becoming a clergyman. Why he never did so is unclear. It was certainly not for lack of faith (an aspect of his makeup some of his critics overlook or misunderstand). His biographers note that this decision led to periods of “low spirits,” if not depression. He appears to have considered himself useless, despondent about his “unworthiness.” Throughout the rest of his life he seems to have questioned (if that is not too strong a word) his choice of a career, at first in comparison with that of the priesthood, and later, after the Great War, with the sacrifices that so many men he had known as boys had made. (After the war, with much trepidation, he preached at Eton Chapel.)

Couple this with James's own theological interests. In a 1922 sermon he recalled a childhood vision: “I and everybody else in the house would be caught up into the air and made to stand with countless other people before a judge seated on a throne with great books open before him: and he would ask me questions out of what was written in those books—whether I had done this or that: and then I should be told to take my place either on the right hand or the left.” The one branch of apocryphal literature which unfailingly drew him was the apocalyptic. His Fellowship dissertation was based on the Apocalypse of St. Peter, which James's biographer Richard Pfaff describes as the “*fons et origo* of the tradition of apocalyptic which operates on the principle that the punishment should fit the crime, with much attention to the often gory details by which this principle is worked out.”

James's ghost stories obtain their power, both for himself and the reader, from this internalized sense of guilt and judgment. His scholars, supernaturally punished for their researches, reflect James's own unease over his own gradual abandonment of his “vocation” while remaining enthusiastic over antiquarianism. The hero of his first story has “cherished dreams of finding priceless manuscripts in untrodden corners”; he summons a demon. Another investigating “the Church history of Denmark” finds himself next to a hotel room inhabited by the soul of a magician who sold himself to

the Devil. And Wraxall, the hero of James's most powerful story on this theme, "Count Magnus," is described as having the "besetting fault" of "overinquisitiveness"; while researching "an important collection of family papers" in Sweden he inadvertently (?) invokes the spirit of an evil nobleman and his family, who pursue him back to England with horrific consequences. The verdict of the jury is "visitation of God," which on the surface of the story is meant to be ironic, and becomes doubly so when we consider that at some level for James *this verdict is true*.

James's later stories do not feature this theme so explicitly, but he weaves some interesting variations upon it (after the war, for instance, it is a German antiquarian who is punished). Some of James's biographers have objected to a psychological interpretation of his stories (understandably when that approach yields ghosts groping after lost phalluses). Yet the modified and deliberately cautious approach I adopt here has its origins in the type of Biblical criticism James himself performed; as he writes, "The more closely we study the remains of early sacred art, the more frequently do we detect that the smallest details have a meaning . . ."



OF LOVE AND POWER--EVIDENCES OF LINGUISTIC DIVIDE

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A student of 19th Century German Aesthetics, of Nietzsche, came to realize that we take our stand in the world within one of two primordial compound words. Not an indefinite series of compounds, not a single unifying obliterating dominating standpoint generating mystical monologue monotony, but two alternatives were claimed to confront us.

Popular culture variously voices this divide. There are generalists and specialists. Left and right dominant hemisphere psyches. People moved by their hearts rather than heads. Fuzzy romantics versus hard nosed bottom line realists. Mystic poetry versus worldly prose. Motives of love, generosity, community and trust--and motives of power, collectivity, command and control. The temptation to good and the temptation to evil. Intuition or intellect. Dialogue or dialectic. That which is properly valuable for its own sake, intrinsically, and the instrumentalities that are not. Sometimes instruments also masquerade for what they are not, sometimes they do double service, sometimes they obliterate memory of all else.

Consideration of the relation between the sides to the divides--or is there but a single divide variously prehended? -- is the stuff of our literary, our psychic heritage.

In previous meetings we have heard papers from encampments on each side of the divide. Subjective interpretations of linguistic masters and objective accounts of the transmittal of specific terms and training programs. Sometimes a spark has flown to enliven our proceedings--to delineate the divide. If the divide be real we need not

gulp delusion and proclaim the chasm bridged, the two as one. In his early religious enthusiasm, Hegel grasped this reed. His maturity proclaimed History's actuality to be other than the illusion Unity, triumphant. (Perhaps Tragedy is our most enduring language.) Reflecting upon our genealogies has been our stock in trade.

The terms of recognition of the divide will establish its content. Will affect the chasm spanning constructs we might attempt. Will ultimately tell us who we address, establish the clearing of our own address and who addresses us--and any resident at our address. We who endlessly open the possibility to address, endlessly are optimists expecting other than junk mail to the occupant will come our way. Or am I in error? Do we academics luxuriate in anonymous digestion--purely passive consumptions, so long as someone or thing or even television signal blinks pretense that someone--anyone--cares enough to address us?

Academic virtuosity could lead me to delineate the contents of each account of the divide, to identify the riches of each paired partner, to identify and evaluate each pair's dominant linking bridges. The compass of our brief presentations spares us this attempt at virtue. Spares me from the effort of attempting more than is proper for such brief address. Spares you from the indigestion of bearing such weight. Alternately I invite all to do as you would do anyway--responsively fill in the details from the vocabularies of your own terrains. This address asks only that you consider your own encounter with the divide. That you share in others' considerations. That you consider the illustrative case that follows.

Martin Buber was the Philosophic Anthropologist student alluded to in my opening. We take our stand in one of two primordial compounds. And while we include ourselves with the same first personal pronoun, the "I" that addresses its "other" with a will to openly hear the response of the significant one, is said (and subjectively known) to be quite different from the "I" that situates others within points, within the depersonalizing spaces and times of the game plan of its privately owned determinations. Our will and our willingness to take our stand in dialogue as alternate to our willingness to entertain the state of combatant in some master/slave tournament is ours. It is our character that allows the choice. It is we who make the choices and thus, so far as our powers and fortunes allow, we who attain our destination--our destiny. Destination, as we share responsibility for our shared attainments. Fate, as we merely acquiesce in playing the pawn's--or even bishop's-- role in some other master's game. Doom, as we acquiesce to permanent exile from the first. And we all play either some master's or some player's role.

The real interest lies not in refusing the calls to power, but in the serviceability of our power to realize what's good. The rest is merely the chaos of our furies--sounds and tales of our idiocy--signifying nothing.



THE MOMENT: SARTRE, LACAN, DERRIDA

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An attempt to find an analogy between these three thinkers is not merely an exercise in ingenuity. Although Sartre, Lacan and Derrida are very different in orientation and outlook, they are also characterized by resemblances both superficial and profound. All three are iconoclasts who, in one way or another, or at one time or another, have become themselves icons, especially in the world of literary criticism. Their writing tends to be complex, mystical, and often obscure, a tendency often attributed to the influence of German thinkers on their work, but which, I believe, might also be explained by their failure to remain faithful to their own first principles. Finally, all three have been rejected by various groups and factions for their supposed intellectual sins.

This paper will first attempt to show that the above resemblances are secondary, and that criticism of the three tends to avoid the main point of their thinking in order to concentrate on personality and intellectual reputation: Lacan is obscure and snobbish, Derrida is both mystical and playful, while Sartre is an often unthinking leftist. However, it might just as easily be held that Sartre's political thinking, Derrida's notions of play in language and literature, and Lacan's somewhat whimsical arrogance are in fact a refusal on the part of these three thinkers to remain faithful to the beginnings of their intellectual systems. For at the beginning is to be found a critical moment, the conceptualisation of which leads Sartre, Derrida and Lacan into a dualist world which is essentially seen as a fall from grace. This unavoidable moment, unavoidable in the sense, at least, of being logically necessary, gives rise to a world view so bleak that a palliative must be found. This last, though it arises from earlier work, does not follow in a philosophically necessary manner, but rather is based upon circumstance and personality.

This leads us to the problem felt by many readers of Sartre, Derrida and Lacan: how is one to reconcile the austere, somewhat totalitarian nature of their earlier works with the more palatable, yet less logically convincing aspects of later works? My position shall be that the answer is twofold. From a logical perspective, no reconciliation is possible. However, from the perspective of that which habitually happens to French intellectual icons, we might say that it is usual for the latter to become "disciples of themselves." This expression, taken from Georges Sorel's analysis of Marxism and violence (*Réflexions sur la violence*), refers to the intellectual's increasing tendency to betray his own thinking in order to conform to the view of himself made popular by his followers. In concluding, I shall examine whether this is a universal tendency or a peculiarly French one.



JANICE KULYK KEEFER'S *CONSTELLATIONS*: A FICTIONAL READING OF THE ENDEMIC TOPOS OF THE MARITIMES

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Literature is awash in itinerant characters, homeless, rootless, having forsaken their place of birth or been forsaken at the time of their birth. Cast against this great fictive horde of wandering exiles are the characters of *Constellations*: Claire, Hector, Bertrand, Halyna and Mariette, each bent on survival, each desperately struggling to carve out a life of his or her own. The place of birth is the Maritimes, portrayed through the endemic topos of "going down the road," a breeding ground of alienation, a creator of potential drifters, the mother who casts her children ruthlessly to the ocean where they wail and flounder about until they are claimed by the waves, or the father who feels duty bound to bury his offspring alive, to stifle them beneath the weight of patriarchal tradition and authority. Janice Kulyk Keefer's characters desperately try to get away, do get away, only to return to their own agonizing death.

In this fictional exploration of the endemic topos of the Maritimes, "going down the road," Keefer returns to the same themes she studied in her critical work, *Under Eastern Eyes: a Critical Reading of Maritime Fiction*, articulating them through the voices of her characters. She works out the conflict of going versus staying in the minds of Claire, Hector, Bertrand, Mariette and Halyna. She articulates each character's concept of where they are going to where they are staying. The challenge in this enterprise is to give full expression to place. (This authenticity is not to be confused with subservient realism.) Keefer is still skirting the edges of what constitutes the Maritimes. Her Spruce Harbor is a parody of Church Point and should be judged as that. Her tendency to stereotype and sketch characters is a result of the ironic mode she has chosen. The "local" is not given a chance. Baseball hats and rabbit pie are the distinguishing features of the inhabitants who have chosen not to leave and who will spend their lives fishing or working in the fish plant.



EXPLORING THE MEANING OF DISCOVERY IN *CROWN OF COLUMBUS*

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Louise Erdrich and Michael Dorris wrote *Crown of Columbus* as a way to celebrate the 500th anniversary of the discovery of America. The novel is more about a couple, Vivian Twostar and her academic lover, Roger Williams, doing research on

Columbus than it is about Columbus himself, and in the process of finding each other these two reflect in different ways on the meaning of that so-called original discovery of America.

Roger is a full professor and poet who writes a dramatic monologue in which he reinterprets the psycho-social situation in which Columbus found himself. Vivian, on the other hand, is a Native American woman on the Dartmouth Staff trying to keep her job and qualify for tenure. Less rigid than Roger, she tries to come up with something more practical (and original) than the traditional academician--like finding a heretofore lost "crown."

Both Erdrich and Dorris teach at Dartmouth, so in a sense the novel comes out of their immediate lives. And in the novel they do review real documents--diaries, biographies, letters, etc.--that already contribute to our knowledge of Columbus. But for the most part the book is imaginary, a kind of combination romance and detective story in which this couple work out their relationship as they search for the supposed crown--references to which Vivian has uncovered in her reading.

Perhaps the weakest part of the novel involves Henry Cobb, an alumnus of Dartmouth, now living in the Caribbean (Eleuthera) where Columbus landed, whose family has long tried to get information from the university on various materials related to the 1492 voyage. Vivian runs on to this material and contacts Henry, who finances her trip to the gulf in hopes of getting his hands on her findings in the Dartmouth library and thus retrieving the golden crown for himself.

If the book fails it does so around the detective story, which involves violence and reversals that are at times tedious and strained. If it succeeds, it is because the characterizations of Roger and Vivian work, and the mystery of their love is more exciting than the belabored clues which surround the discovery of what they thought was a priceless jewel. Ironically, the jewel is their love and the pain involved in attaining it.

In a larger sense, this discovery of love, and therefore America 500 years later, involves understanding what it means to be a woman, a Native American, a single parent with a teenage son and a newborn baby, and a person in an inferior position in a bureaucracy who tries to do something creative. On the other hand, there is the traditional man, set in his ways, creative in his own way, but obtuse in so many others, that through a horrendous experience comes to see things differently--and in the process learns to love.

Crown of Columbus is a book about discovery, about how Columbus must have felt as he prepared to make his voyage in 1492, but most of all about how one couple feels about life in this place we call America today. To make that discovery is a voyage worth taking.



AN ELECTRONIC ANALYSIS OF 'THE YELLOW WALL-PAPER'

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This presentation consists of three parts. The first part discusses the program used to analyze a sample from Charlotte Gilman Perkins' short story, "The Yellow Wall-Paper." The second part presents the results of running the software on the introductory passages of this story in its centennial year. The third part of this presentation attempts to interpret the results within the context of traditional literary analysis.

The project did not attempt to analyze the entire story. Early efforts to do so revealed the fact that the story was too long for a complete analysis by a primitive style checker, such as "Ghost Writer." Later efforts, using the Tandy Company system "RightWrite," showed that only a portion needed to be analyzed. This principle is consistent with the principles of "analyse du texte," as articulated by Eric Auerbach in *Mimesis*, where he argues that consistencies of style are readily apparent from a sample passage. The opening passage, 538 words in length, represents a technically manageable sample at the same time that it sets the themes of the story as traditional interpretations understand them.

"The Yellow Wall-Paper" allows the reader to infer that the narrator is a married woman, oppressed by her patriarchal, medical establishment husband. She is psychologically reduced to such a state of utter dependence that she goes mad. The clinical details are irrelevant to the major thesis of the story, and a scientific diagnosis is not possible. The work is not a case history but a work of fiction. As a work of fiction, it carries the clear message that women in 1891 needed the liberating winds of the suffragette movement. The question here is, do software packages support the traditional thematic interpretation.



TRANSVESTISM AND ANALITY AS COMIC RESTORATIVE IN CIRCE'S HARLEQUINADE

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While many of the transformations in the "Circe" chapter of *Ulysses* are clearly allusions to Joyce's classical source, the magical powers of Homer's Circe, Cheryl Herr postulates a source closer to home--the commonly accepted practice of transvestism on the Dublin stage. She proclaims that "sexual impersonation was not only tolerated, it was enjoyed; what is more, it was expected." A.E. Wilson devotes an entire chapter to Dan Leno, the most popular star of the pantomime from 1888-1904. According

to Wilson, Leno was best in his dame parts, where "his short stature, his whimsical and his odd manner of dressing gave him immense advantages to wear the clothes of womanhood in the most unobjectionable way." Seen in this way, Bloom's behavior in "Circe" is not a study of supposed weakness or sexual abnormality. Instead, "Circe" implies that culture determines self-concept. For Herr, Bloom's many costume changes and particularly his female clothing have a semiotic function, signifying "the power of clothing over behavior, the power that one sex wields simply by virtue of costume and distinctive mannerisms." John William Cooke's remarks about costuming in Tom Stoppard's play *Travesties* apply here to "Circe": "Stoppard's use of costume further emphasizes the fact that self, like character, is also created through perceptual patterning: costume is form. . . . If form predicates existence, and clothing is form, then the existence of the individual depends on clothing." In short, "Circe" becomes self-reflexive, commenting upon the rituals and codes of the theatre and the society it mirrors. Again, the significance of Herr's remarks to my thesis are threefold. First, it is noteworthy that to an Irish audience the Bella/Bello scenes would be funny, a performance on paper of what they commonly saw on the stage. Second, this connection to the popular stage portrays a clearly sympathetic Bloom, not a sick, emasculated, victim of Freudian sexuality. Yes, the audience may be laughing at Bloom's clownish antics, but just as the audience's heart went out to the most famous Bergsonian clown, Charlie Chaplin, and to the most famous transvestite, Dan Leno, so, too, its heart goes out to Bloom. Third, and perhaps most important, is the positive value of Bloom's transvestism, which has the power to help Bloom transcend his male clownishness and embrace the equanimity he displays in the remainder of the novel. Furthermore, this new look at Bloom's role reversal with Bella encouraged us to see Bloom's preference for anality in new light, enabling us to acquire a bit of Bloom's incredible gift for "parallax."

Reminiscent of Dan Leno's transvestism. Bloom confesses in Bella's brothel, "I tried her things on only twice, in a small prank in Holles street" (437.2986). The gender lines begin to blur directly with Bella's entrance. Two lines of Bella's fan foreshadow the coming role reversal and sexual ambiguity: "Is me her was you dreamed before? Was then she him you us since knew?" (430.27668-69) Bella has "a sprouting moustache" (429.2747) and carries "a black horn fan" (2744). Of course, it is a "horn" fan, exactly what polled Leo can relate to. The standard dictionary definition of "polled"--to cut off (or short) the horns of--and its inherent metaphoric implications for Bloom pose some simple, interesting, and as yet undiscussed considerations. The *OED* cites *poll* as short for *pold* or *polled*, with a secondary meaning as short for "poll-beast, -ox, -cow. . . one of a breed of hornless oxen," mentioning Galloway Polls (1789) and Scotch Polls (1880). This association raises a couple of interesting dichotomies. Leopold Bloom as the cuckold wears horns, but as Leopol(1)ed, his horns are clipped or missing, suggesting a loss of masculinity and the metaphoric equivalent in a lower portion of the anatomy--castration. Furthermore, the ferocious, courageous, or at the very least, assertive connotations of the first part of his name, Leo, directly contrast with Bloom's passive nature as revealed to us throughout the novel. Perhaps our ironic Leo prefers polling to public exposure of his lack of domestic control: androgyny over cuckoldry.



FUN-HOUSE; PRISON-HOUSE; FAME'S HOUSE: RECONSTRUCTING CHAUCER'S LANGUAGE GAME

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Chaucer's eagle ends his course in general linguistics with the exclamation "And ys not this a wonder thyng?" What he means is "Is it not wonderful how the language system works so perfectly?" After following "Geffrey" through the *House of Fame*, the reader must wonder "Is it not amazing that the system works at all?" Distrust of the written word has become a familiar philosophical stance. Socrates told Phaedrus long ago that once separated from the "parent" utterance, the "offspring" logoi respond to our queries with a lifeless repetition that in effect silences the "parent" utterance forever. "No discourse worthy of great seriousness," he concluded, "has yet been written."

Nevertheless, Chaucer bravely begins his *House of Fame* with a vision of great seriousness and endurance: the words of the *Aeneid*, carved in brass, appear before him in a wonderful dream. We discover by the end of the poem, however, that these (or any) words are disembodied utterances which have escaped to us -- fragmented, mediated, distorted, and disordered -- from their confinement in a whirling "cage" of twigs. It is with hopelessly problematic materials that the artist attempts to bring forth "newe come" from "olde feldes." Is his workshop a postmodern fun-house, or prison-house, or is the reader still lost/trapped by his own preconceptions?

The *House of Fame* is a fanciful enquiry into the intricacies of the signifying system. Can a "tydinge" arrive intact at its inevitable destination in another poem? Did it ever in fact exist in an original condition of integrity? Chaucer's "ars poetica" unfolds with progressive disorder: the "olde bok" is (mis) directed by the artist; its fame is directed by caprice and illogic; its component "tydinges" are undirected, "fals and soth compounded," and ordered by "aventure." Given this multi-layered mediation of "truth" in language, the eagle's pedantic lecture is ludicrously irrelevant, as any discourse, "fair or foul," is "noght but eyr ybroken."

It is tempting to see a medieval version of the *Purloined Letter* debate in these multiple indeterminacies and deferrals of resolution. But is it Ockham who is the "auctorite" behind the poem? In his tripartite search for an undecorated language, the "naked text in English," the dreamer-poet has ventured from the evasive artifice of French courtly romance to unadorned confrontation with "reality" in the *Book of the Duchess*, through the progressively distorting perceptions of literary "reality" in the *House of Fame*. He awakens finally from the unresolved cacophonous discourse (in rhyme royale, no less) of a Parliament of medieval birds and ducks. What, if anything, did "Geffrey" learn in his celestial flight?

The comic center of Chaucer's dream-quest turns out to be an 'ars poetica' which is no defense of poetry at all, but rather a cartoon of the impossibility of representing truth in art. Caricature is the essence of Chaucer's "game": distortion foregrounds the imperfections of the subject, and at the same time acknowledges that this foreground is, after all, a distortion. It seems that Chaucer looked, laughed, and carried on as if

artist were free to command his "idle" thoughts and materials over the epistemological gaps he had exposed. His concern, finally, is not whether his words can "mean, but whether, after all his efforts to "telle aryght," they can speak truly for him once they leave home.



TELLING TALES TO CHILDREN: DESIRE IN THE FANTASIES OF LEWIS CARROLL AND JEAN INGELOW

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Lewis Carroll's *Alice's Adventures in Wonderland* (1865) is a pivotal text of our culture: literary historians have claimed that it "marks the liberation of children's books from the restraining hand of the moralists" (*Oxford Companion to Children's Literature*), and that spunky Alice is the progenitor of a line of high-spirited reprobates in children's books; critics repeatedly argue about its meaning, often in journals that seldom publish work on children's literature; and it is quoted in such diverse contexts as mass marketing campaigns and works of cultural theory. In contrast, *Mopsa the Fairy*, a fantasy for children published by the celebrated Victorian poet Jean Ingelow in 1869, is usually mentioned only cursorily in discussions of Victorian children's literature or included in lists of tales derived from Carroll's "pure invention" (F.J.H. Darton, *Children Books in England*). Yet Ingelow's text, like Carroll's, was not only read but popular with its first and subsequent readers; in fact, *Mopsa the Fairy* was in print continuously for a hundred years after its publication.

I explore the question of why Carroll's text survives as a cultural signpost while Ingelow's has been dismissed as a literary curiosity in this paper by considering the nature of the two fantasies, their characteristic narrative mode and voice, and the significance of the audience to which they are addressed.

In discussing the nature of the two fantasies, I rely on Rosemary Jackson's theory of fantasy as a culturally bound "literature of desire" which "characteristically attempts to compensate for a lack resulting from cultural constraints" and "which seeks that which is experienced as absence and loss" (*Fantasy: The Literature of Subversion*). Using Jackson's terms, I argue that one of the constraining frames interrogated by both Carroll and Ingelow is the cultural idea of Woman. Although Ingelow writes beyond the ending of Carroll's text, the stories are similar in impetus and content.

A significant difference between the two texts is obvious, however, when the question of the way in which readers are asked to position themselves in relation to the stories is considered. Carroll's story is told by a duplicitous narrative voice, which both allows for the play of language inside the text and affirms structures of power existing outside the text. It is this doubleness that accounts for the status of Carroll's text in the children's literature canon and for its usefulness as sign in the larger culture. Ingelow's

narrative techniques do not allow her readers such doubleness; she multiplies the number of narratives rather than encouraging readers to read ironically. With her characters, Ingelow's readers must face some hard truths about rebellion and conformity, security and being secured. I speculate that it is Ingelow's rigorous practice of telling children all the truth she knows that has kept *Mopsa the Fairy* outside the circle of literary conversations and cultural allusions.



THE INFLUENCE OF C. H. DOUGLAS ON POUND'S ELEVEN NEW CANTOS

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Pound has often emphasized that the *Cantos* is an epic. He is convinced that since an epic is a tale of the tribe, it must contain history, and he regards history without economics as meaningless.

In the *Cantos* Pound delves deeply into history and particularly monetary-economic history to support his contention that Douglasism is part of a thought-heritage. Pound's method of historiography is that of luminous detail and purposeful focus rather than the current method of multitudinous detail. The method of luminous detail and purposeful focus can also be described as ideogrammic in the manner of the Chinese ideogram, i.e., a composite character symbolizing an idea.

Pound uses the word *periplum* in several places in the *Cantos*. Pound's periplum may be understood as his journey, 1908-1959, among the islands of personal and intellectual experience. Pound seeks to find the permanent and enduring in the history of civilization, to probe history in search of answers to the problems of his own time, and to determine the "right thinkers" in history whose actions are benevolently directed. Certainly, C.H. Douglas has a very high place in Pound's list of "right thinkers."

The *Cantos* reflect the years of "digging down into history" by Pound in order to corroborate a thesis developed in Douglas' Social Credit theory. The thesis may be broadly stated as follows:

Where in history one finds individual responsibility, beneficent government in control of its own currency, and non-centralization of credit and financial power in the hands of a small group of bankers and financiers, there one finds also economic justice (equitable purchasing power among the whole people), a proper relationship between the ruler and the ruled, and above all flourishing art.

In Cantos V and VII-XI, "The Malatesta Cantos," Pound gives us a picture of the chaos that results as each of the warring factions in Quattrocanto, Italy, attempts to create a centralization of power (credit and financial control) in its own state and thus exercise control over the others. Sigismundo Malatesta, Lord of Rimini, sees that the centre of the trouble then as now is economic chaos and therefore he is made to suffer.

In the *Cantos* as well as in his prose writings, Pound maintains that Usury and Sodomy are similar sins in that they are both sins *contra naturam* and against the plenitude of nature's abundance. Pound is convinced that the Catholic Church got on the wrong track when it softened its stand on usury. The Church's failure to maintain its uncompromising stand on usury, says Pound, has been one of the main causes of the world's woes. Pound, following Douglas, is convinced that the so-called Protestant Reformation was responsible for the acceptance of usury in Christian society. Pound is of the opinion that the Catholic Church softened its strict stand on usury in the post reformation period in order to accommodate itself to Calvinism, which had come to dominate the commercial world.

In *Cantos* XIV and XV, "the hell Cantos," Pound, like Douglas, emphasizes the control of politics and politicians by Finance. He also stresses the financial control of the press and of publicity. Pound is also convinced that Christianity under the influence primarily of Calvinism has focused its attention on condemning sins of impurity rather than sins of usury. Pound condemns to hell all those who interfere with the distribution of nature's abundance and who prevent the dissemination of knowledge which could lead to this distribution.

In Canto XVIII, the Geryon or Fraud canto, Pound points out that as far back as the 13th century Kublai Khan was issuing his own paper money without the aid of the bankers. Pound sees his Kublai Khan luminous detail as offering proof of the fundamental Douglasite precept that the state has credit and need not borrow its own credit. Further along in Canto XVIII, Pound reiterates the Douglasite postulate that wars are caused because of the machinations of the Money Power. Pound, like Douglas, sees war as the highest form of sabotage, i.e., the willful destruction of goods in order to bring about the artificial scarcity of goods and services in line with a chronically and artificially scarce supply of purchasing power.

By means of his prologue to Canto XXXVIII, Pound suggests that Dante's "falseggiando la moneta," or "falsifying money," probably has reference to usury and usurer's practices, particularly the lending of bankers' promises-to-pay as if they were legal tender. In Canto XXXVIII, Pound paraphrases C. H. Douglas's famous A. & B. theorem. The A. & B. theorem is Douglas's illustration of the chronic artificial shortage of purchasing power under the present monetary system. Pound intimates that the cause of wars is to be found in the chronic artificial shortage of purchasing power. Pound sees the philosophy and the policy of Social Credit as the only realistic program for true world peace.

In Canto XL, Pound seeks to show that in the United States of Jefferson's day and in the Venice of 1361, there was an awareness of the fact that public credit belongs to the people and that currency is OF the nation. Pound maintains that if the American nation will assert its sovereignty in monetary matters, as provided for by the Constitution, exploiters like J. P. Morgan would be rendered impotent.

In Canto XLV, one of the famous Usury cantos, Pound indicts usury on moral and aesthetic grounds as well as on monetary-economic grounds. Usury causes inequity and ugly housing. It cuts man off from both good religious and profane art. It is the direct cause of sterility in the arts, the crafts, the economic life and the religious life. Usury interferes with the distribution of goods, it prevents rightful profit, it has a corrosive and fatal effect on the crafts. Usury is morally evil because it acts in *frustra naturae*, it frustrates nature's plenitude.

In Canto XLVI Pound points out that when the bank creates credit from nothing and charges interest for that credit, this is hyper-usury, or super-usury. He maintains that the true cause of the American Revolution was the suppression of state-issued, debt-free paper money in Pennsylvania in 1750. The "grease spot" of usury, says Pound, has caused the fall of ten empires, murder, starvation, bloodshed and seventy-four red revolutions.

Pound regards the Protestant Reformation as the event which brought on the worldwide triumph of usury. He regards the reformation as having its origin not in theological issues but in monetary-economic issues, i.e., the desire of a pro-usury conspiracy to topple the Church, which had always been a stumbling block to the usurer.

Toward the end of Canto L, Pound presents Napoleon Bonaparte as the last hope of the anti-usury forces in the early 19th Century, that century which Pound calls the century of usury. Napoleon, like C. H. Douglas, understood that the King must be "boss of the coinage," not a group of private money manipulators.



ARISTOPHANES' FROGS MEET M.C. HAMMER: THE PARALLEL ROLES OF METRICAL SPARRING IN GREEK COMEDY AND RAP MUSIC

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Pitch accents, stress accents and syllable length of ancient Greek have been extensively studied. These, combined with metrical constraints, yield a complex series of empirical poetic rules. While these are valuable tools for editing text, the reconstruction of performed poetry has been elusive. This is complicated by the fact that most investigators and potential performers come from a non tone-language tradition.

The usual approach to analysis attempts to isolate poetic parameters and develop rules for each. Rap music has been characterized as a form devoid of all poetic attributes except rhyme and rhythm. This would seem to provide an excellent opportunity to examine a parameter isolated from confounding factors.

In *The Frogs*, Aristophanes implicitly compares metrical forms between the frog chorus and the rowers. M.C. Hammer uses similar techniques in his rap music performances. It turns out that most common musical elements are present, but are initially opaque to an audience accustomed to more traditional forms.

Recent Swedish development of a formal descriptive rule system for music performance may prove useful in both comparing such disparate metrical genres and refining metrical rules. Since they are computer generated they can be applied in real time. While this may not facilitate actual performance, it can provide a much firmer basis for textual emendation.



PLATO'S CRITIQUE OF THE ARISTOTELIAN CONCEPT OF CATHARSIS

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In spite of the fact that Plato accepted Aristotle's therapeutic concept of catharsis, he became quite critical of his theory of art. He lamented in both the *Republic* and the *Phaedrus* that the poets of his time sought to give pleasure to their audience, bad as well as good, rather than trying to make them better men. For this very reason, Plato would expel even Homer, the prince of poets, from his Ideal State and sacrilegiously would turn Homer's poetry into prose, in order to unveil the exploitive nature of his rhetorical principles. Well aware of the relative value of the spoken and the written word, Plato would encourage his followers to value but not to over-value literature, to remember that literature was an imitation of life itself, that it came second to the demands of life, truth and justice.

Plato would censor not only poetry, sculpture, music and architecture as well. His deep-seated distrust of all the art forms was generated by the fact that the artists of his time did not spend enough time in criticism, classification, and analysis. They did not distinguish between handicraft and "fine" art. For the Greek poet, all forms of art were "technical" (*techne*). The doctor, the poet, the rhetor, the sculptor, the carpenter, they were all creators of "works for the people," artists and artisans alike. It was taken for granted that all speech (*logos*) was logical, that all words were reasonable, that whatever was "beautiful" (*kalos*) was also "noble," for both of these qualities were denoted by the very same term: *kalos*, the inspiring principle of all forms of art. Oral poetry was a form of collective hypnosis in which emotional automatism played an important part. Poetic recital was a form of verbal manipulation of the collective unconscious or, as Plato called it, "a kind of sleep-walking" (*Rep.* 5-476C5).

As Plato saw it, there was something psychologically wrong with the mimetic process for it precluded the doctrine of an autonomous personality, capable of self-reflection and rational thinking. In fact, Plato was more preoccupied with the *actual poetic performance*, that is to say, with the *psycho-logical effects of reciting and listening* than with the actual content of poetry. What the poet was saying seemed to him less dangerous than *how* he was saying it, than *how* he was manipulating his audience. Not unlike the political orator or *psychagogue*, the Homeric poet mobilized a number of the motor reflexes of his audience. The members of the audience were either invited to "act out" the recital or watch it being danced, in which case, their nervous systems responded sympathetically and unconsciously. They found enjoyment and pleasure in the poetic performance for they were partly hypnotized by their response to a series of rhythmic patterns: verbal, vocal, instrumental, and physical, all set into motion to aid the memorization of public laws and cultural mores. In turn, these physical reflexes provided emotional release for their unconscious. The automatic regularity and repetitiveness of the rhythmic performance conferred upon the audience members a certain *hypnotic* effect, relaxing not only their physical tensions but also their mental and psychological tensions, their fears, their anxieties, their uncertainties, their existential preoccupations, their *Angst*. The problems and troubles of their everyday existence were temporarily forgotten. Like the rhetor himself, each member of the audience became

mentally Achilles, identifying himself with his grief and his anger at the cost of his total loss of objectivity and individuality. It is this psychological mechanism of *blind emotional*, almost *pathological, identification* that Plato condemns in the *Republic*; for *mimesis*, a form of psychological identification, confused the poet's situation with that of the actor.

What Plato seems to be suggesting in his confusion of the epic and dramatic genres is that all poeticized forms, whether epic or dramatic, must be designed and presented in such a way as to make a kind of drama within the soul of the reciter as well as in that of his audience. Suffering from a deep internal conflict himself, he asked the poets and their listeners to think about what they were reciting, instead of just reciting it, to examine and rearrange experience, instead of memorizing it and slavishly reproducing it. He asked the poets to separate themselves from the subject of poetry, to become creative subjects, who stand apart from the object of poetry, to analyze it, to evaluate it, instead of slavishly reiterating it.

Rejecting the psychosomatic techniques of early Greek poets like Hesiod and Homer, Plato proposed to transfer the function of public education to the philosophers, who preferred a new type of discourse: dialectics written in prose, a *conceptual*, analytical, and critical method rather than the poetic, non-conceptual, non-reflective method of psychological manipulation. Thus, he proposed a new form of non-functional poetry. Poetry, the arch-enemy of critical thinking (*Rep.* 10-595b) was no longer to be considered an instrument of indoctrination. Both in its content and its quality, it was to be evaluated by its aesthetic qualities, rather than by its *didactic*, indoctrinating and manipulative powers.



PRE-TWENTIETH CENTURY SCHOLARSHIP ON LANGUAGE AND GRAMMAR

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There are remarkable language scholars in the twentieth century--Mary Haas (1910) in the area of Native American languages, Isa Lehiste (1922) in the area of phonetics, Victoria Fromkin (1923) in the area of general linguistics, Barbara Hall Partee (1940) in the area of semantics, and Eve Clark (1942) in the area of language acquisition, to name a few. However, there is a glaring absence of women language scholars prior to this century.

All areas of knowledge about the English language and grammar appear to have been derived from the work of male scholars. Their contributions are undoubtedly very valuable, but one wonders about how far this base of knowledge could have been extended had other female scholars' ideas and actual contributions not been kept in the private domain. Extensive reference lists in past and recent editions of the most comprehensive textbooks about the history of the English language, for example, con-

spicuously lack reference to one particular woman scholar whose work has been acknowledged in the public sphere--Elizabeth Elstob, 1683-1756. She is currently a well-known scholar in the area of Anglo-Saxon grammar; this recognition was facilitated by the fact that her grammar is extant and copies are available in a few libraries. On the other hand, another scholar, Anna Maria Van Schurman (1607-1678), is well-known for treatises on issues of the learned world of her time, but not known for one of her language works, a grammar on the Ethiopian language. Like the efforts of many other women scholars, Van Schurman's language work has apparently never reached the public sphere. Moreover, my survey of pre-twentieth century English grammars has revealed a few women authors and suggests that there may be many more behind name initials and the anonymous labels.

In this conference presentation, I will talk about my preliminary research into pre-twentieth century grammars and women's contributions to scholarship on the English language. On the basis of what I have investigated so far, I will discuss the historical and societal forces that have led the work of some women scholars to be closeted, and I will relate the state of affairs leading to this closeting to the issue of access of women's scholarship to the public sphere in the twentieth century. I will also argue that the rise of prescriptivism further contributed to the closeting of scholarship of language and grammar, and that some of the current arguments against changes in the canon are grounded on the ideas responsible for keeping women's scholarly work out of the public sphere.



THE ENTANGLEMENT OF ART AND SENSUALITY IN MALLARMÉ'S 'L'APRÈS-MIDI D'UN FAUNE'

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"L'Après-midi d'un faune" is one of Mallarmé's best known poetic compositions. In some ways it is one of the most accessible of his major works. It stands somewhere between the relative clarity of his early lyrics and the teasing obscurity of his late sonnets. The poem has been the subject of many critical studies. Critics have elucidated the action of the poem (the attempted rape of the nymphs); identified the themes (art, sensuality, dream, imagination); and studied the stylistic evolution in the three versions. The poem's inner meaning, however, has continued to remain somewhat mysterious. Why do the nymphs slip from the faun's grasp when he is about to consummate his desire? What is the nature of the faun's "blasphème" and the punishment which he suffers at the end of the poem? Mallarmé himself insisted that the poem was allegorical: "Ce poème renferme une très haute et très belle idée." What is this idea? We know that the poem has a lot to do with sensuality--it contains some of the hottest lines that Mallarmé ever penned. At the same time, curiously, it is about a sexual act that never takes place. We know that the poem has something to do with art--it contains some

of Mallarmé's most memorable lines on the power of music to sublimate desire into the stillness and perfection of art. And yet, curiously, it is a poem about the failure of art. What is the relation between these two themes? To understand the entanglement of art and desire -- and to unify the poem--we must be attentive to the overall structure as well as to the symbolic details of the text.

"L'Après-midi d'un faune" is a poem about dualities. This concern is reflected in the image of the lesbian nymphs--the one cold and the other passionate. When the faun separates the sleeping couple in order to rape them, they mysteriously vanish from his grasp. The faun says that his crime was to have disturbed their primordial unity. The theme of dualities is also epitomized in the nature of the protagonist himself. The faun is half-human and half-animal. On the one hand, this mythical creature represents pure animal desire. The mere glimpse of the naked nymphs in their bath is enough to send him galloping through the woods in hot pursuit. On the other hand, he is a musician. The faun's artistic side pushes him to sublimate his desire into pure artistic contemplation. The complex interrelationship between these two aspects of the faun's nature forms the inner subject of the poem.

The poem begins *in medias res*, and has a double action: 1) the rape of the nymphs, which took place before the poem begins and which is narrated later in the poem in the sections in italics, and 2) the faun's meditation about this experience and his reflections on the proper way to "perpetuate" the vanished nymphs in his art. Each of these two actions--the physical one and the intellectual one--is built around the theme of the defeat of art by desire.

The first action (the physical one) established the opposition between the faun's roles of artist and lover. The faun was cutting reeds for his pipes when his desire was aroused by the distant "blancheur animale" of the nymphs. His music frightens them off, and he is faced with a choice. He can stop playing to chase the nymphs, or he can sublimate his desire into the pure music of the flute. The faun must choose between the real nymphs and their transposed and purified essence in art. For Mallarmé as for Proust, the artist cannot both participate directly in life and recreate life in art.

Rejecting art for sensuality, the faun abandons his flute to pursue the nymphs. He is punished for his desertion when the delicious creatures slip from his eager embrace. This symbolic action expresses the poem's central paradox. In order to possess the nymphs in art, the faun must renounce his desire to possess them physically. If he tries to possess them directly, he loses them, that is, he loses his power to recreate them in art. The vanishing of the nymphs symbolizes the loss of his creative powers, the defeat of the artist by the impure impulse toward life and nature.

The first action ends as the pair of nymphs escape. Overcome with weakness, the faun sinks into sleep. The second action, the faun's artistic recreation of the event, begins with his awakening expression of desire ("Ces nymphes, je les veux perpétuer.") It ends when he falls asleep again in the noon sun, still unsatisfied, prepared to pursue the elusive nymphs in his dreams.

In lines 43-61, the nerve center of the poem, the faun chooses between alternative means of recreating the vanished nymphs in art. This choice is parallel to the choice he confronted when he first saw them. The flute would have him channel his frustrated desire into its pure music. But the faun rejects the image of the serene musician for the image of stripping the veils from the goddesses and puffing up the empty grapes of memory in a joyous, bacchic gesture. Rather than make the sensuous forms "vanish" into

the pure line of music, he will seek to recapture the lost nymphs through his "idolatrour paintings." In lines 62-92, he reenacts the rape of the nymphs in a song which is a celebration of life.

The faun's movement of sensuous imagination reaches its climax in the closing episode of the poem. In an apotheosis of desire, the faun imagines that he possesses Venus herself. This ambivalent symbol compresses the entire drama of the poem. Instead of trying to possess the goddess in art, to create the essence of beauty of which Venus is the eternal symbol, the faun seeks to possess the tempting Venus, the goddess of the physical love which she also incarnates. The faun is punished for this supreme "blasphème" by the loss of his creative powers. Reeling, with the impression at first that he has been struck by divine lightning, he falls to the sand and goes to sleep in the hot sun. His mind, or "ame," seat of his creative faculty, is drained and exhausted, "De paroles vacante." The faun's weakness in the closing lines suggests the state of exhaustion following the sexual act. The inflated grape skins of the imagination have now subsided, the intoxication worn off. The debauch of words leaves him drained and spent. The faun slips into sleep, symbol of the negation of thought, discourse and art. The faun's lyric creation does not transcend nature's cyclic rhythm of life and death, rising and falling, vital expansion and exhaustion.



THE VSP--A STUDY OF THE VERY SHORT POEM or THE LIMITS of MINIMALISM

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Many poets and critics have recently celebrated the so-called "long poem," enough almost to establish it as a genre. This trend conflicts with the traditional preference for brevity in poetry, expressed most succinctly in Poe's insistence that a long poem is a contradiction of terms and Jonson's definition of the Brief Style as "to say much in little." Poe claims that even the epics of Homer were formerly compilations of short lyrics.

At any event, there have always been short poems, some of them very short indeed, occasionally approaching the vanishing point. In this paper, I offer a brief history of the VSP, raising such questions as whether there is a prejudice against the VSP, how short is very short, and what, if any, are the limits of shortness. I illustrate and discuss various formats, including the epigram, the short lyric, haiku, fragments (either genuine fragments or fragments composed as such) and miscellaneous modernist attempts at saying most in the least.



LATE MANUSCRIPT REVISION TO *UNDER THE VOLCANO*: THE CONSUL'S MISSION RECONSIDERED

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More than forty years after publication of Malcolm Lowry's remarkable novel *Under the Volcano*, the novel's labyrinthine systems of myth and symbol continue to be a fascinating study. Particularly interesting are those systems indicating areas of moral or metaphysical significance--the hellish barranca; the Dantean dark wood and its iconic reflections in cantinas with Melvillean names like La Selva (the wood), and La Sepultera (the sepulchre); and, perhaps most of all, the system Conrad Aiken called "the horse theme," the ubiquitous horseback riders whose control of their horses signifies their control (or lack of it) over the basic life forces symbolized by the horse. Frequently mentioned in criticism, these elements form the framework within which further studies of the novel must proceed.

But another essential critical consideration is Lowry's unique method of composing the novel. As Richard Costa explains, Lowry first established the basic narrative and then for the next decade laboriously "overlaid" it with the complex system of mythic and symbolic elements which characterize the final text. Costa illustrates the process by comparing the "Mexican version" of the novel (c. 1937-41) with the published text (1947, but released to publishers in June 1945). The present study examines the final part of this revision process. At Christmas, 1944, Lowry gave his friend Gerald Noxon a combined typescript and autograph copy of the novel which is now held in special collections at The University of Texas. Comparison of this "Christmas manuscript" with the published text reveals that many of Lowry's late changes affect his presentation of symbolic elements. These changes suggest that the novel's symbolic systems were still evolving even as the novel was being printed, and they show that Lowry's intentions were in some cases surprisingly vague for a work so near publication. (The Christmas manuscript includes [246] Lowry's autograph note: "A question arises: what the earth was the Consul on Q boats--I must get it clear . . . w[as?] he a navel lieutenant, or merchant captain . . . or what. Does it matter? I mustn't be too far from the facts. He wouldn't have been like this had he been the skipper . . .") Chris Ackerly and Lawrence J. Clipper (*A Companion to Under the Volcano*, UBC Press, 1984) have pointed out the elusiveness of meaning in the novel: "Lowry is a fox: *Under the Volcano* is . . . a book which is constantly shifting its ground, one which continually evades its reader" (ix). Lowry's open-ended method tends to explain this elusiveness of meaning.

The present study examines the role of late revisions in revealing two important thematic elements of the novel: a consistent figurative meaning for the protagonist's mission as a consul, and a reasonably consistent contrast between the symbolic acts of riding and walking. Both elements are established in Chapter 1 during what Lowry called "the Taskerson episode."

The character Abraham Taskerson images the state of the Judaeo-Christian tradition at about 1900. The fact that his work had a "religious" rather than a specifically Christian turn images the increasing secularization of Western civilization and its turn-

ing away from Christianity and Judaism to a more humanistic outlook. This transition in belief is also revealed through Taskerson's inability to pass his tradition on to a new generation. Figuratively, the Consul becomes an adopted son to carry on the religious/poetic tradition in the Shelleyan sense of the poet as a priest ministering to the soul of society or perhaps in furthering the nineteenth-century idea that art could replace religion as a redeeming force in society. The Consul's refusal to accept this redemptive mission makes him, in the secular sense, the "failed Christ" of the novel's final chapter.

The chief riders of the novel--Yvonne and Hugh during their idyllic ride in Chapter IV, the dying Indian rider, and the valiant Juan Cerillo--are actively exercising moral control of their lives. In the Taskerson episode, Lowry creates a contrasting system (a "Johnny Walker motif") in which the act of walking signifies a lack of moral awareness and devotion to bodily appetite. The chief walkers of the novel, particularly the Consul, exist in a moral area analogous to the Dantean dark wood.

While both thematic elements are reasonably consistent, both reveal the same elusiveness of final meaning shown by the novel's other mythic and symbolic systems.



THE TEMPEST: A PLAY OF LOOSE ENDS

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The Tempest by William Shakespeare, his last known play, is a story with fantasy elements about people stranded on an enchanted island: shipwrecked crew and passengers, Prospero and his powers, the sprite Ariel, the loathsome Caliban, the visions and hallucinations throughout the play, the young lovers Ferdinand and Miranda. Despite these, the play has an underlying realistic current with another strong aspect. Here is a play of impermanence, dislocation, manipulation that comes down to a reckoning of people having to confront unfinished business and a clearing up of "loose ends."

There is much surface fluidity coming from the artifice of Prospero and faithful Ariel. From the shipwreck and the landing on the island, the various episodes of crew members and passengers, to Miranda's and Ferdinand's meeting and courtship (everything masterminded by Prospero assisted by Ariel), the play ends in a clearing up of backgrounds and a deciding of fates, including those of Prospero. The enchanting nature of *The Tempest* is not the major concern here. Fantasy is a means to an end, and Shakespeare has more than simply a story of people on a magic island as the play's major point.

Focusing on the "strandedness" of the setting and highlighting the characters of Prospero, Ariel, and Caliban, plus Ferdinand and Miranda, this paper will explore Shakespeare's use of "loose ends" as a major dramatic situation. Yet the loose ends provide a surprising structure that is not immediately apparent. This paper's goal is to trace this structure and its effect throughout *The Tempest*.



USING AUTOBIOGRAPHICAL MATERIAL TO INTERPRET THE LITERARY TEXT (HENRY JAMES)

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Creighton University

At the 1942 MLA meeting, Lillian Herlands Hornstein helped put an end to efforts in Anglo-American criticism to use the literary text to locate aspects of the author's biography. The center of Hornstein's argument was her objection to critics who "work on the assumption that imagery . . . always has a direct basis in physical experience and that the percentile tabulation of images will reveal the corresponding proportions of everyday, environmental experiences in the life of the man." Hornstein's argument may seem outdated, but the substance of her objection to the awkward application of what Roger Seamon characterized recently as a "scientific" approach to an essentially "interpretive" criticism still operates.

Nevertheless, Hornstein's argument provides a starting point for my approach to using autobiographical material to interpret fiction and poetry. Of course a poet's imagery does not correspond to an author's literal experiences. But when images and the situations in which they appear in the literary text parallel images and situations in what I am calling "autobiographical" material such as letters, notebooks and didactic tracts (for in them, certainly, authors reveal themselves), we may establish an identity between the author and aspects of the literary text to which those images are applied. Such an identification between the words an author uses to respond in an autobiographical text to a situation in life and the way character, say, responds, to an analogous situation in a novel helps stabilize the meaning of the literary text. Thus the language the author employs in response to fictional and non-fictional "situations" would indicate in symbolic, not literal, terms that author's attitude toward those situations. The only proviso, and this is key, would be the existence of sufficient writing outside of the fiction to construct an interpretive context for the recurring tropes in the poetry of fiction. Such a contextual strategy would allow us, as Kenneth Burke suggests, to bridge "the imagery within the poem to the poet's life outside the poem." To illustrate this method, I use two examples from Henry James: tropes of water and of lightness and darkness. Both tropes recur often in association with pivotal moments in the fiction and elsewhere in James's writings.

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